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| Testo di partenza | Testo tradotto dal candidato | Spazio a disposizione del correttore | Penalità |
| **What Does the Symmetry of Your Logo Say About Your Brand?** |  |  |  |
| Logos are one of the most important element of a company’s visual identity. They are centrally featured on websites, storefronts, products, and advertisements. They are used to up awareness and boost sales. They are how consumers recognize and differentiate one brand from another. It is no surprise, then, that brand managers often seek to master the art of creating effective logo designs. |  |  |  |
| Though what is considered “effective” may vary across products, there are a few golden rules that have been long-established in design. Symmetry is perhaps one of the most common. People tend to perceive symmetrical shapes [as more attractive](http://nschwartz.yourweb.csuchico.edu/MakinPecchinendaBertamini2012.pdf) and preferable, in comparison to asymmetrical ones. As such, it is not surprising that brand managers favor using symmetrical logos. In an analysis we conducted on 423 major brands, 95% had logos that were perceived as symmetrical. |  |  |  |
| But, despite the large number of companies using symmetrical logos, little has been written about whether such designs can also backfire and harm brand equity. The purpose of [our latest research](https://journals.sagepub.com/doi/abs/10.1177/0022243718820548) was to figure this out. |  |  |  |
| We started from the premise that symmetrical objects may be less stimulating and arousing (both visually and mentally) than asymmetrical objects. We hypothesized that, if this premise was correct, people who view symmetrical logos may feel that a brand is less “exciting.” This, in turn, could harm the image and degrade the equity of brands that are positioned as “exciting.” |  |  |  |
| We tested our propositions in six studies. |  |  |  |
| In the first two studies, 526 consumers evaluated pairs of logos. Each pair comprised a symmetrical and an asymmetrical version of the same logo, the design of which was kept as simple as possible to allow a robust test of our proposition (see examples below). In the first study, we asked consumers to select from a list of adjectives the brand sentiments that these logos evoked (i.e., trendy, cool, youthful, and imaginative). |  |  |  |
| In the second study, consumers rated the extent to which these brand logos evoked feelings associated with excitement (i.e., were perceived as trendy, cool, youthful, and imaginative) on a seven-point scale, with seven being the most exciting and one being the least. We, then, compared consumers’ responses to symmetrical logos with their responses to asymmetrical logos. |  |  |  |
| In the first study, we found that consumers selected 11% fewer adjectives relating to an exciting brand personality when they were exposed to a symmetrical logo. In the second study, the ratings were, on average, 17% lower when consumers were exposed to a symmetrical logo, as opposed to an asymmetrical one. |  |  |  |
| In the next two studies, we examined whether, compared to asymmetrical logos, symmetrical logos can have a detrimental effect on exciting brands. A total of 370 consumers randomly assigned to one of eight groups evaluated a brand that either had a symmetrical or a corresponding asymmetrical logo. We manipulated the personality of the brands by varying the adjectives used to describe them. Words such as “independent,” “charming,” or “down-to-earth” were used to establish exciting, sophisticated, or sincere brand personalities, respectively. |  |  |  |

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