

THE INTERACTION OF CONSUMER CONSTRUCTED MEANINGS OF
BRAND IDENTITY AND ‘DESIGNED’ PRODUCT

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ABSTRACT

THE INTERACTION OF CONSUMER CONSTRUCTED MEANINGS OF BRAND IDENTITY AND ‘DESIGNED’ PRODUCT

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This is an attempt to understand the interaction of meanings of brand identity and ‘designed’ product from the consumers’ viewpoint. Brand Identity is taken as the ‘conceived’ identity, which overlaps with concepts of brand image and brand associations. ‘Designed’ product is analyzed via dimensions of function, form (aesthetic) and symbol. The aim of the thesis is to find patterns of interaction of functional, emotive and symbolic associations for brand identity and the functional, formal (aesthetic) and symbolic communication of the ‘designed’ product.

A qualitative research paradigm is followed in the thesis, given the emphasis on consumer-constructed meanings. Projective tasks based on dummy models and word associations are used as research tools. The product group included in the study is mobile phones because of high awareness levels and wide interest of the consumers. The context of the interaction is constrained by the nature of product group (fashion and high-tech item) as well as the properties of brands used in the study (Nokia, Motorola and Samsung).

Keywords: Brand Identity, Designed Product, Associations, and Projective Techniques

ÖZ

MARKA KİMLİĞİNİN VE ÜRÜN TASARIMININ TÜKETİCİ TARAFINDAN OLUŞTURULAN ANLAMLARININ ETKİLEŞİMİ

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Bu tez, tüketici tarafından oluşturulan marka kimliği ve ürün tasarımı anlamlarının etkileşimini anlamayı amaçlamaktadır. Marka kimliği ‘kavranmış, tasavvur edilmiş’ kimlik olarak ele alınmıştır ve marka imajı ve marka çağrışımları gibi kavramlarla kesişmektedir. Ürün tasarımı ise işlevsel, biçimsel (estetik) ve sembolik boyutlar aracılığıyla incelenmiştir. Tezin amacı, marka kimliğinin işlevsel, duygusal ve sembolik çağrışımlarının, ürün tasarımının işlevsel, biçimsel (estetik) ve sembolik iletişimi ile etkileşimi için bir örüntü bulmaktır.

Bu çalışmada, tüketici tarafından oluşturulan anlamların vurgulanması sebebiyle niteliksel araştırma yöntemleri kullanılmıştır. Sunum modeli ve sözcük çağrışımı bazlı projektif araçlar kullanılmıştır. Ürün grubu olarak, tüketicilerin yüksek bilinirlik ve ilgi seviyesi yüzünden cep telefonları kullanılmıştır. Etkileşimin koşulları, ürün grubunun doğası (yüksek teknoloji ve moda ürünü) olduğu kadar çalışmada kullanılan markaların (Nokia, Motorola and Samsung) özellikleri tarafından da sınırlanmaktadır.

Anahtar Kelimeler: Marka Kimliği, Ürün Tasarımı, Çağrışım, ve Projektif Teknikler

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CHAPTER 1

INTRODUCTION

1.1. Aim of the Study

This thesis is motivated by the ‘prescription’ based literature on brand identity. In this literature, the aim is to consult/guide companies by showing successful examples rather than to develop epistemological understanding of the phenomena. These prescriptions have also involved product design as part of their discourse. Although the ontological discussion of product design as a brand identity medium is out of the scope of the thesis, the study questions the dominance of brand identity in affecting the meanings of ‘designed’ product. The role of product design as a medium of communication of brand identity will be questioned deeply to understand how the brand identity fills in the meanings for product design.

This study aims to understand the interaction of the meanings generated by consumers for brand identity and ‘designed’ product. Since brand identity is communicated through different mediums such as logo, product design, package design, advertising, brand name, etc., there is intertextuality between such media for every case. In this study, the focus is on product design: the interaction of the role of product design as a medium of communication of brand identity with its role as a symbolic, formal (aesthetic), and functional interface between the object (of design) and the consumer. At this point the study also focuses on how other mediums also combine with product design by contextualizing it (especially advertising), given their interaction with the ‘designed’ product in terms of identity.

The focus of study is on meanings. In this study, the meanings constructed for the ‘designed’ product is taken at three different dimensions, which are overlapping rather than mutually exclusive: functional, formal (aesthetic) and symbolic. The functional dimension of the designed product is related with the material and technical interfaces of the use of product. The formal (aesthetic) dimension is related

with the emotive interface of the product. It is also the interface between the culture and the designed product since culture is active in determining the ‘adjectives’ of the aesthetic. The symbolic dimension is related with the meanings attached to the product. Hence the symbolic dimension itself overlaps the functional and aesthetic dimensions. However, this dimension also includes any meaning attached to the product that is not related with the function of the product or the emotion attributed to the product. Such sources of meanings can be generated by a desired lifestyle, symbolic interaction, or other socio-cultural constructs.

Brand identity is an ambiguous concept considering the use of a similar concept called corporate identity and some overlapping concepts such as brand image, brand associations, brand personality, etc. The difference between corporate identity and brand identity is primarily a result of the different hierarchical levels of a corporation considering the number of brands produced and sold by the corporation and the level of ambiguity of association between the corporation and brands. As an example, Nokia and Proctor & Gamble (P&G) have different hierarchies considering identity. Nokia sells all of its products, even automobile tires, under a single name. The association between the corporation and its brand as well as the product categories is clear. On the other hand, P&G tries to promote its products under different brand names and tries to decrease the level of association between its brands and the corporation because it offers competing brands all of which belongs to P&G Corporation. In the case of P&G we are talking about different brand identities as well as a different concept of identity, corporate identity, for P&G itself.

The study is different from the classical brand identity studies since it does not aim at proving the effectiveness or efficiency of a medium, i.e. product design. Neither, does it take some constructs independent, rather positions brand identity on the dimension of ‘meaning’ to integrate many overlapping constructs like brand associations, brand image, and brand personality. Moreover, because of the motive of ‘understanding’ instead of ‘proving’, it follows the qualitative research paradigm, hence does not aim at generalizability of the discussions to result in prescriptions. It also takes the construct from the consumer point of view rather than corporation

point of view. Since the aim is not to prove, it tries to find some patterns of interaction by analyzing the cases (i.e. brands and their models).

To understand the phenomena, this study also tries to reveal the contextual elements of the interaction. One of these contextual elements, which is also a communication medium of brand identity, is advertising. Advertising is the most powerful tool of communication that institutionalizes our knowledge of products and its brands. Most changes in identity programs are hosted with a new line of advertising and a new logo. A recent, familiar example in Turkey is Arçelik. The introduction of the characters of Robot ‘Çelik’ and ‘Sırrı’ as well as the use of a robot, are used for integrating different communications of the new identity program. Moreover the change of logo was also present in the Arçelik case.

Other contextual elements may rise from the relationship of consumers with brands and/or products. Among these, brand loyalty and brand awareness are some of those affecting their relationship with brands and product attachment and/or product involvement are some of those affecting their relationship with product. Consequently, the study acknowledges the contextual elements and their effects.

1.2. Research Questions

The main question that guides the study is whether the meanings constructed for brand identity (by the consumers) is dominant in shaping the consumers’ construction of ‘designed’ product in terms of functional, formal (aesthetic) and symbolic dimensions. This is not a simple yes/no or reject/fail to reject type of question, but rather aims to answer the following questions

- What are the particular meanings that consumers constructed for the brands as ‘identity’? (connotations of brands)
- What are the particular meanings that consumers constructed for the ‘designed’ product? What are the connotations of functional, formal (aesthetic) and symbolic dimensions of the ‘designed’ product?
- What are the patterns of interactions between these meanings?

In order to develop a wider understanding of the interaction, the contextual elements are also integrated as sub questions:

- Do consumers remember advertisements? What takes their attention in advertisements? How does this effect the way they construct meanings for brand and ‘designed’ product?
- Do consumers have a commitment or loyalty to brand? How does this affect the meanings they construct for brands? Does it affect the meanings they construct for ‘designed’ product? If so, how?
- How do their use of product affect their interaction with the product? With the brand? How do their levels of product involvement and/or attachment affect the meanings for ‘designed’ product? For brand?

1.3. Flow of the Thesis

The thesis is divided into three main parts. The first part comprises literature review section, incorporating implications for the study. This part is composed of Chapter 2 and Chapter 3. The second part is reserved for the methodology, which is the Chapter 4. The last part consists of analysis and conclusion, made up of Chapter 5 and Chapter 6.

The literature review part is divided into two chapters based on the conceptual division of the study. Chapter 2 focuses on the literature related with brand and brand identity. The chapter involves the definitions, the historical context and the specification of the structure and elements (communication media) of brand identity. Chapter 3 analyzes the ‘design’ side of the study. It sets the definitions of the constructs, their interaction with the consumer in the development of meanings, the identities that the product design can carry, the link between product design and brand identity programs, the parallels in the historical context of design with the brand identity and the relationship of other communication media of brand identity with product design.

In Chapter 4, the methodology of the study in its context of qualitative research is discussed. The operationalization of the constructs of the study, research tools used, the sampling of the informants, brands and models are defined as well as the validity issues and shortcomings and drawbacks of the study (arising from the tools, the sample, and the choices of projectives) are set in this chapter.

Chapter 5 is reserved for the analysis of the data gathered with discussion on the findings, and Chapter 6 sets the conclusions of the study.

CHAPTER 2

BRAND, CONSTRUCTS AND MEANING

This chapter consists of the review of literature on the topics of brand and communication of the consumers with brand: its constructs and meaning. Through the chapter, in the first section, the definitions of brand and the implications of the definitions are analyzed. The second section focuses on the history of branding to see the different emphases on branding within different periods. In the third section the related constructs of brand and meaning are defined, while in the fourth section brand identity is evaluated in depth, to define its context, architecture and elements. The last section consists of the evaluation of meaning channels of brand identity.

2.1. Defining Brand

A brand is a name, term, sign, symbol, or design, or a combination of these, intended to identify the goods or services of one seller or group of sellers, and to differentiate those goods or services from those of competitors. (Kotler and Armstrong, 1991, p. 260)

The definition of brand can change from source to source but at last would point to the same address: an identity effort needed to differentiate a company and its products. Every brand has an identity, whether or not it spends millions of dollars under the name of identity program, since these budgets are aimed at creating a ‘desired’ identity and managing it, *not* developing *an* identity. However, there are other words which accompany brand and identity, and these signify concepts which are interwoven. De Chernatony and Riley (1998), de Chernatony (2001) and Grace and O’Cass (2002) summarize these different concepts as different interpretations of brand, which are “logo, legal instrument, company, shorthand [as an aid to process and evaluate information], risk reducer [as an indicator of source], positioning, personality, cluster of values, vision, adding value, identity, image, relationship”.

A brand not only consists of a name and a logo but also is coupled with product, packaging, and advertising. Hence it is a “synthesis of all these elements, physical,

aesthetic, rational and emotional” (Murphy, 1987, p.3). Branding emerged when companies took a commodity and gave a special name to the particular commodity and enforced this integration of name with a particular type of commodity in the consumers’ mind by using all of these media (design, packaging, advertising and logo). However, according to Olins, branding was not only about differentiation in the mass market by target marketing, but also making the separation of owners from their brands in the market place to overcome some undesirable association raised by some other products / brands of the company (Olins 1989, p.115).

Although some corporate identity related literature states that image of brand has a subliminal effect in the market place (Selame et al. 1988, p.5), the existence of brands and their relationship to products lie at the heart of Baudrillard’s ([1968] 1996) criticism, given his argument that sign value of commodities has become more determinant than use value or exchange value in the consumer culture. What is created by branding products is clearly associated with the ‘psychological label’ discussed by Martineau, according to Baudrillard ([1968] 1996).

The psychological restructuring of the consumer may thus turn on a single word –PHILIPS, OLIDA and GENERAL MOTORS- capable of connoting at once a diversity of objects and a mass of diffuse of meanings: a synthetic word covering a syntheses of emotions (p. 191).

Consequently, the existence of brand is a result of the “forced integration of the system of needs [mobile, inconsistent, individual] into the system of products [codified, classified, discontinuous, and relatively consistent]” (Baudrillard, [1968] 1996, 187). Brand is the result of personalization of commodities by models and series (Baudrillard, [1968] 1996, 165). Hence there are concepts like brand personality and brand relationship in the marketing literature in order to enforce this integration. According to Baudrillard ([1968] 1996), brand belongs to these systems by primary function of designating the product, and secondary function of forming emotional connotations. Given their powerful sign value, brands have justified their existence when differentiation started to be less dependent on product capabilities, such as technology:

Actually, in our highly competitive system, few products are able to maintain any technical superiority for long. They must be invested with

overtones to individualize them, they must be endowed with richness of associations and imagery, they must have many levels of meaning; if we expect them to be top sellers, if we hope that they will achieve the emotional attachment which shows up as brand loyalty.

([quoted from Martineau], Baudrillard, [1968] 1996, p. 191)

Grassl (1999) takes the existence of brand belonging to different systems simultaneously from an epistemological point of view. According to Grassl (1999) there are two different conceptualizations of brand from two different viewpoints: idealism and realism. The conceptualization of brand as mere symbols is defined by an idealist view of marketing, and accordingly,

(...) brands are created by applying marketing tools, particularly advertising, in such a way to influence consumer perception. The underlying assumption is that consumer wants are generally not for the benefits of core products (such as transport in the case of automobiles) but for the additional benefits of augmented products (such as style, image or social recognition. (Grassl, 1999, p.317)

Grassl (1999) opposes brand idealism since brands are also dependent on properties of products and cannot be reduced to its sign values only, as criticized by Baudrillard. Brands do also have reality and even though they happen to present themselves on products and symbols, they cannot be reduced to products or symbols, according to brand realism, as followed by Grassl (1999):

(...) 'brand' is not a theoretical construct belonging to the metalanguage of marketing. (...) brands are postulated as existing in the object domain rather than solely in conceptual space. (p.327)

Even though it is incapable to reduce brand to its parts, the arguments of brand realism puts brand in a dual existence: they can not be reduced to physical aspects, hence should be existent in conceptual space, however at the same time they are not solely in conceptual space since they are also existent in object space. The viewpoints of Baudrillard ([1968] 1996) and Grassl (1999) implies an integration of two systems of meanings: brand and product (design). This integration may result in a domination of one over another, which is primarily aimed by creating a brand identity program: to project the system of brand meanings over the system of product meanings.

2.2. Branding in Historical Context

Every history of branding starts with trademarks, which can be dated back to antiquity, even to the times when there was no writing. Çatalhöyük potteries- dating back to Neolithic times- had some marks which were among the first marks of ownership, coupled with the seals which were used to make these ownership imprints on the terracotta (Anadolu Medeniyetleri Müzesi Rehberi, p. 30-32). These branding efforts were institutionalized by the development of legal systems throughout history, but the motive stayed quite similar: indicating the source of the good or the service (Room, 1987, p. 13). The birth of logo as a pictorial element was also developed by this need of identification in times when most of the customers were illiterate.

Modern branding has developed in the 19th century, when brand began to have the claim of having something on top of being the source of a product or service. It is the role of brand as the differentiator of the products that has began functioning by this era. The differentiation was a result of the increase in the availability of new products fostered by socioeconomic changes of the era. Branding was a result of the differentiation need in the environment of increased production quantity, variety of anonymous products and increased population (of consumers).

Since brand was born with a need of differentiation, the brand name was the first tool used to achieve differentiation of the source of the product. Brand name had adopted different roles for differentiation. A study done on brand names used in American advertisements in the 1880s summarizes these roles of brands at the era (Room, 1987, p.14):

- (1) Names based on a *personal name*, whether that of the inventor, patentee, shopkeeper, or some other person associated with the product, like Edison Phonograph [the source-indicator role]
- (2) Names based on a *place name*, often that of the original place where the product was invented, sold or developed, like Columbia Bicycles [the source-indicator role]
- (3) Invented *specific* names, usually based on Latin or Greek, like Gramophone [the attribute-defining role]
- (4) '*Status*' names derived from fine-sounding English words, like Crown Pianos [the trustworthy role]
- (5) '*Good Association*' names often ones that have a true or purported story of

- origin, like Ivory Soap [the differentiator role]
- (6) *Artificial* names that may or may not resemble real words, like Kodak [the differentiator role]
- (7) *Descriptive* names, like Coca-Cola. [the attribute-defining role]

The personal and place names at firsthand serve the source-indicating role of brands. Descriptive names and specific names also remark the close tie between the physical product and the brand, but their focus is on the ingredient or the function of the products under the name of the brand. Status, good association and artificial names are focused more on the differentiation of brand. Among those, especially status names and good associations can be categorized as the roots of the emphasis on the symbolic side of branding. Hence the symbolic side of branding, which was mostly reflected by the names in this era, was also paralleled by the need of differentiation.

These findings are also supported by the history of advertising. According to the semiotic study of Ohmann (1998), in the advertisements through the late 18th and early 19th centuries, the visual representation ranged from minimal to absent and the ads were full of declarative statements about the product itself. However, this is attributed to the power dynamics of the advertising sector in the era; as the advertising agencies gained control over the communication process from the producer of the product, they began privileging the visual impressions (Ohmann 1998, Frostick, 1970).

Through the periods in between and after the world wars, marketing saw the association of brand names by products, becoming generic names like Aspirin, Nylon, Vaseline, Thermos, most of which are called scientific names. The differentiator role was taken to the extreme, where the brand and the associated product(s) were assumed to be so different that the casual language had no words signifying their uniqueness.

This era (1920s-1960s) of branding is dominated by modern branding paradigm, which is built on “abstraction and cultural engineering” according to Holt (2002). The tools of marketing, and especially advertising, were directed at creating “linkages between product attributes and a package of desirable personal characteristics that together was declared to constitute modern good life” (Holt,

2002, p. 80). The sign value of brands were emphasized more to embody the brands with psychological and social properties. Holt (2002) underlines two important aspects of the era, which helped branding to fully utilize its position. Firstly, marketing as a methodological science (and especially motivation research) also developed in this era, parallel with the shifts to behaviorism by Taylorist scientific management. Accordingly, “emotion-laden stimuli could be used to manage consumer actions” (Holt, 2002, p.81). Secondly, the growing consumer culture helped companies and advertising agencies to position themselves as cultural authorities, with the help of a large non-elite class with “little socialization instructing them what to do”, “addictive new invention television”, and suburbanization (Holt, 2002, p. 82).

This paradigm came to an end by the widespread resistance and critics to cultural industries as the sole locus of control:

Marketers’ efforts to enhance brand value had somehow to be yoked to the idea that people freely construct the ideas that they want to express through their consumption. Branding could no longer prescribe tastes in a way that was perceived as domineering. People had to be able to experience consumption as a volitional site of personal development, achievement and self creation. Increasingly, they could not tolerate the idea that they were to live in accord with a company-generated template.

(Holt, 2002, p. 82)

Late 1970s and early 1980s witnessed the appearance of concepts of brand identity and brand personality (Azoulay and Kepferer, 2003); since the products, referred as the physical facets of brand, were becoming similar and similar shifting the focus from performance to concepts like character and style in marketing. This necessitated a shift from the product-use-centered approaches to the *non-product-based definitions* of brand, like brand personality, to make the source of product a unique character (Azoulay and Kepferer, 2003, p.145).

Along with the shift to identity and personality concepts in branding, the symbolic dimension has even become an independent dimension from the product according to some researchers. Berthon et al (2003) focused on two processes as the basis of this shift: abstraction “as the process of moving from the physical, tangible or concrete to the realm of thoughts, ideas or feelings” (p. 50) and enactment as “the process by

which individuals create their environments” [the degree to which meaning is created by the consumer] (p. 50). The shift of enactment was critical for the shift from modern to postmodern era of branding, as Holt (2002) emphasizes,

In this new [postmodern] environment, brands that seemed to embody marketers’ engineered prescriptions for how people should live their lives were less compelling. (...) brands that were perceived as overly coercive lost favor. In fact as marketers learned how to negotiate the new consumer culture, brands became more central in consumers’ lives (...) to be socially valued, cultural content must pass through branded goods. Whereas modern consumer culture authorized the meanings that consumers valued, postmodern consumer culture only insists that meanings (...) must be channeled through brands to have value (p. 82)

In line with the heavy emphasis on meaning and identity in the practice of marketing, the paradigm mirrored itself in the research as interpretive research paradigms such as symbolic interaction. Another parallel can be seen in the advertisements, with the heavy emphasis on imagery and artistry. In line with these shifts in marketing research and advertising, branding techniques in the era relied on symbolism:

- **Ironic, Reflexive Brand Persona:** the use of irony and reflexivity to distance the brand from the overly hyped and homogenizing conceits of conventional advertising.
 - **Coattailing on Cultural Epicenters:** to weave the brand into cultural epicenters [arts and fashion communities, ethnic subcultures, consumption communities, professional communities].
 - **Life World Emplacement:** enhancing the perception that value stems from authentic sources rather than commercial sources.
 - **Stealth Branding:** the allegiance of tastemakers who will use their influence to diffuse the idea that the firm’s brand has cultural value.
- (Holt, 2002, p. 84-85)

However, above techniques in the postmodern branding have also resulted in the following contradictions:

- **Ironic Distance Compressed**
 - **The Sponsored Society**
 - **Authenticity Extinction**
 - **Peeling Away the Brand Veneer**
 - **Sovereignty Inflation**
- (Holt, 2002, p. 86-87)

As a result of these contradictions, there is another branding paradigm after the postmodern paradigm, referred as post-postmodern, which is the current era of

branding according to Holt (2002). In the post-postmodern period, “brands will no longer be able to hide their commercial motivations”, (Holt, 2002, p. 87), as they did in the case of postmodern branding. They nevertheless “will become another form of expressive culture” since there is not a significant shift of emphasis from the symbol-centered approach in branding. Even though the contradictions of postmodern era are quite evident, the existence of a post-postmodern era is still questionable since this shift of acknowledgement of commercial motives by the consumers did not result in significant changes in the actions of branding.

As a summary of the relation between the branding and the general context, i.e. the consumer culture, Holt’s Dialectical Model (Figure 2.1) can be followed. This model summarizes the techniques of branding used in the modern, postmodern and post postmodern eras, the principles behind these techniques and the motivation of such branding in the context of consumer culture.

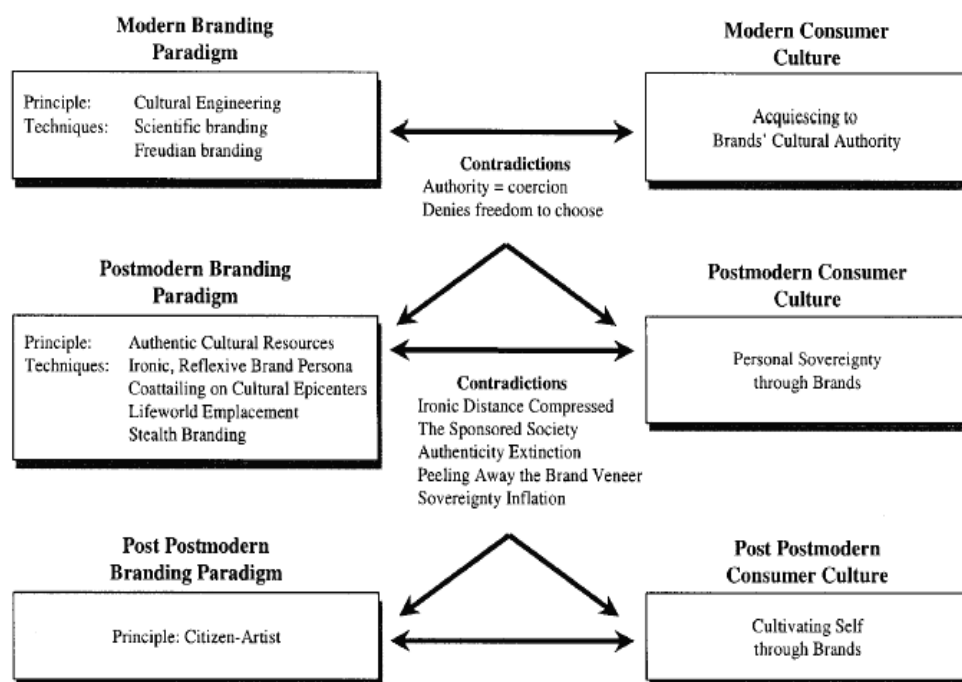


Figure 2.1. Dialectical Model of Branding and Consumer Culture
(Source: Holt, 2002, p. 81)

2.3. Associated Concepts

Before focusing on brand identity, the constructs of brand loyalty, brand awareness, brand image, brand personality and brand associations are defined. These constructs are those that are active in shaping brand identity, and some are concepts mingled with brand identity. Loyalty and awareness can affect the meanings generated for the brand; even awareness must be present for such meanings to exist. Image, personality, associations are concepts overlapping with identity, given their emphasis on the meaning rather than a behavioral construct like loyalty or an informative construct like awareness. In this study, as detailed in Chapter 4 (methodology), these constructs will be used for defining the context of the meanings (especially brand loyalty) or as tools for generating meanings (especially brand associations and personality).

2.3.1. Brand Loyalty

Brand loyalty is “a measure of the attachment that a customer has to the brand” (Aaker D.A., 1991, p.39) given the disturbances of competitive action from other alternatives, like price changes, changes in the product features. Another parallel concept is brand commitment, which is defined as “an emotional or psychological attachment to a brand within a product class” (Coulter et al, 2003, p.153).

Brand loyalty may result in favorable attitudes in the meanings constructed. Hence in this study, such factors as part of the context of the relationship of the consumer with the brand are also questioned to see the bigger picture.

2.3.2. Brand Awareness

Brand awareness is “the ability of a potential buyer to recognize or recall that a brand is a member of a certain product category” (Aaker D.A., 1991, p.61). It also involves “category identification and needs satisfied by the brand.” (Keller, 2003, p.596) as well as “the strength of (...) consumers’ ability to identify the brand under different conditions” (Keller, 1993, p. 3). Advertising is aimed at enforcing brand awareness

and building a positive attitude to brand. According to Keller (1993), brand awareness is composed of brand recognition and brand recall performance. Brand recognition is “consumers’ ability to confirm prior exposure to the brand when given the brand as a cue” and brand recall is “consumers’ ability to retrieve the brand when given the product category, the needs fulfilled by the category, or some other type of probe as a cue” (Keller, 1993, p.3).

Brand awareness is a necessary condition for the existence of brand identity. However it is not the sufficient condition for the existence of meanings. Given such a condition, brands with high awareness should be selected for the study, even though these may be the ones that spend higher amounts on identity programs.

2.3.3. Brand Image

Brand image is defined by O’Cass and Frost, 2002 as “symbolic properties (...) to convey meaning on three levels: broad cultural level, group level through shared social meanings and individual level through self-concepts.” (p.72). Some researchers of corporate identity clearly underemphasize the difference between image and identity. Accordingly, identity is an internally built phenomenon, while image is the perception of this identity by the ‘watchers’ (Napoles 1988, 23; Olins 1995, *XVII*; Selame et al. 1988, 7). This duality will be analyzed in Section 2.4.1 when focusing on brand identity and its structure in depth. For the scope of the study, image is taken as part of conceived identity, since it consists of “perceptions about a brand as reflected by the brand associations held in consumer memory” (Keller, 1993, p.3). Consequently, brand image is closely linked to (even overlapping with) the concepts of identity, personality, and associations since all of these are linked to the symbolic side of brand formed through associations.

2.3.4. Brand Personality

Brand personality is defined as the “set of human characteristics associated with a brand” that “enables a consumer to express his or her own self, an ideal self, or specific dimensions of the self” (Aaker J.L., 1997, p. 347). The brand is defined on

human trait dimensions such as extravert, sincere, loyal, ...etc. Research on brand personality attempts to find out a manageable set of dimensions through which the brand personality can be defined for specific brands. Aaker (1997) has developed a dimension set based on five groups: sincerity, excitement, competence, sophistication and ruggedness. Fournier (1998) transforms the concept of brand personality into brand relationship, anthropomorphizing the brand as a relationship partner.

The symbolic dimension of the communication with the brand is built via encounters not only as a user but also as a consumer in contacts such as product associations, logos, symbols, advertising,...etc. (Aaker, 1997, p.348). The above definitions and related constructs of brand personality has been criticized by Azoulay and Kapferer (2003) since the research missed the link to brand identity, and the scales developed do not take into consideration other facets of brand identity which could also affect brand personality. Another critique to the construct of brand personality in the studies of Aaker and Fournier has been made by Bengtsson (2003) on the issue of relevance of the relationship metaphor and interpersonal relationship theory to the context of consumers and brands. According to this critique, although brands are anthropomorphized in their symbolic communication, the lack of reciprocity and parallelism in the consumer-brand context poses some limits in taking brand personality and brand relationship constructs from socio-psychological theories.

Based on these critiques, brand personality is not sought as a dimension of identity in this study but rather as a tool to generate stimuli for understanding meanings created for brand identity. For example, to obtain brand associations, one can use brand personality gathered by projections based on personalization.

2.3.5. Brand Associations

The marketing literature used the term to indicate the ‘meaning’ of brand. Marketing literature focused on classifications of associations, which is summarized by Chen (2001) in Table 2.1. As can be seen in Table 2.1, every attempt of classification resulted in different types of brand associations. Keller’s (1993) model (Figure 2.2),

although developed for a broader construct called brand knowledge, is the mostly used model in brand association studies. However, all these models assume that products can only provoke functional-attribute related associations, when brand associations are considered. For example, products can also act as a stimuli for emotive associations like warm/cold, smart, etc. Moreover, symbolic associations (non-functional attribute based associations) are found to be more related to conspicuous consumption than to functional attribute based associations (O’Cass and Frost, 2002), which is not the case for many informants who participated in the study. As can be seen at Chapter 5 in the tables of associations for models, functional attributes are seen as part of conspicuous consumption as well.

Table 2.1. Types of Brand Associations (Source: Chen, 2001, p. 442)

Literature	Product associations		Organizational associations	
	Functional attribute	Non-functional attribute	Corporate ability	Corporate social responsibility
Aaker (1991)	Product attributes Customer benefits Product class	Intangibles Customer benefits Relative price Use/application User/customer Celebrity/person Lift-style/ personality	Country/geographic area	
Biel (1992)	Functional product attributes	Soft or emotional attributes	Functional corporate attributes	Soft or emotional attributes
Farquhar and Herr (1993)	Product category Product attribute Customer benefits	Usage situation Customer benefits		
Keller and Aaker (1995)			Innovativeness	Environmentally conscious Community minded
Aaker (1996)			Perceived quality Innovation Presence and success Local vs global Innovativeness	Society/community orientation Concern for customer
Chen (1996)	Perceived quality Functional feature	Symbolic Emotional		
Brown and Dacin (1997)			Corporate ability	Corporate social responsibility

Brand associations provide dimensions for the meanings generated for not only the brand but also the brand identity. For the scope of this study, brand associations will also be taken as functional, emotive and symbolic, however, there will not be any deeper classification on whether they are attribute dependent or not. The details of classification of associations are given in Chapter 5.

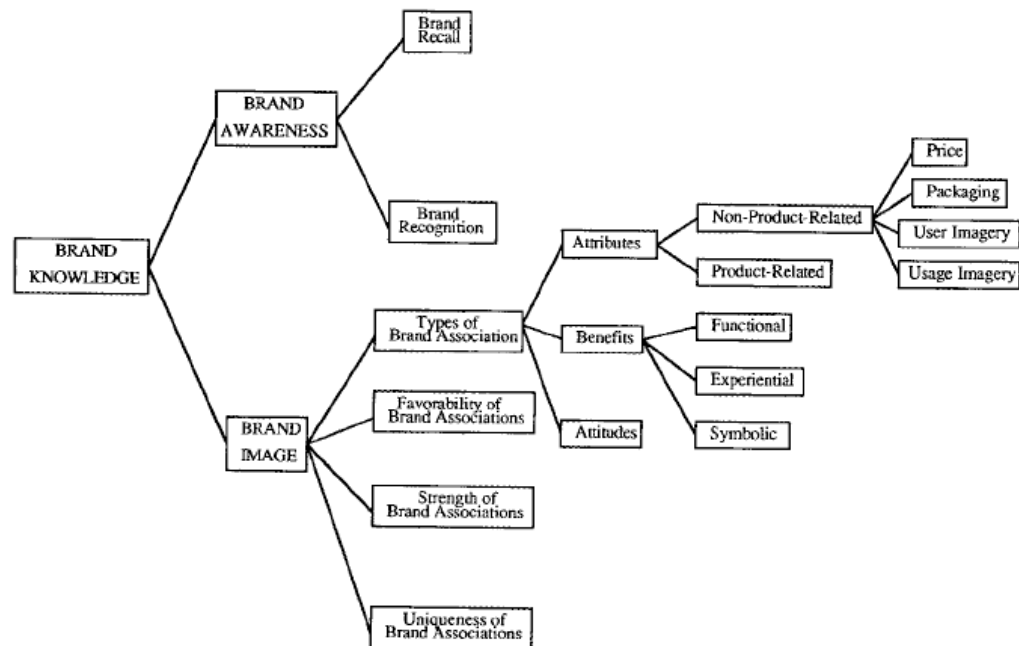


Figure 2.2. Keller's Model of Brand Knowledge [Associations]
(Source: Keller, 1993, p.7)

2.3.6. Brand Identity

Most definitions of brand identity depend on the socio-psychological concept of identity.

Identity is about the ethos, aims, and values that present a sense of individuality differentiating a brand
(de Chernatony, 2001, p.294; quoted from van Riel and Balmer, 1997)

As marked in the beginning of this chapter, every identity program arises because of a need of differentiation, since according to the definition above, identity cannot be copied. A shortcoming of these types of definitions is the details of the linkage of identity concept to the brand and its communication with the consumer. Even though

the concept of brand identity will be defined in detail in the following sections, to show the link to the related constructs defined above in this section, the definition of Aaker (D.A., 1996, p.68) can be followed in Table 2.2:

Table 2.2. Dimensions of Brand Identity proposed by Aaker (D.A., 1996)

Brand-as-Product	Product scope
	Product attributes
	Quality/value
	Uses
	Users
	Country of origin
Brand-as-Organization	Organizational attributes
	Local vs. Global
Brand-as-Person	Brand personality
	Brand-Customer relationships
Brand-as-Symbol	Visual imagery/metaphors
	Brand heritage

In this wider definition of brand identity, brand-as-person links brand identity and brand personality, brand-as-symbol links brand identity and brand image. For the scope of this study, this wider definition is more appropriate considering the consumer point of view.

2.4 Brand Identity: Its Context and Elements

As stated in the introduction chapter, there are two concepts under the same name identity in marketing: brand identity and corporate identity. Since brand identity is considered as part of corporate identity, there arises a need to differentiate and position these two concepts. These constructs are used interchangeably in the literature depending on the point of view. In this study, corporate identity is seen as part of the context for brand identity by focusing more on corporate communications but this context is out of scope of the thesis. However, since the literature offers many definitions labeled under the name of corporate identity but applicable to both corporate and brand identity, there are some linkages to be analyzed.

Through the second (2.4.2) and third (2.4.3) part of this section, the focus will be more on brand identity, and those constructs related to corporate rather than brand identity will not be discussed.

2.4.1 Context: The Link to Corporate Identity

As products are produced by large corporations, the definitions derived from the literature integrate another construct called corporate identity. Most of the corporate identity definitions are provided by the consultants working in the sector. According to Melewar and Jenkins (2002), their approach is more process oriented instead of structure oriented. Corporate identity is defined as “a desired image acquired and communicated by the company to the public through consistent visual communications” (Napoles, 1988, 93). According to Olins (1995), it is “the explicit management of all the ways in which the organization presents itself through experiences and perceptions to all of its audiences” (p. xvii). According to Moingeon and Ramanantsoa (1997) “the identity (...) gives the company its specificity, its stability and its coherence... configuration or pattern of the system which gives uniqueness” (p. 385). For Melewar (2003), corporate identity is a construct whose determinants are corporate communications (controlled, uncontrolled, indirect), corporate design (visual identity system), corporate culture, behavior, corporate structure and strategy. These definitions are usually from the viewpoint of the corporation rather than the consumer.

Although the emphasis is changing between the different structures of corporate identity (Kitchen and Schultz, 2003), the media of communicating identity is listed by Olins (1995) as follows:

- Products and services – what you make or sell
- Environment – where you make or sell
- Communication – how you explain what you do. (p. 3)

Another grouping of the concept of identity stems from the communication process instead of the structure of the relationship between the corporation and the brand. According to this view, developed by Balmer and Greyser (2002), the identity is a mosaic of five types:

- Actual Identity- (...) the current abilities of the corporation (...) shaped by (...) corporate ownership, the leadership style of the manager, organizational structure, business activities and markets covered, the range and quality of products and services offered, and overall business performance.
- Communicated Identity- (...) revealed through controllable corporate communication [like advertising, sponsorships and public relations] and (...) non-controllable communication [like media commentary].
- Conceived Identity- (...) refers to (...) perceptions of the company (...) by relevant stakeholders [one of which are consumers].
- Ideal Identity- (...) is the optimum positioning of the organization in the market (or markets) in a given time frame (...) subject to fluctuations based on external factors [like politics and economics]
- Desired Identity- (...) lives in the hearts and minds of the corporate leaders [the difference of the concept from the ideal identity is the personalization of the identity, the desired identity is the personalized view of the identity] (p. 73-75)

Although the definitions are based on an interpretive approach rather than a theoretical typology, the classification of identities marks how identity can be interpreted differently. For this study, identity will be taken as *conceived identity* considering the consumers as the stakeholder group under focus.

2.4.2. Brand Identity and Its Architecture

As cited above, the corporate identity includes not only the products but also the environment and communication as well. Because of the complexity of such a system, the focus of the research will be on brand identity to draw the attention on the relationship between industrial design and brand identity (and its elements). In addition, the logic behind this selection is justified by the *dominant factor* discussed by Olins (1995):

In most organizations, it is a combination of product / service, environment, communication and behavior that comes to form the identity. However the balance, between these four factors is rarely equal and a priority early in any identity program is to determine which predominates. (p. 9)

Hence, the dominant factors (elements) in brand identity can be the brand (including the name), logo, advertising and product. Since many corporations have many

brands, the environment factor is not included in brand identity.

The corporate identity literature cites three types of corporate identity structures (which is also applicable to brand identity): monolithic, endorse, branded (Olins, 1989, 79; Selame, 1988, 17). Monolithic is the use of a single name at all products of a company, endorse is the type used by Sabancı holding in Turkey with the appearance of SA at the end of every brand they own. Branded structure is the case adopted by Unilever and P&G: the clues that identify the owner company of a brand are rarely available at first hand. Although developed for practice rather than academia, hence descriptive in nature, the brand relationship spectrum (Aaker and Joachimsthaler, 2000, p.9) in Table 2.3 offers a wider and more detailed framework for structure of brand identity. It is composed of the relationship between the brand and corporation and between the brand and its models as well.

Table 2.3. Brand Relationship Spectrum (Source: Aaker and Joachimsthaler, 2000, p. 9)

House of Brands	Not Connected	Biotherm (L'Oreal)
	Shadow Endorser	Milka (Kraft)
Endorsed Brands	Token Endorsement	Docker's, LS & Co.
	Linked Name	Nestea
	Strong Endorsement	Flower by Kenzo
Subbrands	Co-Drivers	Gilette Mach 3
	Master Brand as Driver	HP Deskjet
Branded House	Different Identity	Anadolu Sigorta
	Same Identity	BMW

Aaker and Joachimsthaler (2000) defines a *house of brands* as “an independent set of stand alone brand each maximizing the impact on market” (p.10) like Procter & Gamble and İpana; *endorsed brands* as “still independent but (...) endorsed by another brand, usually an organization brand” (p. 12) like Polo Jeans by Ralph Lauren; *subbrands* as “connected to a master or parent brand and augment or modify the association of that master brand” (p. 14) like Microsoft Office; and *branded house* as “a single master brand to span a set of offerings that operate with only descriptive sub brands” like Sony (p. 10). Considering the definitions given in 2.4.1,

Monolithic structure overlaps with branded house and branded structure overlaps with house of brands. However, the endorsed structure referred by Olins is divided into endorsed brands and subbrands, to emphasize the degree of independence from the master brand or corporation.

Different brand structures results in different identity structures. This study will focus on brands at the lower level of the spectrum (Table 2.3) on branded houses, like Nokia, Motorola and Samsung, away from the house of brands, in order to take its sample brands from a simpler hierarchy. For example, consumers can develop different meanings for Pantene and P&G, and these meanings can both appear as part of the associations. To simplify such complexities, those brands that do not have many hierarchies above will be chosen.

2.5 Meaning Channels of Brand Identity

By meaning channels, the spots where the consumers encounter the brands and those spots which can act as signs of brand identity are considered. Brand identity and related constructs such as associations and image is mediated through different meaning channels like

- Product / service
- Advertising
- Logo and brand name
- Packaging
- Other marketing communications such as sponsorships, social responsibility programs, etc.
- Other channels like architecture and interior design of the buildings and sales points, graphic design of internal and external communication form, etc. (if there is a single brand identity for the corporation)

For the scope of the study, those channels which have the maximum contact with the consumer is taken into consideration when analyzing the interaction of the meanings of brand identity and ‘designed’ product from the viewpoint of the consumer. Hence the last two media is not analyzed during the study. The media of product,

advertising, logo, brand name and packaging is taken into consideration to the extent they influence the meanings of the two main constructs.

2.5.1. Product/Service

As Kutschinski-Schuster (1990) cites from Marketing Report 1986, product design has become one of the first hand tools with which customers can build an image of a company, after the saturation of markets and uniformity of products. Again cited by Kutschinski-Schuster from a work done with Stadler [1980] “the precondition for success in communication [of this image] is a common repertory of signs” (Kutschinski-Schuster 1990, j5) and in her own paper Kutschinski-Schuster draws attention to building this repertory through product design, since

Products transmit information about their purpose, performance, function, operation and production, price and time, and origin and manufacturer. Products express experience qualities and act as status symbols. They influence preferences and buying decisions. Separately as a whole, they determine a company’s image (p. j5).

In this study, the main focus is on the ‘designed’ product among all the other media of brand identity. The study questions the interaction of brand identity on the perception of this medium, shaping the meanings of the ‘designed’ product as well as the shaping of the meanings of brand identity by ‘designed’ product.

2.5.2. Advertising

Advertising is clearly a powerful tool in brand identification. Marconi (1996) defines advertising and public relations as the *primary avenues of awareness*. The tool that advertising utilizes in creating awareness is the *halo effect*:

Products of every source seek to benefit from the halo effect by inducing the line ‘from the makers of...’ or ‘from the producers of...’ and other materials, suggesting that the market’s acceptance of one product, service or entity, should imply a willingness to accept a presumption of goodwill for something else from the same ‘family’ (Marconi 1996, 63).

Baudrillard ([1968] 1996) criticizes advertising on the basis that it is not only about brand identification (in fact even may not communicate this) but also part of a bigger

system, hence its aim is managed consumption:

(...) advertising may well fail to sell the consumer on a particular brand – Omo, Simca or Frigidaire – it does sell him on something else, something much more fundamental to the global social order than Omo or Frigidaire – something indeed, for which such brand names are merely a cover.
(p. 165-166)

Consequently, advertising is the most powerful medium for institutionalizing our knowledge of brands and product. We are taught by advertising the rules and norms of the system of consumption, as it develops and communicates meanings and identities, including brand identity. In the scope of this thesis, advertisements are not used as stimuli for understanding meanings but to understand the general context of the interaction, the link to the recalled advertisements is sought.

2.5.3. Logo and Brand Name

In most of the corporate identity literature, logo is assigned the highest priority. In this literature, sometimes the name *symbol* is used instead of *logo*. Symbol, defined by Napoles (1988), is “a graphic device (mark) that distinguishes a company, its activities and its products and promotes immediate identification of these by the public”, while logo is “the company name, designed in a unique and individual form” (p. 93). To give an example of how Napoles (1988) uses these concepts, Motorola can be taken into account: the M depicted like a bird is the symbol, while the logo is the specific typeface used in writing Motorola (in capitals). In this thesis, logo is used to refer both of these concepts: the brand name written in a different form, the use of a graphic mark, or both.

Although the power of logo as a medium of communication of brand identity is clear, Selame *et al* underline the fact that identity is deeper than a symbol (Selame et al. 1988, 5). Primarily, it should be the logo that is different from all other alternatives in the market place, in the establishment of an identity. As Olins (1995) states,

the symbol, logo, lies at the center of an identity program. The symbol encapsulates identity. Its prime purpose is to present the central ideas of the organization with impact, brevity and immediacy
(p. 11).

According to Schechter (1993), logo is the single most pervasive element, since it is repeated in every medium of identity (p. 33); hence the awareness of a brand in the minds of consumers is created mainly by logos.

The scope of this study does not include the specific associations of brand name and logo; however, logo is used as a visual stimulus to understand the intensity of brand meanings associated with the logo and the corresponding situation of product design.

2.5.4. Packaging

Packaging consists of the combination of the structural (shape, size, material) and graphical (color, typeface) elements in its design. It has a direct interface with the consumer on the sales points, even this interface hides the interface of the product itself, and acts as the source of information for the product and the package. It is stated as an essential element in communicating brand identity (Rettie and Brewer, 2000), given its roles and interfaces defined above. According to Underwood (2003), packaging is also a factor in the construction and communication of brand symbolism given its structural and graphical elements:

Symbolism generated and/or communicated by the package may include convenience, environmental consciousness, ethnicity, family, health consciousness, national and/or regional authenticity, nostalgia, prestige, value and variations in quality, among others. (p.62)

In this study, in order to overcome the cumbersome associations, those products where the package design does not have great importance in terms of identity will be considered.

CHAPTER 3

‘DESIGNED’ PRODUCT AND BRAND IDENTITY

This chapter analyzes mostly design based literature on the definition of design, history of industrial design, identities of designed product, communication of the designed product with the consumer and the interaction of the elements of brand identity with the ‘designed’ product as well as the role of design in brand identity programs. The first section tries to give the definition of ‘designed’ product that will be used throughout the study, while the second chapter tries to see the interaction of the branding paradigms stated in Chapter 2.2 in relation with the design paradigms of industrial design history. The third section discusses multiple identities of the ‘designed’ product, among which brand identity is only one. The fourth tries to elucidate the vague concept of communication of ‘designed’ product with consumers. The last sections are reserved for locating the relevant thoughts of literature considering the interactions of brand, advertising, logo and packaging with ‘designed’ product and viewpoints on design at the brand identity programs.

3.1. Defining ‘Designed’ Product

The word ‘designed’ product has been consistently repeated through the thesis to underline a meaning. Many attributes are associated with the ‘designed’ product: a functional object, an aesthetic form, a commodity, a status symbol, a fashion object, an information source, a visual entity, an empathy source (Tunalı, 2002; Vitta, 1989).

Design can be considered as a meaning creation activity, while the meaning can be communicated via function, form or on symbolic dimension.

Let us conceive of design as a trigger, and not as an object. Let us approach design as an interface for meaning making, or simply the design of meaning. “Meaning” stands for a thought induced in the receiver, which is originated by the contact with a design. Designs can be simple or complex in their material and conceptual structure but, as wholes, they are interfaces.

(Kazmierczak, 2003, p. 47)

For the scope of the study, it is necessary to qualify the definition by considering the mass production and mass consumption. To enrich the definition, we can refer to Meikle (1979), who draws attention to the link between ‘designed’ product and modern production:

Industrial design was born of a lucky conjunction of a saturated market, which forced manufacturers to distinguish their products from others, and a new machine style, which provided motifs easily applied by designers and recognized by a sensitized public as ‘modern’ (Meikle, 1979, p.39).

There are important points to consider in the historical definition of Meikle (1979). First of all the ‘designed’ product should be in mass quantity, which is the breaking point of industrial design from an object of art and craft. In craftwork neither the user nor the product is standardized as in the case of mass production and mass consumption. In artwork, the object is assumed to have an aura arising from its uniqueness.

Heskett (1995) gives a definition which emphasizes meaning more by pointing to the link between industrial design and material culture: “Industrial products are (...) elements of our material culture, tangible expressions of individual and social values” (p.112). Hence in a study concerning designed products

(...) objects can not be studied simply in terms of visual characteristics and qualities, or as ends in themselves. Instead, visual analysis needs to be supplemented by questions exploring wider reaches of meaning
(Heskett, 1995, p. 112)

A combination of the above definitions and quotations remark the following principles. First, ‘designed’ product is designed on three dimensions: function, aesthetics and meaning. Secondly, the ‘designed’ product is mass produced and mass consumed, which means integration of other media, like advertising and packaging, that can also interact with the designed product in terms of identity.

3.2. Contextualizing the History of Industrial Design with the History of Branding

Riccini (1998) underlines the lack of a dual history of business and industrial design. In this section, the dual history of brands and industrial design is investigated in order to understand the dynamics of the relationship between the concepts of interest: brand identity and ‘designed’ product.

As analyzed in detail in Section 2.2, the history of branding can be divided into four general sections

- Pre-modern era (before 1920s): The brands were primarily functioning as an indicator of source.
- Modern era (1920s-1950s): The symbolic dimension of brands was used since advertising was realized as culture-engineering (Holt, 2002).
- Post-modern era (1960s-1990s): The symbolic dimension is of primary importance, but this symbolic production is shown as if it is not produced by culture engineers but by the consumer his/herself (Holt, 2002).
- Post post-modern era (after 1990s): This era is mainly distinguished by the revival of the consciousness that the symbolic meanings of the brands are used to hide the commercial source of the cultural production (Holt, 2002).

The history of industrial design is analyzed by the guidance of these eras, simply, what happened in these eras in terms of the history of industrial design will be analyzed.

3.2.1. Pre-modern Era (Before 1920s)

Pre-modern era of branding witnessed most of the pioneers of ‘industrial design’. Moreover it is the time period when different, even opposing, paradigms of industrial design existed: Arts & Crafts Movement, Futurists, the first modern designers (AEG and Behrens), Applied Art and Art Nouveau. Although these movements positioned industrial design differently, design was not linked to brand or its identity in the era. With Wedgwood ceramic ware in 18th century, the history witnessed the separation

of craftsman who worked as modelers hence the first ‘designers’ in industrial production; hence the activity of ‘designing’ was separated from the activity of production, while they were not in the case of craftsmanship (Forty, 1989; Heskett, 1995). However, with increased specialization, considering the workers in the production process as well as the designers; standardization of the products, Taylorism and Scientific Management, and deskilling (replacement of skilled labor with unskilled one) (Forty, 1990), there aroused reactions to the specialization process, considering design. The Arts & Crafts Movement (pioneered in 19th century, by W. Morris), criticized the mass production process as ‘dehumanizing’ and tried to solve the conflicting needs of large scale production “sufficient to provide well-designed goods for the majority, the economics of mass production and (...) job satisfaction and ‘joy of making’ for the factory worker” (Woodham, 1997, p.14). The movement also opposed stylistic activity that hinders the ‘truth of material’ and ‘honesty of construction’. Moreover, the mechanization process is also criticized for “the divorce of art from work” (Schmiechen, 1995, p.167).

Early 20th century also gave birth to Futurism, affected by the fascist movement in Italy, whose emphasis on speed was found as more symbolic rather than material (Woodham, 1997, p.14). Contemporarily, AEG was established in Germany, and their design philosophy welcomed mass production and mass consumption, hence regarded as the pioneers of Modern Design. AEG’s heavy emphasis on mass-manufacturing was opposed with heavy emphasis on style (as a core competence) in France by Applied Art and Art Nouveau (Woodham, 1997; Tambini, 1996); but quite supported by abstraction and admiral of machine aesthetics by De Stijl in the Netherlands (Tambini, 1996).

To sum up, in the pre-modern era, branding did not witness a great change in paradigm, even did not appear as at all as a paradigm, although the owner was changing from the individual seller or the craftsman to the mass producer. The only change may be the birth of some of the different types of brand names as stated in Section 2.2. However, the same era is dominated by clashes of paradigms on design and its changing nature, such as heavy discussion on material (Arts & Crafts), function (AEG), production (AEG and Futurists) and style (Applied Art, Art

Nouveau, Art Deco, De Stijl). Another point is the distance between ‘designed’ product and brand, and the lack of brand identity, as underlined in section 2.2.

3.2.2. Modern Era (1920s-1950s)

Modernism is primarily associated with machine aesthetics and aesthetics of mass production, more precisely “employing forms compatible with potentials of modern mass production” (Woodham, 1997, p.38). In addition to mass production aesthetics, modernist paradigms, especially Bauhaus, are associated with the principles of functionalism (form follows function), utilitarianism, and the International Style.

Although there were different movements in different countries (Bauhaus in Germany, de Stijl in Netherlands, Streamlining in US, Constructivism in Soviet Russia) their design philosophy was primarily interested in the role of design in industrial society. Industrial design and art were seen as means of transforming society (especially for Constructivism). Following the above principles, Art Deco was a contemporary movement which was quite different from Modernism but usually stated as an approach of styling rather than a design movement (Tambini, 1996). Its style was ornamented as opposed to the simplistic Modernist style. The Modern Movement was followed by Far East and America with a time lag.

Although Modernism is primarily associated with the dominance of production, because of increasing choices (as models, variations, and designs) it is also the time period for the birth of consumer culture (Woodham, 1997). Modernist movement in US is also coupled with mass consumption as well as mass production, by the increasing economic power of middle class, who were expressing their status by objects owned.

Considering branding and industrial design, one can see the large overlapping in the history of both. The branding paradigm of the period is emphasized by the culture-engineering approach and abstraction. Both can also be seen in the industrial design history, machine ideal, abstraction as the use of simpler forms and the neglect of ornament; and the culture engineering by the dominance of machine aesthetics on the

form of the object. Moreover, except the utility dimension, the consumer is not present in the model of product design for the modern design movement, as well as the modern branding paradigm. On the other hand, the idealism of modernist movement tries to symbolize its thoughts via ‘designed’ products, while branding did not witness an emphasis on symbolic meanings.

3.2.3. Post-modern Era (1960s-1990s)

Post Modern era was born as a reaction to the principles of modernism, especially the imposition of machine aesthetics on consumer aesthetics, the imposition of function over form, and imposition of universality and internationalism over popular and (ethnic) tradition. As Venturi and Jenks declared for architecture (Woodham, 1997, p.191; Hiesinger and Marcus, 1993, 277), the designers are no longer after the ‘pure’, ‘clear’, straightforward’, ‘articulated’ and ‘impersonal’ but rather they are experimenting with the forms that are ‘hybrid’, ‘compromising’, ‘distorted’, ‘ambiguous’ and ‘perverse’. As a reaction to the canons of taste imposed by the modern mass production, postmodern designers, “looked to the exploration of the expressive possibilities of popular styling, eclecticism, kitsch and nostalgia” (Woodham, 1997, p.191) in order to enjoy the imaginative and creative possibilities of design. The experimentation resulted in an increasing use of synthetic materials, especially plastic, which was found cheap in terms of quality by the modern design.

Consumption was placed in front of production and the lack of autonomy of consumption in the modern era was criticized by the culture industries, especially advertising. The ‘produced culture’ lost its priority over ‘consumed culture’. Being aware of this, Postmodernism has become synonymous with popular and pluralist. Moreover, postmodern designers have also enjoyed the possibilities of Post-Fordist production by batch processing, lean manufacturing and flexible manufacturing systems, which were not as strict as the traditional mass production where quantities were dictated by economies of scale (Woodham, 1997, p.196). The neglect of history and its forms by the modern era was also criticized by postmodernists, who favored “craft skills as an important vehicle for experimentation and exploration of materials, surfaces and forms”, especially by Memphis Design group. (Woodham, 1997,

p.198). The revival of history was also associated with subcultures of consumption in the era, such as the case of Harley Davidson in US.

Cultivated by the post war period, consumerism has augmented tremendously in the postmodern period with the help of the increasing cheap throw away products and style conscious consumers. The increasing emphasis on semiotics was also welcomed by the designers and advertisers, who turned their focus on meaning, symbols and semantics. As a result, concepts like corporate identity also flourished in this era, claiming for the link between design and the brand.

There was not a dominant style in the postmodern period but rather the style was dynamic; hence there aroused critics of planned obsolescence (coupled with the dynamics of technology) and critics of fashion-based styling (by the increasing dominance of popular culture) (Boradkar, 2002; Dormer, 1993).

If history of branding and industrial design is considered concurrently, their marriage has taken place in the post modern period. The importance of objects as symbols has been welcomed by both. Moreover brands have also become symbols, as well as their products. The critics of postmodern branding and postmodern industrial design are also pointing at the same direction: mass consumerism as a way of life motivated by the style consciousness created by both branding and design.

3.2.4. Post Post-modern Era (After 1990s)

Although one cannot easily differentiate the post-postmodern era from post-modern era, the criticisms of hidden commercial motives behind symbols are found to be parallel by the increasing discussions of ‘responsible design’ which have been rooted in the late 1970s (Hiesinger and Marcus, 1993). The green design, ecological considerations, birth of concepts of usability (as part of ergonomics) (Tambini, 1996), coupled with increase in mass communication set the condition for design for the 1990s. Neither of these is supported by a significant shift of paradigm in branding, apart from consumers’ acknowledgment of the commercial motives behind symbols of consumption.

3.3. Identities of ‘Designed’ Product

When talking about ‘designed’ product there can be multiple identities as Heskett (2002) and Kurtuluş (1999) underlines. Product identity can refer to multiple identities consisting of personal identity, consumer identity, national identity, corporate identity, cultural identity, etc. Different concepts of identity are interfaces of the ‘designed’ product in different contexts.

The *personal identity* is the result of symbolic interaction with the product: People use objects to construct a sense of who they are, to express their sense of identity (Solomon, 1983). This is usually what consumers construct for themselves by expressions of products. *Consumer identity* is the definition of the typical consumer of the product, usually motivated by advertising. A typical example for consumer identity can be found in the case of Marlboro. The Marlboro consumer is depicted as a macho cowboy.

National identity stems from the national values attached to a product. What Mavi Jeans struggles to create is the domination of national identity in its products, fostered by the success of company in a sector of foreign brands. Sometimes companies strive for demolishing national identity and establish global identity. Many icons of globalism fall in this group, such as Coca Cola, Mc Donalds, Body Shop, etc.

Corporate identity is defined in section 2.3, but to underline the difference between other identities carried by the product, corporate identity is based on the properties that were attributed as unique for the corporation. *Cultural identity* is also a consumer based identity. However, it usually signifies the inclusion or exclusion from the group. For example, Harley Davidson motorcycles have developed a subculture of its products. The products as well as the consumption rituals define the norms of inclusion and exclusion from the subcultural group.

Although some signs can refer to multiple identities, the study will take all that can be attributed to brand identity, which is parallel to corporate identity considering the

definitions in this section. However, brand identity can also welcome the roles of cultural identity, national identity, and global identity. For example, Motorola also carries the signs of an 'American' brand, hence a national identity. Moreover, personal identity and consumer identity can also affect the associations for brand identity. For the scope of the study, every facet of identity that is used by the consumers to differentiate the brand from other brands will be taken as part of brand identity, whether or not it may also be part of different identities of the product.

3.4. Communication of 'Designed' Product with the Consumer

Before focusing on the communication of 'designed' product, it is critical to underline the difference between signification and communication. As part of the position of the study, signification is taken as "structured systems of signs, i.e., systems of differences, of oppositions and of contrasts" (Barthes, 1994, p.180). On the other hand communication is taken as the possibility of a "special case when intentionality, like-mindedness, social context, and the various functions of the sender-message-receiver model are performed adequately" (Gottdiener, 1995, p.62). Meaning can arise in both of the situations, however, in this study, meaning is taken as the output of a communication process, which may well be initiated by the signification process of design activity. Moreover, the meaning constructed by the consumer is what is sought in the study. The consumer is not the passive receiver of the simpler communication model but rather an active interpreter of the messages. Hence by a reading of consumption images, like advertisements, one cannot understand the consumer constructed meaning, since it is the meaning of these images plus the interpretation of the consumer. This assumption is the critical point of refusing a semiotic reading of visual texts of consumption, which will as well satisfy the needs of the study.

The history of industrial design begins with the clashes of two main communication media, as well as elements, of design: form and function. The function of a 'designed' product is the result of being an instrument while the form is usually combined with the aesthetic stimulants. However, the form-function framework should be widened to take into account other dimensions of design as well.

Taking communication as rhetorical, Buchanan (1989) lists three elements of design as a rhetorical argument; the logos (technical reasoning, the ethos (character) and the pathos (emotion):

It [technological reasoning-logos] provides the backbone of a design argument (...) In essence the problem of technological reasoning in design is the way the designer manipulates materials and processes to solve practical problems of human activity (p.96)
(...)

Products have character [ethos] because in some way they reflect their makers, and part of the art of design is the control of such character in order to persuade potential users that a product has credibility in their lives. (...) Designers fashion objects to speak in particular voices, imbuing them with personal qualities they think will give confidence to users, whether or not the technological reasoning is actually sound.
(p.101)

(...)
Emotion or pathos, is sometimes regarded as the true province of design, giving it the status of fine art. (...) But emotion is only a bridge of exchange with aesthetic and the fine arts, just as technological reasoning is the bridge with the natural and social sciences and character is the bridge with ethics and politics.
(p.103)

Logos-pathos-ethos could be seen as corresponding to function-symbol-form.

However, the fit is not convincing for the case of pathos-symbol, since Buchanan (1989) focused on designer as the source of symbol in his definition of pathos. Hence another model, which adds other contexts as source of production of symbols of design, should be sought since

In general, consumers have no access to the designers of the products they interact with. Thus, the consumers' interpretation of the design is based predominantly on their interaction with the product. Designers only communicate attributes such as elegance, functionality, mode-of-use and social significance through the medium of the product. This semiotic perspective on product design focuses on viewing products as signs capable of representation. If products are to be considered as signs that are interpreted by users, it is useful to consider consumer response to product appearance as one stage in a process of communication.
(Crilly et al, 2004, p. 550)

Another framework for communication of 'designed' product with consumers is offered by Crilly et al (2004), who focused on the cognitive responses to visual characteristics of products. Even though the scope of this study is not limited to

product appearance but includes use and meaning as well, the framework offers a wide model of communication of ‘designed’ product with consumer, especially taking into account the context of consumption and its effect on product response. The model (Figure 3.1) below summarizes the consumer response model developed by Crilly et al (2004).

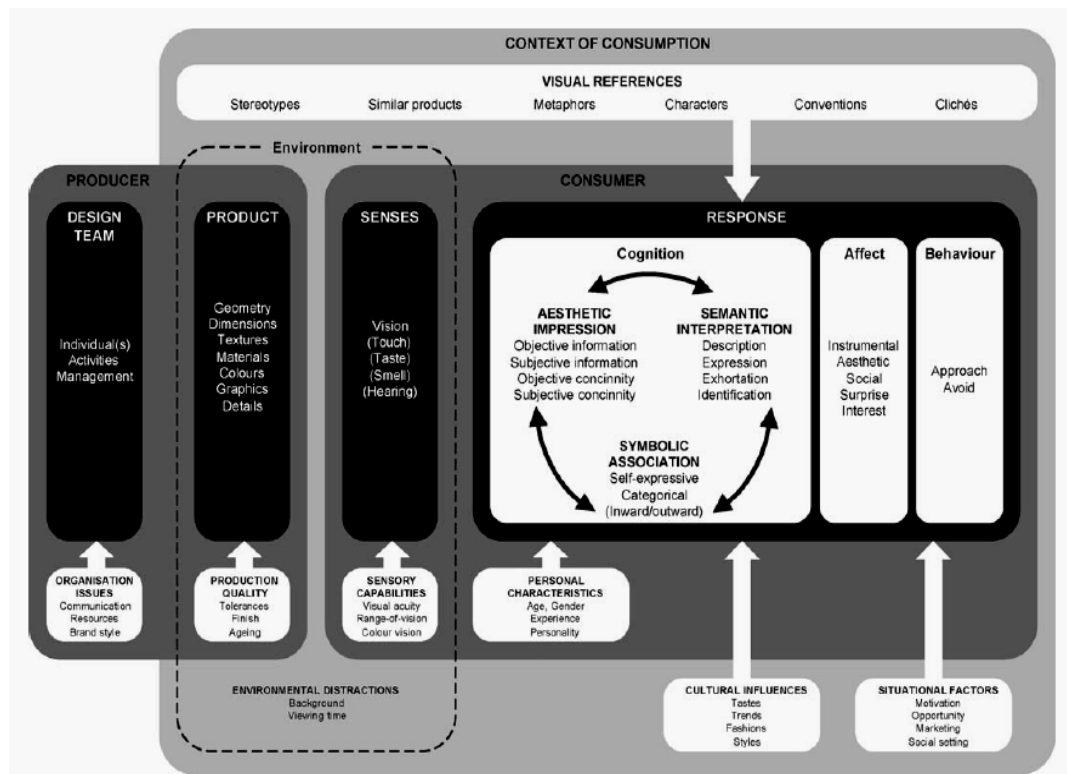


Figure 3.1. Framework for Consumer Response to the Visual Domain in Product Design (Crilly et al, 2004, p. 569).

The model should be analyzed in detail concerning the cognition part in consumer response for the overlapping between the dimensions of aesthetic impression-semantic interpretation-symbolic association and form-function-symbol (meaning):

- Aesthetic impression may be defined as the sensation that results from the perception of attractiveness (or unattractiveness) in products. [the objective concinnity under aesthetic impression refers to the order perceived in design, while the subjective concinnity is the extent to which the design appears to make sense to the viewer] [concinnity is taken as

harmony in the arrangement or interarrangement of parts with respect to a whole]

- Semantic interpretation may be defined as what a product is seen to say about its function, mode-of-use and qualities. [apparent utility and perceived qualities]
- Symbolic association may be defined as the perception of what a product says about its owner or user: the personal [self expressive] and social [categorical] significance attached to the design.

(Crilly et al, 2004, p. 552-3, 555)

Although these definitions are satisfactory concerning the visual communication, these definitions should be widened to take into account any communication (i.e. the use or trial) that may result in cognition via other senses. Hence this study should also take into account such cognitions to the extent they exist.

When the definitions and frameworks in this section are taken into account, the communication of ‘designed’ product with the consumer is in the ways listed below:

- Functional Communication: is related with the technical and material interfaces of the use of the product. The consumer need not necessarily be the user to receive such messages of functional communication. The display in sales points as well as advertising can be the channels of such communication on top of the use of the product itself.
- Formal (Aesthetic) Communication: is related with the emotive interface of the product. It is the dimension which is quite dominated by culture, given that the aesthetics and taste are usually culture dependent. This communication is also possible via use but also any other consumption interfaces with the ‘designed’ product.
- Symbolic Communication: is related with the meanings attached to the product. It is the most abstract dimension of communication and the one that is the least dependent on use and can be easily existent in other consumption interfaces.

These definitions of the ways in which the ‘designed’ product communicates with the consumers, the dimensions of communication, are not mutually exclusive but rather overlapping. The color of a mug can both result in associations related with function, form and symbol. Consequently, in the study, the associations will be grouped in all possible ways; for example, the associations that can fall in groups of

formal and functional communication at the same time will appear in both groups.

3.5. Contextualizing the Relationship of ‘Designed’ Product and Other Elements of Brand Identity

The elements (communication media) of brand identity that are of importance for this study were listed in section 2.5. In this section the following relationships, in the context of brand identity, will be analyzed:

- Brand – ‘Designed’ Product
- Logo – ‘Designed’ Product
- Advertising – ‘Designed’ Product
- Packaging – ‘Designed’ Product

3.5.1. Brand – ‘Designed’ Product Relationship

The relation of brand with ‘designed’ product is affected by the questionable nature of brand: as a theoretical construct, belonging to metalanguage, or as existing in the object domain (Grassl, 1999). In this dilemma, product can be the context of brand, if brands are considered as a theoretical concept. Brands and related constructs can only exist within the limits defined by the affordances of products (Grassl, 1999). On the other hand, product is never a product itself but usually a branded product. Moreover, as Grassl (1999) emphasizes, these related concepts can not be dissociated. Hence taking brands as a theoretical construct and assuming that identity is only within the limits of product affordances is dangerous since the product is the transmitter of not only its design but its brand as well.

Only at blind tests, consumers are prevented from the transmission of brand signs. However, in the context of consumption, we are always facing signs which effectively or ineffectively communicate brand. Hence the question of which one (brand or product) is the context for the other becomes a chicken-egg question, since they both depend on each other. The nature of dependence between the two is summarized in the framework (Figure 3.2) offered by Berthon *et al* (2003), which links product to brand and brand identity considering the level of abstraction and

enactment. Abstraction is defined as “the process of moving from the physical, tangible or concrete to the realm of thoughts, ideas or feelings” and enactment as “the process by which individuals create their environments” [the degree to which meaning is created by the consumer] (Berthon et al, 2003, p. 50). Different positions in their framework emphasize different relationships between brand and product. All the brands used in this study have lower levels of abstraction. However, as will be seen in Chapter 5 they have different enactment levels. Nokia has higher enactment levels as the intense symbolic (rather than functional) communication in advertisements. Motorola has a vague level of enactment, since some of the informants rated it functional as well. Samsung has lower levels of enactment given the lack of advertisements or other symbolic communication media that informants encountered.

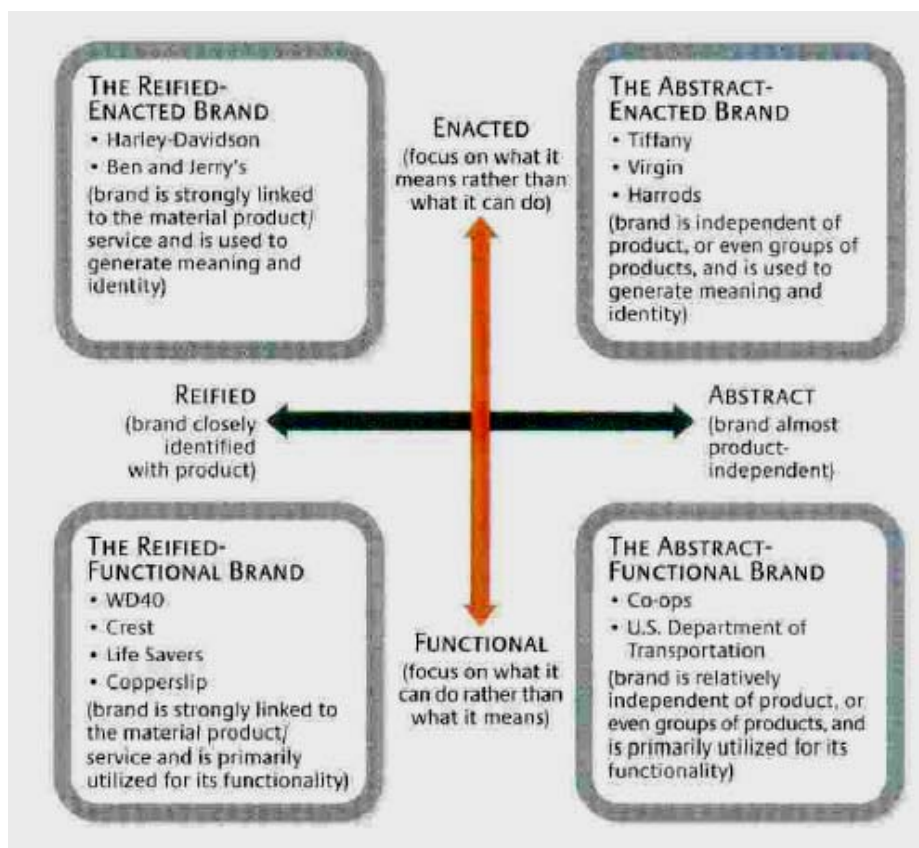


Figure 3.2. Archetypal Brand Positions (Source: Berthon et al, 2003, p. 52)

3.5.2. Advertising – ‘Designed’ Product Relationship

Advertising is the media by which consumers are taught the rules of consumption, especially in the cases of unclear precedents of products. A clear understanding of this phenomenon is reflected in the study by Hoch and Ha (1986). Hoch and Ha, (1986) explored how the consumers learn of product experience by the advertisements. According to their study,

(...) when consumers have access to unambiguous evidence, judgments of product quality are dependent only on the objective physical evidence and unaffected by advertising. However, advertising had dramatic effects on perceptions of quality when consumers saw ambiguous evidence; judgments and product inspection behavior protocols showed that advertising induced consumers to engage confirmatory hypotheses testing and search. (Hoch and Ha, 1986, p.221)

In addition, advertising not only teaches us the product experience but also shapes our communication with the world by the help of products. According to Williamson (1978), with the discourse of advertising, totemic groups of objects are formed and

the objects that create these ‘totemic’ groups are *not* natural [as opposed to the traditional sense of totem in anthropology], and not naturally different, although their differences are given a ‘natural’ status (p.46)

In this totemism by objects (products), signifieds are quickly transformed into signifiers (Williamson, 1978, p.47) since the differentiation of the group of users from non-users (signified) has become the signifier of the pleasure, status, and other feelings attributable to the ownership of the product. “What reflects us will soon create us too, the symbols of our feelings will become the bounds of our feelings” (Williamson, 1978, p.47). Considering brand identity, brand identity symbols can also be part of totemism by defining such boundaries, and it is advertising primarily, rather than the ‘designed’ product that teaches us the boundaries of totemic relationships.

Although advertising can be referred to as a discourse about objects, as Baudrillard ([1968] 1996) underlines,

Advertising is not simply an adjunct to the system of objects; it cannot be detached therefrom, nor can it be restricted to its 'proper' function (there is no such thing as advertising strictly confined to the supplying of information). (...) It plays an integral part in the system of objects, not merely because it relates to consumption but also because it itself becomes an object to be consumed. (...) [advertising has] a dual status as a discourse on the object and as an object in its own right. (p.164)

Regarding the thoughts of Williamson (1978) and Baudrillard ([1968] 1996), it is inevitable to conclude that advertising teaches us what we understand as 'identity' on products. Although the signification alone cannot guarantee that meanings are understood by the consumers, advertising is the context for us to associate signifiers with the signifieds.

There also happened paradigm shifts in advertising taking into account the use of 'designed' product as its signifier. By referring to the study of Leiss, Kline and Jhally on social communication of advertising; Lury (1996) cites four eras of different approaches in advertising, considering its signifiers and signifieds:

- 1890-1925- The Product-Oriented Approach: the central feature of ads during this period is the product itself - its function, price and the quality of its construction.
- 1925-1945- Product Symbols: During this period there was a shift in the focus of ads from the features of a product to its benefits for the consumer. The product was now presented in terms of its uses for the individual. The ads began to explore the non-practical aspects of use- there was an increasing emphasis on what the product could mean for consumers. The product itself became more abstract, representing a value achieved in use rather than a thing valued in its own right.
- 1945-1965- Personalization: Ads in this period were characterized not so much by representations of the product-in-use as by the images of the consumer or user. Various motivations for consuming were represented, including the desire for social approval, pride in ownership, guilt and anxiety. Social interaction was shown to flow through the products people have, and the product itself might be personified, taking on human characteristics.
- 1965-1985- Market Segmentation: This phase was characterized by the joint appearance of lifestyle ads and market segmentation. The focus of most ads shifted to the stylized identification of the consumer and the act of consumption in a social situation. (...) Consumption was represented in terms of imaginary pleasures of certain settings and occasions- that is, in terms of a fantasy lifestyle- rather than in terms of satisfaction. (p.64-65)

For the era after 1985, it can be seen that segmentation is replaced with fragmentation and the ‘consumption as socialization’ is replaced with ‘consumption as individualization’.

As listed above, the relationship between advertising and ‘designed’ product is characterized by the level of importance of abstract vs. artifact attributes of ‘designed’ product. While early in 20th century, the artifact dimensions such as form, function and quality were the primary focus of advertising, later the picture involved an abstraction of the ‘designed’ product, where the symbolic dimension and meaning in consumption context was of primary importance.

3.5.3. Logo – ‘Designed’ Product Relationship

Logo is the single element of brand identity whose sole function is communicating identity. Brands probably have many product models sometimes many product categories and many simultaneous advertisements (mostly synchronized). However, they have a single logo. This fact motivates an emphasis on logo in the corporate identity literature. Consequently, logo is imposed on every product, hence their relationship is not designed but rather spontaneous most of the time. Considering some products like Alessi products, the design itself is attributed the role of logo. However, one can also question the degree of need for a logo where design is attributed most of the roles of identity, and the possibility of such cases. Even though the corporate identity literature, made up mostly by consultants, emphasizes the integrity of communications (hence the integrity of logo and product design as well), never is a study done on the placement of logos on products, which could give insight on the effectiveness of their relationship. Spontaneity rather than integrity is present in their relationship in the context of brand identity.

The identity transmitted by logo is usually considered independent of the product, but affected by the general paradigms affecting branding. Ewen (1988), emphasizes the shift of symbols in logos: from the context of craftsmanship to mass production. Hence logos are also part of discourses of the era, as design of products. Considering such discourses, there can be an intertextuality between logo and ‘designed’ product.

3.5.4. Packaging – ‘Designed’ Product Relationship

Packaging is mostly the first physical interface that the consumers encounter with the messages of brand identity. As part of design activity, it lies between the industrial design and graphic design, hence the development of the concept called package design. It has lots of graphics to be designed, such as instructions, logo and typefaces and other elements should also be designed considering the use (like the case of product) as well as attractiveness of shape and similar dimensions. Given such nature of packaging, as Underwood (2003) underlines, packaging is a medium of both lived (physical) and mediated (symbolic) experience.

The relationship between the ‘designed’ product and packaging can be analyzed by the level of dependence and domination of the package on the product. Some packages can absolutely hide the design of product and the outside of the package as well as its communication is totally independent of the language of the product inside. An example is the case of cellular phones. Most cellular phone packages are boxes where consumer can only find the photo of the phone. On the other hand, in the sales points these phones are not displayed in their packages, hence cellular phone is an example where the packaging is independent of ‘designed’ product but the ‘designed’ product dominates packaging in the communication of brand identity. The dependent-dominant package design can be seen in the fast-moving consumer perishables and cosmetics, where the product inside dictates some conditions for the packaging (in terms of use of materials or shape) however the package design dominates the product in the communication of brand identity, given the nature of the product. An interesting case is the fragrance, for which the packaging design is considered as almost the same as product design. It can also be positioned as the fast moving goods and other cosmetics at the dependent-dominant package design group, however given the distinct forms one can also position it as the independent-dominant package design.

In order not to confuse the communication of brand identity via package and ‘designed’ product, the product group which can be positioned as independent-not-dominant package design (mobile phone) is selected.

3.6. The Role of Product Design in Brand Identity Programs

A look at the consulting based literature on brand (corporate) identity, like Napoles (1988), Olins (1989 and 1995) and Selame and Selame (1988), will show the intensity of emphasis on service firms or producers of chemical products as well as fast-moving consumer goods as examples. The use of brand identity programs in these sectors usually depended more on graphic communications, especially logo, and packaging as communication media of brand identity. This thesis is also motivated by the difference proposed by the product design or industrial design itself since product should also be part of communication media.

At this section, some examples from the literature is visited to understand how ‘designed’ product or the industrial design activity itself is used in these programs. When talking about corporate identity, Heskett (2002) gives the famous examples of AEG, IBM, Olivetti and Apple. What is common to all these examples are the coordination of all the design activity by a single designer or a group of industrial designers (Behrens, van der Rohe and Gropius for AEG; Zanussi, Bellini, Sotsass and Lucchi for Olivetti; Rand, Charles and Ray Eames Noyes and van der Rohe for IBM) (Heskett 2002, Olins, 1989). Interestingly, they were either new entrant (like Apple) hence coming with new logo or changed their logo, as in the case for Arçelik. Not to mention advertisements signaling change. As Heskett (2002) underlines, the distinctive visual image that will consistently be used in all communications lies at the heart of the corporate identity program. Since product design is another point of visual communication of the brand/corporation, as well as a stimulus for attitudes towards brand/corporation, the identity programs are usually accompanied by new design paradigms or principles. At this point, the consumer is bombarded with messages of new program.

In order to understand the role of ‘designed’ product in brand identity programs, the cases from Design Management Journal are visited. For Océ Technologies (Stompff, 2003) product design is primarily taken as a stimulant for attitudes and consequently for emotions. For Black&Decker, the new designs of Kitchentools product line was positioned on the nostalgic/futuristic and traditional/contemporary axes to guide the

interaction with the brand (Vossoughi, 1999). The focus was on the symbolic positioning of the brand and the coherence of visual elements of design with this symbolic positioning. An interesting example is Caterpillar, where they depended solely on graphic design, not on industrial design, in the brand identity program (Briggs, 1997). The case of 3M is constrained by the wide product line with many brands (Moorhouse, 1997). For the case of mousing surface, 3M adopted the form of the product as a consistently repeated visual element in all of the media of brand identity. As different examples show, 'designed' product can adopt different roles based on the focus of the program. It can act as an emotion stimulant, it can be a visual element in communications, it can be a signifier of the desired image, etc.

CHAPTER 4

METHODOLOGY

This chapter develops the methodology of study in detail. There are five broad topics to consider in terms of methodology, and the chapter is organized around these topics. First, definitions of the constructs and their operationalization in the study are given in detail. In the second part, the focus is on the research tools to be used. The third section is on sampling, considering the informants, the product group, brands and models used in the study; while the last two sections analyze the validity considerations and shortcomings and drawbacks of the methodology respectively.

4.1. Operationalization of Constructs

The study analyzes the meanings of two different constructs: brand identity and ‘designed’ product. As a first attempt of operationalization, these constructs should be defined in detail. As argued in detail in Chapter 2, brand identity is taken as conceived identity, which necessitates the meanings constructed by consumers. Moreover, brand identity is also taken as brand associations, of every type: functional, emotive and symbolic as defined in Keller’s framework (1993, p.7). The details of the framework were discussed in Chapter 2. Hence the construct of brand identity in this study does not limit itself to the produced and synchronized meanings, but is an integration of brand image and brand associations. Considering the ‘designed’ product, the construct of communication is defined as the meanings generated for the functional, formal (aesthetic) and symbolic dimensions, which were described in detail in Chapter 3.

It is risky and not easy to operationalize the concept of ‘meaning’. When focusing on meaning, the importance is on depth rather than generalizability. Consequently, it should reflect depth, hence will not be based on a single dimension of meaning. The richest and most powerful way to obtain meaning is via connotations rather than denotations. In order to get connotations, this study will depend on ‘associations’.

Two different types of associations is sought in this study: associations for brand and for ‘designed’ product. These associations will be searched by different stimuli in order to get rid of some limitations of each ways of obtaining associations.

4.2. Research Tools

In obtaining associations, Keller (1993) proposes the use of free association tasks, projective techniques and depth interviews. In this study, a combination of projective methods (including association tasks) and interviews is used. As Rook (1988) underlines, there is a wide variety of research instruments for projective techniques, however, all depend on the unstructured nature of the output:

A common feature among them [projective techniques] is the presentation of the subject of a task that is relatively unstructured. Examples include finishing incomplete sentences, verbalizing mental associations to words or phrases and telling stories about selected pictures. Such ambiguous or vaguely defined stimuli afford the subject much freedom in responding to the test material. There is no objective “right” response to a projective stimulus and the respondent is not typically reacting to an explicit research “question”.
(Rook, 1988, p. 251-252)

Consequently, the projective methods are used to

- Overcome self-censorship and self-consciousness
- Encourage expression and fantasy
- Change perspective
- Inhibit rationalization and cognitive processes
- Encourage expression of personal emotion

(Branthwaite and Lunn, 1985, p.109)

The most famous projective method is Thematic Apperception Test (TAT). However, the projectives have grown in numbers and do not only depend on thematic pictures. Based on the nature of the response, projective techniques are grouped into five: association, construction, completion, choice or ordering and expression (Rook, 1988, p.252). In this study, the focus is on associations and construction.

On the scale of abstraction, projective methods, that depend on visual stimuli, are grouped in four (Collier and Collier, 1986), as given in Table 4.1:

Table 4.1. Projective Tools Based on Visual Stimuli (Source: Collier and Collier, 1986, p.125)

Level of Abstraction	Projective Testing Tool	Level of Expected Response
Extreme Abstraction	Rorschach Tests	Submerged feelings about self Sexual emotions and fixations Extremely free associations that dredge up thoughts passing through consciousness and subconsciousness
Semiabstraction	Thematic Apperception Tests	Submerged feelings about self in relation to experiences in real world Free association about significances of circumstances which could take place in the real world
Generalized Representation	Defined Line Drawings	Concrete sentiments about circumstantial reality Free association about universal problems Positive views about self with regard to the supernatural, universal or cultural values
Lowest Level of Abstraction	Photographs or Familiar Circumstances	Precise descriptive reportage Sweeping encyclopedical explanations Precise identification of event or circumstance Noticeable lack of submerged psychological responses. Noticeable lack of free association BUT Factual representation of critical areas of the informant's life can trigger emotional revelations other wise withheld, can release psychological explosions and powerful statement of values

As Table 4.1 gives in detail, the range of the answers of the informants is narrowed as the level of abstraction increases (Heisley and Levy, 1991). In this study, in the projective tasks, the dummy models are used. Therefore, the level of abstraction is lowest, considering the stimuli. However, in other tasks, such as word associations

and personalizations, the level of abstraction is higher, which helps gathering a richer set of meanings considering the level of abstraction.

Given the emphasis on personalized meanings in projective methods, they are useful to overcome the producer intense meanings and focus on the meanings of the interpretant (informant), since they can allow the informant to feel free from institutionalized ways of thinking; social, rational and deterministic, to some extent. However, institutionalized thinking will still manifest itself as discourse, “groups of statements which structure the way a thing is thought and the way we act on the basis of that thinking” (Rose, 2001, 136), given the presence of advertising and brand identity programs. Given such contradictory views, projective techniques can still be used to understand consumers’ construction and interpretation of discourses since the informants can be freer to associate many concepts than the case in other methods such as quantitative methodologies like questionnaires.

Since the study focuses on associations, hence connotations, for brand identity and ‘designed’ product, different projective techniques are used to understand each other. For brand, there is not any visual material supplied by the researcher. Following techniques are used to understand the connotations and discourses constructed by the informants:

- Word associations: word associations can give valuable information about the connotations of brands for the consumers. Given that the research is also about the connotations, the word association technique is used for not only what the brand *is* but also for what the brand *is not*. However, this is not a synonym-antonym task. The informants are asked to position brands relative to others (most similar versus most different) in any dimension they want. The dimension is also asked in order to structure their conceptualization of what brand is and what it is not.
- Analogies and Metaphors: these tools are used in marketing research “to transform objects and brands into something else so as to get at their inner properties” (Branthwaite and Lunn, 1985, p.111). Two types of analogies, symbolic and personal, is used to enrich the data to understand the informants’ construction of the connotations of brand. As for symbolic analogy, the informants are asked to form

analogies between brand and a color. Their answers are probed further in order to understand the connotations behind. These answers also reflect metaphors of brands. Another tool for forming analogies and metaphors is personalization, which is also used to deepen the knowledge on symbolic associations of brands.

These tools (word associations, analogies and metaphors) will result in different type of associations given in Section 2.3.5. The projective tasks could be increased in order to enrich the associations. However, as the number increases, it would be more frustrating for the informants. Hence, the most common and easy tasks are selected in order to get associations.

When focusing on the connotations of the ‘designed’ product, the following techniques will be used

- Model-based elicitation: For this projective technique, the informants are given the dummy models. This technique is a structured projective technique to understand the meaning of the symbolic, aesthetic and functional dimensions of the product design; hence it is less abstract. It would help the researcher to reconstruct the construction of the product design in the perspective of informants. This point tries to overcome the shortcomings of semiotic approaches to studying product design and focuses on how it is verbalized in the informants’ perspective. They are asked to talk about the product, its use, its shape, its typical user, emotions aroused when seeing the product, etc.
- Analogies and Metaphors: In order to free the informants to get abstract associations, personal analogies and metaphors are also used to enrich the understanding of meanings on symbolic dimension.

After each projective is conducted, an interview will be made with the informant to deepen the understanding of their construction of the discourses (probably delivered through advertising) and the interaction with specific sources by which the discourses are formed. This interview is a semi-structured interview focusing on the advertisements that they remember, their level of the brand commitment and the nature of usage of product or brand experimentation. Moreover, the interview part

also tries to understand whether there are contextual factors other than the discourses of the brand affecting the informants constructions, like heavy usage, price sensitivity, etc; and the motivations behind such attachments or rejections.

The checklist of projective tasks is given in Appendix A.

4.3. Sampling

4.3.1. Sampling of Informants

Because of the polysemic nature of brand identity, the sample should integrate as many different perspectives as possible. According to Creswell, maximum variation sampling documents diverse variations and identifies common patterns (1998, 119). However, because of time and cost limitations, it will also turn into convenience sampling. The maximum variation is still pursued to overcome biases of occupation and age, if such biases exist. Accordingly, quotas are used considering age and gender. The resulting groups are given in Table 4.2:

Table 4.2.Groups in the Sample of Informants

Group 1: 5 informants Gender: Female Age: 15-24	Group 2: 5 informants Gender: Male Age: 15-24
Group 3: 6 informants Gender: Female Age: 25-34	Group 4: 4 informants Gender: Male Age: 25-34
Group 5: 4 informants Gender: Female Age: 35-44	Group 6: 5 informants Gender: Male Age: 35-47

Prior to data collection, the sample was planned to be composed of 30 informants. There would be 5 informants at each of the groups in the sample. However, because of some unplanned changes in the informants' agenda, the resulting sample could gather at least 4 people at each group. Given the nature of convenience sampling, the age limit of sixth group was adjusted to the informants available. Since the informant

was a different case in the group, including him was more productive than sticking to the limit.

Although the groups are defined in 10 year increments, the increments were not arbitrary. The groups are defined on qualitative merits as well. The first two groups are mostly students. The next two groups are those who are young and can be defined more as working group. The last groups also belong to the working group but more approaching to their middle ages.

Within the groups, the maximum variation is aimed based on occupation (and department for students). However, there are still many similarities since the convenience brought people related with Middle East Technical university (METU) in different ways: student at METU, graduated from METU, working at METU, has a relative at METU... Moreover, all the informants belong to middle or upper socio-economic class, which have some limitations that are discussed in the last section. The details of the socio-economic and demographic information of the informants are given in Appendix B.

4.3.2. Sampling of Brands and Models

Another sampling should be done for the brands and models (of brands) to be used, since the research design necessitates different brands and different models. The product group is selected to maximize interest and to have everybody to say something about it. Accordingly, mobile phones are chosen as the product group since many people- independent of income level- own mobile phone. Moreover mobile phones are advertised heavily, which is also productive for the research, given the importance of advertising as a context-element. The brands should also be selected to create interest on the one hand, and should also have different success levels in terms of brand identity on the other hand. Hence there are brands that are assumed to be successful in creating strong brand identities and there are also brands that are not considered as successful in terms of brand identity. According to above constraints, the product groups, brands and models listed in Table 4.3. are selected:

Table 4.3. Brands and Models Used in the Study

BRAND	MODEL
Nokia	7610
Nokia	3200
Motorola	mpx220
Motorola	C115
Samsung	E800
Samsung	A800

This selection of brands is intentional. It is not done according to generalizability considerations, but rather done considering brand awareness. According to Marka 03 (a wide consumption profile research done by Arthur Anderson), Nokia has the highest brand awareness levels. Since Nokia and Ericsson were similar in terms of their European origin and their profiles in the mobile phone market: they were the firsts in Turkish mobile phone market, Ericsson and Sony Ericsson was not included in the study. From this perspective Motorola is quite different from them. Moreover, the merge of Ericsson with Sony could make it more difficult for interpretation, given Sony's reputation and identity. The choice of Samsung was motivated by the review of models. In terms of product form, Samsung models did not have a clear line, as opposed to the case of Nokia. Hence, Samsung is the case that is assumed to have low success in terms of brand identity. The models are selected according to their price levels. Nokia 7610, Motorola mpx220 and Samsung E800 are at the higher end of the mobile phone market. In February 2005, their prices were around 900, 1000 and 700 YTL respectively. Nokia 3200, Motorola C115 and Samsung A800 were more at the middle to low end of the market with prices between 100-300 YTL. Moreover these phones were also similar in terms of their hardware and software. The upper group had camera, colored screen, infrared, gprs, ...etc. The lower group is not as heterogeneous as the upper group, given Nokia 3200. It was a little bit more advanced in terms of technology as opposed to others in that group. The photos of the models used in the study are given in Appendix C.

In order to overcome the possible biases and the need of consistency, the order of projective tasks was not the same for all informants. Prior to data collection, each informant would be visited twice. However, because of time constraints, all but

except three informants had a single session. A simple schedule designed for an individual is given in Table 4.4:

Table 4.4. The Order of Projective Tasks

Projective Task	Nokia: Brand	Motorola: Brand	Samsung: Brand	Nokia 7610	Nokia 3200	Motorola mpX220	Motorola C115	Samsung E800	Samsung A800
Informant 1	5	8	4	2	6	7	1	3	9
Informant 2	8	3	7	1	4	6	2	9	5
Informant 3	6	2	8	4	1	9	5	7	3
Informant 4	1	7	2	9	3	8	4	5	6
Informant 5	4	1	9	6	2	3	5	8	7
Informant 6	7	5	3	8	9	1	6	4	2
Informant 7	2	6	8	7	5	9	3	1	4
Informant 8	9	8	5	3	6	4	7	2	1
Informant 9	3	4	1	5	7	2	8	6	9
Informant 10	1	2	7	8	3	4	9	5	6
Informant 11	9	4	8	3	7	2	6	1	5
Informant 12	3	1	2	6	9	7	4	8	5
Informant 13	9	8	7	4	2	1	6	5	3
Informant 14	7	2	8	9	3	6	4	1	5
Informant 15	2	5	7	4	6	8	1	3	9
Informant 16	6	3	7	1	9	5	8	4	2
Informant 17	9	4	5	6	2	7	1	3	8
Informant 18	5	8	2	7	1	6	3	9	4
Informant 19	1	2	3	7	5	8	4	9	6
Informant 20	4	5	6	1	2	3	7	8	9
Informant 21	4	5	6	1	2	3	7	8	9
Informant 22	7	4	9	5	2	6	1	8	3
Informant 23	7	1	4	3	9	5	6	2	8
Informant 24	6	7	9	2	3	4	5	8	1
Informant 25	8	5	1	7	4	9	2	6	3
Informant 26	5	4	6	2	9	8	1	3	7
Informant 27	8	7	9	5	2	1	4	6	3
Informant 28	7	9	8	1	4	6	3	2	5
Informant 29	3	1	2	5	8	9	6	4	7

The order (flow) is not totally random. The aim was to have the projectives of the brand and its models separate to overcome the consistency bias. Hence the first five

informants had totally random flows. However as the need of consistency is figured, total randomization is not followed. All but two informants (20 and 21) were interviewed individually. Informants 20 and 21 were interviewed as a group interview because of time constraint.

4.4. Validity and Reliability Issues

Three main measurement problems may arise on a meaning/association based study: the problem of access, the problem of verbalization and the problem of censoring (Supphellen, 2000, p.323). The problem of access is present because of the unconscious nature of some types of associations. The problem of verbalization arises because associations are raw impressions. Censoring is present when respondents hold back their responses in order to confirm with norms. In order to overcome these problems, Supphellen (2000) proposes the use of single interviews instead of focus groups, using a portfolio of complementary techniques rather than a single technique and validation of responses.

As the first method to increase the trustworthiness of the study, qualitative researchers use triangulation of methods, sources and researchers. In this study, as discussed previously, two different methods will be used for data collection, projective techniques and interviews; maximum heterogeneity is aimed for the sources of information, and different paradigms will be used to approach the data, to overcome the biases of interpretation. However, there will be a single researcher collecting the data, hence the reactivity and the mistakes of the researcher in terms of methodology may create threats to trustworthiness.

To assess trustworthiness, Wallendorf and Belk (1989) propose five criteria (credibility, transferability, dependability, conformability and integrity) which can be pursued by ten techniques (prolonged engagement/persistent observation; triangulation of sources, methods and researchers; regular on-site team interaction; negative case analysis; debriefings by peers; member checks; seeking limiting exceptions; purposive sampling; reflexive journals; independent audit) (p. 70). Some of these techniques directly address having a field different from the researchers'

daily life, of having participants from a well defined or culture-sharing group. However, the participants in this study may not be defined as such, hence some techniques to increase trustworthiness stated by Wallendorf and Belk (1989) may not even be applicable. Among those techniques listed, to enhance credibility, triangulation, debriefing by peers and negative case analysis can be used. However, it is more ambiguous to define a negative case for a study adopting deconstruction. This does not mean that deconstruction is an analysis tool with zero exceptions, but deconstruction based approach differs from other approaches because of multiple contexts to approach data and a less cause-phenomena-consequence type of relationship (which is more evident in grounded theory approach). Since the deconstruction based approaches are looking for latent and non visible dimensions, it is more ambiguous to call a case as 'negative'.

For transferability assessment, maximum heterogeneity sampling, seeking limiting exceptions and emergent design can be used. Emergent design will become inevitable if the projective techniques become frustrating for the informants. Moreover, the biases that sequences rise may again necessitate the changes in design.

The dependability is again ambiguous because of the nature of the research question. Through the phases of data collection, each phase cannot be used as a tool for checking dependability, since different discourses can be present for different constructs researched. A longitudinal approach may again be hindered by time constraints and the dynamic nature of the phenomena researched; a new brand identity program may affect the discourses constructed by the individuals.

For enhancing confirmability, triangulation of methods of data collection and analysis strategies may decrease the level of researcher bias in the study. The integrity for trustworthiness of the study can be achieved by continuous learning and reflexivity. Since all analysis is done by the researcher, revisits of mistakes in techniques can facilitate continuous learning. Introspections before and after each data collection phase can help to investigate the possible researcher biases.

A final point related with the quality of the study is using the dummies for projective

tasks of product design. These are non-functional, therefore consumers cannot fully interact with the product. Moreover many informants also repeated the ‘toy-like-look’, which is probably a result of use of dummy models. Since the cost of using the real products themselves cannot be paid, the use of dummy models is preferred with these issues in mind for the analysis. Another threat to reliability as a result of the use of the dummy models is their heterogeneous quality levels and the integration of a real product for Samsung, because of unavailability of the dummy model. Samsung models were much more detailed and of higher quality as opposed to Nokia or Motorola models. As a result, informants may be affected by the difference.

4.5. Shortcomings and Drawbacks

On top of the validity considerations discussed above, there are also other shortcomings posed by the choices through the study. The first of using qualitative paradigm imposes limits on generalizability, since qualitative research does not aim to prove a hypothesis of a general statement, but rather tries to understand phenomena deeply. Hence the findings are context dependent.

The product group- mobile phones- was chosen in order to maximize interest. The choice is based on the assumption that these products are those that most people have something to say about. However, this product group poses some limitations on the findings. First mobile phones are famous for their interest in brand identity, even though the success of each brand differs. Hence a comparison with a low success product group cannot be made. They were also selected in order to overcome the effect of package design in the communication of the ‘designed’ product with consumer, since packages are not present until the time of purchase for the mobile phones. However, an informant interestingly talked about the images on the packages of the mobile phones. Therefore the assumption about packaging is not totally reliable.

A second limitation posed by the choice of product group is the high-tech nature of the products and the pace of changes in technology as well as design. This may limit our understanding of the relationship between the meanings of brand identity and

‘designed’ product to the context of high-tech products. In addition this choice of brands as well as models may limit our understanding of the phenomena.

Considering the Nokia models used in the study, both were extreme models rather than standard models. The choice was constrained by the availability of dummies.

The use of dummies may motivate overlooking the software level of products. Since the communication of the consumer with the product, mobile phone, is simultaneously constituted by a hardware (body design) and a software (menus and interface design), the lack of clues for the second type of communication may result in a smaller set of meanings constructed for the products.

A last point of shortcoming arises from the nature of the sample. The entire sample belonged to middle and high-income group. All but one owned complimentary technological products like computers. Hence their interpretation of the technological features of the mobile phones may not be the same as those lacking such products, especially those from a lower income group. As an example, the meaning and the use of camera in a mobile phone are quite different for those who also have computer and those who do not. One can easily assume that members of low-income group do not have such mobile phones, but based on the prior study of the researcher at squatter, the mobile phone is one of the objects that they use for signifying their appropriation of urban culture. Hence those models with cameras were also popular in such setting. However, they usually bought it from second-hand market, which may result in a technology-lap. Still the meaning, especially the symbolic communication, of the product is different for those who are consuming it as a technology bundle as opposed to those who are consuming it by lacking this bundle.

CHAPTER 5

ANALYSIS

As stated in the methodology chapter, the data is collected through interviews based on projective tasks. The interviews were semi-structured, given the changes of order of projective tasks as well as the changes in the order of questions depending on informants' answers. The first answers to the questions were probed in order to deepen the meanings of associations and to understand their interaction with other associations. Because the informants were talking about an object familiar to them, it was easy for the researcher to draw parallels between the mobile phones used in the study with theirs. These parallels worked out obstacles arising from the misunderstanding or the complexity of the questions. Moreover, some of the questions were like a play – e.g. assuming that I am blind or on the other side of the phone- consequently eased the dialogues with the informants.

The data collected through 29 interviews, which were composed of projective tasks, are analyzed by using schemas. A case study approach is used to understand the interaction of the topics of interest: brand identity and 'designed product'. According to Creswell (1998) the most important focus of the case study approach in analysis is the *context*: "detailed description of the case and its setting" (p.153). For analysis and interpretation in a case-study analysis, Creswell (1998, p. 153-154) proposes five forms:

- Categorical Aggregation: The merging of issue-related meanings.
- Direct Interpretation: The single-instance rather than multiple instances are of interest for meaning.
- Patterns: The relationship and correspondence between the categories are of interest.
- Naturalistic Generalization: The aim is to look for possible overlaps or applications between the case and the possible population of cases.
- Description: A detailed picture of all "facts" of the case is aimed.

The analysis presented in this chapter passes through these stages but some of them simultaneously. The first part is a mixture of categorical aggregation and patterns in order to come out with an interpretation of the interaction of the topics of interest. The second part is reserved for contextual elements, aiming at both direct interpretation and description of the case in detail. The contextual elements referred in this section are advertising, brand loyalty and product attachment, and product involvement. The third part focuses on naturalistic generalization, different from generalization in a quantitative study, in order to find out possible similarities with other cases (within the product category and for different product categories). The last part focuses on shortcomings and drawbacks of the analysis and interpretation.

5.1. Interpretation of the interaction

To have an aggregation of associations of the projective tasks, two models will be used as a guideline with some adaptation. First of all, for the brand-based projective tasks, Keller's model (1993), given in Chapter 2, is used by some appropriation. In this model, the associations are grouped first according to their nature (attributes, benefits and attitudes). Attributes are categorized as product and non-product related, while benefits are categorized as functional, emotive and symbolic. Since the primary aim is to understand the interaction of these meanings with the meanings for 'designed' product, the schema is adjusted to make the categorization of meanings of the two phenomena (brand identity and 'designed' product) easier. Accordingly, the first level of categorization is skipped and their second levels are used: product related, non-product related, functional, emotive, symbolic. To overcome the complexity brought, the three dimensions are selected by widening their meanings: functional, emotive and symbolic. Product related associations were mostly grouped under functional based on the intensity they refer to function or form. Only a small group was taken as emotive, since the primary focus was not on function. Non-product related associations fell in functional, emotive and symbolic group depending on the focus.

Aggregation of the associations for 'designed' product depended on Crilly's (2004) categories discussed in Section 3.4. Crilly (2004) modeled consumer response to

designed product as aesthetic impression, semantic interpretation and symbolic association for the cognition part. The aesthetic impression is replaced with a more general term 'form', which is the primary stimuli for such impression, and semantic interpretation is replaced by function, with usability as well as quality constraints grouped under this category. This was done in order to make the comparisons with the brand-based associations easier.

By definition, the above groups of associations are overlapping. Hence an association may be serving more than a single category. At this point, the primary referred factor is preferred for categorization. For example, the association of colorful can be both parts of symbolic and formal associations when talking about a 'designed' product. If the informant had referred more to a character, a personality, then it is counted as a symbolic association. On the other hand, if the association came out when speaking about the form of the 'designed' product, then it is counted as a formal element. The highest complexity was the case of emotive associations. Most of the emotive associations for brand identity fell in between emotive and symbolic. At this point, those referring more to the relationship and characterizing a brand as if it is a person are grouped as emotive associations. However, the characterizations, which did not directly signify a relationship, are grouped under symbolic associations. Accordingly, the associations like amusing, shy and introvert are emotive and the associations like talented, ordinary, unique are symbolic.

The categorizations of associations for brand identity and 'designed' product have used similar labels: functional-emotive-symbolic versus functional-formal-symbolic. Although there are two labels of the same name (functional and symbolic) one should pay attention to the definitions of these categories given in earlier pages. For example, the functional associations for brand identity can refer both to the function and form of the 'designed' product, since it has product-related associations. Moreover, the emotive associations for brand identity can refer both to the formal and symbolic associations of the designed product. As the coming three sections will analyze in detail, one should be careful in comparing the associations.

There are three levels of interpretation in the analysis. The first level of interpretation is the coding of individual interviews by using bigger schemas in accordance with the frameworks stated above. Instead of transcripts the schemas are used in order to map associations. The first schemas are more detailed and all the keywords the informants used as associations are present. Based on these first schemas, a second level of interpretation is done in order to aggregate similar concepts in general keywords. The results of this level of interpretation are given in Figure 5.1 and 5.2. These are two examples selected randomly. Figure 5.1 depicts the associations gathered as a result of brand projective tasks for Samsung from first informant. Figure 5.2 draws the schema for the thirteenth informant's associations for Nokia 3200. The schemas developed for interviews are supplied in Appendix D.

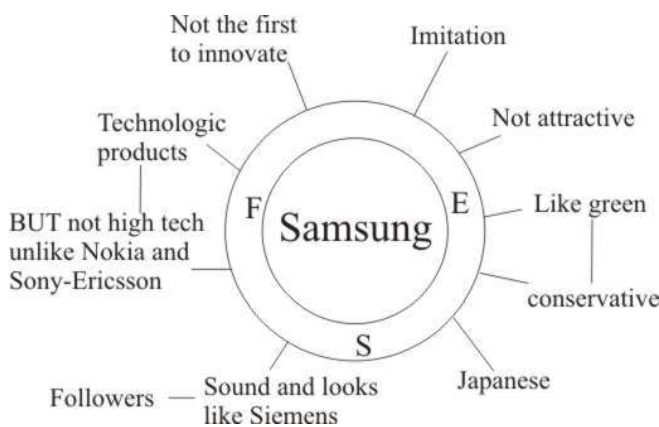


Figure 5.1. An example for schemas of brand projectives

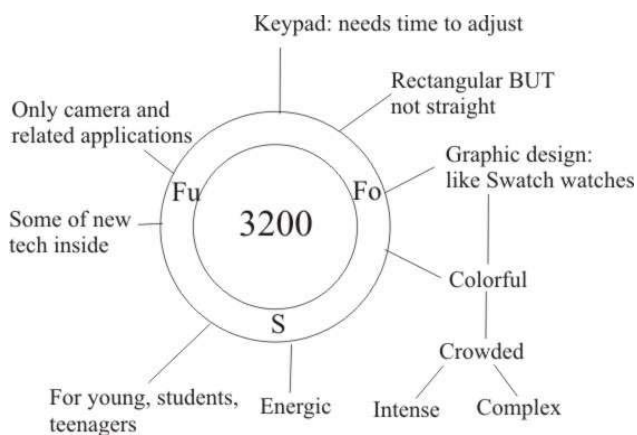


Figure 5.2. An example for schemas of product projectives

The approach to interpret the data is based on a simultaneous effort of aggregation of cases and focusing on individual cases as negative cases. In detail, the primary aim is to obtain a rich schema of associations for brand identity and ‘designed’ product. In this schema, there are some opposite associations, which clearly signal some negative cases that lie at the heart of understanding the phenomena. Apart from these, the detailed analysis of all individual cases is not part of the chapter.

The third level of interpretation is the aggregation of all informants’ associations based on the object of the task: the specific brand or the specific model. The interpretation of interaction is based on the analysis of these aggregated models. As stated earlier, individual interviews will be referred again when talking about contextual elements.

The following sections will not only search for which associations were repeated in both of the three (the brand and two models) but also will try to find patterns of these associations, like to which category of associations they belong as well as whether categories interact.

5.1.1. Associations for Nokia and Its Models

In this section same types of maps were structured in order to ease the search for a pattern of interaction. In the upcoming maps (Figures 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10, 5.11), the associations are placed in a pie depending on their nature. The pies denote the group of associations they fall-either functional, emotive or symbolic for brand associations; and either functional, formal and symbolic for product associations. For their respective positions in these pies, the following principles are used. First of all, they are placed proximate with similar associations. Second, these groups are placed more or less at the same area in the pie for consistency. Last, their places are adjusted to show their interactions with the other groups of associations, which may fall in the other pies as well.

To give an example, in Figure 5.3, some of the brand associations for Nokia were grouped on the left and right of the line that divides functional and emotive

associations. In the functional group, the upper group of associations was related with differentiation and the existence of a large number of models. The emotive associations of creativeness and dynamism were mostly referred in connection with the previous associations. Consequently they were placed near to those functional associations they were related to. The associations that fell away from the lines separating the pies, are usually grouped as pure functional, emotive or symbolic. Another possibility of falling in these areas away from lines arises because of their primary conceptual connection with other associations. These associations, e.g. functionality, are primarily related to associations in their respective group, e.g. usability; as opposed to associations in other pies, e.g. dynamism.

Colors in the maps are used consistently to mark the groups of associations: dark blue, pink-purple and grass green for functional, emotive and symbolic associations of brands respectively. Sky blue, purple and may green are used for functional, formal and symbolic associations for products. Different colors for brands and products are used in order to prevent a direct linkage between similar groups: e.g. functional associations of products with those of brands.

The general map developed by aggregating individual cases for the Nokia brand itself, Nokia 7610 and Nokia 3200 is given in Figures 5.3, 5.4 and 5.5 respectively. Nokia was selected for its assumed success of brand identity. Even though the success of brand identity is out of scope of the thesis, it is assumed that it can result in a different pattern of interaction.

If the associations in Figure 5.3 are analyzed in depth, the following patterns of associations can be found. As part of the functional associations the informants talked about usability (+), quality (+ and -), differentiation, a line of models, obsolescence, technology (+), functionality (+ and -), innovativeness (+), communication, success in mobile phone market, the form of the mobile phones (big screen, unavailability of clipphones and edged form). Advertisements, logo and a brand of Nokia are also referred by some of the informants. As part of emotive associations, the popularity (+), colored character, charisma, sincerity (+ and -), warmth/liveliness (+ and -), dynamism (+ and -), attractiveness (+ and -),

generosity (-) and loyalty (+ and -) were available. For symbolic associations, talent, success, logo, many different colors with positive and negative meanings, uniqueness, consumption and country of origin can be found. On top of these associations, some brand associations, especially those referring both to the technology and form of the mobile phones came out during the associations for the models. The edged-look was also repeated as part of these associations. Moreover, the classic Nokia model is defined in detail in these associations, given that most of them saw 3200 as a typical Nokia.



Figure 5.3. Brand Associations for Nokia

associations for Nokia) and warmth/liveliness. To summarize, the associations that are overlapping were part of symbolic associations in addition to the classic Nokia look and the technological level of the phone.

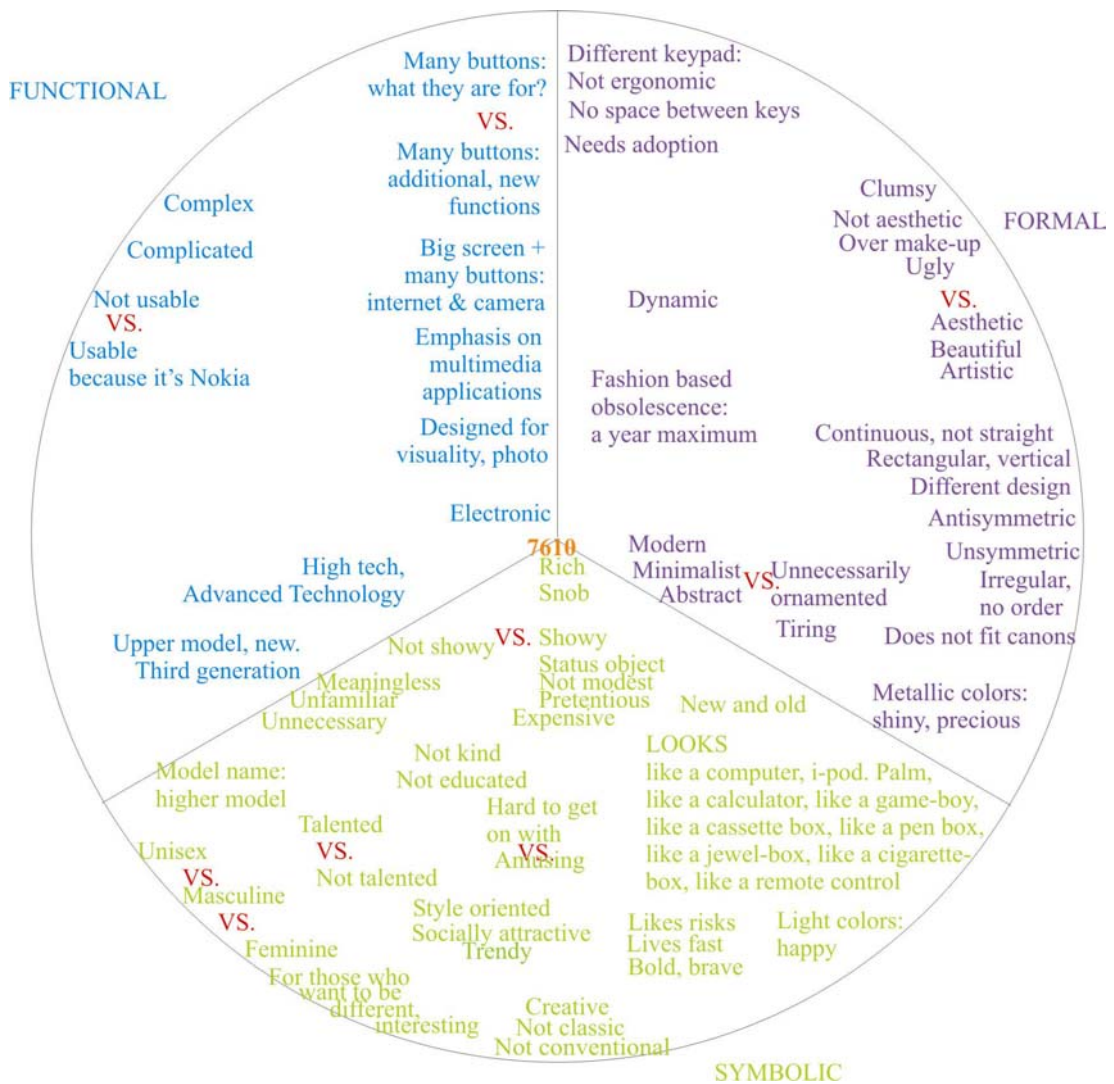


Figure 5.5. Associations for Nokia 7610

When we look at associations for Nokia 7610 (Figure 5.5), the associations for the technology is present. The classic Nokia look is not repeated except the rectangularity and edged form. The symbolic associations that can be grouped under youngness warmth/liveliness and sincerity were also present. However, most of the formal associations as well as the symbolic associations of Nokia 7610 are not

present at brand associations. The symbolic associations that can be related to showiness (+ and -) and attractiveness (+ and -) is intense for the model rather than the brand. Moreover the formal associations focusing on the aesthetics of the phone is quite intense among the associations.

5.1.2. Associations for Motorola and Its Models

The associations for Motorola and its two models (C115 and mpx220) are given in Figures 5.6, 5.7 and 5.8 respectively. Motorola was selected because, by assumption, it does not have a clear line of design as opposed to Nokia. It has both rectangular and oval designs, which are either edged or rounded. Informants mostly did have an image of a typical Nokia phone but not a typical Motorola, except a clipphone.

Brand associations for Motorola were much rich since people interpreted it differently even sometimes on the same merits. The functional associations can be grouped again in terms of technology (+ and -), price, types of mobile phones (clipphones, small and black phones), usability and user interface (mostly -), quality (+ and -), success in the mobile phone market (including awareness), aesthetics (mostly -). Even though there is not a clear line of design for most informants, a few informants associated mechanic design to Motorola. The emotive associations were frequently negative, quite affected by the American country of origin. Only a single informant associated Motorola a European (German) origin. Among the symbolic associations, again there were lots of colors associated with Motorola but this time with similar meanings, especially meaning similar in terms of technology, masculinity and working environment. The other symbolic meanings were mostly pointing to lifestyle and working environment as well as associations specific to the distributor in Turkey.



Figure 5.6. Brand Associations for Motorola

When we look at associations for Motorola C115 (Figure 5.7), the user interface has similar associations with that of Motorola. The associations for the form of the product marked a difference between the model and the Motorola phones, apart from an informant who associated it with an earlier Motorola model. Interestingly, the emotive associations for the brand were not repeated quite much in the symbolic associations for the product apart from seriousness and colorfulness (-). The symbolic associations were also quite different from the associations for the brand apart from masculinity (by most of the informants).



Figure 5.7. Associations for Motorola C115

For the case of Motorola mpx220 we can see a different picture from C115. As given in detail in Figure 5.8., mpx220 has more overlapping associations with the Motorola brand than C115 has. Especially the functional (technology and quality) and symbolic associations (working environment and lifestyle) are repeated mostly. The formal associations for mpx220 as unharmonious elements in design and bad design can also be figured in brand associations. A metaphorical element is the masculinity: even though nearly all informants had a masculine image for Motorola, there were some informants who had a feminine image of Motorola mpx220.



Figure 5.8. Associations for Motorola Mpx220

5.1.3. Associations for Samsung and Its Models

Samsung was also selected for the similarity of its models to those of various brands as well as to integrate products from a different country of origin into the study. By assumption, it is also not a successful case in brand identity. Moreover, it also has a lower level of awareness than Motorola and Nokia. Even though most informants were familiar with Samsung as a computer parts or home appliance producer, they were not very familiar with its mobile phones. As Figure 5.9 gives in detail, the functional associations were mostly about technology (+ and -), quality (+ and -), availability and awareness. Even though the order was different for every informant,

most of them suggested clipphones and small phones and grey color for Samsung in addition to the oval-round form. At this point some could have been affected by the phones they had seen through the tasks (A800 and E800). Emotive associations were not as rich as Nokia or Motorola, possibly because of the low awareness and familiarity. They usually referred to popularity (-), trust (-), attractiveness (-) and warmth/happiness (mostly -). As symbolic associations, color associations were again numerous, but there was a single informant referring to a warm color, red. Other symbolic associations were related to talent (+ and -), working environment, average and order. Samsung had both feminine and masculine associations but informants referring to this dimension were less than those that did for Motorola.



Figure 5.9. Brand Associations for Samsung

When we look at Figure 5.10, we can see that functional associations for A800 were mostly on technology (-), quality (+ and -) as durability, and usability (+), and these overlap with some of the brand associations. Formal associations are pointing to size, an oval-round or rounded shape, color (shiny), ergonomics and simplicity. These associations overlap with small-clipphone-grey phone associations of Samsung, but again, the flow could have affected such an overlap. The fragility of the model is not suggested much as well as the intense feminine associations. For symbolic associations there is not a great overlap with the emotive and symbolic associations of the brand. The overlap can be seen in color-based associations. Happiness/warmness, age, work environment and femininity are not referred for Samsung.

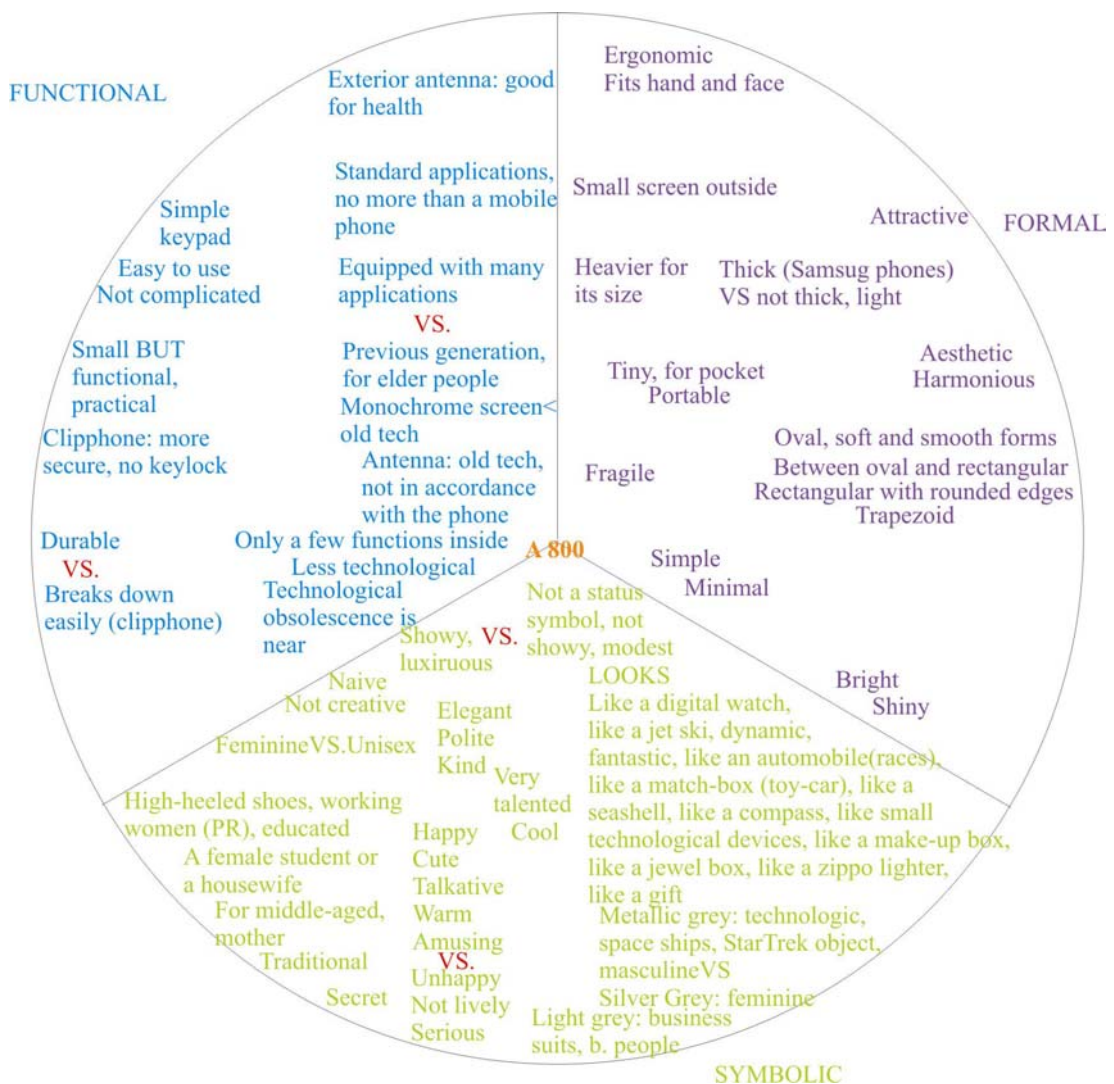


Figure 5.10. Associations for Samsung A800

The associations for E800 are given in detail in Figure 5.11. The functional associations were on technology (+), quality (+and -) and the practicality (mostly +). The formal associations were on the shape, size, aesthetics, and ergonomics, among which the shape (oval-round) and size is overlapping with brand associations. Again the flow may have affected such an overlap. The symbolic associations for this model again bears some opposites, especially in terms of personalizations, which is also an association by itself from the viewpoint of a few informants. Showiness (+ and -), warmth/cuteness (+ and -), elegance, are again present for the model while not for the brand. In short, there is not a great overlap in terms of symbolic associations.



Figure 5.11. Associations for Samsung E800

5.1.4. A General Conclusion on Interpretation

The interpretation is based on looking for patterns of interactions of the associations rather than the intensity of the associations. Accordingly, for Nokia, the overlaps were present on all dimensions: functional-formal and symbolic associations of models with the functional-emotive-symbolic dimensions of brand. They do not overlap totally but one can see the intensity of overlaps for the case of Nokia is more than that of Motorola or Samsung. For the case of Motorola, the functional associations for the brand have overlaps with functional associations for both of the models. However, one should be also aware of the mixed nature of the brand associations for Motorola. Hence even though mp220 did also have some mixed (both + and -) associations as functional, C115 had mostly one directional (either + or -). Moreover, the formal and symbolic associations did not have a great degree of overlap with the brand for C115. Mp220 had more overlaps in terms of associations on all dimensions than C115. In summary, the interaction is not the same for both of the Motorola models used in the study.

A similar conclusion can be drawn for Samsung and its models. The interaction is present in functional associations, but again because of the mixed nature of the interactions. The formal associations for Samsung could have been affected by design of the study, for some of the informants, not for all. The symbolic associations for the brand were not as rich as those of the models, possibly motivated by the lower levels of familiarity as well as lack of advertisements broadcasted. The summary of the interpretations is given in Table 5.11.

Table 5.1. Summary of Interpretations

Nokia		Motorola		Samsung	
Brand	Product	Brand	Product	Brand	Product
Functional	Functional and Formal	Functional	Functional and Formal	Functional	Functional and Formal
Emotive	Formal and Symbolic	Emotive	Formal and Symbolic	Emotive	Formal and Symbolic
Symbolic	Symbolic	Symbolic	Symbolic	Symbolic	Symbolic

The highlighted cells in Table 5.11 shows that there are overlaps in terms of associations in those dimensions. Those highlighted with blue shows that brand associations have overlaps with both models. Those highlighted with purple show that there are overlaps with a single model (which is for the case of mpx220 and Motorola).

5.2. Contextual Elements

These contextual elements (advertising, brand loyalty, product attachment, and product involvement) were a result of the analysis of the single cases given in Appendix D. The positive/negative attitude of the association was affected by the brand loyalty for some of the informants: especially informants 2, 9, and 10 for Nokia and informants 4 and 19 for Motorola. The advertisement and their nature did also motivate both the nature as well as the attitudes of associations. A metaphorical fact is the lack of remembrance of advertisements by most of the informants. Moreover, their attitudes toward the advertisements are also given in the next section. A last point that affected the richness of the associations is the level of product involvement.

5.2.1. Advertising

Some overlaps between the symbolic meanings of brand and models as well as reference to ads in some symbolic associations mark the first contextual element: advertising. Even though most of the informants did not remember most of product or model information from the advertisements, they do have a similar view of advertisements:

The advertisements focus on a single property, they do not give detailed information. Mostly they are evoking (like Motorola ads where the boy chases a girl). (Informant 3, Male, 20)

Advertisements do not define, tell properties. They just only take attraction. They only depend on visuality. (Informant 2, Female, 22)

The brand is more important than the product in advertisements. (Informant 8, Male, 21)

To many ads we do not pay attention. Music makes us remember. Sometimes jingles (hellomoto, connecting people). When you are searching for mobile phones you pay attention to the ads. For others they are meaningless (Informant 23, Male, 41)

Many ads do not mean something for me. I am aware of the models by the website. Detailed info is more important than the product as shown in the ads (...). Product characteristics cannot be listed in detail in the ads, they have gprs of such class, they have digital camera of such megapixel, they have bluetooth, etc. They cannot give all these concepts in a television ad. They can only create an awareness of the name of the model by taking attraction by television ad. (Informant 1, Male, 24)

As can be seen, advertisements do not usually refer to functional associations for most of the individuals, since the product and its characteristics is not the focus of the advertisements usually. They are taking attraction by using visual language, which can be a motive for some of the symbolic motivations, especially those based on colors. This is also parallel to the lower level of Samsung's symbolic associations, since people are not familiar with an image from the advertisements.

5.2.2. Brand Loyalty and Product Attachment

Brand loyalty affected the attitudes of the informants both to the brands and to the designed products. This is also coupled with product attachment, for those that were using one of the models (A800 for informant 15 [female, 27] and C115 for informant 19 [female, 33]). They usually associated positive things with their phones.

Informants 2 (female, 22), 9 (male, 28), and 10 (female, 20) all had a high level of product attachment as well as brand loyalty. They usually used positive associations for Nokia, especially brand associations. Informant 4 (male, 23) did have a low level of product attachment but quite a higher level of brand loyalty, even though he had used other brand as well. He had a positive attitude in for Motorola and mpx220.

5.2.3. Product Involvement

Product involvement did mostly affect the richness of the associations. Especially informants 1 (male, 24), 21 (male, 35), 28 (male, 36) and 29 (male, 16) had a higher

product involvement level than other informants. They talked on technological details of the products more than other informants, therefore the functional associations they draw may be motivated by different elements. Those with a low product involvement level depended more on analogies rather than knowledge for their associations. For them, model names were cues, or some of the applications that they were familiar with, like a digital camera, were cues.

5.3. Possible Extensions of the Study

The study was conducted on mobile phones of three brands. Even though the interpretation cannot be generalized to all mobile phones, the brands showing similarity in terms of success of brand identity, a line of design, and brand awareness can be expected to show similar patterns of interaction of meanings. The nature of associations is quite unique but patterns may show similarities for such extensions.

The nature of the product can also suggest a possible extension for the patterns. Mobile phones are both a technology and a fashion/style item. Therefore the interpretation is not generalizable to every technological item. Moreover, the advertisements are of importance in such extensions. Both the nature (lifestyle advertisements) and the intensity of the advertisements is also another limit to the pattern of associations.

An extension of the study can be the comparison of the associations developed in the study with those in the ads. A semiotic study of the ads can be done in order to understand the differences between produced and interpreted meanings. A search of the intensity of the messages falling in different association types can also bring a pattern out of semiotic study and this pattern can also be compared with the pattern of interaction of associations in this study.

5.4. Shortcomings and Drawbacks of Analysis

One of the primary drawbacks of analysis arises because of aggregation. The depth of meaning is lost both in aggregation and in tabulation. This may have restricted the

development of a conceptual map showing linkages between each associations. The individual structures of meaning are also lost by aggregation since the complexity should have been reduced for comparisons.

A shortcoming of the study is related with intensity of meanings. The comparisons of interaction are done on the aggregated model rather than individuals. The availability of an association was the primary level of comparison, even though its availability does not suggest an intensity level of being associated with many concepts or being associated by many informants. Even though the second type of intensity is related more with a frequency analysis and hence reminds more of a quantitative study, it still may have shifted the focus of interpretation.

Another shortcoming is related with the sample group. The patterns found for the three brands may not be present for another sample group. Hence the shortcomings related with sample group described in methodology chapter (Chapter 4) are also a shortcoming for the patterns.

CHAPTER 6

CONCLUSION

6.1. General Summary

The thesis focused on interactions of brand identity and ‘designed’ product. As stated by the models in the literature review based chapters, in Chapters 2 and 3, this interaction is bounded by many factors. The architecture of brand identity is one of the first constraints that affect the interaction. The brands selected in the study have branded house structures, according to Aaker and Joachimsthaler (2000), showing less layers of hierarchy between the brand and its products. Moreover, the brands selected in the study have lower levels of abstraction, according to Berthon *et al* (2003), implying that products are also part of the meaning created.

Given such a structure, the patterns found in the study imply that the dimensions of brand associations (functional-emotive-symbolic) show more overlaps with the communication dimensions of designed product (functional-formal-symbolic) for the successful brand identity case, Nokia. Motorola’s high-end model showed more overlaps than its low-end model. However, since the associations of Motorola were mixed, this implication is with caution. For Samsung, because of lower levels of familiarity, the symbolic and emotive associations of brand were not as rich as the others. The models themselves had a richer set of associations, which may have affected some of the informants for developing brand associations.

The concept of brand identity in the consulting based literature was criticized because it missed the link that made the meanings for brand identity and product design interact in the interpretation of consumers. Even though this thesis is just a preliminary attempt to classify the patterns of interactions between them, it shows a path for understanding the phenomena in depth: structuring the associations in terms of more similar categories and making comparisons between the products and brands. By the help of these comparisons, not only can the interaction be structured

but also the contextual elements that affect the interaction can be figured out. In this study, one of the contextual elements was advertising, given the emphasis on symbolic meaning in the advertisements of the two brands, even though they were brands of a high technology product group. Other elements in the context were the brand loyalty and product attachment, since they affected the attitude of the associations. A last contextual element that affected the richness of associations was product involvement.

The methodology used in this study was very effective in obtaining associations. Informants felt free to associate many concepts as they got used to the questions, which also means first tasks usually suffered from difficulty. By probing the answers of the informants, the links between associations as well as what they mean for those signifying more than a single type of association, could only be done in a qualitative research design. A methodological implication of the thesis is the use of associations and projective tasks for identity based and even meaning based studies of ‘designed’ product.

The analysis was based on patterns to understand the vague concept of interaction. Even though it should be improved, the analysis was coherent with the aim as well as the focus of thesis. It did not aim to prove a significant interaction but rather tried to depict the interaction itself.

This thesis did also aim to integrate the two different perspectives on a common topic of interest: marketing and industrial design. The literature review is divided into two to focus on these two perspectives separately by focusing on the topics of interest separately. Hence, the integration of literature as well as structuring the study by the implications from both disciplines resulted in a richer understanding of the concept.

6.2. Shortcomings and Drawbacks

This part will summarize the shortcomings and drawbacks referred to in methodology (Chapter 4) and analysis (Chapter 5). First of all, even though it is not

the aim, the study is specific to its context. It is not generalizable. It is bound by the specific composition of individuals as well as the properties of brands and models used in the study. The use of dummy models as stimulants for associations proposes a shortcoming because of its cheap and toy-like look as well as limited functions.

The long duration may have decreased the richness of associations, since an informant has spent 75 minutes on average completing 9 groups of projective tasks (3 for brands, 6 for models).

To look for patterns of interaction, associations were aggregated, hence a loss of depth is present. The specific structure of the phenomena for individuals is being lost in the case-based analysis. However, with the large number of groups of tasks and with the sample size, the case approach is less cumbersome as opposed to a phenomenological approach.

A last point is on the interpretation of interaction. The pattern is seen as a guide rather than a structure for the interaction. Hence the intensity of associations behaving in this pattern is not present in the study.

6.3. Further Studies

The study can be extended to not only other brands in the same group but also to other product groups as well as to other brand identity structures. Moreover, to search for the effect of packaging, it can also be extended to products where packaging is also as important as the product itself.

Because of the long duration as well as the fatigant nature of the associations, projective tasks were kept at a minimum that will help richness and depth. The tasks can be increased to have a bigger set of associations with a smaller set of brands and models.

Another further study can be on the implementation of projective-based methodology on studies for meaning of design. The projective methods are fertile in gathering a

rich set of meanings. The combination of projective methods with semiotic study can result in a rich understanding of produced and consumed meanings of product design.

In this study a case study approach is used. With a less number of individuals a phenomenological study can be followed to understand the structure of the interaction of brand identity and 'designed' product meanings.

In the product group, there was not a new identity program that was established. The 'conceived' identity was result of all of the years of interaction of the informants with the brands and its models. The most discursive element in the study was advertising, since there was not a new program institutionalizing the interpretation of messages. Hence a product group where a new identity program is established by one of the firms shows an interesting case for the interactions as well as the extent to which the interaction is affected by the program (which necessitates a historical analysis).

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APPENDIX A

CHECKLIST FOR PROJECTIVE TASKS

A.1. Questions in Turkish

1. MARKA ile ilgili projektif çalışma
 - [Markanın adı] dendiğinde aklınıza ilk gelen kelime(ler) ne(ler)dir? Aklınıza ilk ne(ler) geliyor?
 - [Markanın adı]'a yakın gördüğünüz diğer cep telefonu markaları hangileridir? Hangi açı(lar)dan?
 - [Markanın adı]'a uzak gördüğünüz diğer cep telefonu markaları hangileridir? Hangi açı(lar)dan?
 - Eğer [Markanın adı] bir renk olsa, hangi renk olurdu? Bu renk size ne çağrıştırıyor?
 - Eğer [Markanın adı] bir kişi olsa, karakteri nasıl olurdu?
2. ÜRÜN ile ilgili projektif çalışma
 - Farz edin ki ben şu an ürünü göremiyorum (körüm veya şu an uzaktayım ve telefonda anlatmanız gerekiyor). Ürünü bana tarif eder misiniz? Nasıl bir şey? Neye benziyor?
 - Ürünü gördüğünüzde aklınıza ilk neler geliyor?
 - Bu ürünün zıttı dediğimde aklınıza neler, nasıl bir şey geliyor?
 - Sizce bu ürün başka hangi ürünlere (cep telefonu dışında) benziyor?
 - Eğer bu ürün bir kişi olsa, nasıl bir karakteri olurdu?
 - Kendinizi bu ürüne sahip biri olarak düşünün. Ürünü kullanırken nasıl hissederdiniz? (kullanım ve sosyal açıdan değerlendirin)
 - Size bu ürünün fonksiyonları ve ürün özellikleri (örneğin kalite) hakkında ipucu veren öğeler hangileri? Hangi fonksiyonlar var?
 - Ürünün formunu (şeklini) nasıl buluyorsunuz? Beğeniyor musunuz? Formu (şekli) size neleri çağrıştırıyor? Ne gibi duygular/hisler uyandırıyor?
 - Sizce bu ürün kaçta satılıyor? Pahalı mı ucuz mu orta mı?

3. REKLAM ile ilgili sorular

- Bu ürünün (modelin) reklam(lar)ını hatırlıyor musunuz? Anlatabilir misiniz?
- Bu markanın reklam(lar)ını hatırlıyor musunuz? Anlatabilir misiniz?
- Bu reklam(lar)ı izlerken aklınıza neler gelmişti? Nasıl hissetmişsiniz? Beğenmiş miydiniz?
- Bu reklam(lar)ı izlerken ürün hakkında neler düşündünüz, neler hissettiniz?

4. KULLANIM ile ilgili sorular

- Cep telefonunuz var mı? Hangi marka? Hangi model?
- Daha önce bu telefonlardan birini kullandınız mı?
- Bu telefonu kullanan birini tanıyor musunuz? Ondan bahsedebilir misiniz?
- Bu telefonun tipik bir müşterisini tarif edebilir misiniz?

5. SOSYO-DEMOGRAFIK bilgiler

- Yaş
- Aylık Gelir
- İş
- Eğitim seviyesi

A.2. Questions in English

1. BRAND PROJECTIVES

- What is(are) the first words, thing(s) that come to your mind when I say [brand A]?
- What are the similar mobile phone brands to [brand A]? In what respects?
- What are the distant mobile phone brands to [brand A]? In what respects?
- If [brand A] is a color, which color is it? What does this color signify?
- If [brand A] is a person, what kind of person is it?

2. PRODUCT PROJECTIVES

- Assume that I cannot see this phone (whether I am visually impaired or at a distant place and you have to tell me on the phone). What does the product look like? Can you depict/describe it for me?
- What are the first things that come to your mind when you see this product?
- What are the things that come to your mind as the opposite of this product?

- What other products (apart from mobile phone) does this product resemble?
- If this product was a person, what kind of person is s/he?
- Think yourself as the owner of the product, how would you feel when you are using the product? (usage and social issues)
- What are the clues that make you think about the functions and other product characteristics (such as quality)? Which functions are available?
- How do you evaluate the shape (form) of the product? Do you like it? What does the shape signify? What feelings/thoughts does it motivate?

3. ADVERTISING

- Do you remember ad(s) for this model? Could you tell?
- Do you remember ad(s) for this brand? Could you tell?
- What kinds of thoughts, feelings, and emotions did you have when you watch the ad(s)? Did you like the ads?
- What kinds did you think and/or feel about the product when you watch the ad(s)?

4. USER INFORMATION

- Do you have (or did you have) a mobile phone? If so, what is its model and brand?
- Have you used any of these models before?
- Do you know someone who owns one of these models? What type of person is s/he? [age, income, job, lives where?, shops where?,...etc.]
- Who is the typical user of this phone/automobile? [age, income, job, lives where?, shops where?,...etc.]

5. SOCIO-DEMOGRAPHIC INFORMATION

- Age
- Income
- Occupation
- Education

APPENDIX B

DETAILS OF SOCIO-DEMOGRAPHIC INFORMATION OF INFORMANTS

Table B.1. Socio-Demographic Information of Informants

Inf. No	Initials	Gender	Average Monthly Income (YTL)	Education	Occupations
1	NÖ	M	800	MS (curr.)	Research Assistant
2	BK	F	750	BS (curr.)	Student (GENE)
3	EC	M	400	A.Ö. (curr.)	Student
4	MI	N	550	BS (curr.)	Student (ECON)
5	EA	F	800	MS (curr.)	Research Assistant
6	SG	M	800	MS (curr.)	Research Assistant
7	BB	F	900	BS	Architect
8	E	M	350	BS (curr.)	Student (METE)
9	SD	M	1800	BS	IT sector
10	SC	F	350	BS (curr.)	Student (CHEM)
11	EİG	F	300	BS (curr.)	Student (CHE)
12	TT	F	500	BS (curr.)	Student (ECON)
13	EG	F	850	MS (curr.)	Project Assistant (Marketing Res.)
14	ST	F	1000	BS	Dentist
15	EÇ	F	400	MS (curr.)	Student (Arcaeology)
16	GG	F	1500	BS	Civil Servant
17	Mt	F	800	Voc. Sch.	Nurse
18	Ad	F	650	Voc. Sch.	Civil Servant
19	İY	F	1300	BS	Civil Servant
20	AA	F	880	MS	Architect
21	SH	M	2800	MS	IT Sector
22	T	M	800	High Sch.	Civil Servant
23	Ah	M	more than 2000	BS	Sales Manager
24	AAk	M	1000	PhD (curr.)	Research Assistant
25	B	M	1000	High Sch.	Contractor
26	SB	F	700	BS	Teacher
27	Br	M	1300	PhD (curr.)	Project Assistant (Education – EU)
28	HÜ	M	1500	High Sch.	Firemen Educator
29	U	M	40	High Sch. (curr.)	Student

APPENDIX C

PHOTOS OF MODELS USED IN THE STUDY



Figure C.1. General View of Nokia 3200
Source: Author's Archive



Figure C.2. Keypad of Nokia 3200
Source: Author's Archive



Figure C.3. Top view of Nokia 3200
Source: Author's Archive



Figure C.4. Bottom View of Nokia 3200
Source: Author's Archive



Figure C.5. Back View of Nokia 3200
Source: Author's Archive



Figure C.6. Right Side View of Nokia 3200
Source: Author's Archive



Figure C.7. Left Side View of Nokia 3200
Source: Author's Archive



Figure C.8. Keypad Usage for Nokia 3200
Source: Author's Archive



Figure C.9. Holding of Nokia 3200
Source: Author's Archive



Figure C.10. General View of Nokia 7610
Source: Author's Archive



Figure C.11. Keypad of Nokia 7610
Source: Author's Archive



Figure C.12. Top view of Nokia 7610
Source: Author's Archive



Figure C.13. Bottom View of Nokia 7610
Source: Author's Archive



Figure C.14. Back View of Nokia 7610
Source: Author's Archive



Figure C.15. Side View of Nokia 7610
Source: Author's Archive



Figure C.16. Keypad Usage for Nokia 7610
Source: Author's Archive



Figure C.17. Holding of Nokia 7610
Source: Author's Archive



Figure C.18. General View of Motorola C115
Source: Author's Archive



Figure C.19. Keypad of Motorola C115
Source: Author's Archive



Figure C.20. Top view of Motorola C115
Source: Author's Archive



Figure C.21. Bottom View of Motorola C115
Source: Author's Archive



Figure C.22. Back View of Motorola C115
Source: Author's Archive



Figure C.23. Side View of Motorola C115
Source: Author's Archive



Figure C.24. Keypad Usage for Motorola C115
Source: Author's Archive



Figure C.25. Holding of Motorola C115
Source: Author's Archive



Figure C.26. General View of Motorola mpx220 (close)
Source: Author's Archive



Figure C.27. General View of Motorola mpx220 (open)
Source: Author's Archive



Figure C.28. Side View of Motorola mpx220 (close)
Source: Author's Archive

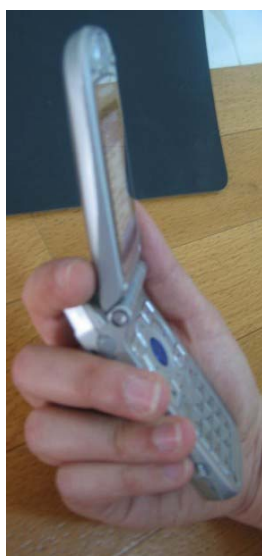


Figure C.29. Side View of Motorola mpx220 (open)
Source: Author's Archive

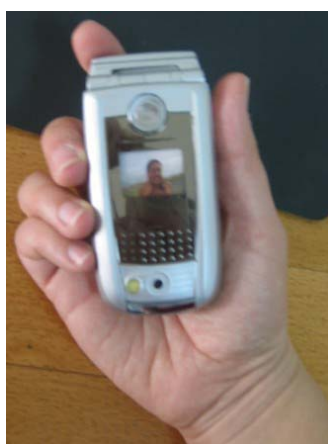


Figure C.30. Holding of Motorola mpx220 (close)
Source: Author's Archive



Figure C.31. Holding of Motorola mpx220 (close)
Source: Author's Archive



Figure C.32. General View of Samsung A800 (close)
Source: Author's Archive



Figure C.33. General View of Samsung A800 (open)
Source: Author's Archive



Figure C.34. Back View of Samsung A800
Source: Author's Archive



Figure C.35. Side View of Samsung A800 (close - right)
Source: Author's Archive



Figure C.36. Side View of Samsung A800 (open - left)
Source: Author's Archive



Figure C.37. Keypad Usage for Samsung A800
Source: Author's Archive



Figure C.38. Holding of Samsung A800
Source: Author's Archive



Figure C.39. General View of Samsung E800 (close)
Source: Author's Archive



Figure C.40. General View of Samsung E800 (open)
Source: Author's Archive



Figure C.41. Back View of Samsung E800 (close)
Source: Author's Archive



Figure C.42. Back View of Samsung E800 (open)
Source: Author's Archive



Figure C.43. Side View of Samsung E800 (close - left)
Source: Author's Archive



Figure C.44. Side View of Samsung E800 (open - right)
Source: Author's Archive



Figure C.45. Keypad Usage for Samsung E800
Source: Author's Archive



Figure C.46. Holding of Samsung E800
Source: Author's Archive

SCHEMAS FOR INDIVIDUAL INTERVIEWS

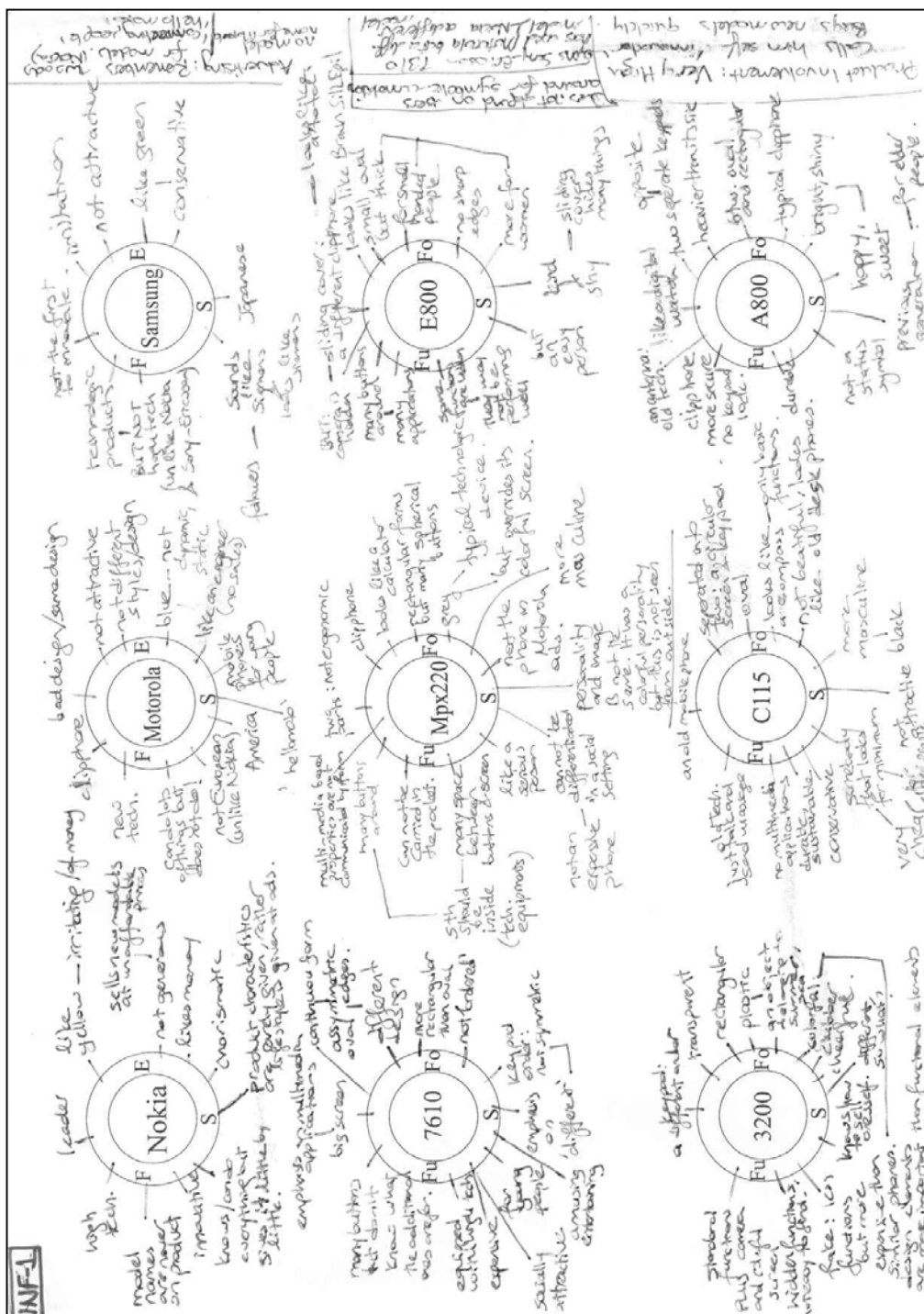


Figure D.1. Schemas for Informant 1

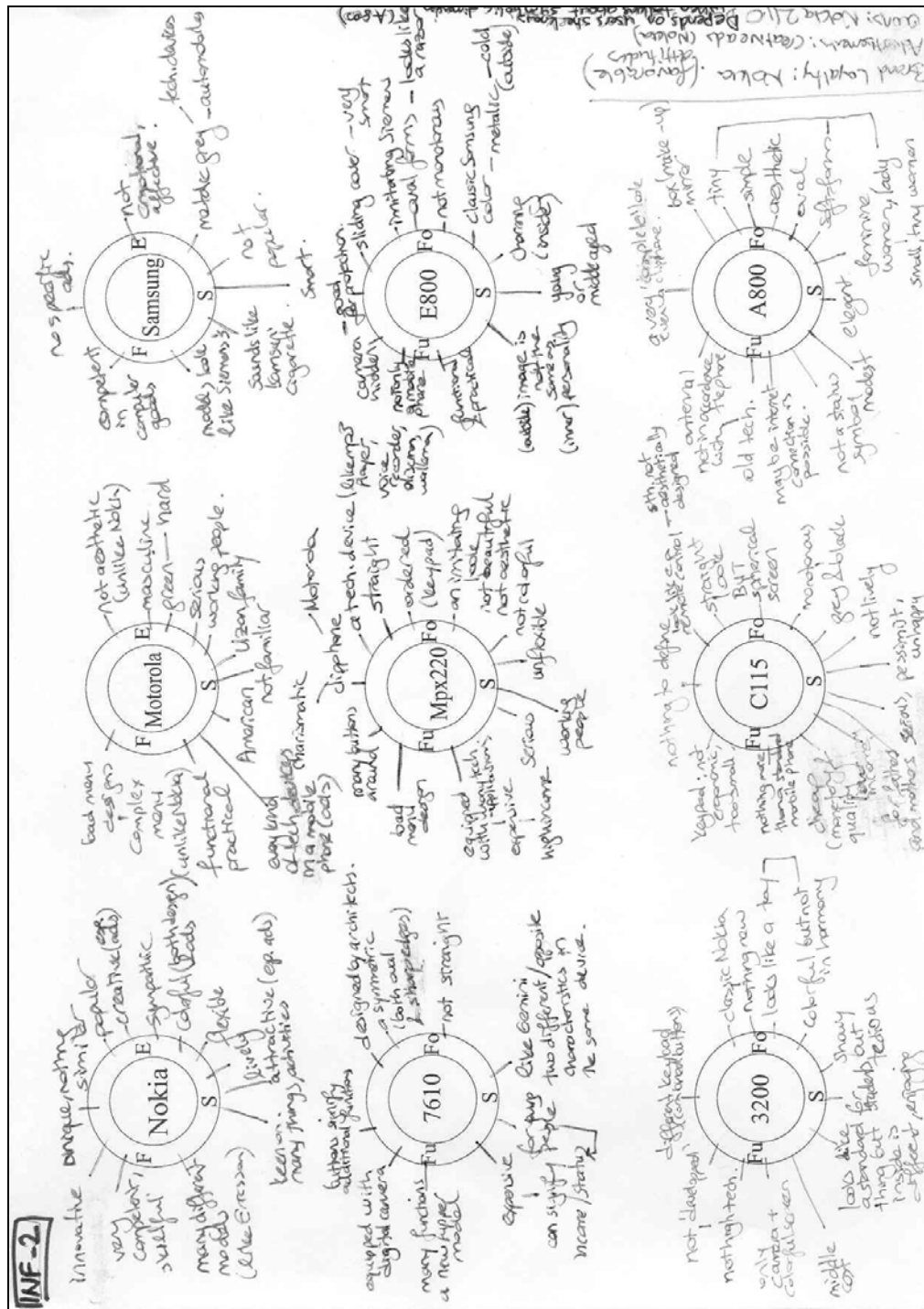


Figure D.2. Schemas for Informant 2

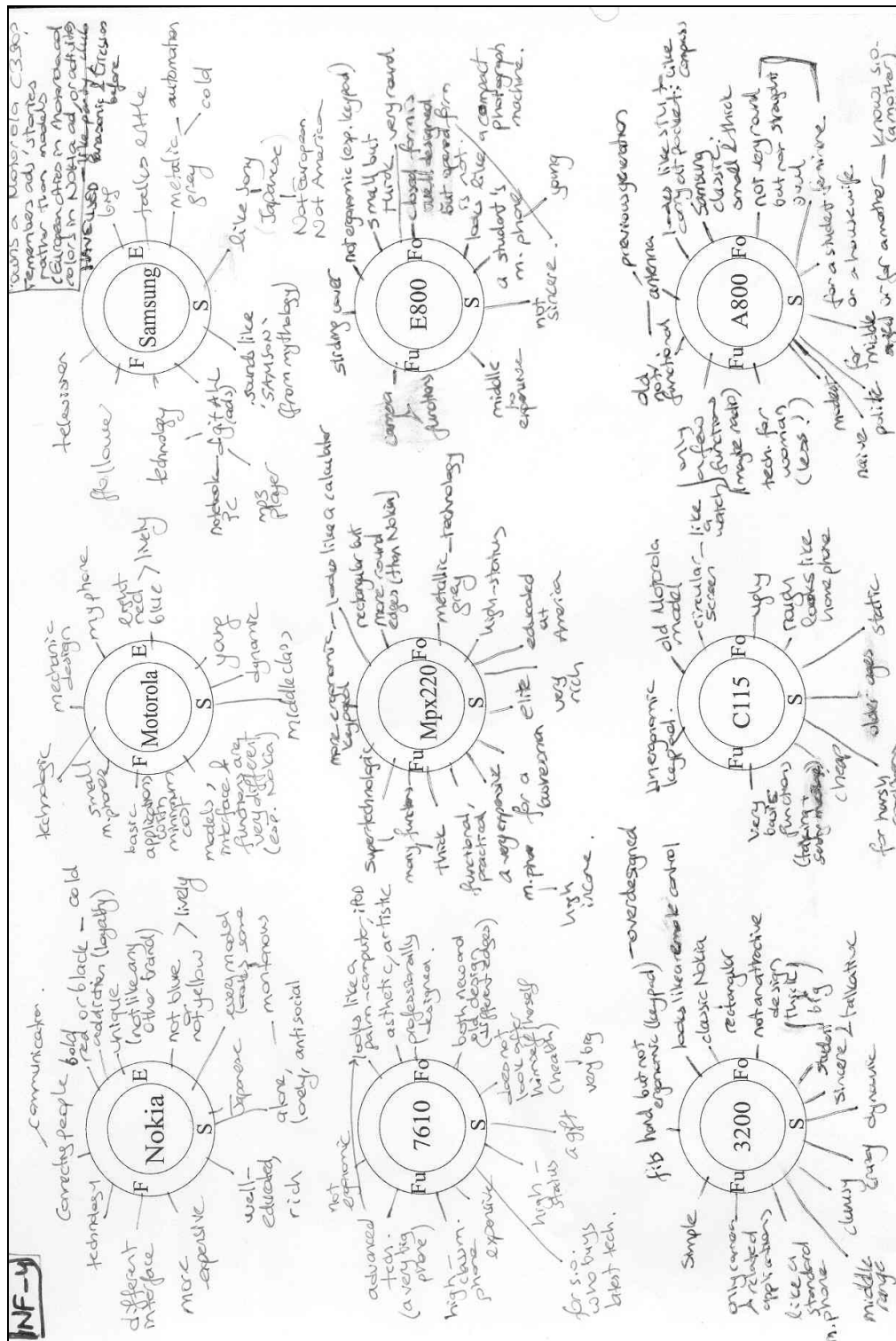


Figure D.4. Schemas for Informant 4

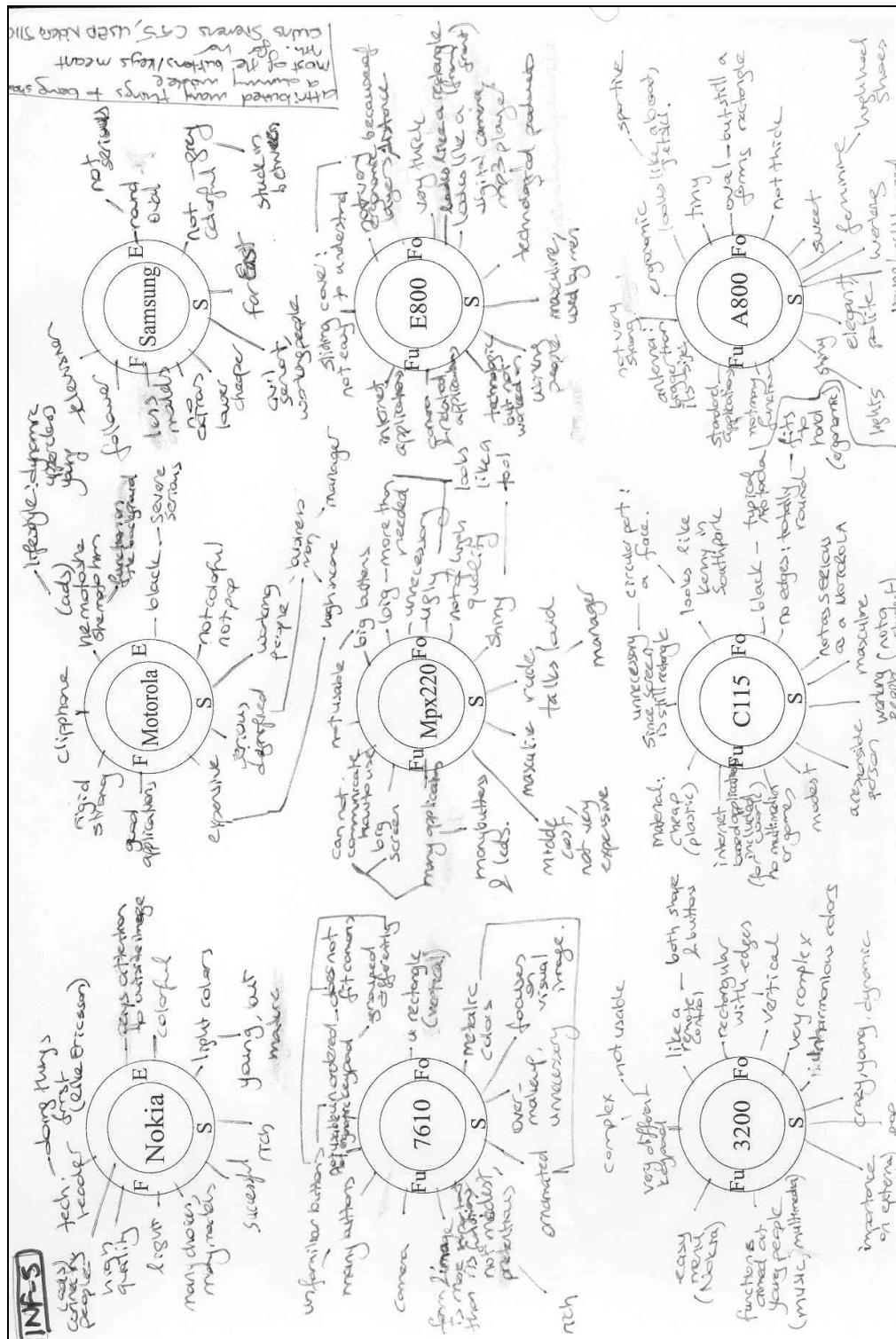


Figure D.5. Schemas for Informant 5

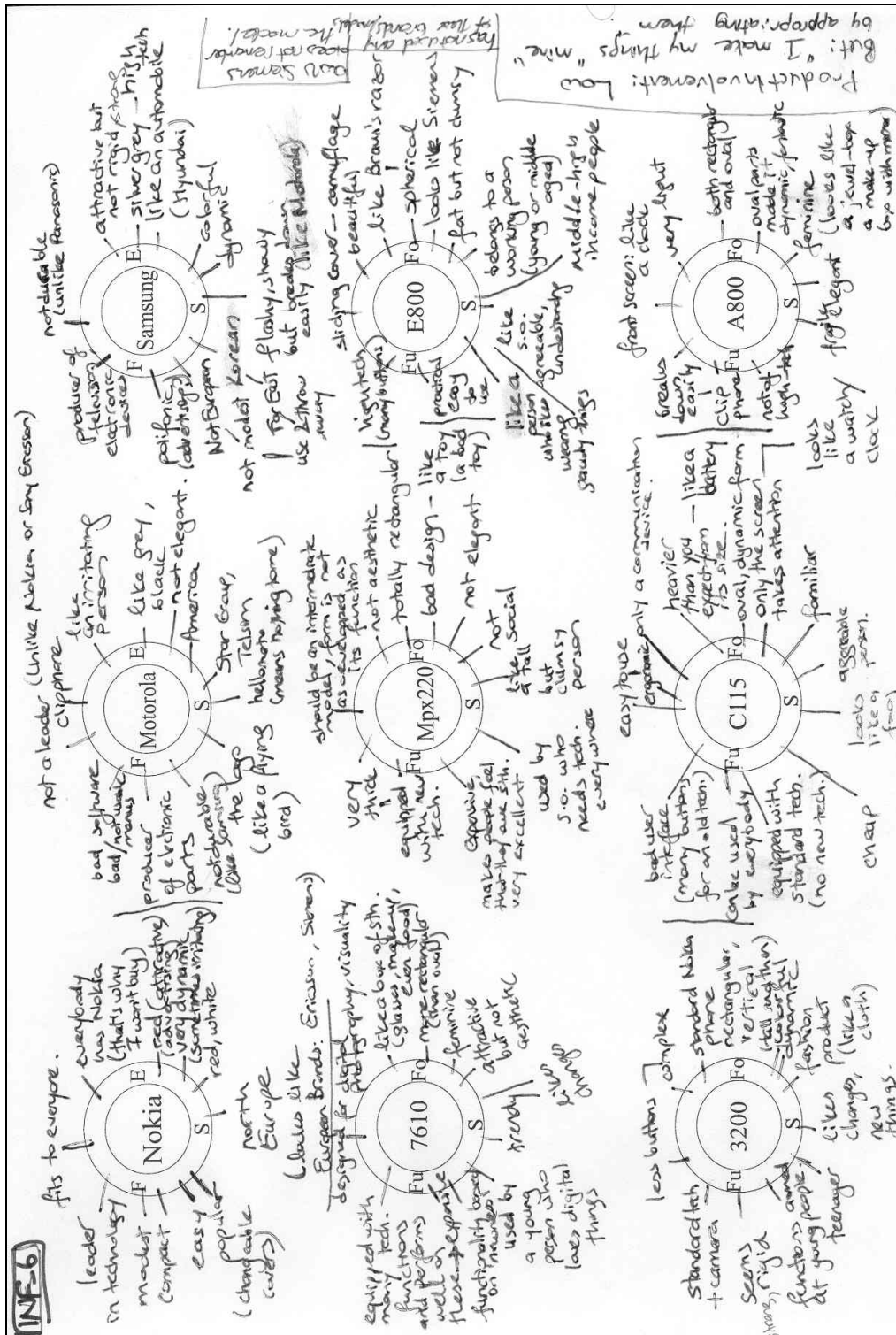


Figure D.6. Schemas for Informant 6

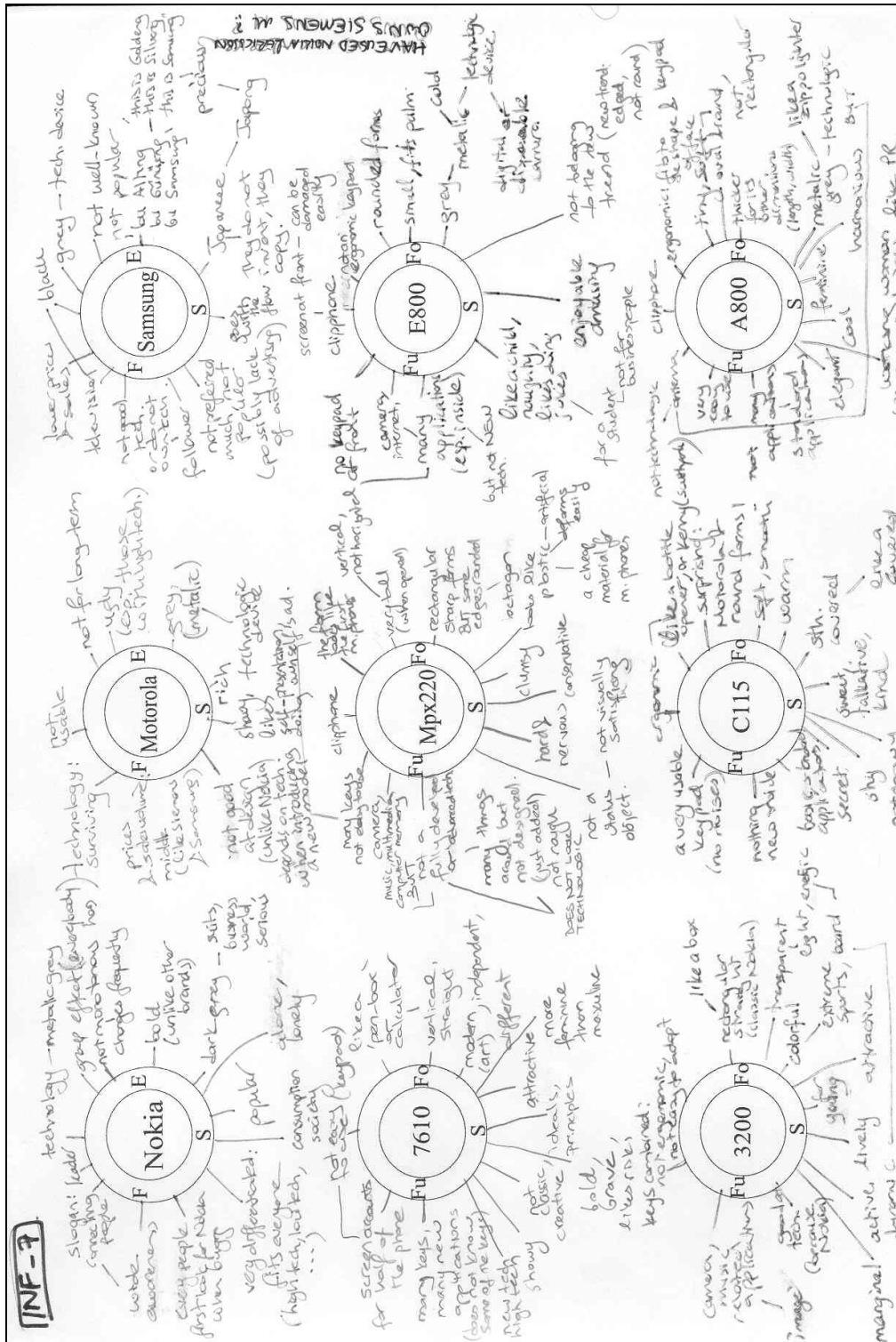


Figure D.7. Schemas for Informant 7

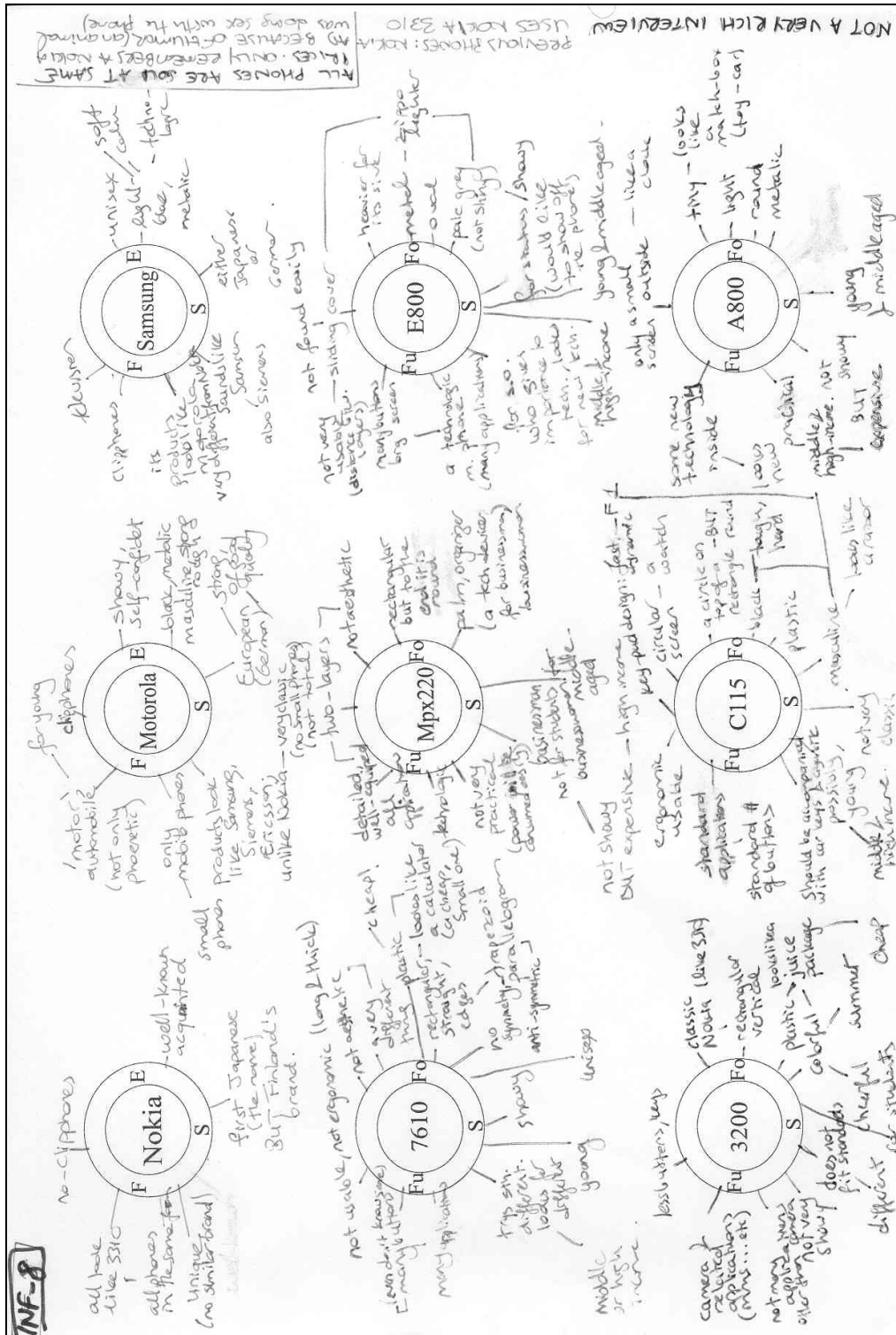


Figure D.8. Schemas for Informant 8

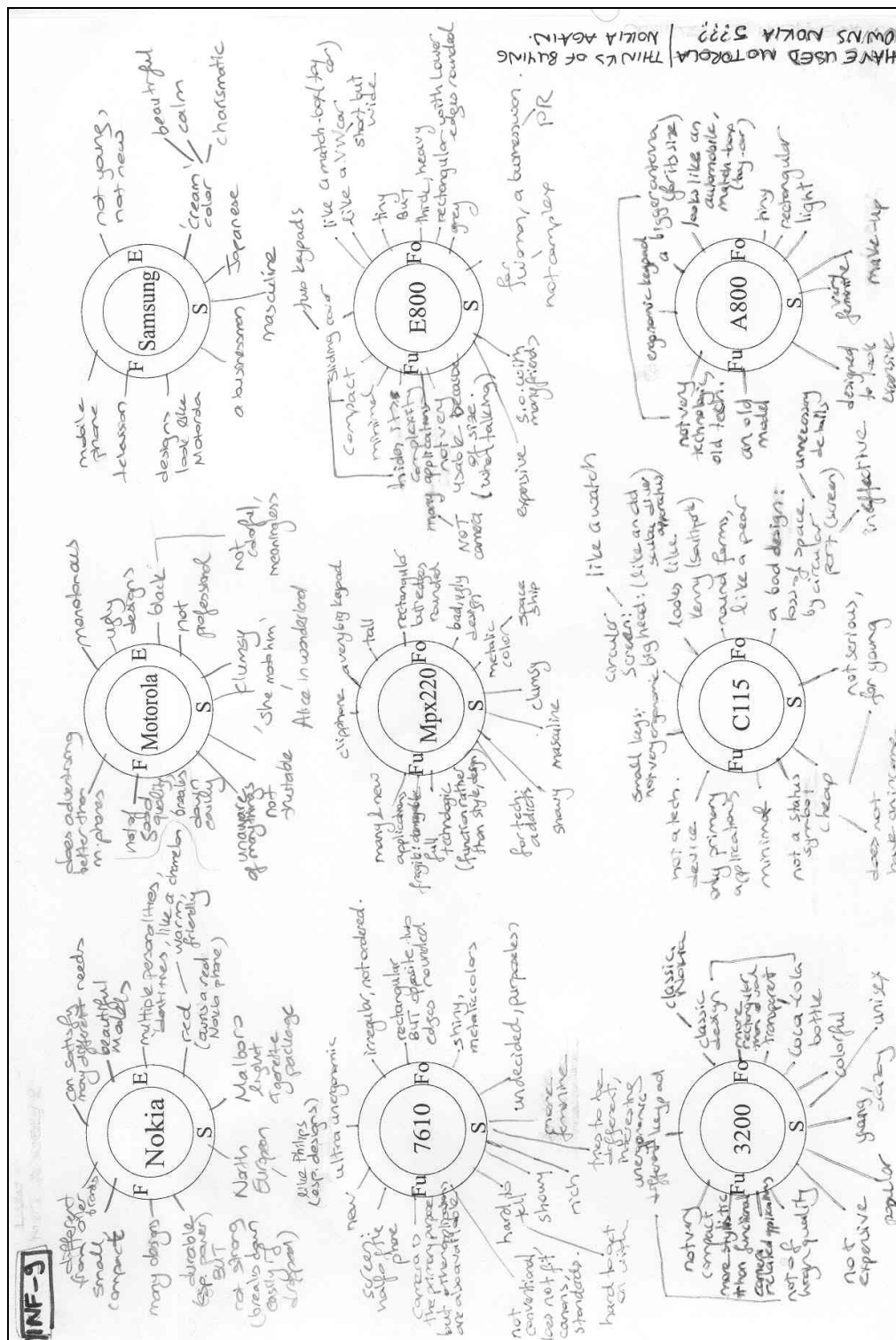


Figure D.9. Schemas for Informant 9

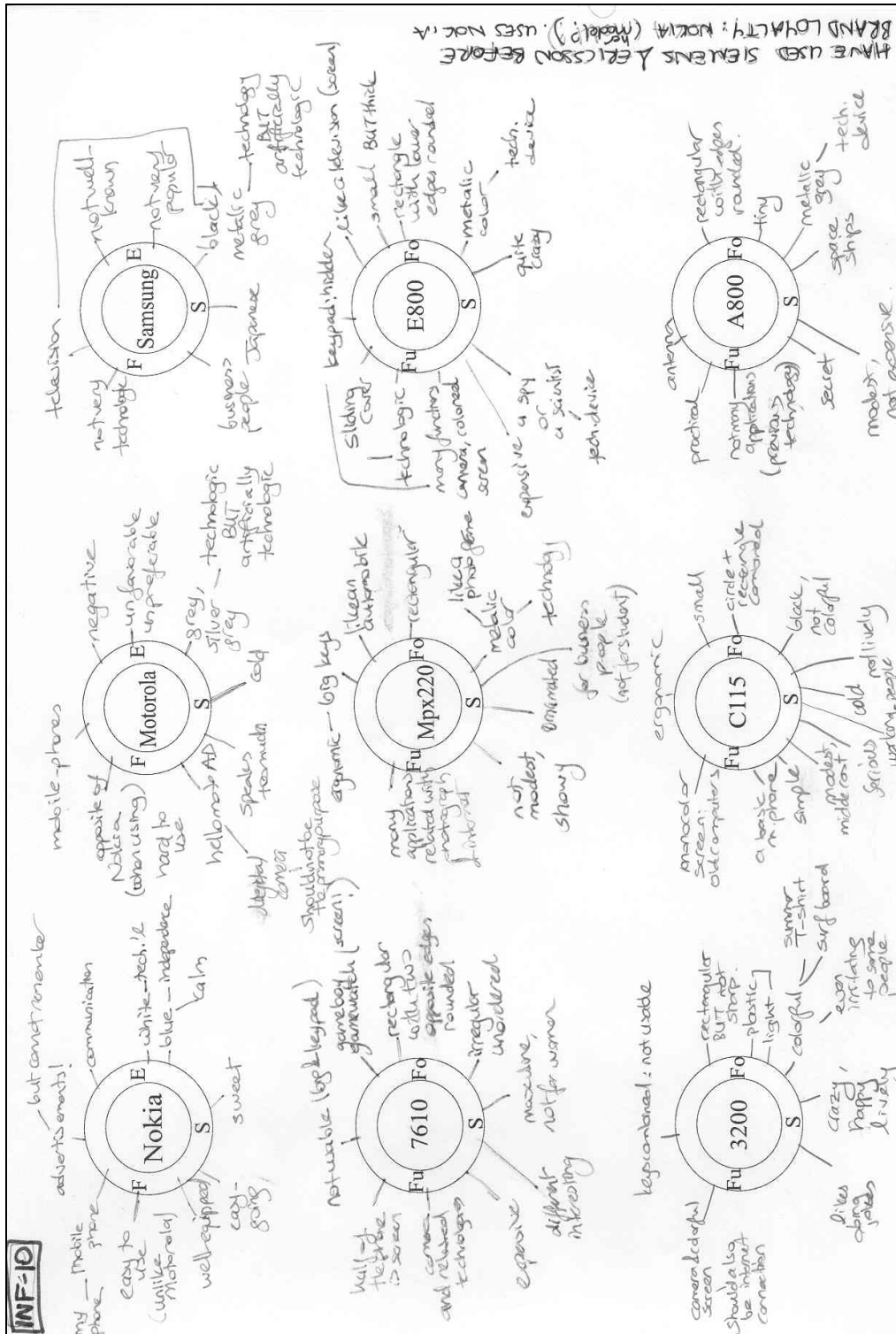


Figure D.10. Schemas for Informant 10

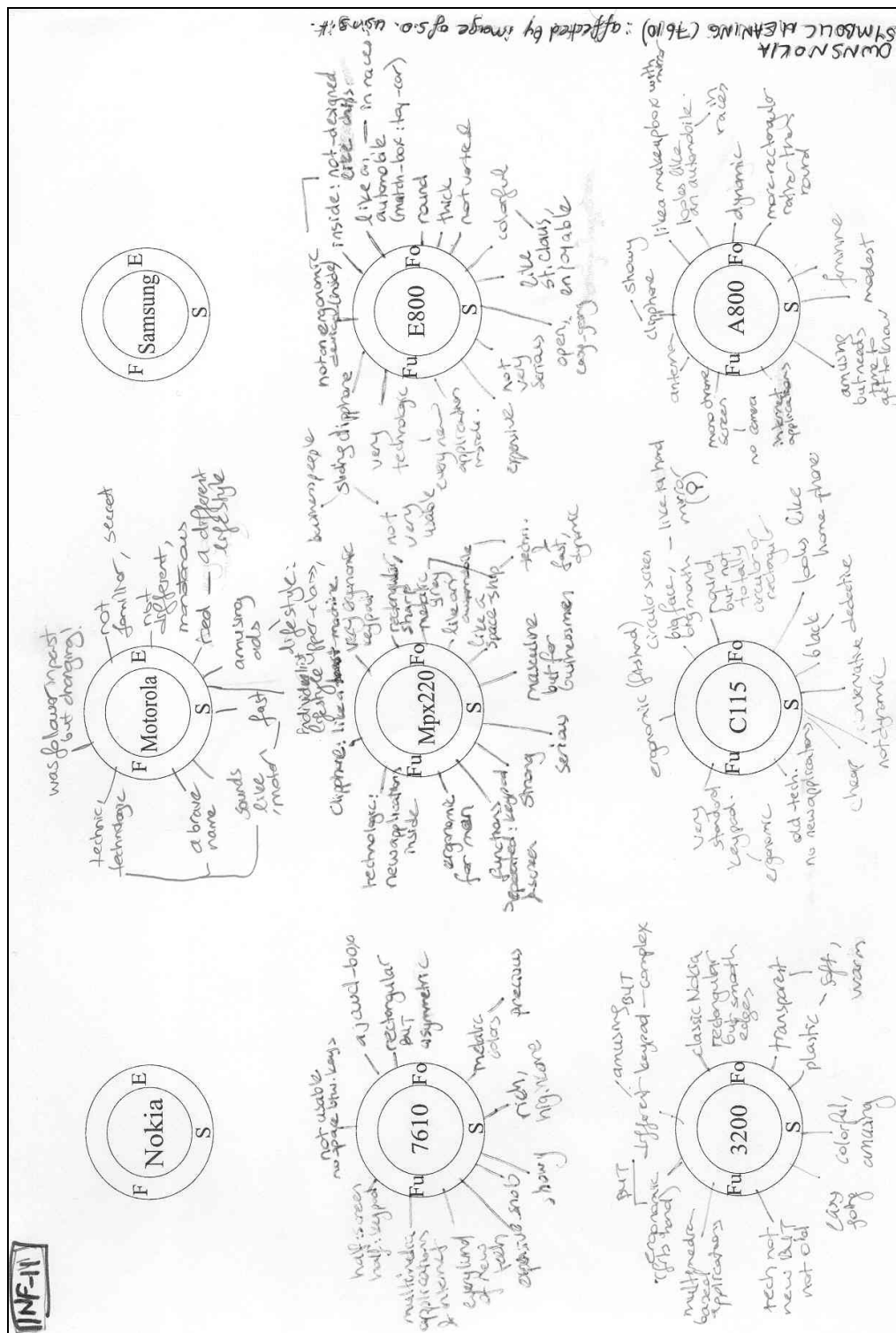


Figure D.11. Schemas for Informant 11

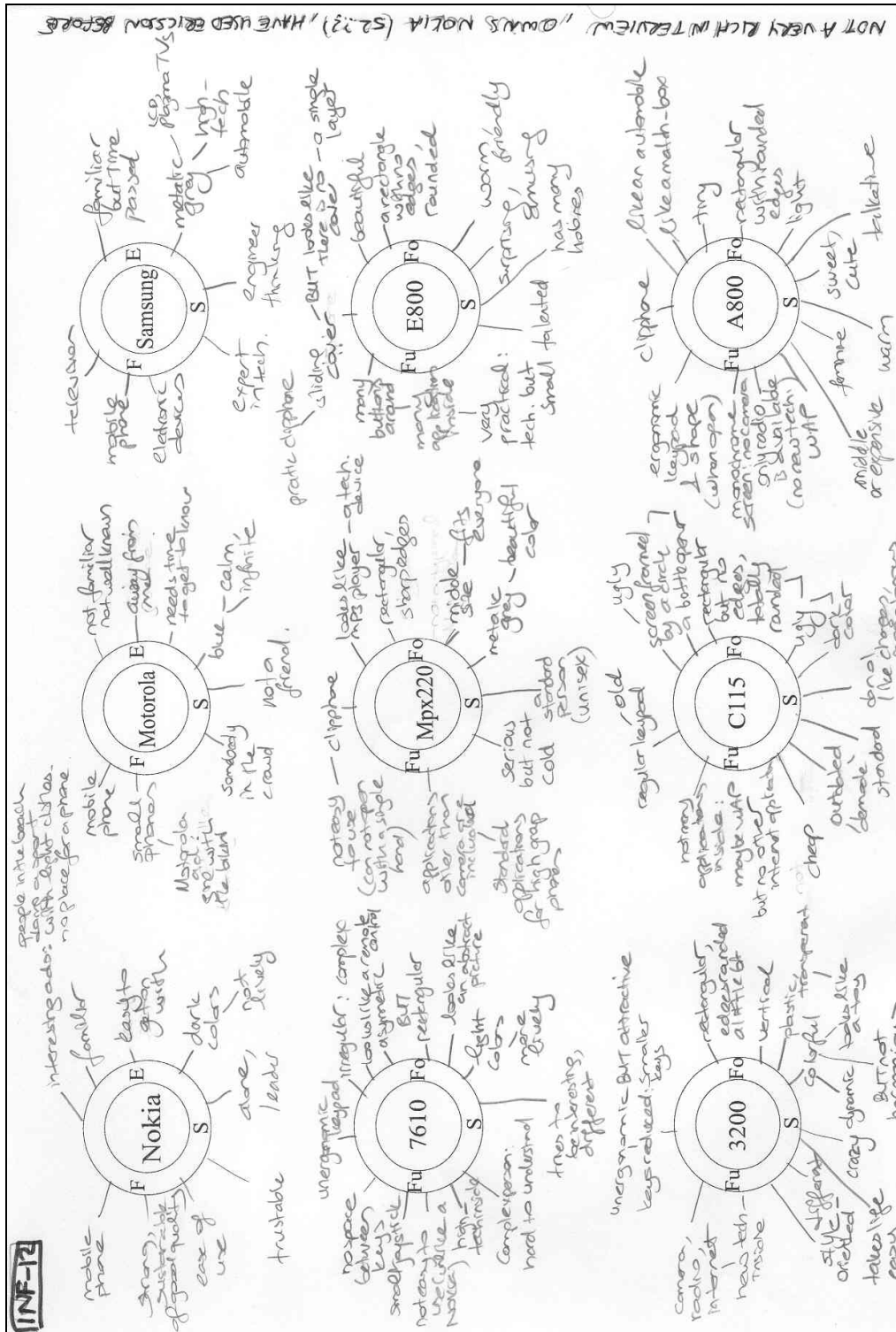


Figure D.12. Schemas for Informant 12

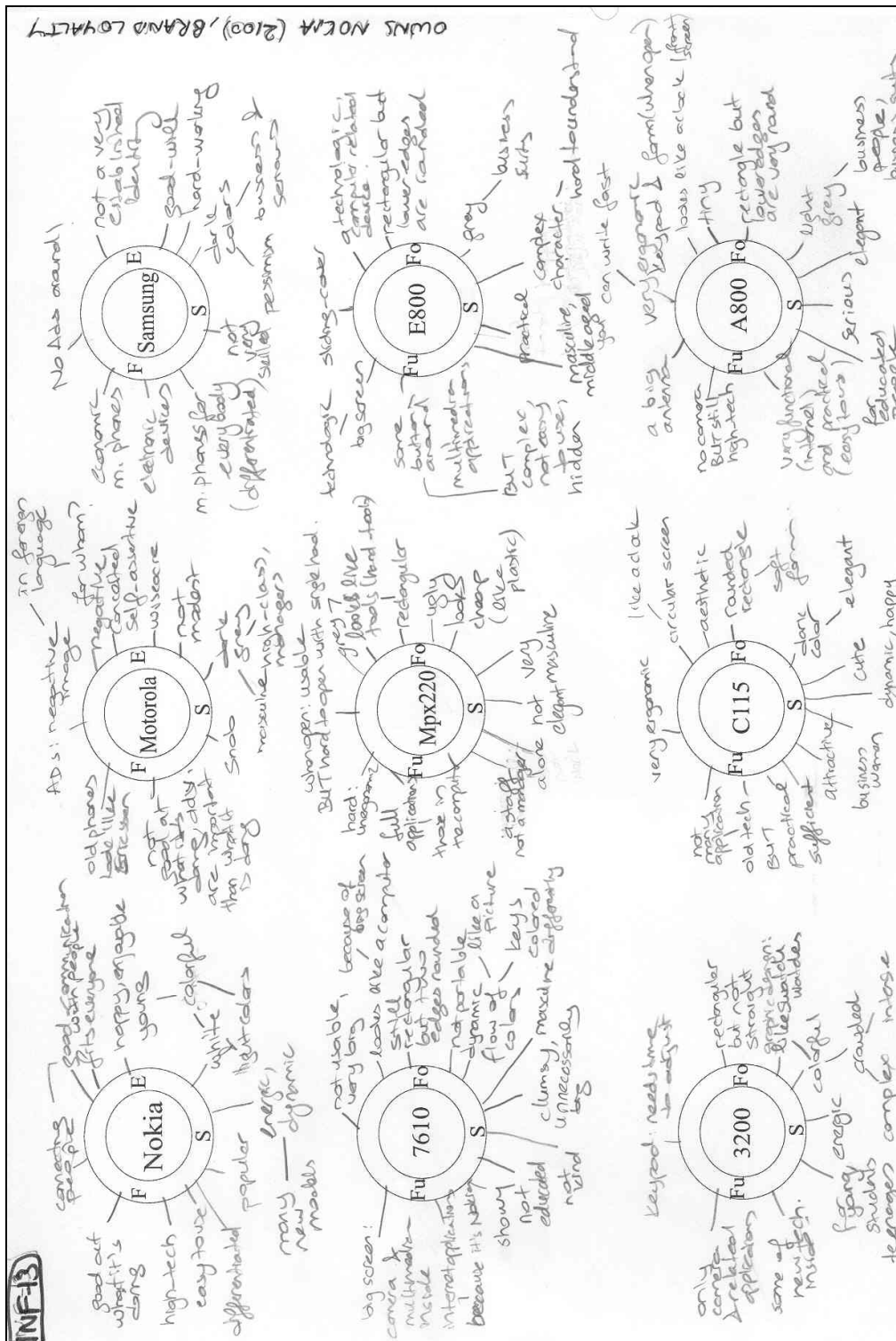


Figure D.13. Schemas for Informant 13

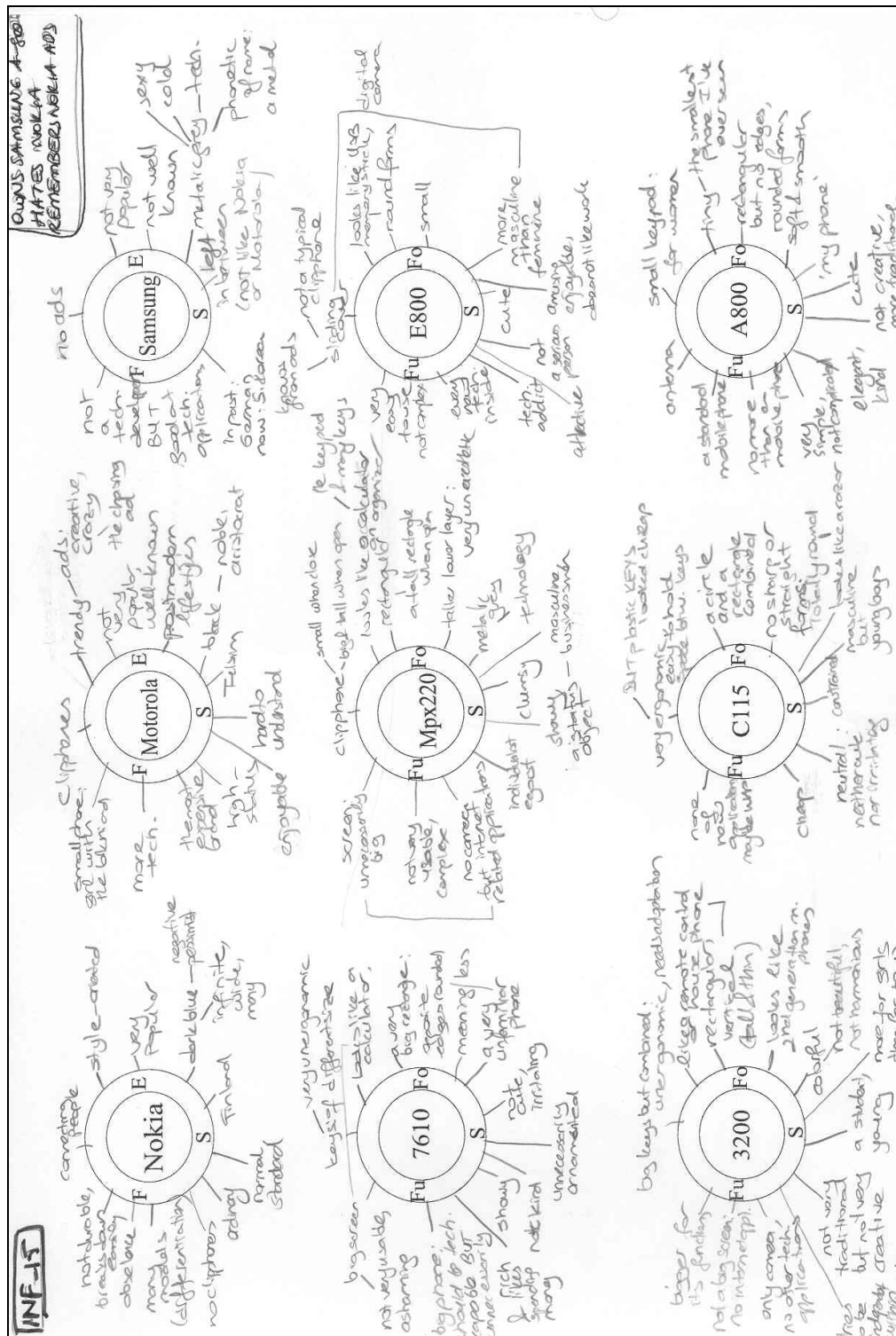


Figure D.15. Schemas for Informant 15

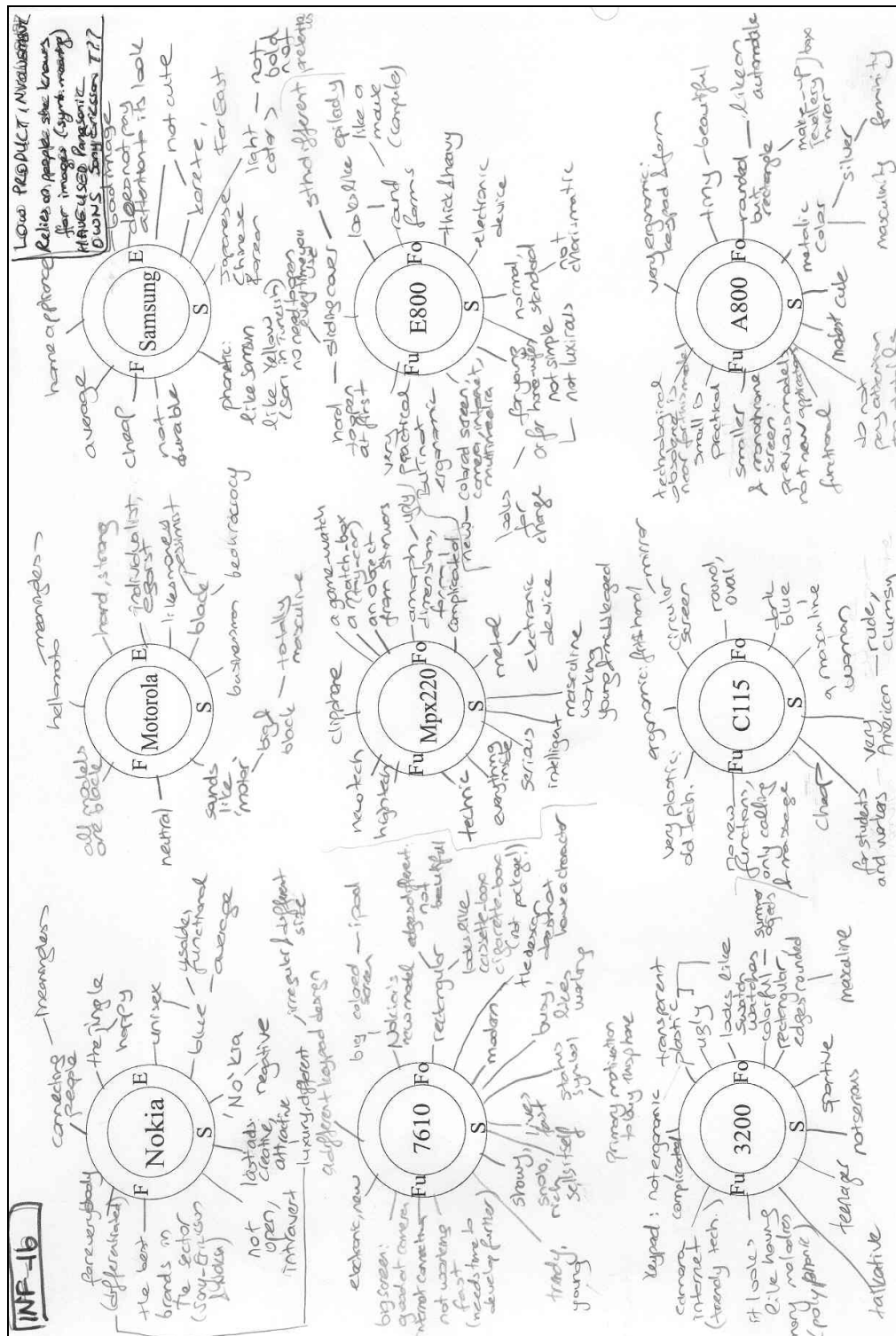


Figure D.16. Schemas for Informant 16

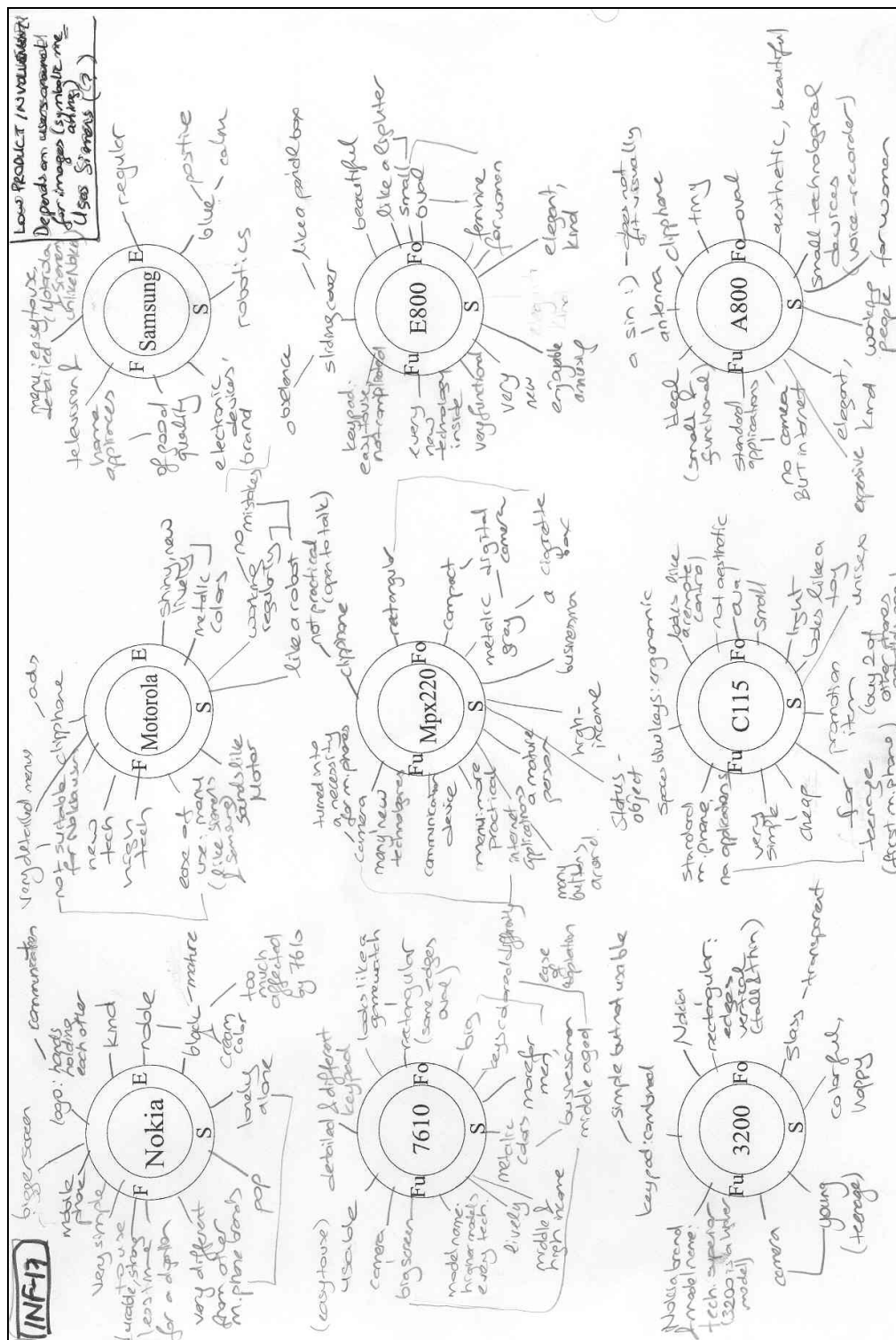


Figure D.17. Schemas for Informant 17

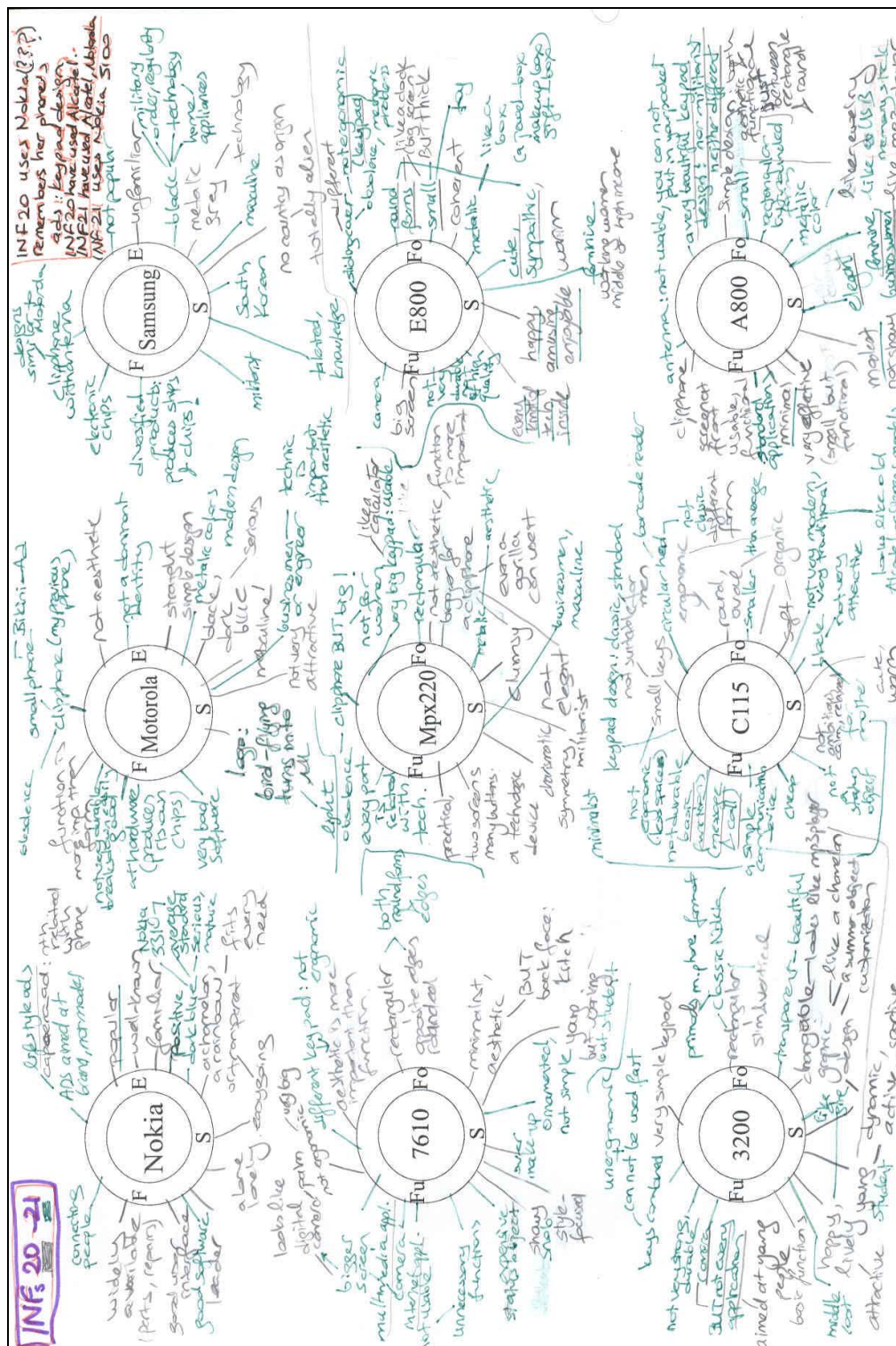


Figure D.20. Schemas for Informants 20 and 21

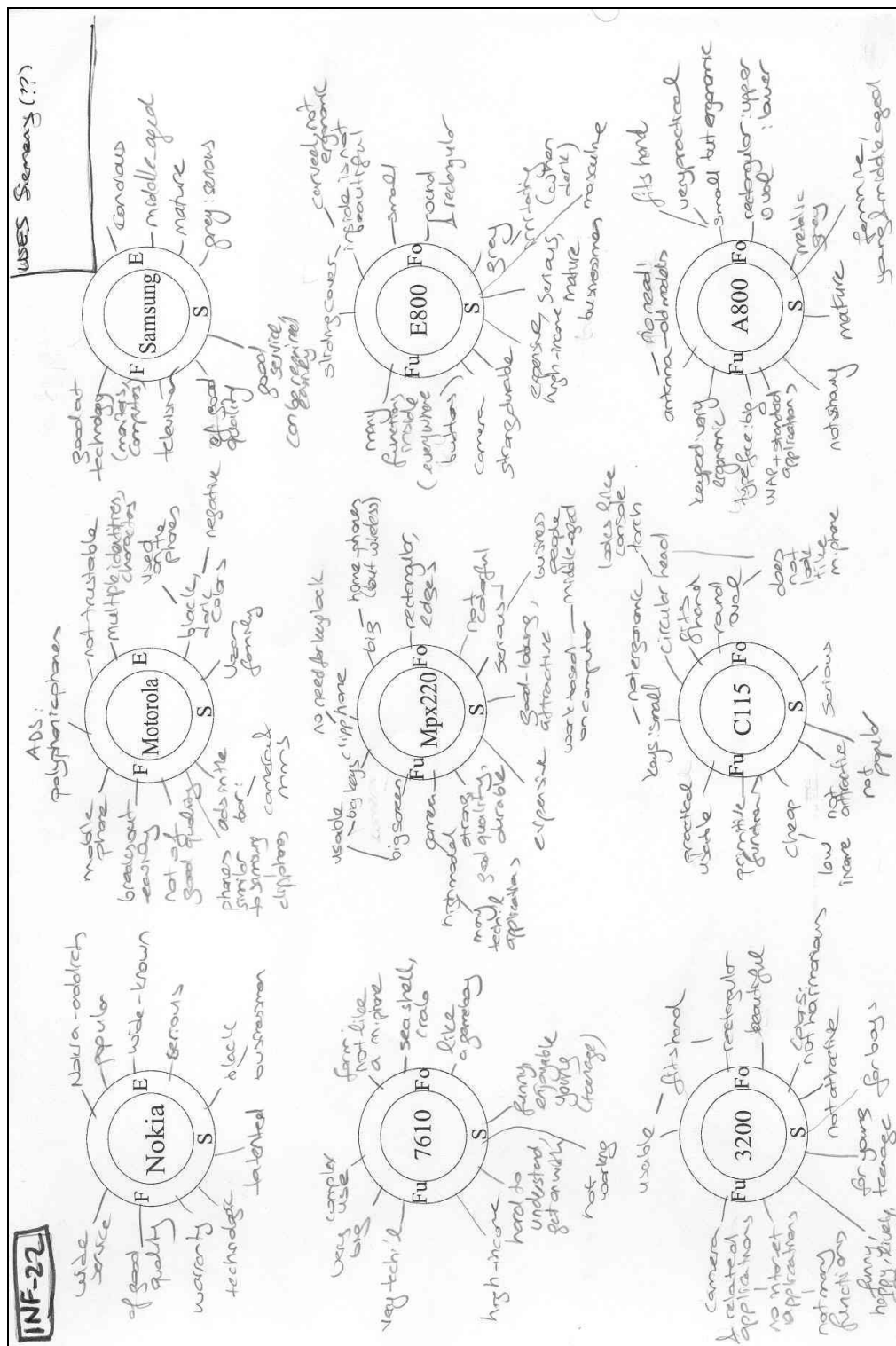


Figure D.21. Schemas for Informant 22

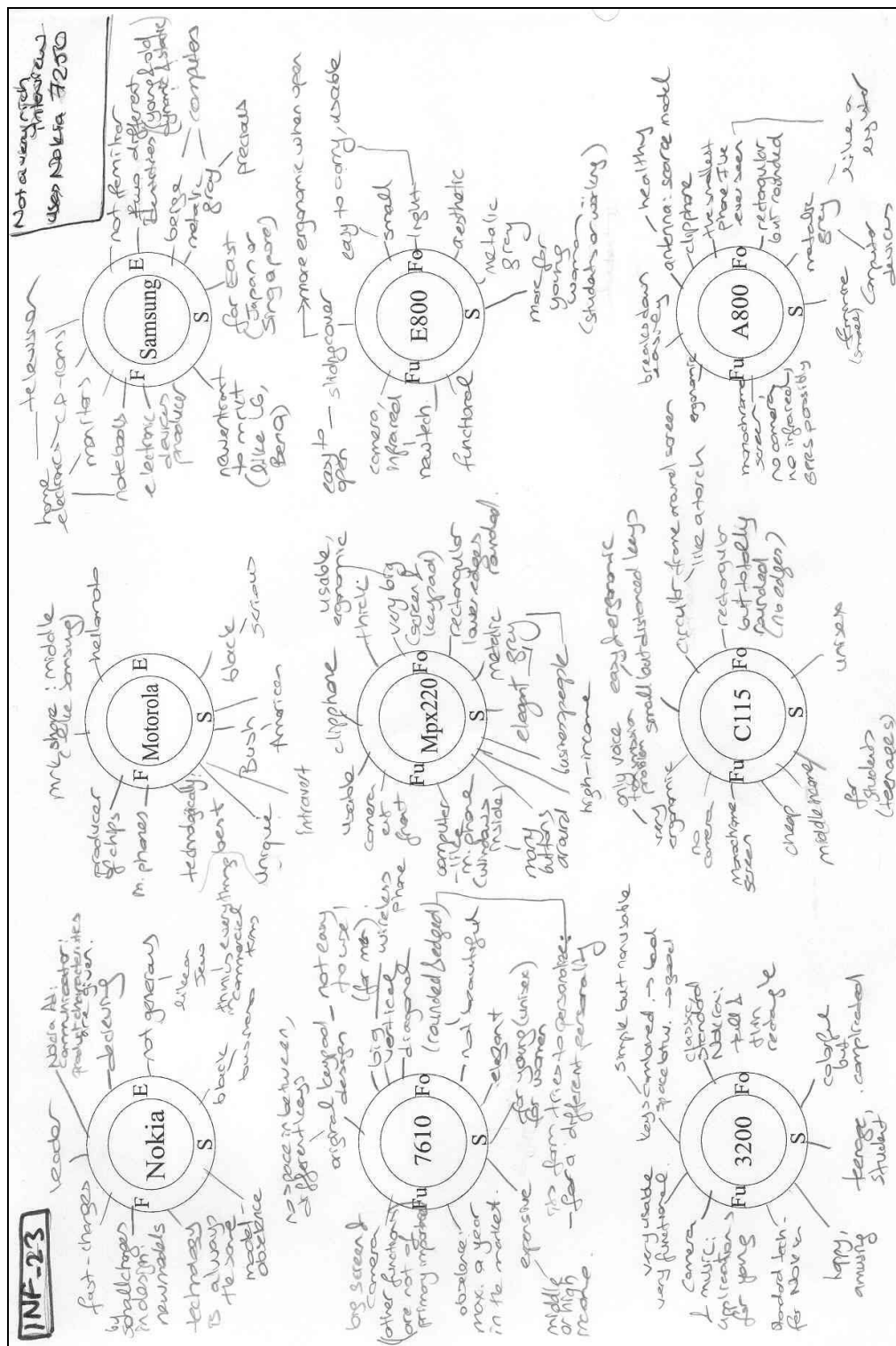


Figure D.22. Schemas for Informant 23

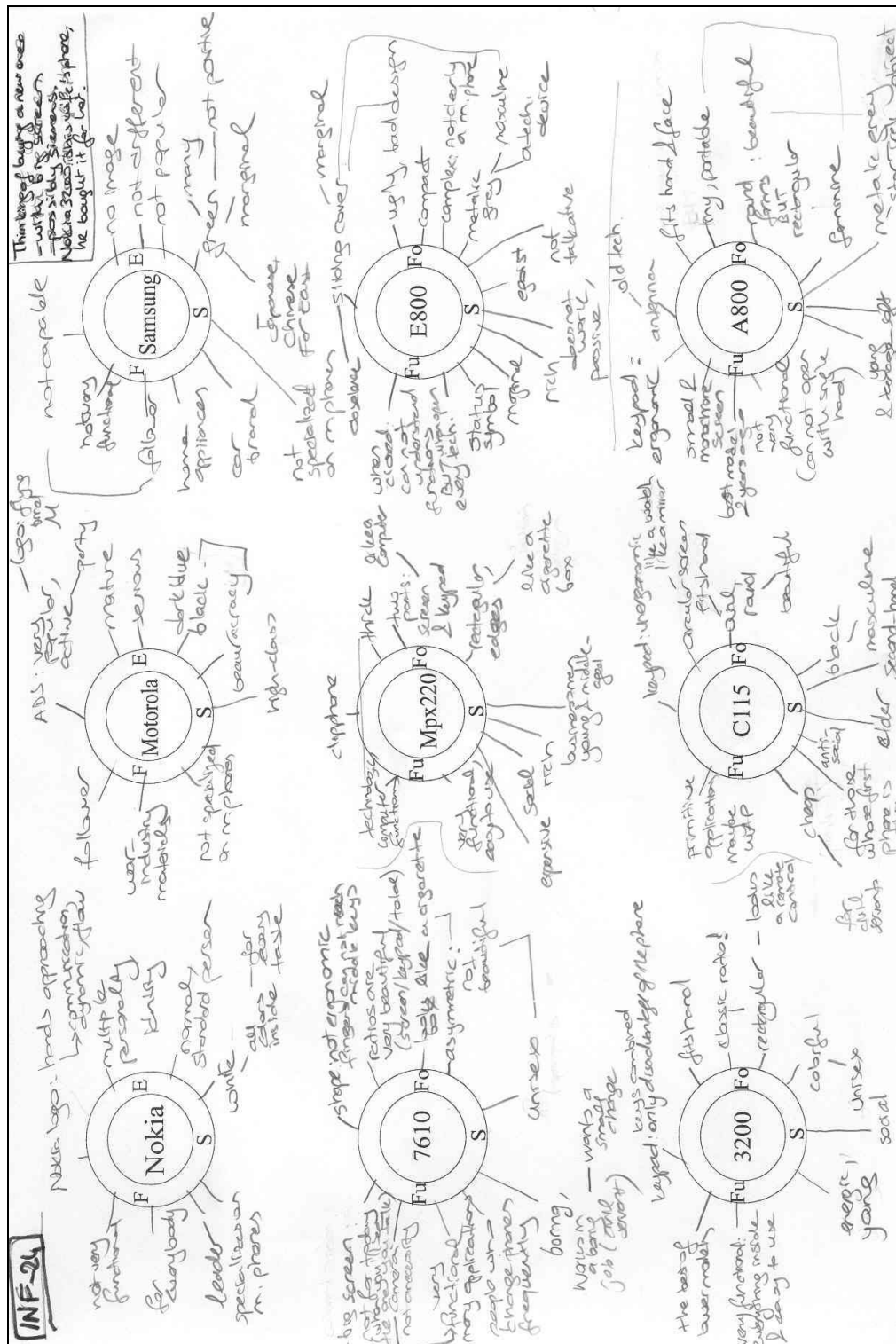


Figure D.23. Schemas for Informant 24

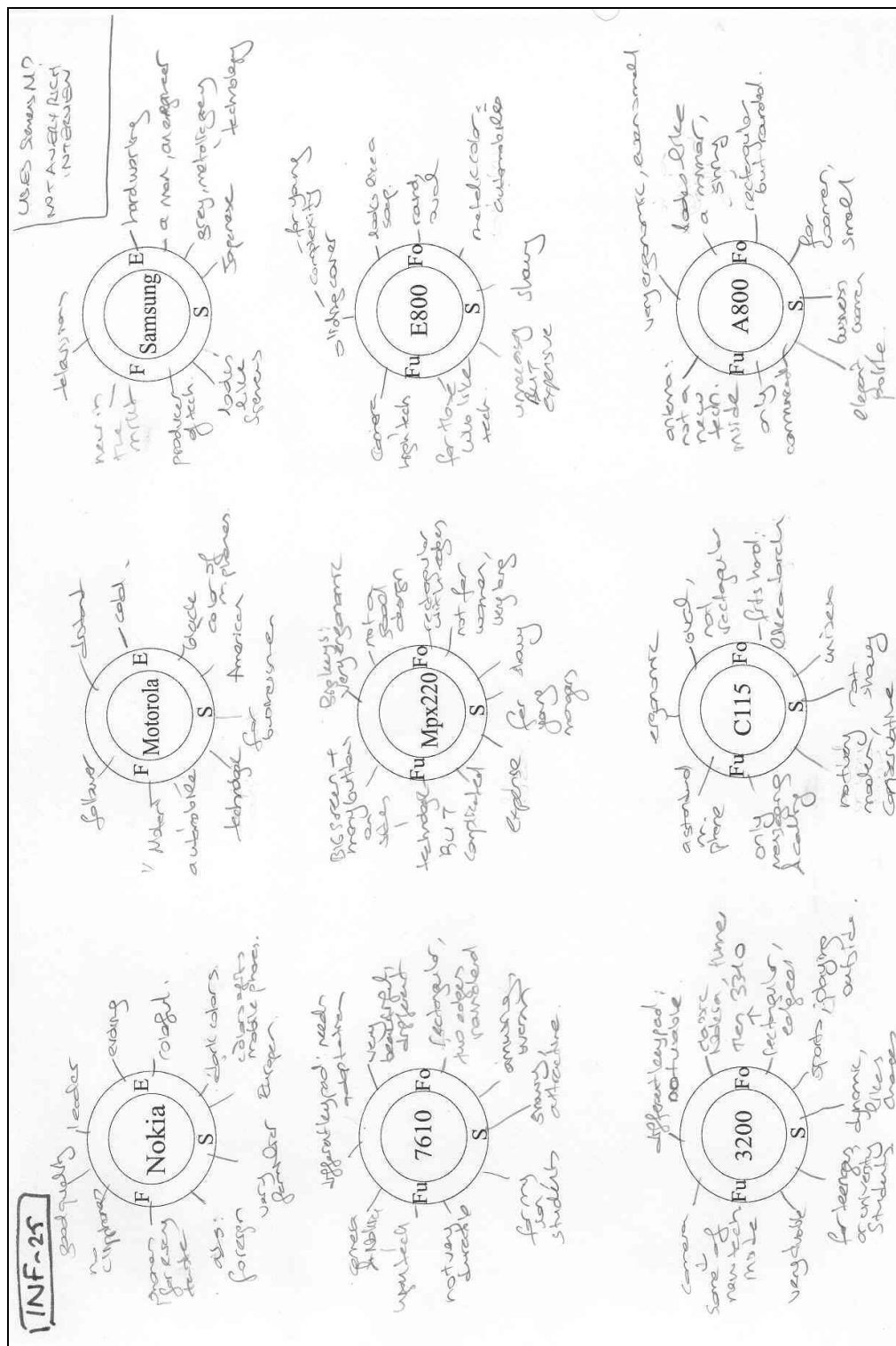


Figure D.24. Schemas for Informant 25

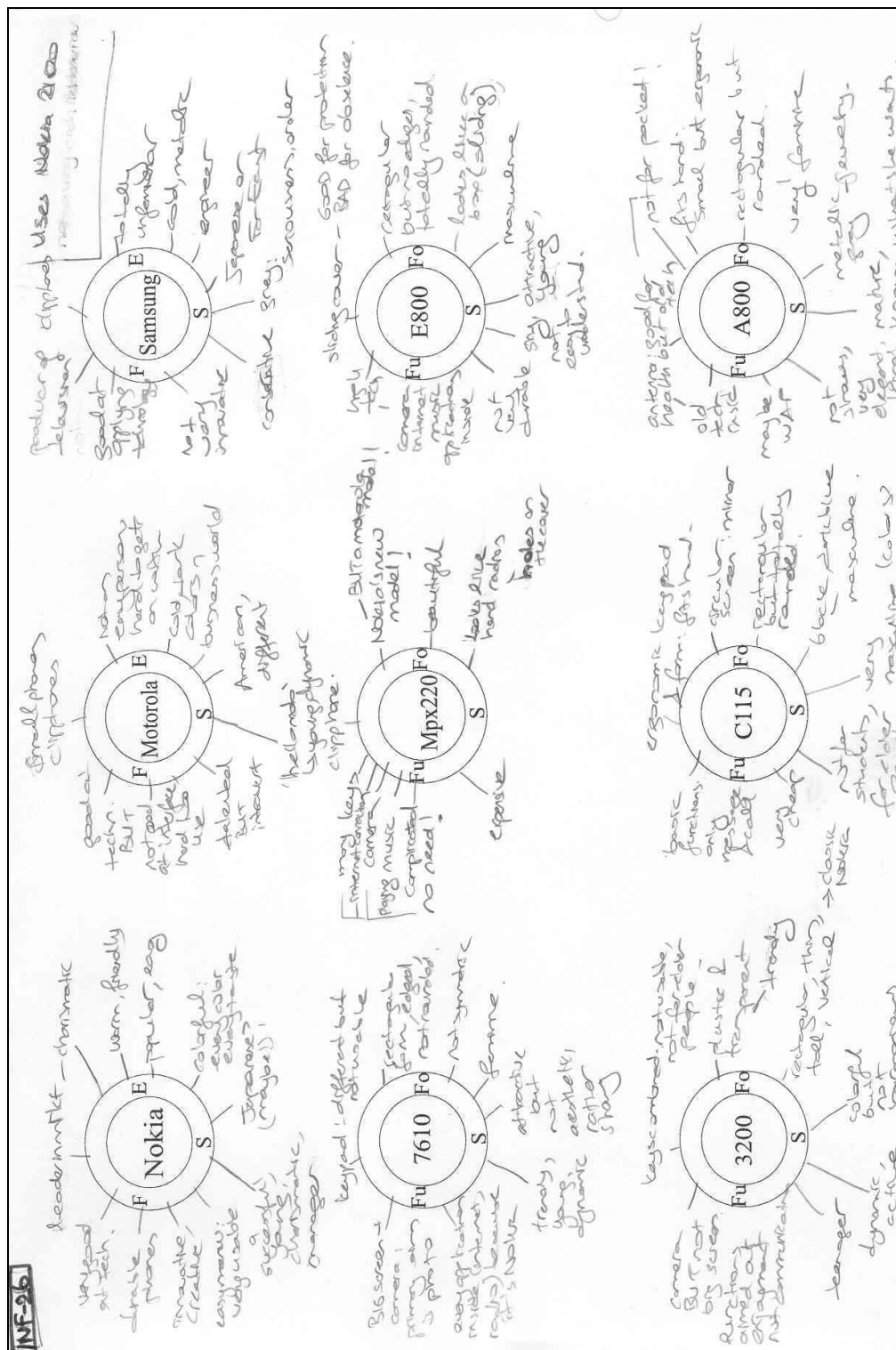


Figure D.25. Schemas for Informant 26

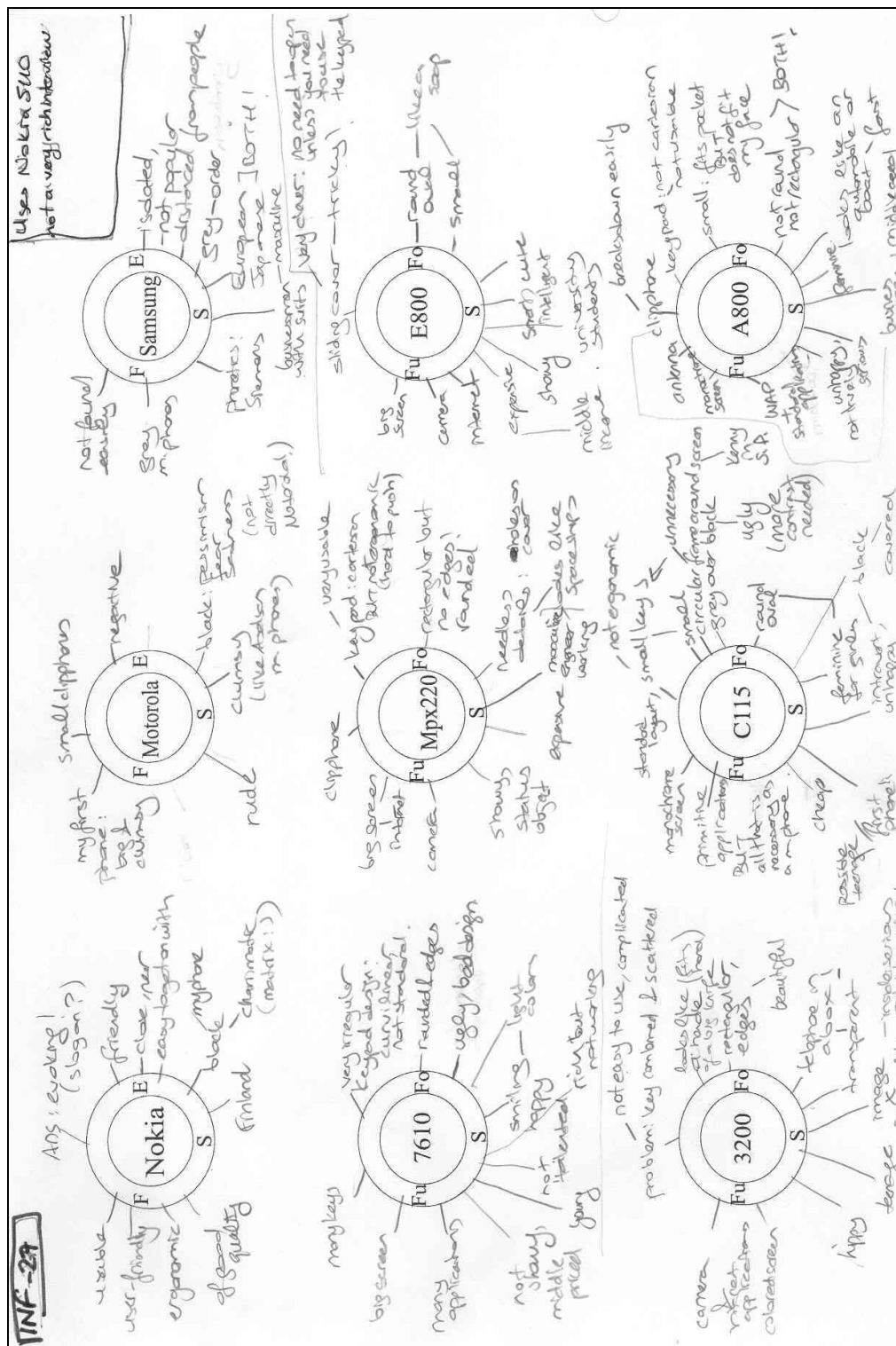


Figure D.26. Schemas for Informant 27

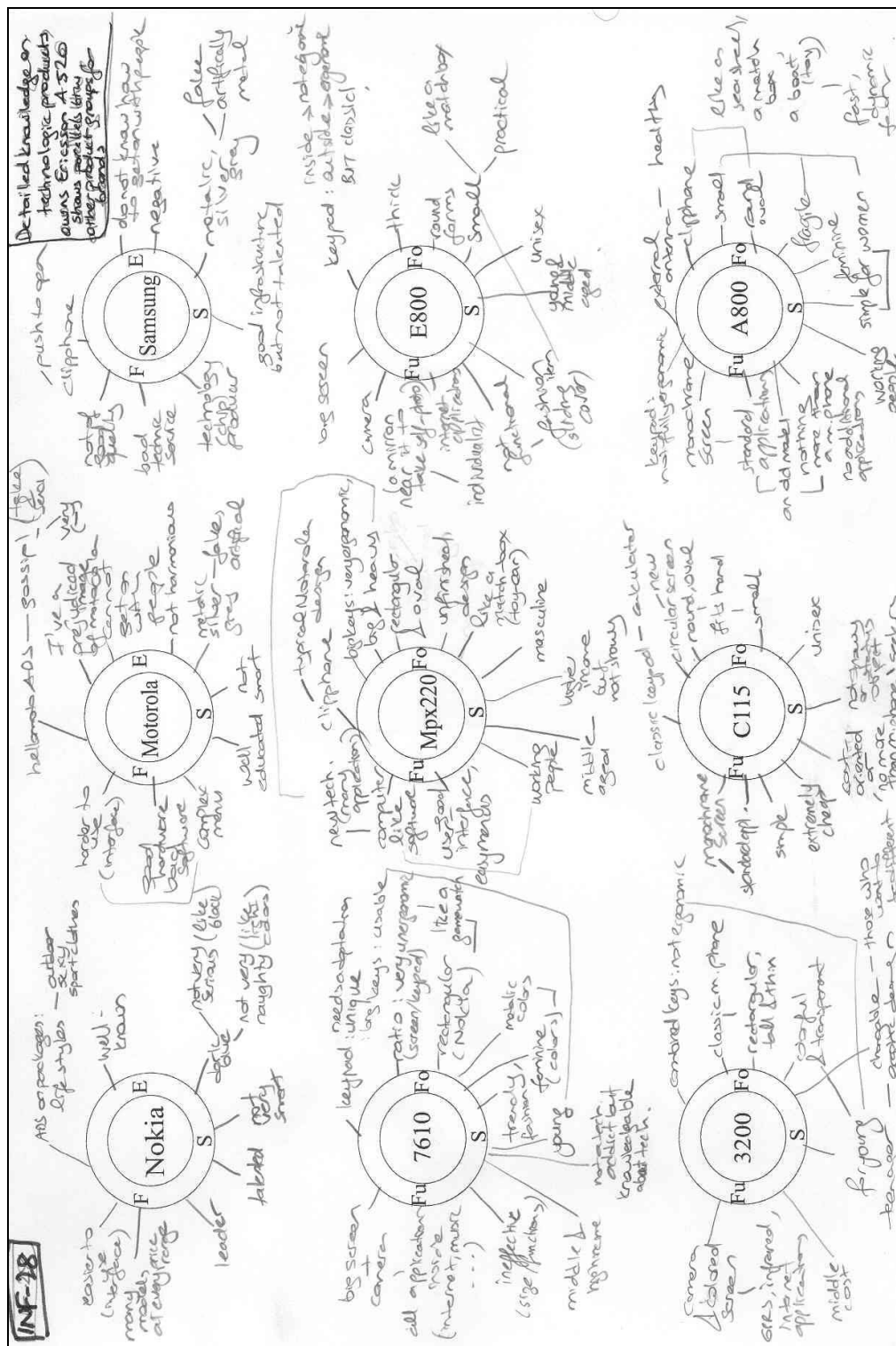


Figure D.27. Schemas for Informant 28

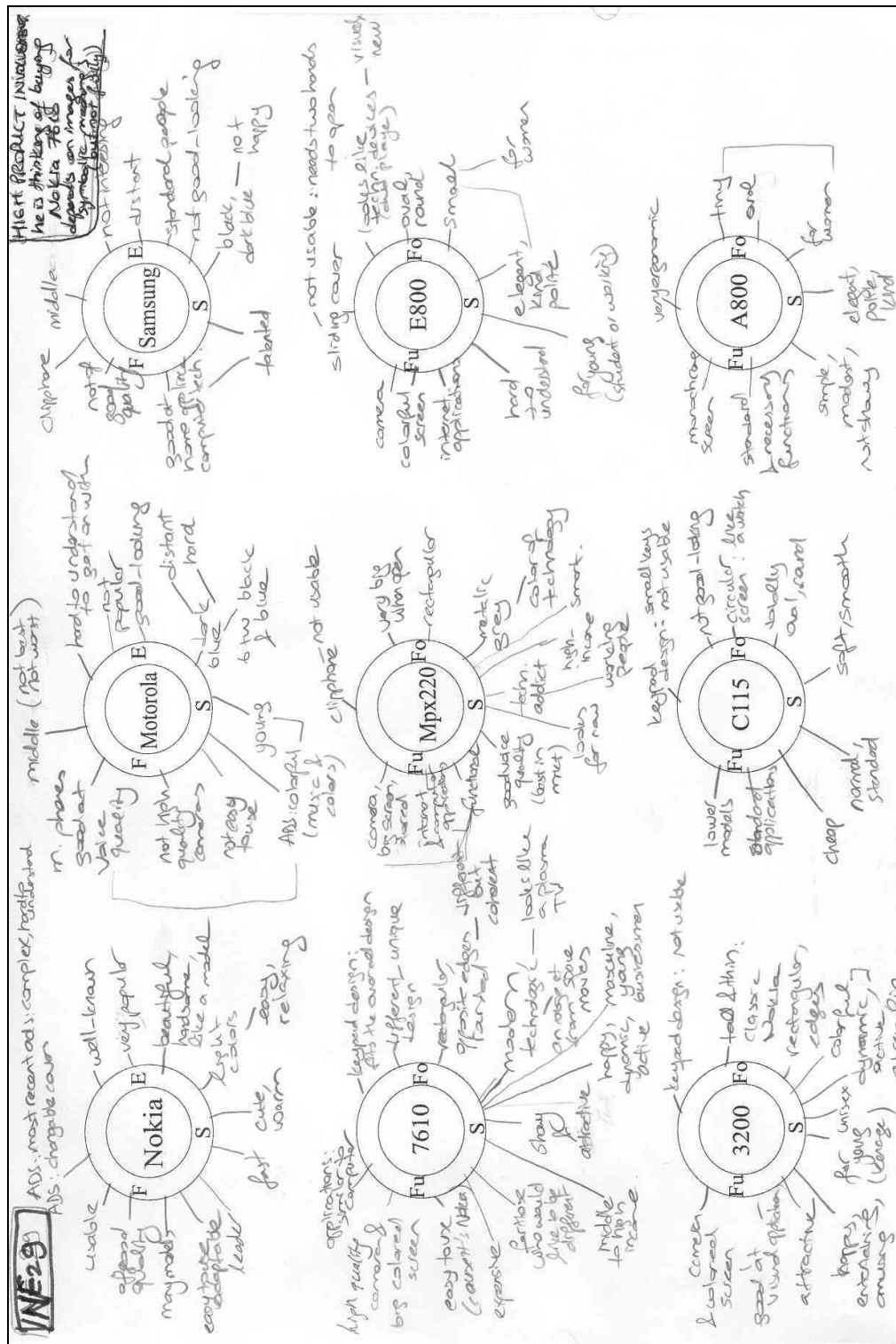


Figure D.28. Schemas for Informant 29