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From Ancient Sigils to Digital Animations: The Evolution, Function, and Future of the Logo

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Article Details

ABSTRACT

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The evolution of logo design reflects a long and layered history of human communication, visual culture, and identity construction. This study explores the origins of logos from ancient symbolic expressions to their transformation into modern visual identities. The research examines how regional histories, cultural exchanges, and available resources shaped the early forms of logo design across different civilizations. Particular attention is given to the development of logos in Western contexts and how these design philosophies influenced visual identity practices in Pakistan, especially through the cultural legacy of the British Raj. By drawing upon historical literature, design theory, and contemporary examples, the study highlights how Western schools of thought continue to inform local design sensibilities. Using a qualitative approach, data were collected from diverse primary and secondary sources, including books, archival documents, interviews, and case studies. The findings reveal that Pakistani logo design is a hybrid form, deeply rooted in indigenous aesthetics yet significantly inspired by Western design systems. The research contributes to a broader understanding of how global design movements intersect with local traditions, shaping the evolving visual identity of modern Pakistan.

Introduction

This research paper is going to discuss the literature of relevant studies to have a better understanding of logo origin. This chapter will discuss how the logo emerges from history to the contemporary world and which factors leave an impact on logo design development. Logos emerged from the different regions of the world and developed according to the available resources of the era. This research will discuss the western logo development because the subcontinent has a great history of the British Raj. However, this chapter will cover the literature from the different origins and development of logo design and how Western designers' schools of thought are playing a role in the evolution of Pakistani logo design.

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

Logo's Traces from Ancient History and Past

Five thousand years ago the most primitive writing system was devised in the civilization of the Middle East in Egypt (hieroglyphs) and Mesopotamia (cuneiform).¹ Art historians believe that it emerged when merchants and administrators were increasing the economy of Egypt, Greek, and Mesopotamia, they required a system of dealing with the transactions. Sophisticated writing systems on the calendrical system were found from 300 BC, it was generated by the ancient people of Maya from Central America.² This settlement vanished mysteriously from the face of

¹ David H. Wilson, *Pictograms, Icons & Signs* (London: Thames & Hudson Ltd., 2006), 18.

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

the earth in the sixteenth century AD.³ However, the first known European writing emerged from pre-Homeric Crete and Greece. Egypt and Mesopotamia's scripts reflect that they were advanced in the race of human social development. The Rosetta Stone was discovered in Egypt in 1799, which contains the inscription in three different languages that are Greek, Demotic, and Egyptian hieroglyphs.⁴ The Rosetta Stone makes it easier to understand the Egyptian hieroglyphs for the first time in history. Egyptian hieroglyphs are based on symbols and communicated through symbols and icons. Hieroglyphs are the first known visual communication method known as the pictogram in the present time.⁵ Pictogram means showing an image in symbolic ways which convey the message and meaning with the help of symbols and icons. Such as logo contains the symbols and icons which are the source of visual communication.

The requirement of the logo started with the appearance of a civilized settlement as in the civilization or society, people need to mark the identities in various aspects of their goods, or trading. The mark which helps to identify the representative the mark related to is the logo, as it justifies the meaning and purpose of the logo. Thus, the logo has been represented throughout the centuries in the form of signs, symbols in the history of mankind. Symbols used in the logo design portray or convey the symbolic meaning. For example, image or symbol of apple in the logo design and associated to the tale of snow-white, food, nature, forbidden fruit and with the apple computer Inc., etcetera. Visually associating one company's identity with the symbols and colours in the form of logos is not new. Art historians found traces of trades in the Indus Valley and Mohenjo Daro c3000 BC to c1500 BC.⁶ Where art historians found the seals which contain the images, flowers, motifs, and symbols of different animals in abstract form (fig. 1.1, 1.2, 1.3, and 1.4).

³ Wilson, *Pictograms, Icons & Signs*, 19.

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

⁵ Alyssa Ida, "The History of Writing," *Exploring History*, last published on January 30, 2020, <https://medium.com/exploring-history/the-history-of-writing-3c673b60b694> (accessed on 12 January 2023).

⁶ British Museum, "Seals from the Indus Valley," http://www.teachinghistory100.org/objects/about_the_object/indus_valley_seals (accessed on 13 February 2017).

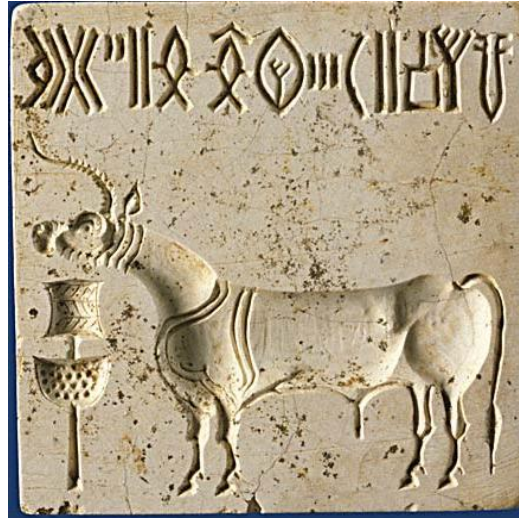


Figure. 1.1. Large unicorn seal (H99-4064/8796-01) found on the floor of Room 591 in Trench 43, dating to late Period 3C. This is one of the largest seals found from any Indus site. Source: Roy C. Craven, *Indian Art* (London: Thames and Hudson Ltd, 1987), 14.



Figure. 1.2. Various seals found from Indus Valley Civilization, display in Lahore Museum, Photographed by author.



Figure. 1.3. Seal back, seal founded from Indus Valley Civilization, dated to late period 3C, Source: <https://www.harappa.com/category/blog-subject/seals?page=1>. (accessed on 25th Feb 2017)



Figure. 1.4. Seals top row from left to right: Broken steatite seal, feathers and cartouche, New Kingdom, UC11127 Bottom row, from left to right: Hippopotamus ivory cylinder seal, Naqada I, UC10799 Frog shaped faience seal, bearing the *nfr* hieroglyph, Amarna Period, UC1176

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

Art historians believe that these seals had been used for trading purposes. Seals were used to make a positive imprint, which reflects the purpose of seals that people might use these seals to mark their identities in the society, their caste, rank, or to mark their goods during the trading. Seals from the Mohenjo-Daro were found in Mesopotamia which justifies the theory of trade relation. In ancient times there was another settlement which has the same dates 3000BC to

800BC.⁷ The language of Egyptian is understandable which makes it clearer that, these seals were used as the identities which had been worn around the neck of royals and other business families.

In the fifteenth century, the royal courts of Greek used these seals to mark the documents (fig. 1.5, 1.6, and 1.7).



Figure. 1.5. Roman gold seal ring, Depicting a standing God.

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



Figure. 1.6. Medieval bronze personal seal with merchant's mark, dating from the 15th century.

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

⁷ David H.Wilson, *Pictograms, Icons & Signs* (London: Thames & Hudson Ltd, 2006), 20.



Figure. 1.7. Greek signature seals, fifth century B.C. Source: https://www.numisantica.com/index.php?action=extra&extra=A_seal_stamps&lang=en#.WJAaDzgR7QI (accessed on 13th January, 2017)

Civilizations like Greek and Roman used flags in the group to show uniformity and a group can identify their people. In the High Middle Ages flags have been using as primarily as a sign device on the battlefields, with the help of flags and painted shields knights identify each other. In the late Middle Ages and especially during Old Swiss league flags became the signs of fields. Uniformity of flags for individual groups of people became usual in the Early Modern period. Different countries adopted the flags for their nation's representation in the world. Denmark adopted the flag very first as a nation in 1219.⁸

An individual also needs to mark their identity to own the things, for example, famous painter and artists owned their work by their signature. These signatures based on the typography or text are their identity. Famous and known artist Rembrandt 'branded' his ownership on his paintings through verities of signatures during his career course but idiosyncratic 'R' and matchless personality of letterforms give the unity to marks. The Industrial Revolution eighteenth to nineteenth century time in which major changes in mining manufacturing, transportation, and technology had a reflected change in the United Kingdom and then afterward spread throughout North America, Europe, Asia and eventually the world.⁹ This time was the period that was the major turning point of history in human history, in almost every part of daily life. In the late eighteenth century, there was a shift from manual labor to machine manufacturing that was cost-effective and give a boost to the economy. Because of machine manufacturing and mass production reading material was more easily available and

⁸ www.flagpedia.net, (accessed on 10 March, 2017).

⁹ Cynthia Stokes Brown, "The Industrial Revolution," *Khan Academy*, last modified three years ago, <https://www.khanacademy.org/humanities/big-history-project/acceleration/bhp-acceleration/a/the-industrial-revolution> (accessed on 12 January 20213).

became an important part of society. Mass production of goods brought up a basic need for mass communication. The nature of visual information intensely changed. In the late 1700s new typefaces were introduced with bold, heavily slab serif. A new process of printing was evolved called Wood type¹⁰. Wood-type manufacturing flourished all over the world and became the popular way of posters printing in mass production. Mass production evolved and improved the existence of brands between 1760-1840. This evolution led to the very first brand printing advertising wave in 1880.¹¹ In 1740 first American magazine was published with branding and after that poster came with advertising and slogans.¹² The 1950s was the time when the graphic design came on its own.¹³ The tentacles of this field reached to the South Asia with advent of British people. The very front established examples of logo designs and printed advertisement of this region belong to them.

European America emerged the one more major influence on the world. European American style became a second great influence on the development of logo design in South Asia. After the Second World War international style took place in United State. Geometric abstraction increased a new reputation in the late 1940s¹⁴ because of Hitler and Stalin, who had both embraced emblematic styles for their propaganda campaign. The corporate identity and logos that were developed in the early 1950s¹⁵ most of them are still in use nowadays; signify the apotheosis of international styles. Multinational businesses, companies, and corporations reinvented the “universal” style and ideology of utopian communism as uttered by geometric abstraction to convey the stability, power, and authority of leading capitalist enterprises. This period is marked as the “Golden Age” of branding, corporate identity, and logos when Paul Rand (1914-1996) like designers created some of the most famous, familiar trademarks and identities of the century.¹⁶ Paul Rand was a designer who was following the Bauhaus style. In the 1960s, both

¹⁰ Stephen J. Eskilson, *Graphic Design a New History*, (China: Laurence King Publishing, 2007), 188.

¹¹ Michael Brenner, “Brand Marketing Evolution: A History of Print Content,” Ceros Inspire, last modified on May 19, 2015, <https://www.ceros.com/inspire/originals/brand-marketing-evolution-a-history-of-print-content/>.

¹² Stephen J. Eskilson, *Graphic Design a New History* (China: Laurence King Publishing, 2007), 190.

¹³ Stephen J. Eskilson, *Graphic Design a New History*, 320.

¹⁴ Stephen J. Eskilson, *Graphic Design a New History*, 191.

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

¹⁶ Stephen J. Eskilson, *Graphic Design a New History* (China: Laurence King Publishing, 2007), 320.

Lester Beall and Saul Bass joined the rush to create new modern corporate identities and logos.¹⁷ The industrial revolution intensely extended the reach power of production on a massive level. This fast pace of evolution brought the era of brand where brands are focusing on their brands to take it on the next level.¹⁸ Some graphic designers have been following the inspiration of Paul Rand's style, he believed in the "Less is More" theory. As Paul Rand was practicing Bauhaus school of thought and we can see that inspiration in his work throughout his career. We live in an era that is advanced in form of technology and industry flourishes so rapidly that a brand cannot survive without catching up with the terms and traditions. Now a day's logos are not only present or published on print material, but they also can be seen on electronic media, for electronic media, the requirement of logo is different rather than the print media. In electronic media, the logo should be as simple as it can be, and the message should be delivered loud and clear. Different companies from the western side already have developed their logos following the "Less is More" theme. And they are communicating or delivering their idea and message to an audience and capable viewers more effectively.

The New World Symphony was established in the late 1980s by conductor Michael Tilson Thomas as an orchestral academy for exceptional graduates of music schools from all over the world.¹⁹ The new identity was specially made in tandem with the academy's move into the New World Center, a twenty-first-century state-of-the-art performance center in Miami Beach designed by architect Frank Gehry.²⁰ Pentagram, the design firm, where Bierut is an associate designer, was commissioned to design the identity of the New World Symphony. They started work with three initial letters NWS. They take an initiative to design a logo with initial direction. Once the initial configuration was determined, there were still many rounds of refinement made by the designers to balance the gestural qualities of the mark with legibility. Bierut explains: 'Some decoding was desirable, but it was also important to have a somewhat immediate reading of the *N*, *W*, *S*,' changeable weight of the strokes give support to readability where at the same

¹⁷ Dan Redding, "Smash Magazine", Legacy Logo Design, last modified on 6 July 2010. <https://www.smashingmagazine.com/2010/07/the-evolution-of-the-logo/> (accessed on 10 March, 2017).

¹⁸ Sandy Dunlop, "The Eras of Brand," *Alexander Dunlop: Where Brands Become Worlds*, published in 2019, <https://www.alexanderdunlop.ie/post/the-eras-of-branding-strategy> (accessed on 12 January 2023).

¹⁹ Nancy Skolos and Thomas Wedell, *Graphic Design Process* (London: Laurence King Publishing, 2012), 133.

²⁰ Skolos and Wedell, *Graphic Design Process*, 133.

time it gives more organic quality to the logo, and that quality related to the gesture of performing.²¹ And small spaces between the letters to support readability. The 'S' overhangs the beginning of the stroke but stops short of closing the shape (fig. 1.8, and 1.9).²²



Figure. 1.8 (a). Initial logo of New World Symphony was a typographic logo of Gehry's New World Center Designed by architect Frank Gehry and Bierut from Pentagram (a designer firm). Source: Nancy Skolos and Thomas Wedell, *Graphic Design Process* (London: Laurence King Publishing, 2012), 135.

²¹ Skolos and Wedell, *Graphic Design Process*, 134.

²² Skolos and Wedell, *Graphic Design Process*, 135.



Figure. 1.8 (b). Initial logo of New World Symphony, Re-illustrated by Author, Re-illustrated in Adobe Illustrator.

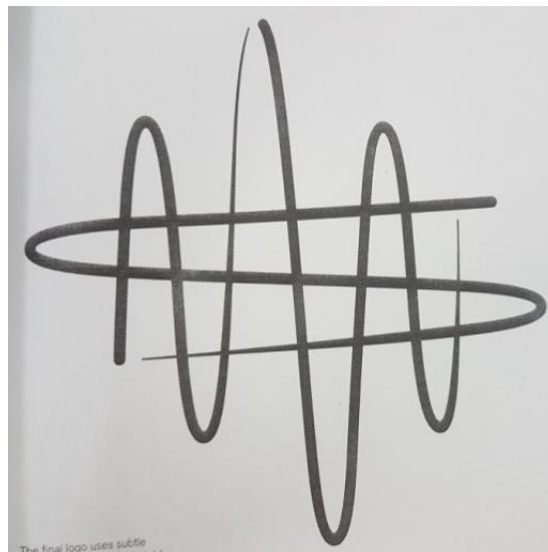


Figure. 1.9 (a). The final logo of New World Center, Name: New World Symphony, Initials 'N', 'W', 'S' Based Logo. Designed by architect Frank Gehry and Bierut from Pentagram (a designer firm).

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

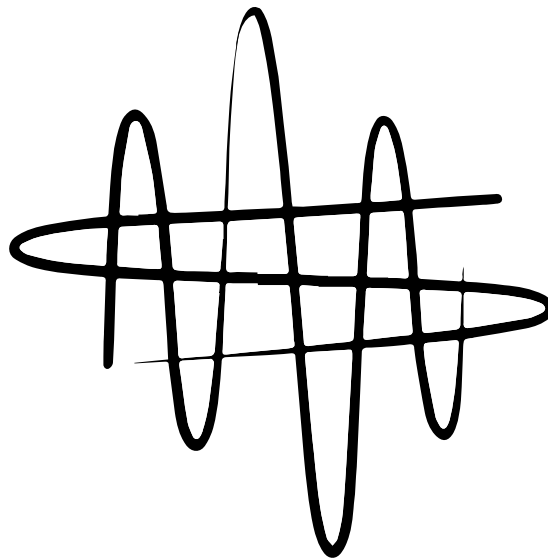


Figure. 1.9 (b). The final logo of New World Center, Name: New World Symphony, Initials 'N', 'W', 'S' Based Logo. Designed by architect Frank Gehry and Bierut from Pentagram, Re-illustrated by Author, Re-illustrated in Adobe Illustrator.

History of logo emerges from the different areas of world in various forms and developed according to the requirement and resources of the time. This dissertation will mainly discuss and focus on the western logo development after having the clarification of logo origin and history. Because sub-continent has a great history of British Raj. Directly and in-directly sub-continent has great western influence in various aspects. This dissertation is focusing on the logo design development of Pakistan with the reference of western style and influence.

Sorting and Originality of Logos

A logo is an emblematic illustration of a company, industry, institution, or organization, which represents the functionality of a certain company and its work. The development of digital and multimedia is increasing day by day and the availability of image data on the internet nowadays is very gigantic and growing exponentially. There are a lot of websites e.g., Yahoo, Google, Getty Images, Corbis, and Bing who are controlling this kind of data. These platforms provide their services in maintaining, classification, reclamation, and detection of this data according to their characteristics. The logo came under the umbrella of these categories for classification purposes. A logo is a combination of icons, symbols, and images sometimes, and as we know a logo is a symbolic representation of a company in the corporate world. Once the logo is designed

for a company, that logo must be verified for its exclusivity, uniqueness, and its originality. It is very much important to testify to the logo's originality otherwise newly developed design will be plagiarized with the help of existing data which ended up with the similarity of an existing logo of some other company whose work mission and vision is entirely different from the similarly designed logo. A system is required for such kind of testing in logo designing because a logo's first demand is its originality and uniqueness. N. Vinay Kumara, Pratheeka, V. Vijaya Kanthaa, K. N. Govindarajua, and D. S. Guru designed a system for logo classification based on their appearance.²³ A logo's classification system constructed on the logo's manifestation. Classification makes use of global logo's characteristics into the separate categories according to their classification. Logo's shape, colour, and texture utterly describe the global characteristics of logo image. Logo originality can be done by logo's colour, shape, and texture.

Brand, Re-Brand, and Product Life Cycle

The brand is not a new thing it has been around for centuries. Although the concept of the brand became vital in lives since the 1980s.²⁴ Branding has become unescapable or pervasive for a brand for thirty years so that brand or product can reach to every corner of the world as well. The branding aims to provide 'billions of reasons to believe'.²⁵ Branding presents the image of a product in a way that makes people feel good about it and inspired them to buy the product. Many studies have compared brands to human beings and researchers inspect the relation of brand personality,²⁶ brand-consumer relationship,²⁷ and human representations of brands as Mr. Peanut and Michelin Man.²⁸ The anthropomorphic theory states that people have a natural tendency to 'anthropomorphize' brands, thus assigning human characteristics to non-human objects and events.⁴ Ensuring the similar logic, one could associate the human's life cycle with the

²³ Kumara N. Vinay, Pratheeka , Kanthaa V. Vijaya , K. N. Govindarajua, and Guru D. S., "Features Fusion for Classification of Logos". *Procedia Computer Science* 85 (2016) 370 – 379, doi: 10.1016/j.procs.2016.05.245.

²⁴ Robert Jones, *Branding: A Very Short Introduction* (New York: Oxford University Press, 2017), 28.

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

²⁶ Jennifer L. Aaker, "Dimensions of brand personality," *Journal of Marketing Research* 34, no.3(1997): 347–56.

²⁷ Jennifer Edson Escalas, "Narrative processing: building consumer connections to brands," *Journal of Consumer Psychology* 14, no. 1 & 2 (2004):168–80.

²⁸ Aggarwal P., "Is that car smiling at me? Schema congruity as a basis for evaluating anthropomorphized products," *Journal of Consumer Research* 34, no.4 (2007): 468–79.

brand's life cycle because somehow both have the same issue of aging. For example, a brand has a date of birth (launch of the brand), childhood (first years), goes through puberty (potential problems arise in the early stages), gets married (through mergers and acquisitions), reproduces (through brand extensions), grows older (market share decreases, sales vanish), and finally dies one day (through inappropriate and inefficient management).²⁹ To control the effects of aging on a brand image can be controlled by the company. It is a necessity to recognize the time in which brands shift into the final stage of the product life cycle to save the brand or product from death (decline stage). According to Lehu, "a brand is considered as an old brand as soon as consumers begin to neglect it. This is not because the brand's products lack quality, but simply because they taste, sound, or look old compared to the new ones."³⁰

Re-branding is the key to saving a brand from dying. Word 'Re-brand' is a neologism, which is the combination of two words: re and brand. Word 're' is a preface to the conventional verb of action which means 'anew' and 'again', which indicates that action is done in a second attempt. A conventional definition of the word brand suggested by the American Marketing Association, "a name, term, symbol, design or a combination of them intended to identify goods or services of one seller or a group of sellers and to differentiate them from those of competitors."³¹ This definition highlighted the activities which a business or company input for distinguishing by implying the change of name or visual identity.³² Possible characteristics of rebranding are developing a new term, name, symbol, icon, design, or sometimes the combination of all, which establish a new image in the mind of consumers and (re)position the product in a positive and improved manner. The rebranding includes four Ps theories. i.e., Product, Price, Place, and Promotion.³³ This research is particularly discussing the effects of promotion in re-branding to get a better understanding of the reasons behind the logo change. The promotion contains the advertising part of a brand in which a certain product or brand advertises itself in a

²⁹ Aaker DA and Joachimsthaler EA. *Brand leadership* (New York: Harvard Business School Press; 2000), 61.

³⁰ Lehu J-M. "Back to life! Why brands grow old and sometimes die and what managers then do: an exploratory qualitative research put into the French context," *Journal Marketing Communication* 10 (2004): 133–51.

³¹ Laurent Muzellec and Mary Lambkin, "Corporate rebranding: destroying, transferring, or creating brand equity?," *European Journal of Marketing* 40, no. 7/8 (2006): 803–824.

³² Leslie de Chernatony and Francesca Dall'Olmo Riley, "Defining a brand: beyond the literature with experts' interpretations", *Journal of Marketing Management* 14, no. 5 (1998): 417–43.

³³ Goi, Chai Lee. "A review of marketing mix: 4Ps or More?" *International journal of marketing studies* 1, no. 1 (2009): 1.

market according to its identified consumer.³⁴ The initial part of the description implies changes in the aesthetics of marketing in which it is obligatory to change all elements, or specifically some of them, to be entitled to the label of 're-branding'. Certainly, there is a continuum in rebranding from the evolutionary revision of the logos.³⁵

Importance of Flat Logo in Contemporary Era

The logo is a "graphic design that a company uses, with or without its name, to identify itself or its products."³⁶ Logo is one of the most powerful elements of a brand because of brand knowledge and accordingly, brand equity.³⁷ Certainly, a logo is one of the different elements that communicate through visuals and successfully deliver the message, most importantly it helps to recognize a certain brand and provokes an emotional response.³⁸ A major feature of a brand i.e., logo design is brand identity. And how brand identity influences the viewer and how its effect the food intake potential of the consumer. Certainly, a brand logo could have various downstream influences on brand awareness and buying behavior.³⁹ The trend of logo simplification increasing rapidly in today's world. Several famous and more identified major brands e.g., Nesquik⁴⁰ (fig. 1.10), Subway⁴¹ (fig. 1.11), and Pepsi⁴² (fig. 1.12) have improved and redesigned their logos by opting for Less is More theory with a minimalistic approach.⁴³

³⁴ Goi, Chai Lee. "A review of marketing mix: 4Ps or More?," 1.

³⁵ Helen Stuart and Laurent Muzellec, "Corporate makeovers: can a hyena be rebranded?," *Journal of Brand Management* 11, no. 6 (2004): 472-81.

³⁶ Pamela W. Henderson and Joseph A. Cote, "Guidelines for selecting or modifying logos," *Journal of Marketing* 62, (1998): 14-30.

³⁷ Keller KL. *Strategic brand management: building, measuring, and managing brand equity* (Upper Saddle River, New Jersey: Prentice Hall; 2003).

³⁸ David A. Aker, *Managing brand equity* (New York: Free Press; 1991), 15.

³⁹ M. Chevalier, Gerald Mazzalovo, and J. Lacour, *Pro logo: Brands as a factor of progress* (New York, NY: Springer, 2003), 35.

⁴⁰ "Nesquik Logo," *1000 Logos* (blog), last modified on December 15, 2021, <https://1000logos.net/nesquik-logo/#:~:text=The%20earliest%20Nesquik%20logo%20reflected,it%20appeared%20only%20in%201984> (accessed on 01 March 2022).

⁴¹ "Subway Logo and the History Behind the Business," *Logo My Way* (blog), last modified on January 2, 2018, <https://blog.logomyway.com/subway-logo-design-history-business/> (accessed on 01 March 2022).

⁴² "Pepsi Logo," *Famous Logos*, last modified on 2012, <https://logos.fandom.com/wiki/Pepsi> (accessed on 25 Feb. 2019).

⁴³ Luke Clum, "A Look at Flat Design and Why It's Significant", last modified on 2013, <https://uxmag.com/articles/a-look-at-flat-design-and-why-its-significant> (accessed 25 Feb. 2019).



Figure. 1.10. Journey of Nestle Nesquik's Logo since 1948- till date. Source: "Nesquik Logo," *1000 Logos* (blog), last modified on December 15, 2021, <https://1000logos.net/nesquik-logo/#:~:text=The%20earliest%20Nesquik%20logo%20reflected,it%20appeared%20only%20in%201984>). (accessed on 01 March 2022).



Figure. 1.11. Evolution of SUBWAY logo since 1965 to till date. Source: "Subway Logo and the History Behind the Business," *Logo My Way* (blog), last modified on January 2, 2018, <https://blog.logomyway.com/subway-logo-design-history-business/> (accessed on 01 March 2022).



Figure. 1.11. Development of Pepsi Logo in timeline. First logo appeared in 1898 and in 1950 re-appeared within a shape and with two different colors. Arnell Group a New York based designer revamped logo after 2006 and still in used. He featured a less formal rounded “smile” with lowercase typeface.

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

Flat logo designs are expected to influence the consumer's attitudes positively. Logo design specifically can influence consumers' buying behavior. The study has proven that simplification of a logo can evoke consumers to consume more food rather than the non-flat and complex logo brand.⁴⁴ By studying prestigious brands' logos, it came to know that increasing disfluency (e.g., by adding a text in a difficult-to read font) rather than fluency (e.g., by adding a text written in easy-to-read font) promotes purchase intentions of consumers.⁴⁵ The company should consider the nature of the product before adopting the logo: as simplification of a logo can increase food consumption, but in the case of a product that is not a food item might this result not applicable according to the nature of demand of that certain product.⁴⁶ We can identify the complex logo and non-complexed logo by giving five elements. The elements which cause

⁴⁴ Vera Bossel, Kelly Geyskens, and Garoline Goukens, “Facing a trend of brand logo simplicity: the impact of brand logo design on consumption,” *Food Quality and Preference* 71, (2019): 129-135.

⁴⁵ Anastasiya Pocheptsova, Aparna A. Labroo, and Dhar Ravi, “Making products feel special: When metacognitive difficulty enhances evaluation,” *Journal of Marketing Research* 47 no. 6 (2010): 1059-1069.

⁴⁶ Bossel and et., “Facing a trend of brand logo simplicity,” 130.

complex logos are gradients, drop shadows, bevel, reflection, and rotation.⁴⁷ By observing these five elements level of the complex design of the logo can be measured more easily. Because a complex logo has all these elements at once and a simple logo has not even one of these elements. The simplicity of a logo is a popular trend nowadays and we can see that evidence in various brand logos for example Coca-Cola, PSO (Pakistan State Oil), Mobilink, these companies' logos have flat designs. Research has shown that simple and less complex shapes and fonts are more attractive, eye-catching rather than complex shapes.⁴⁸

Animated Logos and Acceptance of Animated Logo in Audience

While the market of digital marketing for example mobile applications, smartphone devices such as mobile phones, tablets are expanding and people adopting these devices worldwide, which increases the opportunity of digital marketing worldwide. "The creation, communication, and delivery of customer value through the wireless, mobile medium."⁴⁹ According to Bart, Stephen & Sarvary mobile advertising is one of the most and fastest increasing formats of advertising since 2013, worldwide approximately 16.7 billion dollars has been spent on advertising in 2013 which is expected to cross 61.8 billion dollars by 2017.⁵⁰ Presently, the greatest ubiquitous form of advertising are web banners and web pages advertisement, but as mobile technology endures to development and evolution, mobile marketing is changing rapidly day by day. As mobile marketing and the digital advertising environment evolve it becoming a great challenge for marketers to make their brand more prominent and distinctive in the corporate world and engage more protentional customers. A logo means visual identity and an important element to express a particular brand's values.⁵¹ Logo's important strategy is to create a vivid and bright brand identity in the corporate world to gain and capture buyer attention and to promote brand loyalty. In this favor, animation played an important role in grabbing consumer attention in

⁴⁷ Pamela W. Henderson and Joseph A. Cote, "Guidelines for selecting or modifying logos," *Journal of Marketing* 62, (1998): 14–30.

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

⁴⁹ Varnali, K., Toker, A., and Yilmaz, C. *Mobile marketing fundamentals and strategy* (New York: NY: McGraw-Hill, 2011), 5.

⁵⁰ Yakov Bart, Andrew T. Stephen, and Miklos Sarvary, "Which products are best suited to mobile advertising? A field study of mobile display advertising effects on consumer attitudes and intentions," *Journal of Marketing Research* 51, (2014): 270–285.

⁵¹ Pamela W. Henderson and Joseph A. Cote, "Guidelines for selecting or modifying logos," *Journal of Marketing* 62, (1998): 14–30.

online environments.⁵² Companies that used animated logos remain unusual and rememberable, these kinds of logos mostly can be seen on the website as web banners and mobile devices. According to research conducted by Brael and Hagtvedt in 2015, four-hundred television commercials went on air in the primetime of United States programs and three-hundred web banners have seen on the famous websites of the U.S. it's observed sixty percent of those commercials presented static and inert logos and in web banners, the percentage of static logos was ninety percent.⁵³

Conferring by these researchers that the reason for using static logos was this, at that time print media was very dominated and it was not possible to use animation medium in the print medium, so most companies restrict themselves to just fade in and fade out type animation in logos back that time. Further Brael and Hagtvedt studied the use of animated logos by the different companies with different visions and genres in 2015 and they suggested that animated logo encourages a more favorable attitude towards a company by consumers. Animation gives the self-impact of movement e.g.; logo move to upwards and bouncing logo shows the movement which could be acceptable for any entertainment company but a stable firm like insurance company may prefer static logo or different type of movement in animation. Additionally, auspicious attitudes ascend when the personality of a brand is recommended with the help of animation which is reliable and different from other brands cues, for example, logo's graphic and slogan of brands. Despite all these findings Brael and Hagtvedt did not research or investigate the impact of animation logos and the impact of the movement in a different direction can affect consumer behavior towards brands and their identities (logos). Therefore, a momentous gap occurs in the slight literature on the movement of logos especially local brands and companies in the corporate world of Pakistan.

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

⁵² Barbara Fasolo, Raffaella Misuraca, Gary H. McClelland, and Maurizio Cardaci, "Animation attracts: The attraction effect in an on-line shopping environment," *Psychology & Marketing* 23, no. 10 (2006): 799–811.

⁵³ S. Adam Brasel and Henrik Hagtvedt, "Living brands: Consumer responses to animated brand logos," *Journal of the Academy of Marketing Science* 44, no.5 (2016): 639–635.

They simplified its form by following less is more theory (fig. 1.13 and 1.14).



Figure. 1.13. Lipton Yellow Label Tea Logo, Lipton Yellow Label company is Co-company with Pepsi. This logo had been used for 1890 – 2001. Source: <http://logos.wikia.com/wiki/Lipton> (accessed on 25th March 2017).



Figure. 1.14. Redesigned logo of Lipton Yellow Label. Tea Company. Logo designed by BrandCom Middle East Advertising Agency. This logo has been using since 2014. Source: <http://www.advertolog.com/lipton/promo/lipton-tea-tags-15477805/> (accessed on 25th March, 2017)

Following companies also have developed their logos according to the requirement of time; in this research development process of companies will be discussed. Companies from Pakistan have developed their logos and identities at the very first stage but after that requirement of time has changed, new theories became into practice, and they develop their logos regarding the time and the requirement of time. As electronic media, social media, and dot com evolved in current society and most of the advertisement is based on these platforms, companies developed their logos to fulfill the requirement. This research will discuss these companies which are working in Pakistan nationwide or internationally to conclude how companies are using

symbols and icons from our cultural effect and flavor of our own culture. Some of the companies and sectors are not using the direct representation of local culture. For example, the educational sectors logo (fig.1.15 and 1.16) has a badge shape image.

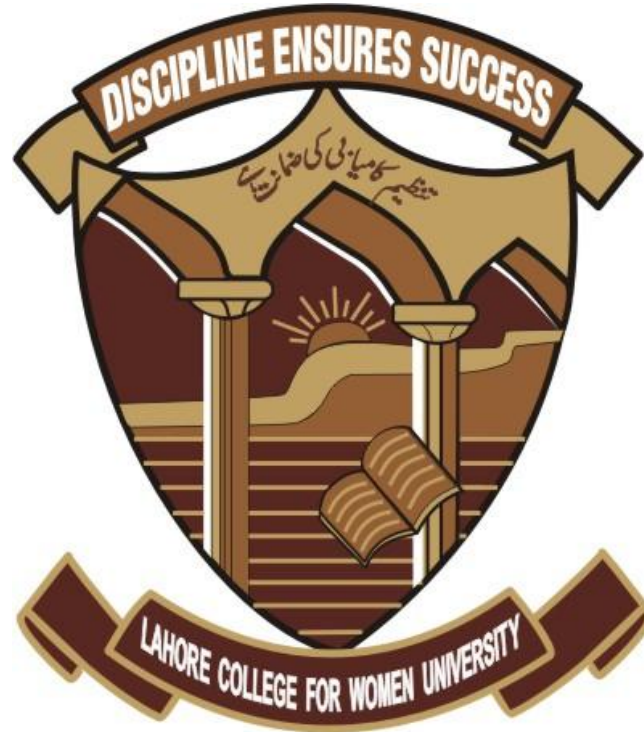


Figure. 1.15. Lahore College for Women University, Lahore. This logo been in used for 94 years.

Source: <http://www.lcwu.edu.pk/> (accessed on 27th April 2017)



Figure. 1.16. Kinnaird College for Women, Lahore. Logo been in used since 1913.

<http://www.kinnaird.edu.pk/about-kinnaird/> (accessed on 27th April 2017).

That badge shape has been used by Greek and Romans (fig. 1.6), but they used these shapes to mark their royal identities in the royal court and they used these shapes like shields during wars.



Figure. 1.6. Medieval bronze personal seal with merchant's mark, dating from the 15th century.

Source: <https://www.harappa.com/category/blog-subject/seals?> .

? (accessed on 25th Feb, 2017)

This comparison shows that different shapes and symbols have different meanings according to the area and region. The difference can be in the war scenes of the Mughal period from Akbar Nama's illustration in which they used a shield in a round shape (fig. 1.17 and 1.18). As these are local educational institutes and how and why are they describing or presenting their visual identity to the world.

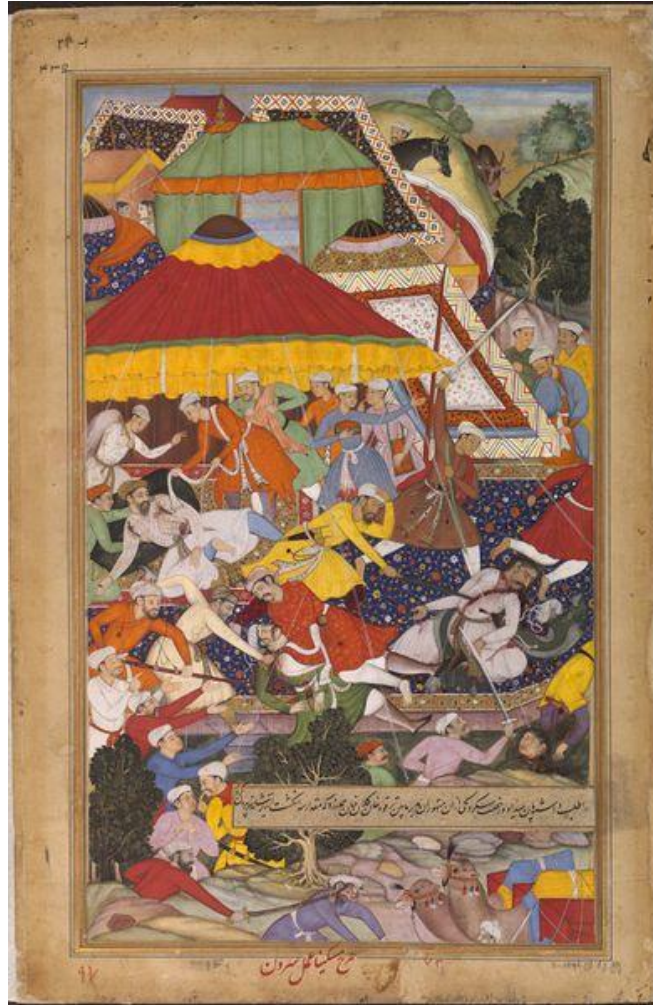


Figure. 1.17. Painting, Akbarnama, wounding of Khan Kilan, outline by Miskin, painting by Sarwan, opaque watercolour and gold on paper, Mughal, ca. 1586-1589. Museum Number IS.2:88-1896. Source: <https://www.pinterest.com/pin/488640628304199319/> (accessed on 27th April, 2017)

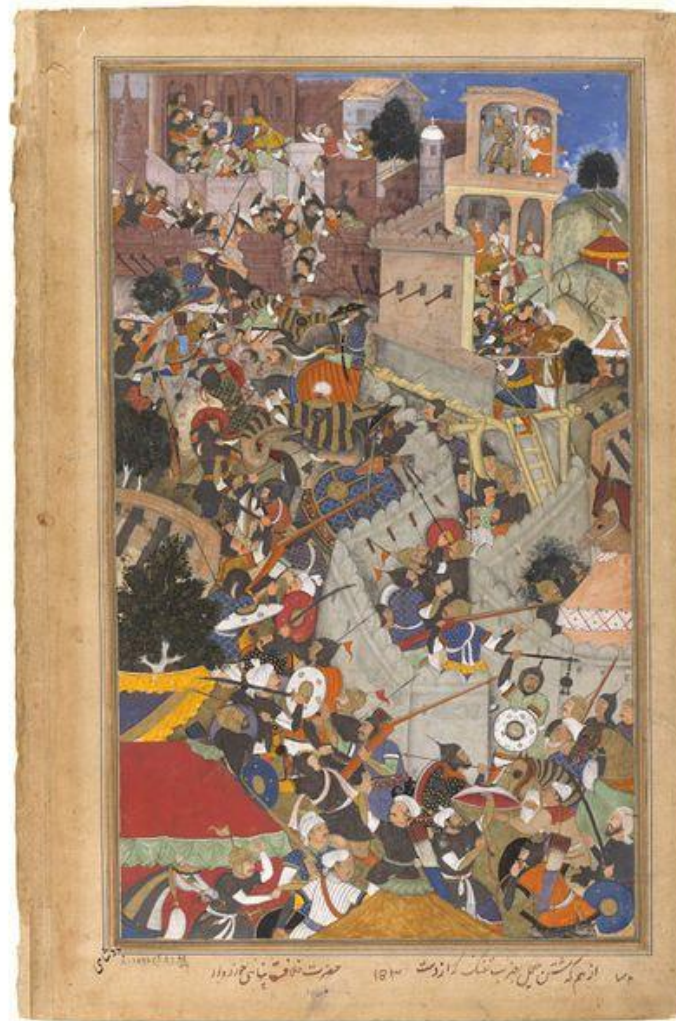


Figure. 1.18. Painting, Akbarnama, Akbar shoots Jaimal, opaque watercolour and gold on paper, Mughal, ca. 1586-1589. Museum Number IS.2:68-1896. Source: <https://www.pinterest.com/pin/488640628304198866/> (accessed on 27th April 2017)

Conclusion

The journey of logo design, from its early symbolic origins to its present digital form, reveals how visual identity evolves alongside social, cultural, and technological change. This research traced the historical development of logos across civilizations, showing how the language of symbols has always reflected human communication and creativity. The Western influence, particularly during and after the British colonial period, played a significant role in shaping the visual identity practices that later developed within Pakistan. However, as this study reveals, Pakistani logo design has not simply imitated Western aesthetics; instead, it has absorbed and reinterpreted them through a local lens that values heritage, symbolism, and cultural meaning.

The exploration of rebranding practices and the growing shift toward flat and minimal logos reflect how Pakistani companies are navigating global trends while striving to maintain individuality. Whether in the corporate, educational, or industrial sectors, each rebranding decision demonstrates an effort to remain relevant in a rapidly changing visual environment. The balance between modernization and cultural authenticity continues to define the character of Pakistani design. Ultimately, the evolution of logo design in Pakistan highlights a dialogue between tradition and innovation. It shows how visual identity is not static but a living expression of time, culture, and context. As global design continues to move toward simplicity and digital adaptability, the preservation of local visual elements will remain crucial in keeping the authenticity and originality of Pakistani brands alive for future generations.

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