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## **Brand Aesthetics: A New Brand Management Approach**

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## Brand Aesthetics: A New Brand Management Approach

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### Abstract

The aesthetic treatment of products and services is emerging as a fundamental competitive element. The notion of “*brand aesthetics*”, composed of stable and specific elements characterizing its « *sensory approach* », first introduced by the semiotician Jean-Marie Floch in 1990, can help manage brands in a more rational way.

The model of the *Brand Aesthetics Chain* is introduced to describe the sequential process starting from a brand project up to the consumers purchase decisions. It highlights the importance of being able to manage the process upstream of the interface made of the brand manifestations and monitoring the downstream part made of the consumer’s perceptions and reactions.

The aesthetic linear treatment is chosen to illustrate a case of application of the Brand Aesthetics notion. An on-line survey has been run to measure consumers’ preferences for four basic linear elements. The launch of the lighter Zippo BLU in 2007 is used to exemplify some possible use of the survey methodology and results.

The article concludes with a few precise recommendations for brand managers to start implementing a Brand Aesthetics management approach.

## **Introduction**

The world of consumption is going “aesthetic”.

This aesthetization of daily life is one of the most easily noticeable characteristics of our post modernizing world (Lyotard, 1979; Baudrillard, 1985; Featherstone, 1987, 90, 91; Firat et Venkatesh, 1995; Postrel, 2003; Semprini, 2005). The phenomenon is pervasive and involves most of the brands. The formal treatment of products and services – understood here in the broad sense of material, textures, sound, odors, plastic and chromatic aspects, etc. – which used to be a marginal consideration, is emerging as the most fundamental competitive aspect. The *Absolut Vodka* brand success, mainly based on the shape of a bottle and its constant application in communication is a good example of how to succeed through aesthetics.

Paradoxically, academics have only given lip-service to the aesthetic dimensions of the brand manifestations (Holbrook, 1980; Bloch, 1995; Ekman and Wagner, 1995; Veryzer, 1995; Charters, 2006). This negligence is not stemming from a lack of awareness of the impact of the sensorial products features (especially the visual ones) on the consumer choices. Numerous studies have proved the positive influence of a good design on commercial successes (Cooper and Kleinschmidt, 1987; Roy, 1994; Bloch, 1995; Gemser and Leenders, 2001). The reasons of this late awakening to the importance of the aesthetic dimension of consumption is more to be found in the genuine difficulty in understanding the links between the aesthetic choices made at time of creation and the impacts they have on the consumer.

This has created a kind of “avoidance” on the subject of brand aesthetics when in fact, the formal treatment of the brand manifestations, is the expressive mean, the consumers’ main source of information and emotions, essential to the perception and knowledge of the brands. Brand aesthetics deploys the relational and semiotic dimension of brands: It is the ultimate communication tool.

## **Issues**

Brand managers do not always grasp the nature, complexity and implications of the aesthetics of their brands and the design activities are generally conveniently left to the creative genius of designers, with little integration with the other company’s functional area and a minimum rationalization of what brand aesthetics is all about. However, in order to consistently promote their identity, keep on being strongly differentiated and better meet consumers’ needs, brands need to actively manage their esthetics. This would focus the attention on neglected activities like, for instance, the visual coherence of design and communication activities and of all the brand manifestations in general, the efficiency in promoting the brand values through the brand manifestations, the consumers’ preferences for specific aesthetic features, etc.

The model of the *Brand Aesthetics Chain* presented in this paper offers the possibility of developing a planning and audit methodology of the overall brand communication system which can maintain and verify all the necessary consistencies and complementarities among the manifestations. Another benefit of rationalizing the discourses and processes on brand aesthetics lies into the improvement of the operational relationships between the design department and the other parts of the organization.

## **Agenda**

The objective of this article is precisely to demonstrate that brand aesthetics is a new and fertile managerial notion which helps structure a lot of internal processes and understand consumers’ reactions. The paper first establishes the semiotic nature of brand aesthetics from which is developed the *Brand Aesthetics Chain* model , basis for a planning and audit methodology presented in section 2. The 3rd part proposes a research model justifying the methodology and applying it to the Zippo BLU case. Section 4 presents the results drawing

attention on to the future challenges for brand aesthetics management. Direct managerial implications and further researches are then proposed in the concluding fifth part.

### **Theory: The semiotic roots of brand aesthetics**

In 1990, the semiotician Jean-Marie Floch is the first person to introduce the expression “*brand aesthetics*”. He extrapolates from an original model created by the linguist Hjelmslev (1971). In the Saussurian tradition, all signs generate meaning through the articulation of two levels. The signifier (or level of expression) is the material part of the sign. The signified (or level of content) is the representation the sign is associated to. Floch enriches this approach in introducing the dimension of invariability for the two levels (see appendix 1). The invariable components of the sensorial dimension are the brand elements perceived by the five senses and by which the brand is recognized. This is the “brand aesthetics” of which we can now give the following definition:

*Brand aesthetics is composed of stable and specific elements which characterize its “sensory approach”, i.e. everything perceivable by the senses. Not only the visual aspects (forms, colors, textures, treatment of light, etc.), but also sounds (music, engine or car door noises, etc.), odors, taste, touch. Brand aesthetics is made of the characteristic sensorial treatments of the manifestations of the brand.*

The invariable components of the intelligible dimension are abstract and intangible elements. They represent the brand’s vision of the world (myths, values, attitudes with respect to social or professional norms, to life, death, passions, success, etc.). This is the “*brand ethics*”, what the brand stands for. The identity of a brand is created over time by the articulation (often called “the hinge”) of the invariable elements of its ethics and aesthetics.

The hinge clearly illustrates that the notion of brand aesthetics introduced by Floch is placed into a context of brand identity and systematically coupled to the notion of brand ethics. It represents one of the components of the mechanism by which brands produce meaning. Brand aesthetics is the instrument of expression of the values of the brand and becomes the critical path, for understanding the brands meanings, because there is no possible intelligibility without going through perception.

This scheme is not only of theoretical value. It is applied in a systematic manner by a certain number of specialists in brand communication and strategic management. Under its apparent simplicity, it has demonstrated to be a powerful analytical and propositive tool. Appendices 2, 3 and 4, shows some actual applications to luxury brands as Ferragamo (1992) and Loewe (1996) and even to design companies like Pininfarina (2007).

### **Three finalities to the aesthetic treatment**

The above definition of brand aesthetics is based on the aesthetic treatment having a purpose strictly related to the expression of the brand ethics. It is the representational finality of brand aesthetics. However the formal or sensory treatments of human constructions (objects, monuments...) have obeyed all times to objectives not only related to meaning but also to pleasure and interest. There are two other purposes which should coexist with the first one and which do not appear in Floch’s semiotic definition. These are the decorative and functional finalities.

It is the art historian Alois Riegl (1899[1978]) who introduced specifically those three purposes of any art work. We suggest extending Riegl’s approach to today’s brands products, making a few adjustments to take into account the social dimension and the exacerbated communication that characterizes post-modern consumption. We can justify this extrapolation by the quantity and depth of today’s aesthetic creativity which goes into most brands products and services.

For Riegl, the decorative finality responds to the horror of vacuum (*horror vacui*) which has always accompanied human kind. For brands today, this purpose would correspond to the desire to make things beautiful, to please without loading the expression of any specific idealistic content. These are all the “*exercices de style*” which convey no particular message, like most of the fashion creative activities or the usage of repetitive logomaniac patterns.

The functional finality can easily be spotted into the ergonomic or aerodynamic treatments of products, to which we should add the functional purposes of communication such as ease of memory and readability of the brand manifestations.

When Riegl introduces the notion of representational finality, he clearly refers to desires of spiritual, religious or political natures. The luxury treatment of objects for example, from the earliest times had a strong representative function of power or status. Within today’s brands realm, the representational finality consists in trying to express the brand ethics or, more restrictively, ideas specifically related to a particular project like a perfume or a car.

### **The brand manifestations**

The brand manifestations are all the possible sensorial and cognitive interfaces the brand may have with the consumers. It is through the specific aesthetic treatment of these manifestations that the brand aesthetics emerges. Appendix 5 gives a detailed description of the four major categories of manifestations, based on the nature of the aesthetic work they require.

The first category is related to the traditional communication activities, internet and the signature system. The product is a category in itself. It requires an expertise related to the nature of the products. The third category is made of the spaces like stores, headquarters, factories, exhibition stands, etc. which require architecture and decoration expertise. The fourth category, which is often omitted, deals with behavioral aesthetics and has this particularity that not all manifestations are fully controllable by the brand organization.

- On one side, there is the behavior of the employees and of related organizations (suppliers, foundations, associations, etc.). Press articles on the fraudulent behavior of dishonest leaders as in the case of Siemens, Enron, Arthur Andersen, or large pollution by Exxon or Total, also directly contribute to the building of the brand identity. There are, of course, all activities of charities, solidarity commitments and sponsoring.
- On the other side, we have the subcategory related to the behaviors of customers associated with the brand. This is a domain often neglected by the communication directors as it is not directly manageable. Lacoste knows the problem well since some Paris suburban people, not belonging to the heart of the expected customer target, have become enthusiastic brand supporters.

Appendix 5 is an attempt to establish an exhaustive list of all manifestations. It shows that management of communication (taken here in a broad meaning of the term, i.e. all the elements which may influence the brand perception), involves many different skills that are usually dispersed within the organization.

Today, in most cases, it is at the CEO level that all these different “communication” skills come to combine. The ultimate brand manager is like a keyboard musician. He controls (or at least influences) all the brand manifestations and he can compose and play the “brand music”. Several strategies may be envisaged: The repetitive one, where similar messages are carried by each manifestation. The complementary strategy where different messages make sense when combined. For example, when classical store architecture makes the baroque aesthetics of the products stand out. The cacophonous one, or rather, the absence of strategy, unfortunately still too frequent, in which every manifestation tells its own story. Finally, the symphony strategy where every manifestation is used for its communicational specificities

with a view to contributing to an easy perception of the brand identity and efficiently serving the decorative and functional purposes.

### **A planning and audit tool for brand communication: *The brand aesthetics chain***

Having now defined the notion of brand aesthetics, its three possible finalities and how they find their expressions into the manifestations, we are now in a position to describe the sequence of its development from a brand project up to the consumer's purchase decision. The model presented in appendix 6 is an improvement to the "*Communication Chain*" introduced by Chevalier and Mazzalovo in 2003.

The model presents four main stages:

- The brand project (including the brand identity made of the invariable parts of its ethics and aesthetics, as well as the decisions made at the three finality levels of the aesthetics treatment of the brand manifestations)
- The four categories of brand manifestations. This is the sensorial universe of the brand where the aesthetic treatments are supposed to obey the specific objectives respectively established for every single manifestations
- The multiple perceptions of these manifestations by the consumers
- The act of purchase

For the representational finality, the passage between the first stage of the brand project to the manifestation is the "*fidelity and consistency transition*". Any activity that has a bearing on the perception of the brand identity should contribute to strengthening it and be true to it. Furthermore, once this first condition is met, all the manifestations resulting from these activities should be consistent with each other.

The journey from the fundamental values making up the brand ethics to the manifestations, is well described by the semio-narrative model of meaning of Semprini (1992): a generative journey which will gradually go from the deepest and simplest values, the axiological level, to the surface level made of more complex discourses ("*la mise en scène*"), passing through the stage of the narrative level made of stories and narrations ("*la mise en intrigue*").

The same requirement of fidelity and consistency is also valid for the decorative and functional finalities.

The passage between the second and the third stage of the chain is "*the efficiency transition*". Are the various manifestations meeting the three aesthetic treatments finalities allocated to them while reaching the target consumers? Do they end up having a brand perception that matches in its broad lines the brand identity (for the representational objectives)? Do they react as planned to the decorative objectives?

Finally, one may have planned and realized a perfect communication through the aesthetic treatment of the brand manifestations, be fully perceived and understood by the consumer as planned by the brand organization and not necessarily triggering the expected sales. This is the "*relevance transition*". The realm of consumer psychology (McGuire, 1976; McInnis and Jaworski, 1989), of expectations, of tastes and of the competitive environment.

The *Brand Aesthetics Chain* can be travelled in both directions. It needs to take into account the perceptions by the consumer of the brand identity proposed by the brand managers. Semprini (2005) suggested this definition of a brand identity as "*the sum of all discourses about the brand*". The brand identity becomes the result of the permanent dialectic between the brand project and the market perceptions. The brand aesthetic treatment plays a central role in this process since it materializes the interface where the brand project crystallizes and where the consumers perceive it.

It is interesting to notice that the proposed scheme of the Brand aesthetics Chain comes to complement the Bloch's model (1995) on *Consumers Responses to Products Forms*, by developing all the upstream part of the aesthetic treatments finalities (see appendix 7).

### **Research: brand aesthetics perceptions**

The dialectic process making up the brand identity presented in appendix 6, demonstrates the importance of the two-ways permeability of the manifestations "membrane". Once the brand manager has a clear and formalized idea of what its brand identity is, when he has decided what objectives the aesthetic treatments of each brand manifestations must follow, he needs to know what perceptions are being generated at consumers' level.

In order to illustrate what the operational implications of brand aesthetics management are, we have chosen to focus on the linear treatment.

#### **The aesthetic linear treatment**

Every day, choices are made in creative and communication departments on plastic features like size, shape, texture, color, composition, etc. for products, spaces, and communication. The lines are a meaningful plastic component of brand aesthetics and several reasons confer to them a particular status among the other plastic elements.

The lines are expressive, familiar, and spontaneous elements. For instance, writing and scribbling are among the most common activities. They are paramount in the generation of the form of objects and spaces. Merleau Ponty (1945 page 352) stated that "*une chose est tout d'abord sa grandeur et sa forme propres ...* » (translation : "*one thing is primarily its size and its own form...* "). The lines are also present in three of the four categories of the brand manifestations defined earlier on (aesthetic of products, communication and space). Finally, the lines, as a specific item capable of causing consumer preferences, have so far been the object of very few studies.

#### **Preferences for lines**

A research was conducted with a questionnaire on line, showing a serie of objects (glasses, lamps and vases), logos and packaging containing meaningful linear elements. We will only show a few results of the broader research of the author's thesis.

First of all, we defined four basic linear elements having the following characteristics: simplicity, specificity, exhaustiveness and meaningfulness. These are the straight, the angled, the single-curved and the sinuous lines (see appendix 8). This classification found some correspondences with Kandinsky's own aesthetic approach as expressed in "Point et Ligne sur Plan" (1926 [1991])

The paired comparison method was then used with stimuli consisting of pairs of objects differing only by one linear element (see appendix 9 for an example of a page of the questionnaire). A scale of Likert from 1 to 5 was utilized to record the degree of preferences between the two objects proposed. 207 valid answers were recorded.

The first part of the research was exploratory in nature as we tested the following question:

**“Do preferences for specific lines exist? If yes, of which nature?”.**

It is therefore an inductive approach, starting from the observed facts, to arrive at a possible, but not expected outcome.

#### **Results of the research**

The research confirms the intuition that preferences exist for the various types of lines. (See appendix 10). The single-curved line is clearly preferred (+ 0,47 on a scale from -2 for maximum aversion, +2 for maximum preference and 0 for indifference) by the persons who

responded to the survey, while the angled line generates most aversion (- 0,45). The two other lines are extremely close to the level of indifference with the sinuous line scoring (-0,08) and the straight line (+ 0,10). We are using here the overall means of the preferences as the results for all the categories of products were very consistent. See appendix 11 for the statistical validations.

In this article, we will only illustrate how such a diagram can be actively used by a company at a time of launching a new product, whose linear aesthetic treatment may have a substantial impact. We chose the introduction of the Zippo BLU lighter in 2007.

### **The launch of “Zippo BLU”**

The Zippo Manufacturing Company released in August 2007 a new lighter called the Zippo BLU (see appendix 12). It was a way to extend its product offering beyond the mythical Zippo lighter launched in 1932, a fetish strongly associated to the Vietnam G.I.’s epic. They kept the original flint-wheel ignition, changed from naphtha fueled to butane, but the most impacting change is on the case design where the lower sinuous line of the cover replaces the previous straight line. This sinuous line, very visible in the middle of the lighter body, together with the rounded corners, completely changes the perception of precision, solidity, masculinity and reliability of the old model, introducing a decisively more sensual feeling. The line in the middle of the lighters case is definitely the feature which characterizes the change.

The survey demonstrated that “Old” Zippo maintains a net overall preference (0.42) with respect to its new competitor. Moreover, and that’s where the appendix 10 shows some of its usefulness, the preferences for the old Zippo is  $0.32 = 0.42 - 0.10$  above the general average low preference expressed for the straight line and the aversion for new Zippo is  $- 0.34 = - 0.42 + 0.08$  below the general average preference for the sinuous line in the market, adding further strength to the judgment expressed.

### **Discussion on the preferences expressed for the two Zippo models**

The Zippo brand ethics has been shaped over the years mainly by the old Zippo plastic and functional features (product manifestations) and the lives and experiences of its users (behavior manifestations). Values such as masculinity, simplicity, efficiency, solidity are at the heart of the brand identity. The close association through joint promotional campaigns with Harley Davidson, says it all. The straight line happens to convey meanings such as simplicity, efficiency, honesty, truthfulness (see appendix 14), obviously consistent with the brand ethics since it derives in part from its plastic properties.

As the sinuous line promotes values like flexibility, sensuality, relativism, fluctuations, the new object representational finality is therefore not compatible with the current brand identity. It cannot promote the brand values. It most probably has decorative finality. It must “*look nice*” to the target customer. The questions are therefore whether the existing customer will enjoy the sinuous line more than the straight one, or whether a new target audience has been identified with this inclination. If the objective was to aim at the feminine market, it is interesting to notice that ladies also prefer the old Zippo, even though to a lesser extent than the men (see appendix 13). As far as the functional finality is concerned and without being an engineer, one may suppose that it will be more complex for a sinuous line than for a straight line, to properly close the lighter cover.

The preferences expressed are probably biased by the enormous notoriety the old Zippo still enjoys. Zippo BLU could well play the role of “*faire-valoir*” for its ancestor, further enhancing the desire for old Zippo just highlighting by contrast, its aesthetic characteristics.



## Conclusions

We have tried to prove that Brand Aesthetics is not just a theoretical statement. We have introduced the *Brand aesthetics Chain* as a planning and analytical model, a real brand managing tool.

If Brand Aesthetics is to become the promising new brand management frontier that we expect, there are some indispensable managerial implications:

First of all, the formalization of one's brand identity in terms of ethics and aesthetics invariants and its widespread sharing within the organization is to become the basic building stone of creative and communication activities.

Everybody involved in design and communication is supposed to be aware that there are three finalities to all aesthetic treatments. An adequate plan showing which type of brand manifestation serves better which purpose, should be prepared regularly. We could call that plan "*the aesthetics strategy*".

Then, the coherence between the manifestations and their declared purposes and among themselves should be subject to constant monitoring.

The market observations will allow the regular measurement of the perceptions and reactions that the target customers have of the brand ethics and aesthetics. This will feed again the planning work on the aesthetic treatment finalities.

The implications in terms of human resources and knowledge management are probably the most arduous. It becomes indispensable to pursue the difficult road of acquiring a better understanding of the meanings and effects, specific aesthetic treatments trigger at consumers level, to dig into domains like art history, artificial intelligence, consumer psychology and semiotics, in order to acquire the types of knowledge which correspond better to the current specific brand aesthetics needs. It is also necessary to adapt one's organization to the different competences mobilized to manage the brand aesthetics in an orchestrated way.

Further research may be conducted to uncover the possible correlations between consumers characteristics and their preferences for the lines, as well as for other plastic features like colors and textures.

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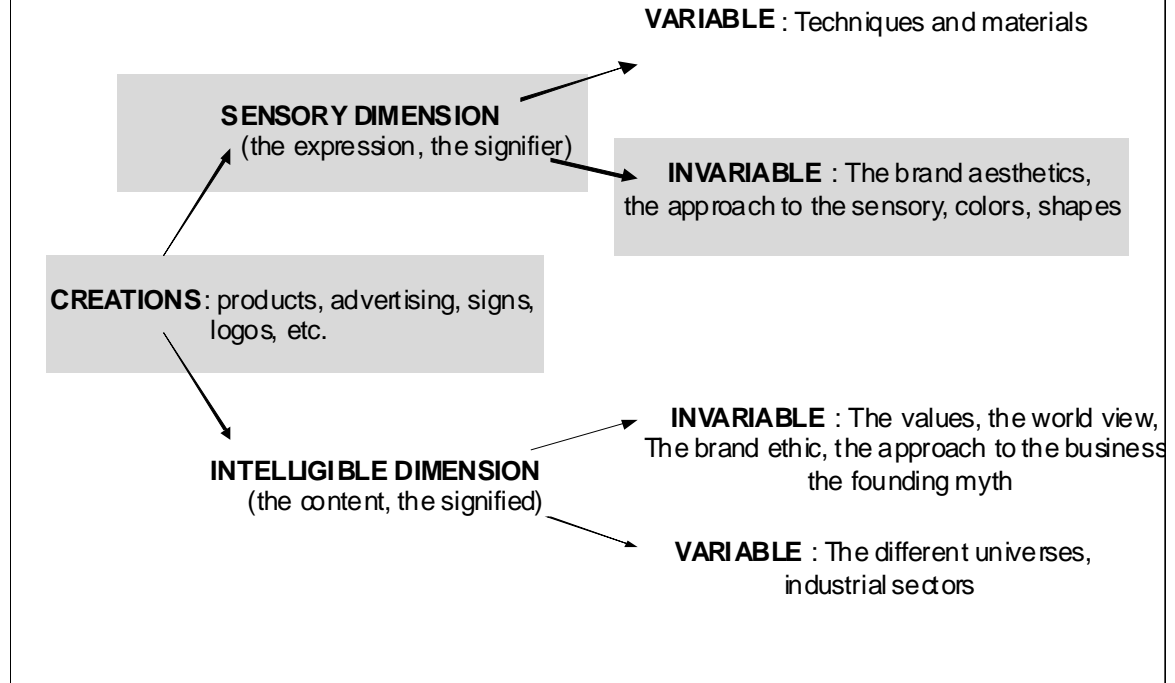
SEMPRINI Andrea, 2005. *La Marque, Une Puissance Fragile*. Paris, Vuibert.

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## **APPENDICES**

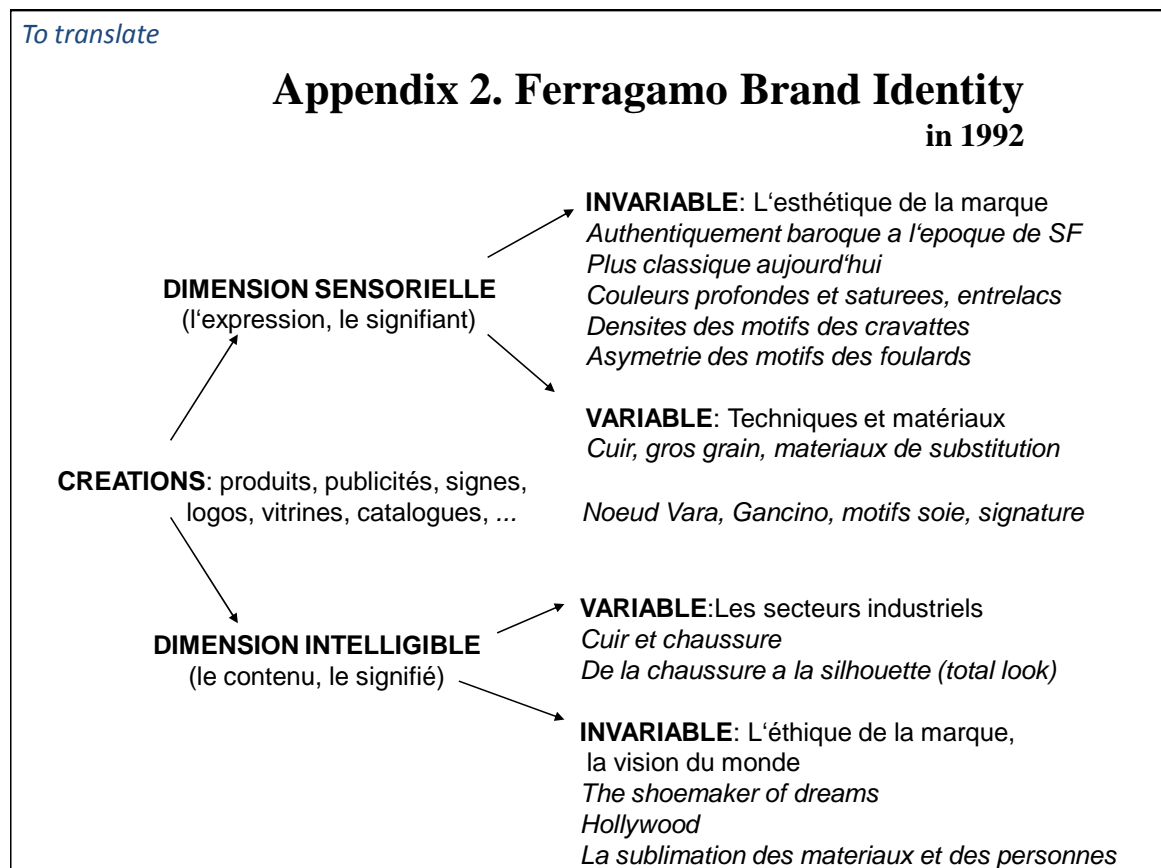
1. Jean-Marie Floch's Brand Hinge
2. Ferragamo Brand Identity (1992)
3. Levels of definition of Loewe universe. Effective status in 1996
4. Possible Pininfarina Brand Identity
5. Four categories of brand manifestations
6. The Brand Aesthetics Chain
7. Bloch's model for Consumers responses to products Forms
8. Four simple linear plastic elements
9. Example of a page of the questionnaire
10. Preferences for the four lines
11. Statistical validation for the survey results
12. Zippo lighters
13. Preferences for the Zippo lighters
14. Meanings and values generated by the lines

## Appendix 1. Jean-Marie Floch's brand hinge

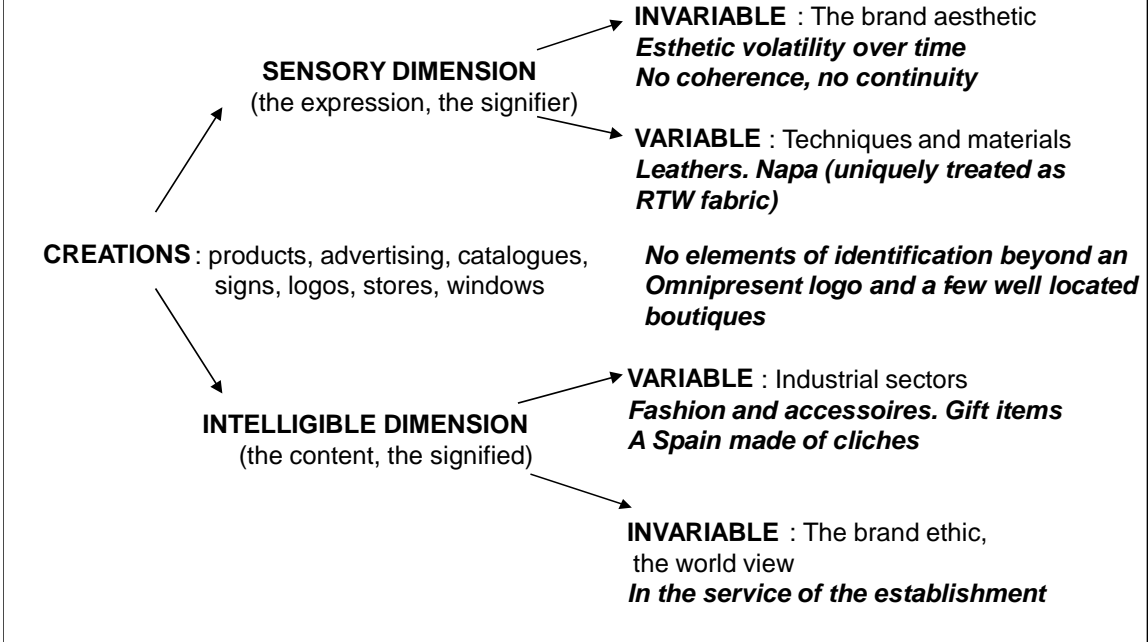


To translate

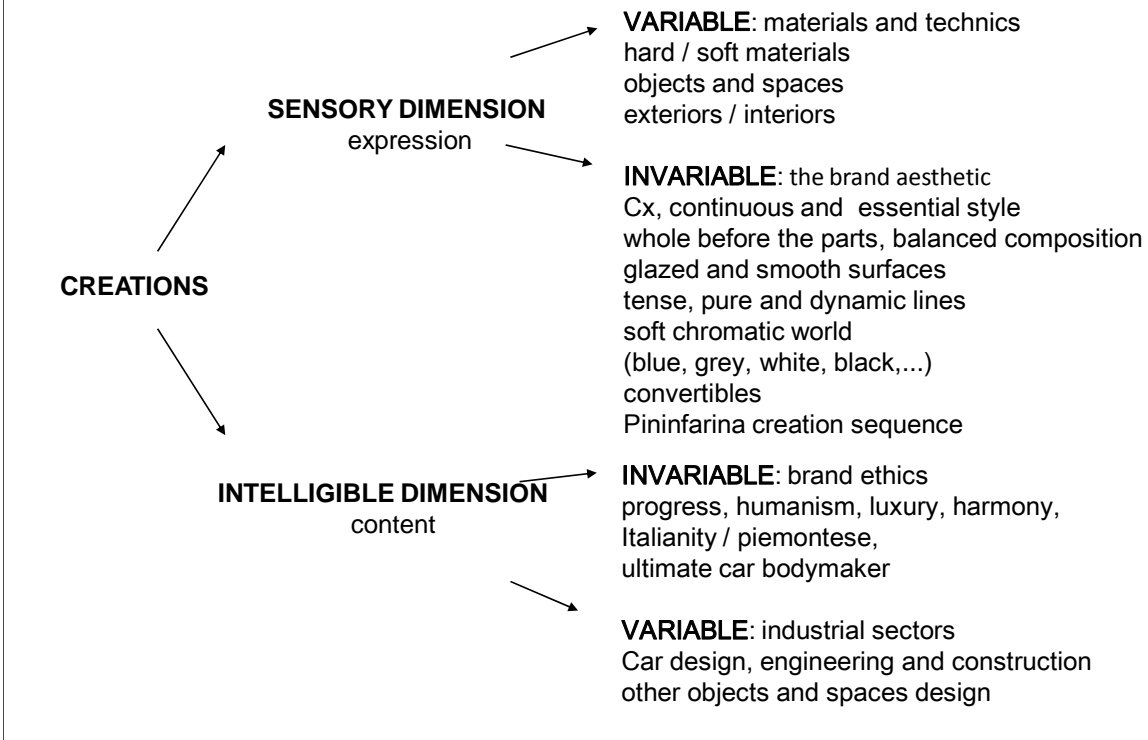
## Appendix 2. Ferragamo Brand Identity in 1992



### Appendix 3. Levels of definition of Loewe universe effective status in 1996



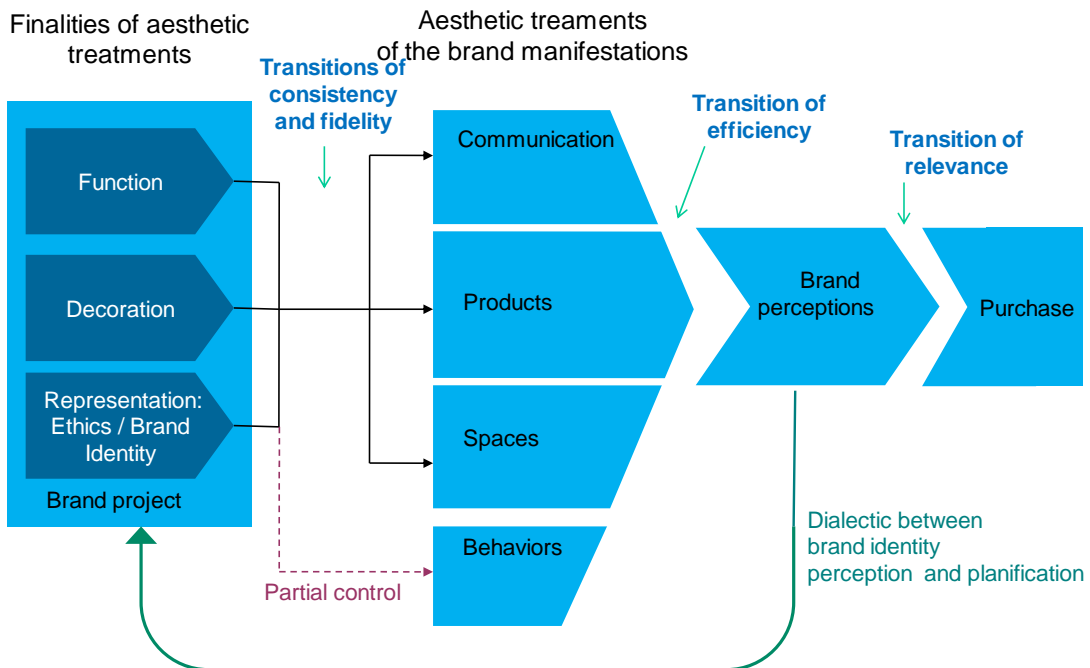
### Appendix 4. Possible Pininfarina Brand Identity



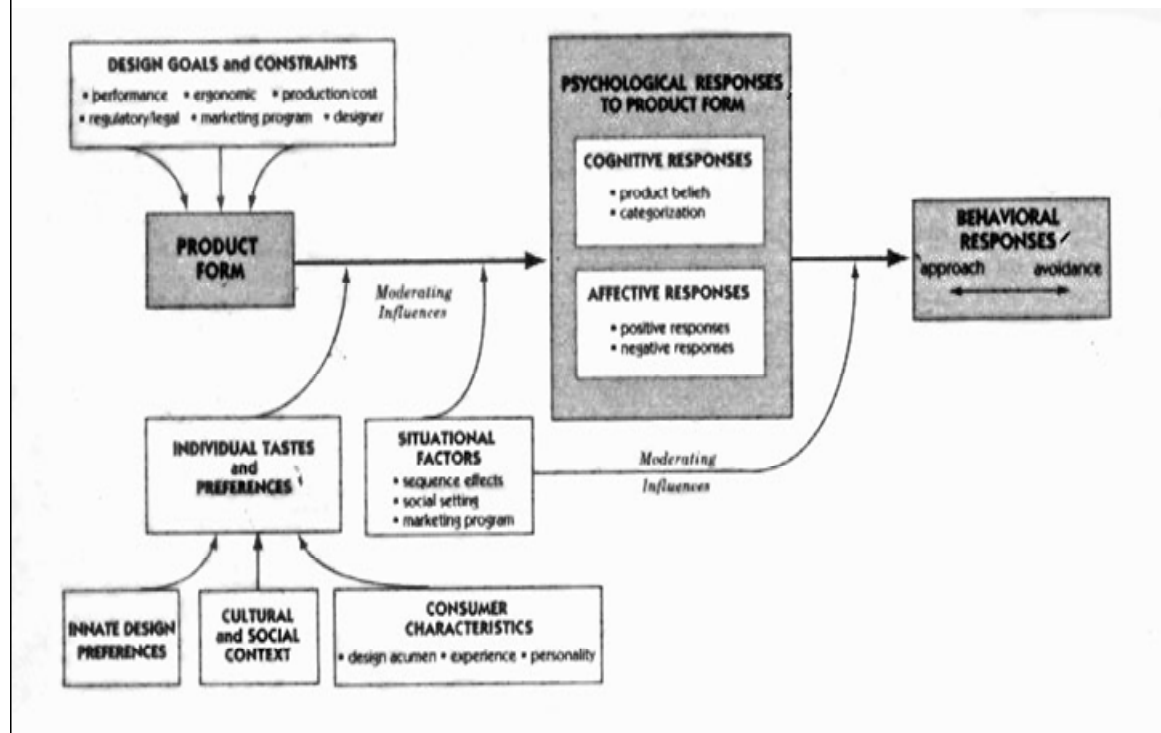
## Appendix 5. Four Categories of Brand Manifestations

Aesthetics of communication		Aesthetics of space	Aesthetics of products	Aesthetics of behavior	
Traditional communication activities	Signature system	Points of sale Offices Factories	Products	Manifestations of company behavior:	Manifestations of actual consumers
Advertising PR Events internet	Logo Stores signs Labelling Packaging Letterhead	Locations internet Architectures Light Decoration Windows Sales style Receptionist Lay outs Dressing code Uniforms Organigrams	Number Categories Colors, forms Materials Style Performance Durability Price Availability	Social, Ecological activities Company and employees conduct  Behavior of related entities (foundation, Suppliers, Agents...)  Ethical chart Organigrams	Who they are  What they do

## Appendix 6. The Brand Aesthetics Chain



## Appendix 7. Bloch's model Customers Responses to products Forms



## Appendix 8. Four linear Plastic elements



The sinuous line



The single-curved line



The straight line



The angled line



## Appendix 9. Extracts from the on-line Survey

(23)  1  2  3  4  5

(24)  1  2  3  4  5

(25)  1  2  3  4  5

(26)  1  2  3  4  5

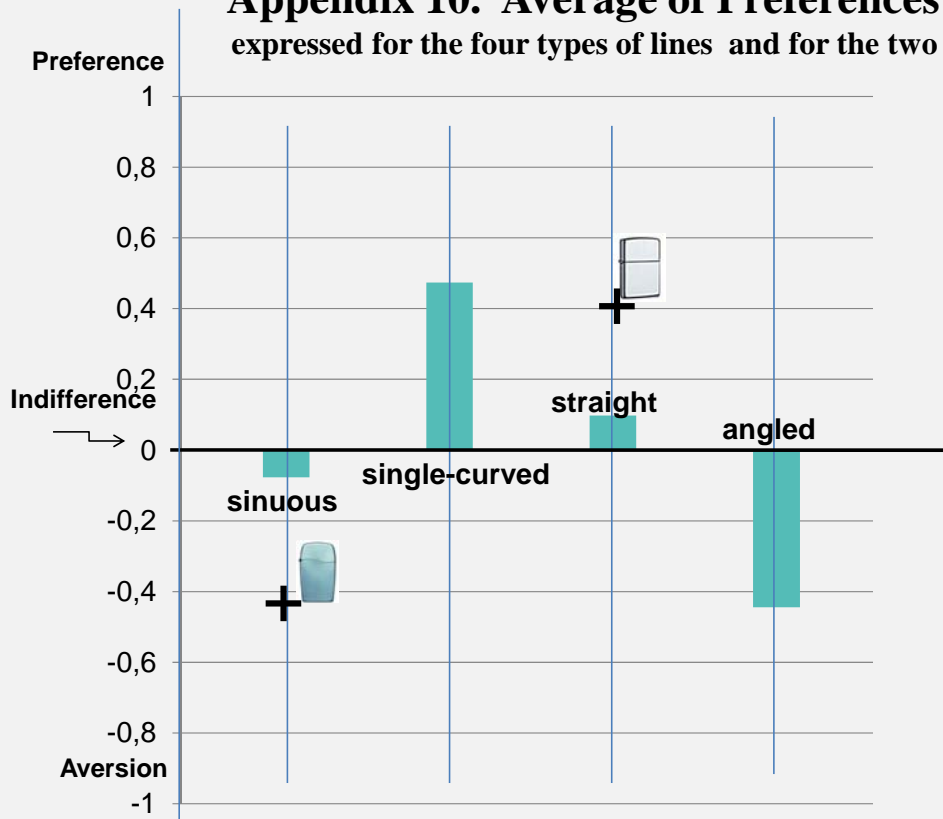
(27)  1  2  3  4  5

(35)  1  2  3  4  5

1. I strongly prefer A  
2. I moderately prefer A  
3. I equally like or dislike A/B  
4. I moderately prefer B  
5. I strongly prefer B

## Appendix 10. Average of Preferences

expressed for the four types of lines and for the two Zippo



## Appendix 11. Statistical validations for the survey data (I)

The "Paired-Samples T-Test" is recommended (Norusis, 2004) to compare data extracted from the same Sample. In our case we have compared each variable with the three others and the table below confirms that the differences between the averages are statistically meaningful (*sigma 2-tails* inferior to 0,05).

	Paired Differences						t	df	Sig. (2-tailed)
				95% Confidence Interval of the Difference					
	Mean	Std. Deviation	Std. Error Mean	Lower	Upper				
1. Pair ond - ron	,55041	,64012	,04482	,46204	,63878	12,281	203	,000	
2. Pair ond - rec	,17430	1,03782	,07266	,03103	,31757	2,399	203	,017	
3. Pair ond - ang	-,36774	,83702	,05860	-,48329	-,25219	-6,275	203	,000	
4. Pair ron - rec	-,37611	,94367	,06607	-,50638	-,24584	-5,693	203	,000	
5. Pair ron - ang	-,91815	,91095	,06378	-1,04390	-,79239	-14,396	203	,000	
6. Pair rec - ang	-,54204	,76204	,05335	-,64724	-,43684	-10,159	203	,000	

## Appendix 11. Statistical validations for the survey data (II)

We applied the « One-Sample T-Test » method (Norusis, 2004). to test the statistical difference between the value of the average preferences for the 4 lines and the indifference level (3). The values of « Sig. (2-tailed) » are all less than 0,05, confirming the validity of the averages.

	One-Sample Test						
	Test Value = 3					95% Confidence Interval of the Difference	
	t	df	Sig. (2-tailed)	Mean Difference	Lower	Upper	
ond_gene	2,184	203	0,03	,07749	,0075	,1474	
ron_gene	-13,183	203	0,00	-,47292	-,5437	-,4022	
rec_gene	-2,312	203	0,02	-,09681	-,1794	-,0142	
ang_gene	12,816	203	0,00	,44523	,3767	,5137	

## Appendix 12. Zippo Lighters

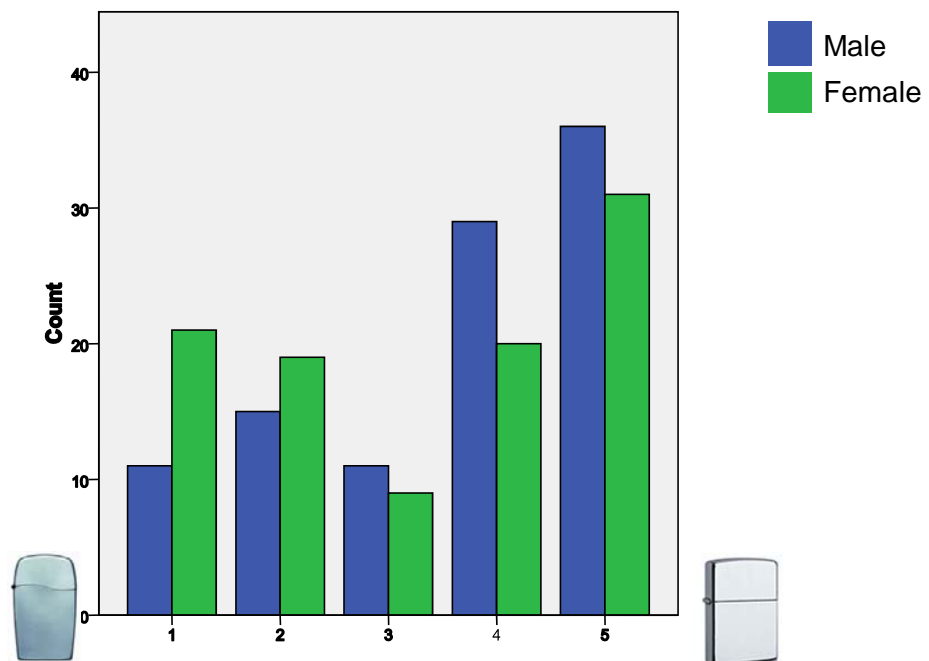


Zippo 1932







Zippo BLU 2007

## Appendix 13. Preferences for the Zippo Lighters by sex



## Appendix 13.





# Meanings and Values Expressed by the lines

<p>Le monde vivant Éphémère, instantané</p> <p>Tactilité, souplesse</p> <p>Empathie avec le monde et les autres Tolérance pour les imperfections Extraversion Chaleur</p>	<p><b>COURBES</b></p>	<p>le monde construit Inertie, éternité</p> <p>Non-tactilité, rigidité, volonté</p> <p>Abstraction, idéalisation, harmonie Recherche de la perfection Introversion Froideur</p>	<p><b>DROITES</b></p>
	<p><b>sinueuse</b></p>		<p><b>rectiligne</b><sup>*</sup></p>
<p><b>physique / figuré</b></p> <p>Complexité, liaison "heureuse" Mouvement, Variation, fluctuation, fluidité, Flexibilité, élasticité, transition progressive, Changement dans la continuité</p>		<p><b>physique / figuré</b></p> <p>Simplicité, clarté Contrainte, vitesse, Direction, efficacité Continuité ou séparation,</p>	
<p><b>attitudes / valeurs</b></p> <p>Dynamisme Relativisme, ouverture, non-franchise Sensualité Liberté</p>		<p><b>attitudes / valeurs</b></p> <p>Rigueur, ténacité, franchise Raison, Intellect Justesse, vérité, honnêteté</p>	
	<p><b>incurvée</b><sup>**</sup></p>		<p><b>anguleuse</b><sup>***</sup></p>
<p><b>physique / figuré</b></p> <p>Simplicité Douceur Erosion, protection</p>		<p><b>physique / figuré</b></p> <p>Complexité Aspect rébarbatif, aversion tactile Instabilité, rupture</p>	
<p><b>attitudes / valeurs</b></p> <p>"User friendliness", sentimentalité Quiétude, sérénité, non-agression Comprehension, accomodement, instinct</p>		<p><b>attitudes / valeurs</b></p> <p>Distanciation Force, violence, agression, inquiétude Radicalité, domination Spiritualité</p>	

- \* Variations supplémentaires selon l'orientation (verticale, horizontale et oblique)  
 \*\* Valences spécifiques pour le cercle et autres figures fermées  
 \*\*\* Valences spécifiques pour le carré, triangle et autres figures fermées



## Tableau 2.33. Les Lignes sens et valeurs

<p>Le monde vivant <b>COURBES</b> Ephémère, instantané</p> <p>Tactilité, souplesse</p> <p>Empathie avec le monde et les autres Tolérance pour les imperfections Extraversion Chaleur</p>	<p>le monde construit <b>DROITES</b> Inertie, éternité</p> <p>Non-tactilité, rigidité, volonté</p> <p>Abstraction, idéalisation, harmonie Recherche de la perfection Introversiion Froideur</p>
<p> <b>sinueuse</b></p>	<p> <b>rectiligne</b> *</p>
<p><b>physique / figuré</b></p> <p>Complexité, liaison "heureuse" Mouvement, Variation, fluctuation, fluidité, Fléxibilité, élasticité, transition progressive, Changement dans la continuité</p>	<p><b>physique / figuré</b></p> <p>Simplicité, clarté Contrainte, vitesse, Direction, efficacité Continuité ou séparation,</p>
<p><b>attitudes / valeurs</b></p> <p>Dynamisme Relativisme, ouverture, non-franchise Sensualité Liberté</p>	<p><b>attitudes / valeurs</b></p> <p>Rigueur, ténacité, franchise Raison, Intellect Justesse, vérité, honneteté</p>
<p> <b>incurvée</b> **</p>	<p> <b>anguleuse</b> ***</p>
<p><b>physique / figuré</b></p> <p>Simplicité Douceur Erosion, protection</p>	<p><b>physique / figuré</b></p> <p>Complexité Aspect rébarbatif, aversion tactile Instabilité, rupture</p>
<p><b>attitudes / valeurs</b></p> <p>"User friendlyness", sentimentalité Quiétude, sérénité, non-agression Comprehension, accomodement, instinct</p>	<p><b>attitudes / valeurs</b></p> <p>Distanciation Force, violence, agression, inquiétude Radicalité, domination Spiritualité</p>

\* Variations supplémentaires selon l'orientation (verticale, horizontale et oblique)

\*\* Valences spécifiques pour le cercle et autres figures fermées

\*\*\* Valences spécifiques pour le carré, triangle et autres figures fermées