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Semiotics : about logo, identity and brand image

Translated from Guibourgé Jérôme, *Design phase 1, améliorer sa conception*, L'Harmattan, Paris, 2021.

Abstract

Knowing that a logo is the condensed visual representation of a company; What does the logo reveal about the identity of this company ? From a semiotics point of view, every logotype has two functions : (1) as a re-presentation it updates the receiver's knowledge of a company and (2) as a representation it is the expression of a particular content associated with the company. These two functions express four characteristics that every logotype has : (1) expresses at least one difference, (2) as a logical and oriented sequence, is continuously reflecting the duration of a company's values, (3) responds to the technical, commercial and institutional constraints and requirements and (4) following general conditions of the generation of meaning¹.

1. Introduction

We will consider the design of a logo as a language; that is to say a signifying whole. A language is the association of two dimensions called the expression plan and the content plan; so is the logo. Looking at it, we associate perceptions and sensations, i.e. expressions like its colors, shape, configuration, proportions, typographies, etc. with contents to give to the logo a meaning. In a practical situation, we determine the split between the expression and content plans, that is to say the fact to give or not a meaning to what we perceive. The principle of meaning is that it takes shape not logically in a disembodied way but, from the sensation and the perception of the receiver. As meaning is constituted from the body of the receiver, we can think that it is totally subjective; however, if several people give the same meaning to a logo, we are also obliged to note that the meaning is shared. We must therefore postulate that part of the meaning is subjective and another is shared. Design semioticians work on this shared part. They work on the meaning probably shared by the greatest number of people and seek to better understand the process of expression plan and content plan element conversions. We want to know how meaning is generated not by whom or why. We don't know if the process is conscious or unconscious, it does not matter because we don't do psychology.

The challenge of semiotics might be defined as the attempt to systematically structure the social nature of the exchange. It means that when you use semiotics you can validate the most likely meaning with little information about receivers. With the semiotic analysis we can understand, reproduce and experiment the mechanics of meaning. The semiotic activity is to understand how meaning is generated and is constituted. We know that design is the combination of an expression plan and a content plan which means that meaning is apprehended as a generative process of stratification : this element added to some other element to tell this or that, etc. The semiotic does not aim to restore a chronological or historical order, a temporal succession of design phases; the desired order is rather a semio-logical order.

¹ FLOCH Jean-Marie, *Visual identities*, Continuum International Publishing Group, London, 2001.



We are and we are born in a world of meaning. Human lives in a meaningful world. For him, the problem of meaning does not arise. The meaning is, it is obvious; but this evidence is a result whose process is analyzed by semioticians who study the phenomena of meaning. We try to rationally explain the production of meaning like physicists, behind appearances, try to rationally explain the natural world. Using semiotics is a bit like slowing down your gaze, zooming in and slowing down your understanding, to perceive what this understanding is going through and how we construct it. To understand how meaning is generated, common sense is not always enough; that why semiotics can go against common sense.

We present extracts of studies about logos that illustrate various links between identity represented by those logos and presupposed values attributed to the company.

2. Background of logo design

Thinking about meaning means suspending judgment and assuming a rational attitude ; for a brand designer the question could be what does he-she specially deals with ? From a semiotical viewpoint, a brand designer essentially manage the relation between identity and image. Semiotics has little to do with defining a particular term; it aims instead to understand the production of meaning. So we won't be defining the terms identity & image. What we can clarify is that the image is the part of the identity a company wants to communicate. It's why we study the production and the management of the meaning in this relation. We must therefore assess the elements involved in this flow of meanings knowing the receiver must be able to develop strong and meaningful connections between identity and image. From the image, he/she must be able to go to the identity and way back. In a way, we work on the meaning and its traceability.

To build the image and the reputation of a company, what is called branding, a designer first must identifies, builds and manages its identity. This presupposes that the image is subordinated to identity. Each of these sets, identity and image, must meet certain conditions and have certain properties. Similarly the designer will monitor the nature of the links between them ; but neither this identity nor the image will develop in a vacuum. So he or she has to take the brand's environment into consideration. The designer should also note that Brand design is conditioned by three strategies whose objectives are not necessarily in phase : (1) marketing strategy which works on positioning issue, (2) Communication strategy which manages the issue of meaning and (3) Media planning which works on the problematic of diffusion. We do not discuss these elements in this document, but the designer should take them into account. So what is related to Brand design ?

Through external and internal communication, two strategic directions, the communication policy manages corporate communication, the common project and the identity, image and brand reputation. Its main challenge is to maintain a certain meaning. To allow the designer to better manage meaning, we must specify what is common and what differs in general between external and internal communication :

- What is common : objectives, being in relation to all stakeholders, work identity coherence, enhancing attractiveness, demonstrating the brand's differentiating force in its market.



- What differs : structuring of Services of the organization, time and tempo of communication, targets among stakeholders, media and channel.

Belonging to communication policy, brand design has implications for Human Resources and legal departments, along with marketing and sales departments. All the services of internal and external communication seek to preserve and strengthen the collective but by different means (internal events, newsletters, display and ad, brochures, packaging, corporate editions, etc.).

Somehow the communication policy tries to align the identity, the vectors and the brand image in a certain context with the minimum loss of meaning. So the designer must find the indicators that allow the most efficient alignment over time with the least momentary distortion. Among all indicators, three are important for the designer : brand perception (positive evaluation of the brand image, brand recognition, spontaneous or assisted memorization), adequacy (target audience/support, quality of support/business) and belonging and adherence to the corporate culture.

The logo is a marker of the company's identity which is part of the communication policy. We have seen some elements of the communication policy and now before going deeper into the semiotic analysis of the logo, we must know a little more about the corporate identity. What do we know about corporate identity² ?

We know that corporate identity is related to workers' identities and values³ as it is linked to collective values by participating in the social construction of the collective/group⁴ and in the process of recognition by stakeholders. Corporate identity serves the issue of external stakeholders' membership and membership of the internal stakeholders. It is related to the mobilized forces linked to the company's culture that look towards the future and that keep traditions alive. Two major theories develop the principles and the generative processes of identity : the resource theory⁵ and the stakeholders theory⁶.

- For resource theorists, corporate identity is combinations of resources. The identity consists of relatively stable elements (name, company name, positioning, values, traditions, skills, quality...) and others that vary more or less depending on the company's history (product profitability, gain...). These items are divided into subsets of resources : financial, human, organizational & physical, reputational and technological resources.
- For stakeholders theorists, a stakeholder has at least one of these 3 attributes : (1) The power to influence organizational decisions, (2) The degree of legitimacy in dealings with the company, (3) The urgency of rights he may claim to exercise over the company. They classify them in four main stakeholders sets : customers, staff (managers, employees), shareholders (owners, investors) and community (competitors, governments, lobby groups, media).

² GUIBOURGÉ Jérôme, *Branding and strategy : about corporate values*, online on <https://hal.archives-ouvertes.fr/hal-03518177v1>, chapter published in French under the title "L'entreprise entre valeurs techniques et sociales " in *Valeurs aux fondements de la sémiotique*, L'Harmattan, Paris, 2015, pp.. 609-622 - and GUIBOURGÉ Jérôme, *Design phase 1, améliorer sa conception*, L'Harmattan, Paris, 2021.

³ SAINSAULIEU Renaud, *Sociologie de l'entreprise : organisation, culture et développement*, Dalloz, Paris, 1997 - *L'identité au travail*, FNSP, Paris, 1985.

⁴ SAINSAULIEU Renaud, « L'identité en entreprise » dans *L'identité politique*, ouvrage présenté par Jacques Chevalier - CRISPA-CURAPP, PUF, Paris, 1994 - *Identity at Work, The Cultural Impact of Organisations*, Presse de Sciences Po, 1988.

⁵ PENROSE Edith, *The Theory of the Growth of the Firm*, John Wiley & Sons, New York, 1959.

⁶ FREEMAN R.-Edward, *Strategic Management : A Stakeholder Approach*, Pitman, Boston, 1984.



Whatever the theory of stakeholders underlying the company's identity, its corporate identity is also based on a contract with stakeholders because a company is bound by a social contract with its stakeholders. This contract establishes the acceptance of the values and expectations of the company formalized by different technical contracts. The company must permanently justify to Society, the usefulness of its activity and its consequences positive or negative under penalty for breach of contract (boycott, taxation, declining attractiveness on the labor market, with suppliers or capital...). This is why the company cannot neglect any of its stakeholders nor their influences. The company is therefore obliged to spread information about itself through staging actions (formal image vs substantial) and communication actions aimed to change the organization based on the expectations and values of society (substantial picture).

3. Semiology applied to the logo, principles

It can be said that a logo is the production of a collaborative intelligence that summons several professionals to choose from: designer, product manager, marketer, artistic director, customer manager, communication manager, etc. It is a production of meaning. This last term covers the notions of direction, orientation and signification. The direction refers to a very general content, a kind of axis of understanding, when the orientation specifies more, degrees of variation relative to this axis of comprehension, and signification is an articulated meaning by a subject. The design is a signifier set that all or part of the meaning is shared. This outstanding meaning assumes an accessible coded social portion and a more or less accessible subjective part.

Subjectivity may be the designer or the target but in both cases, subjectivity represents a risk for the company. If its logo is a too subjective production of the designer, how can the company be sure that its design will please as many of its customers ? If the design allows multiple singular acceptances, how can the company be sure that its logo will be shared by the greatest number ? The company then seeks to reduce these risks by using different disciplines of management sciences and humanities aimed at analyzing objective differentiations and subjective hierarchisation. But these disciplines do not measure the meaning in the same way. For marketing, the main discipline used, the meaning is lived as an event of which we seek to consider the effect for the user. For semiology, meaning is a trajectory of transformations whose stages and results are sought to be understood.

As soon as the problem of interindividual exchange arises, meaning is no longer only individual, but also in circulation. We are forced to apply that the inner gaze by which each one perceives the meaning is provided with a double nature (1) individual, subjective and particular, (2) social, objective and solidarity. The stake of semiology is the systematic structuring of the social nature of the exchange. Of all the virtualities of meaning we validate the most likely meaning without information on the receivers. Faced with a logo we perceive a complexity that is not always easy to understand. But whatever this complexity is, it is part of a principle of communication which therefore posits the logo as meaningful. Initially, the designer starts from the brief that he has to transform into a logo. In its specifications, the company puts imperatives, technical constraints, history, values... On arrival, the receiver perceives a design that he rebuilt the meaning. It is a trajectory with two reading directions: a rising of the deep level (the value written in the brief) to the surface (the logo that manifests more or less this value) and vice versa the logo to the value.



Often the company implicitly asks the designer to be able to travel this trajectory in both directions, getting it up and down, to be both designer and receiver to make sure neither the meaning nor the most probably shareable value do not get lost. One of the designer's missions is that these readings are superimposed as perfectly as possible. The more the gap between these two directions is important, the more the risk to the company grows (incomprehension, bad identification). In this context, the semiology applied to the design is a descriptive and differential discipline which aims to check the transcoding operations. Through its tools, applied semiology to the design proposes a three-step method :

2. The description, where it is about transcoding information from one language in another (for the logo, its drawing to a text). The better it is better are the chances of achieving a relevant analysis;
3. The explanation, where we try to analyze the construction of the sense of creation to better control the relevance of the resulting design and better communicate its positioning. With the course of the history of design, the number of designs increases, competition intensifies and complexity grow. What asks the designer at the same time to be always creative and more relevant;
4. The synthesis, where it is a question of delivering the meaning most probably shared by the greatest number.

When we perceive a logo, we perceive colors, shapes, typos, figures, a configuration in short we perceive the plan of expression. And we interpret this plan of expression, that is to say, we give meaning to the logo. A logo is therefore the association of an expression plan and a content plan. The limit between these two plans depends on the subject; that is to say that the latter determines what falls under the plan of expression and the plan of content to construct a meaning for what he perceives. A user who only perceives a design leaves it on the level of expression; but a user perceiving this same design who understands or feels such and such attributes a content to it. He joins the expression plan to the content plan. Signification is said to be meaning articulated by the subject. In other words, the principle of signification wants it to take shape not logically in a disembodied way, but from the sensations and perceptions of a subject. Our body constantly perceives meaning: contact with a surface, text, colors and materials, external heat, light, smell, sound, noise, speech, but also all internal sensations such as gurgling, the frantic beating of the heart, a muscular contraction, an itch... We must therefore sort and prioritize all this meaning. It is this work carried out by the body on a background of intentionality that transforms meaning into signification⁷.

⁷ Fontanille J., *Corps et sens*, Paris, PUF, 2011, pp. 1-8



Containing text, the logotype is very often a design in which each of the plans (expression and content) has two dimensions; but it is not the only design in this case. The figure below illustrates how the text delivers meaning at the same time as the [how it is manifested] expresses it; the receiver combines the two dimensions of the expression plan (a) Latin letters (b) in non-Latin script⁸ and the two of the content plan (1) sentence in french (2) of an oil tycoon, to reconstruct the meaning probably shared by the greatest number that could be formulated thus: you who appreciate luxury will be

surprised by the great interior comfort of the Clio.

Typography, the aesthetic dimension of a text, brings additional meaning to the semantic content of the text. In the example above we perceive the Arabic aspect of the writing which completes and amplifies the content of the text in situation in the advertisement. By observing many graphics and in particular logotypes, this contribution of the aesthetic dimension of writing acts on the semantic content by (1) amplification, (2) repetition, (3) attenuation or (4) contradiction. Messages are always part of a communication situation that conditions them. Consider the four examples in figure below as part of brand communication: script 1 with its flourishes and body change amplifies the content of the text while script 2 merely repeats it, script 3 diminishes it with its pale imitation of human writing (through upstrokes, downstrokes and italics) while the 4th contradicts the content with its aesthetics borrowed from the first LCD screens.

I take up the pen to write to you that I love you

I take up the pen to write to you that I love you

I take up the pen to write to you that I love you

I take up the pen to write to you that I love you

In the context of an exchange between two people, the second typeface in figure above could be the actual handwriting of one of these two people; it would then no longer be a question of typography (writing by the type of print), but of calligraphy (handwriting) which would bring authenticity in the first place. The subjective nature of meaning then takes on importance in relation to its social nature. Thus the situation in which the text appears conditions the typographical effects acting on the semantic content of a text.

We find this logic of action at the level of the semantic content of the iconic part of a logotype. The table below presents four logotypes of french regions in 2011. The first visually highlights the insularity that the name [Region Réunion] cannot suggest. The 2nd and 4th, although both referring to heraldry, are opposed by the graphic treatise when the 3rd comes to visually remove the negative aspect of the Viking conquests by removing the terrifying bow of their longships while drawing the Cotentin.

⁸ AFNOR, *Graphic technology. Illustrated nomenclature of character families*. Classification of Maximilien Vox, NF Q60-007, 1977.



The 4 actions of the aesthetic dimension applied to the iconic part of logos (2011)



Amplification
Drawing style amplify insularity
freedom + spontaneity
+ no background

Répétition
Drawing style respect
the heraldic codification

Attenuation
Drawing style take back the
drakkar vikings without the
terrible bow

Contradiction
Free expression denies
heraldic codification

4. Method of semiotic analysis of a logotype

The identification of the meaning units at work in logos is obtained by their comparison. Experimentation on various benchmarks allows the understanding of the mechanisms at work in the different sectors of activity and for the various types of logotypes. Meaning units are in a significance relationship when the meaning effect is variable and in a signification relationship when the assigned meaning is stable.



Ci-dessous entreprises moins connues



Logotypes are designed to be understood by as many people as possible; we observe that the more a company becomes international and the number of people targeted increases, the more this company reduces the number of plastic formants⁹ of its logotype and the more this company uses simple plastic formants in use in the

reference cultures (see figure below).

The following analyzes are based on the color versions of the logotypes as found in the communication of the companies concerned in 2020. The meaning of a logotype is not only constructed by history, activity, people and the company's production; but it is also to be sought by difference with the logotypes of competitors. Three arguments attest to this creative approach:

1. At the level of appropriation of the world: one of the essential functions of our brain to appropriate the world is to categorize it. It is a question of cutting up reality in order to be able to manipulate it (door, window, blender, fruit, animal...); from common traits and distinctive traits, elements belonging to such and such a group are brought together in order to reduce the amount of information to be retained. Logotypes are no exception to this logic. Those of banks or energy suppliers are not the same as those of car manufacturers or sports clubs. Some share elements while others have others in common. This phenomenon is noticeable for almost every sector of activity;

⁹ Plastic formant : shapes, thicknesses, colors, materials, contrasts... When they are organized they allow investments of meanings. When their formal combination is related to a particular meaning according to a cultural convention, they are called figurative formant.



2. At the level of the structuring of meaning: meaning arises from differences, regardless of the language used. The consonant/vowel difference makes it possible to build words, their functions (subject, verb, object, complement) allow the construction of sentences, combined with punctuation that of speech. The same goes for other meaningful sets and in design with the difference of forms, the contrast of colors, the matte and the gloss, etc. Thus the receiver constructs the meaning by difference with what he has known, knows, perceived and perceives;
3. At the creative level: the designer should avoid copying or imitating an already existing logotype. To do this, it brings together the logotypes present on the market and generates differences.

To analyze a logotype, we must therefore know the competing logotypes. For their collection two axes are possible (1) synchronic or (2) diachronic. In the first case, a validity period of five years is defined and the values expressed by the logotypes are compared. In the second, we decide on a longer period, which then makes it possible to observe the respective evolutions of the logotypes and to grasp the values that persist¹⁰. This more time-consuming alternative, however, makes it possible to identify what has been removed, added or transformed over time in a particular logotype. For a good understanding of what follows, it is important to specify the different terms used :

1 Logotype, in the generic sense, may or may not include an iconic part and a name. As such, the acronyms are logos. It is the condensed visual representation of the company. Most often this representation is graphical.

2 The visual identity includes other plastic formants than those of the logo. The Ferrari brand logo does not correspond to its brand image or its visual identity which includes the famous Ferrari red;

3 The brand image includes the visual identity and all of the brand's discourse with both affective and cognitive dimensions.

Already Floch¹¹ observed that the visual identity expresses at least one difference and that it is the expression of the specificities of the company. It is continuity understood as logic and oriented sequence because it testifies to the duration of the company's values (technical and social)¹². Visual identities not only must respond to technical, commercial and institutional constraints and necessities, but they must also follow the general conditions for the generation of meaning (semiotic laws). The objective of the logotype analysis is to find the meaning probably shared by the greatest number. This is accessible through the expression plan, what the receiver perceives. It is therefore necessary to decompose this plan into plastic variants. Certain recurring variants make it possible to construct a general picture (see table below). The variants of the table are neither ranked according to a value nor indicate any reading order for the receiver. The symbol [+] indicates an addition of meaning and not an addition that would allow an arithmetic

¹⁰ Floch, J.-M., *Small mythologies of the eye and the mind*, Paris, Hadès, 1985, p. 193.

¹¹ Floch, J.-M., *Visual identities*, Paris, PUF, 1995, pp. 1-11.

¹² GUIBOURGÉ Jérôme, *Branding and strategy : about corporate values*, online on <https://hal.archives-ouvertes.fr/hal-03518177v1>, chapter published in French under the title "L'entreprise entre valeurs techniques et sociales " in *Valeurs aux fondements de la sémiotique*, L'Harmattan, Paris, 2015, pp.. 609-622 - and GUIBOURGÉ Jérôme, *Design phase 1, améliorer sa conception*, L'Harmattan, Paris, 2021.



sequence. Similarly, the sign [=] does not designate a mathematical equivalence, but a logical or analogical relationship.

Framework for semiotics analysis of the logotype

EXPRESSION PLAN: DESCRIPTION OF PLASTIC VARIANTS (V)

Form (containing the logo): *round, oval, rectangle, diamond, free, without...*

Icon : *coat of arms, symbol, figurative, illustrative, without...*

Color : *general, fund, support, typo, icon...*

Appellation : *initial, generic, common name, proper, acronym, foreign...*

Typo (Vox classification) : *Humanistic, Garaldic, Transitional, Didonic, Mechanistic, Linéal...*

Characters and enrichment:., *cap, italic, distorted, light, normal, bold, extra-bold, condensed, expanded...*

Répétition : *of elements, colors, shapes...*

Configuration : *flexible, rigid, one-piece, polymorphic, assembly...*

Contrats : *color, shape, tonality, value, typography...*

Proportion : *mass, size*

Material effect : *smooth, grainy, shimmy, dull, 3D...*

EXPRESSION PLAN : RELATIONS, REPORTS, COMPOSITIONS AND CONFIGURATIONS

Variant V1 +V5 +V3 +... = meaning unit

Variant Vn +V2 +V7 +... = meaning unit

Variant ...

CONTENT PLAN

The logotype means ...

5. Practical cases : KFC and Burger King



Although there are a multitude of fast-food brands, particularly local ones, we have retained clearly known brands. To briefly define the fast food market, we could say that it is characterized by quick access to food, reduced table service at the counter and take-out sales. The colors on the market are

bright and generally have a medium value. Red, yellow, green and blue are mainly used by the actors presented.

In the Burger King logotype, the name which has the first meaning King of the Hamburger acquires a second meaning visually by typography, but also by its position, its inclination and its color in relation to the general configuration of the logotype. The burger is reconstituted thanks to the two round and yellow halves which take on the significance of bread. We speak of significance¹³ because two yellow and round halves do not necessarily mean [bread]. In this context, the name [Burger King] placed in the middle takes on the meaning of filling and more precisely of meat by the color red, because even today when we think of such a generous filling (proportion) in a burger it is hard to think of red tomato. The energy value is obtained by adding [meat + red + diagonally] with the halves of bread with shiny reflections which in the context of

¹³ When the meaning is variable we use the word signifiacnce and signification when the assigned meaning is stable.



fast food could take on the significance of fat. In the context of a fast food brand, the blue circle changing from thick to thin can express the passage of time. The speed that can be associated with it comes from the simplicity of the configuration, the circularity and the sector of activity.



Analysis framework

DESCRIPTION		
Form	Open round (top right)	Rather closed round
Icon	Burger with designation in the middle surrounded by diminishing line	Smiling character, goatee, mustache and white hair, glasses, neckerchief and apron
Appellation	Common names	Acronym - Common names
Typo	Linear round - cap. diagonal	Incise - cap.
Color	yellow +red +blue	Beige +white +red +black
EXPRESSION PLAN		
Relationships	1. 3 primary colors+configuration+lineal:size +bold= simplicity	1.Character+smile+leaning= welcoming
Reports	2. [burger]+lineal:size+bold+red in the middle of 2 parts+yellow = burger with garnish	2.Smile+lean to the left= movement, working
Compositions config.	3. [2]+typo:bold+big = generous garnish	3.[1+2]+coloring+graphics = just comes to you
	4. [2+3]+red = energetic promise	4.goatee+moustache+hair+white+wrinkles +glasses+necktie = senior
	5. [2+3+4] = satiété	5.[1+2+4]+[KFC]+logo = experienced professional
	6. Blue line:turning+decrease = passing time-chronomètre	
	7. [5+6]+[burger king] = speed	
CONTENT PLAN		
shared meaning	Simplicity, generosity, speed	Friendly service, experience, simplicity

For KFC, the senior aspect of the character comes from the coloring of the logotype. The black is used to delimit the surfaces and by its graphics as if drawn with a brush, to underline spontaneity and movement. By playing the shadow with its thickness, it also serves to express light and a volume effect. It makes the expression of the character more lively compared to a regular and geometric line. Red (dark gray) is used for the bottom and the apron. The skin is expressed by beige (light gray) which applied as a second layer creates shadow. This coloring with the presence of beige gives white the value of white and not an absence of color. As a result, beige expressing the skin, white on the goatee, mustache and hair manifest age (having white hair). This expression of age and the phenomenon of lifestyle associated with this kind of restoration could divert part of the clientele of young people who could not recognize themselves in the character and would associate adults with it.

6. General conclusion

In the first chapters we have exposed the main elements of a design project context, the mechanisms underlying the design which can be improved when the designer becomes aware of



them, then, the concepts, tools and methods of the human sciences which largely participate in the design development process. For the last phase when the design is transformed into realization, it seemed fundamental to introduce tools of semiology applied to design.

The semiotics presented here is part of the approach of the school of Paris. It is a theory and a method for exploring the manifestations of meaning. It is postulated that any design consists of an expression plan in relation to a content plan. The relationship between these two plans is conditioned by codes and depends on the receiver who defines what belongs to one and the other. As design mixes several languages, both sensitive and intelligible, the large number of possible combinations within expression plan, content plan and between these two plans constitutes heterogeneities that are sources of confusion and loss of meaning. Semiology applied to design helps the designer to solve them and to better control the relevance of the creations.

After a short history of semiotics from its origins to its latest advances, we presented the links it has with design. The latter, a meliorative perspective and provocative of valorization, builds semantic and syntactic relations between the elements that it associates. In order to learn how to handle them, we developed several models that we applied to various designs. These models fit into three trajectories of meaning: the generative trajectory of meaning, usage as a process of accommodation, and design as a sensory trajectory. Although the combination of these trajectories is left to the free will of the user; the designer is in charge of their respective compositions and organizations as well as their general interweaving. This allow the orientation towards a fully satisfactory use of design. Each trajectory sheds light on a design. In this framework of analysis, we have broken down this or that design by following all or part of these paths; but in the end it is a question of bringing them together in order to best resolve the heterogeneities consubstantial with the design in order to increase its relevance and coherence. All this with the aim of improving the life of the user.

Guibourgé Jérôme, Design phase 1, améliorer sa conception, L'Harmattan, Paris, 2021.



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