Design, Corporate Brand Design and Corporate Heritage Brand Design: What are they? What of them?

John M.T. Balmer
Professor of Corporate Marketing
Brunel Business School
Brunel University London
The United Kingdom
Email: john.balmer@brunel.ac.uk

Abstract

Scrutinizes design, corporate brand design, and corporate heritage brand design, with the latter constituting the substantive focus of this article. While design is a multifaceted notion, it is intrinsic to branding, brand management, and brand recognition. Particularises that corporate brand design is bipartite in character and encompasses corporate brand visual design and corporate brand structure design. Elucidates the importance, dimensions, and nature of corporate heritage brand design. Proposes that corporate heritage brand design authenticity is dependent on there being an enduring brand marque/name and a prevailing corporate brand promise, and that key corporate heritage design criteria relating to omni-temporality, institutional trait constancy, tri-generational heredity, and augmented role identity are met. The arrogated design heritage notion is explicated. This characterizes the appropriation of a design heritage of another entity, with which it is associated by virtue of its augmented role identity. Explains the breadth and significance of key corporate heritage design dimensions. Observes that discarding a much-loved corporate heritage brand design can be problematic and contentious. Importantly, custodianship of a corporate heritage brand design inheritance is a management imperative, but one which is frequently overlooked.

About the Author

Professor John M.T. Balmer holds a personal chair as Professor of Corporate Marketing at Brunel Business School, Brunel University London. He is a graduate of the Universities of Durham and Reading and took his PhD from the University of Strathclyde. Identified as one the world's top 2% of influential scholars by Stanford University and credited as being the 'Father' of the corporate brand concept, he pioneered the corporate marketing, corporate heritage brand/identity, total corporate communications, monarchical marketing, ethical corporate identity, and corporate marketing notions. He also co-conceived the notion of corporate heritage brand/corporate brand with a heritage, and is the originator of the corporate heritage identity and corporate brand orientation concepts. He has published in leading journals including the *British Journal of Management, California Management Review, European Journal of Marketing, Information Technology & People, Journal of Business Ethics, Journal of Business Research* and *Long-Range Planning,* and *Marketing Theory.* He is the founding Chairman of the Board of Senior Consultant Editors of the Journal of Brand Management and sits on the Senior Advisory Board of the *Journal of Product & Brand Management.* He is the Founder, Chairman, and conference organizer of the International Corporate Identity Group (ICIG) and of the International Symposium on Corporate Heritage, History and Nostalgia. He is a Visiting Professor at the National University of Malaysia and External Assessor to the Department of Marketing, University of Malaya. Previously, he held personal chairs as Professor of Corporate Identity Management and then Professor of Corporate Brand/Identity Management at Bradford University School of Management (UK). To date, the three personal chairs he holds are the first of their kind globally.

Design, Corporate Brand Design and Corporate Heritage Brand Design: What are they? What of them?

Introduction

The principal ambition of this article is to explicate the notion of corporate heritage brand design. Although a nascent concept, corporate heritage brand design represents a rational, and opportune, advance of the extant corporate heritage design field (Balmer, 2013). By means of context, the article also examines the multifaceted nature of design and the bipartite nature of corporate brand design, which encompasses corporate brand visual design and corporate brand structure design.

Although there has been an exponential growth of interest in corporate heritage over recent years, corporate brand heritage design has not yet been accorded meaningful attention (cf. Al Al-Amad and Balmer, 2023; Balmer, 2017; Balmer and Burghausen, 2015, 2019; Bargenda, 2015a; Burghausen and Balmer, 2015; Cooper et al., 2001; Lee and Davies, 2021; Rindell and Santos, 2021; Spielmann et al., 2021). However, the foundational literature on the territory emphasized the importance of organizational symbolism (Balmer et al., 2006; Urde et al., 2007), and its significance can be seen in the following definition, in which a corporate heritage brand is characterised as:

> …a distinct category of institutional brand where there is a degree of continuity in terms of the brand promise as expressed via the institution's identity, behaviour, and symbolism. (Balmer, 2011, p. 1385)

This being noted, it is incontestable that corporate heritage design is often of considerable consequence. This is because a corporate heritage brand design can accentuate a corporate brand's patrimony and underscore its heritage status. Frequently, it represents a powerful talisman which encapsulates, communicates, and accentuates a corporate heritage brand's quintessence along with its corporate brand promise. Significantly, corporate heritage design is one of the most meaningful and consequential of an organisation's corporate heritage traits (Balmer, 2013a). Corporate heritage design is defined as follows:

> The pursuance and continuance of certain design features vis-à-vis products, graphic design, architecture, livery etc. can accord an entity with heritage distinctiveness if has prevailed over time. Also relates to having a coherent visual system in place (corporate design/house style/visual identity). (Balmer, 2013 p.310).

Corporate heritage brand design is, of course, a branch of corporate brand design, and the latter is far from being a new notion. Since the mists of time, organisations have accorded importance to their visual appearance and have invested in the same. Nations, religions, and corporate entities have employed corporate brand design to assert authority, inculcate beliefs, and reinforce ideologies. Historically, corporate entities have made great play of their organisations' visual symbolism, such as corporate insignia, regalia, flags, paintings, stained glass, and even tapestries (Dormer, 1993).

Conspicuously, corporate brand design not only realises, facilitates, and designates, but also differentiates one corporate brand from another. This is because good design provides an overarching bridge connecting form, function, communication, identification, and emotion. It

is through design that consumers routinely discern, evaluate, and connect with corporate brands. Design can be a meaningful corporate brand asset which marries the practical and functional with the aesthetic.

Whilst corporate design has been important since time immemorial, the current interest in the territory dates, in part, to the 19th century with the establishment of England's Arts and Crafts Movement. The movement's adherents pioneered the belief that design should be accorded an elevated position in modern life. Since then, the attention accorded to design has continued unabated. Particularly influential were the writings of the first Slade Professor of Fine Art at Oxford University: John Ruskin. Ruskin was a key proponent of a design imperative informing life and work. He was also a central protagonist of the Arts and Crafts Movement (Mackenzie, 2001).

Notably, the Arts and Crafts Movement influenced the realm of corporate design. In particular, the movement's tenets tangentially informed the perspective that organisations should embrace a coordinated and consistent corporate design ethos. The precepts of the Arts and Crafts Movement were pervasive and influential. For instance, they inspired the work of Behrens at Germany's *AEG (Allgemeine Elektricitäts-Gesellschaft AG)* in the early part of the 20th Century (Cumming and Kaplan, 2002). AEG was, and still is, celebrated for its sophisticated and coordinated use of design.

Conspicuously, the latter half of the 20th century witnessed heightened interest in corporate visual design. This included the way an organisation communicated and encapsulated its *raison d'être* and values through visual means (especially the company logo). The publications of prominent visual identity consultants were influential in this regard (Chajet and Shachtman, 1991; Olins, 1978; Pilditch, 1976; Selame and Selame, 1975).

While vision is the most conspicuous of the senses, the importance of all the senses for corporate heritage organisations has been acknowledged within the canon (Barganda, 2015; Burghausen and Balmer, 2014; Hudson, 2011; Maier and Andersen, 2017; Santos et al., 2016; Spielmann et al., 2021). Thus, the following has been asserted:

> Sound, scent, touch, vision, and taste – individually, as a combination or in their entirety – can accord an entity with a heritage distinctiveness if it has prevailed over time. (Balmer, 2013, p. 311)

This article continues by examining why design is a portmanteau notion; it also examines the bipartite nature of corporate brand design and illustrates the value of brand design. Following this, the article explicates the nature of corporate heritage brand design and enumerates the criteria required to authenticate a *bona fide* corporate heritage brand design. The article proceeds by formally introducing the arrogated design heritage notion and goes on to particularise corporate heritage design dimensions. It then scrutinizes the exemplary design heritage of Transport for London, and continues by specifying how a discarded corporate heritage design can be contentious. The article concludes by outlining its contribution, details avenues for further research, and proffers advice for managers.

Organisations and Corporate Brands: Design as a portmanteau notion

Design is of fundamental importance because it is an integral part of everyday life (Heskett, 2002). It is also the case that design is a 'hidden treasure' which has yet to be uncovered by many managers (Jevnaker, 2000). In corporate contexts, design is oftentimes considered to be

of peripheral importance. Yet, design is clearly of importance. This is especially the case in the services industries, where design can be the only tangible element. It is a cliché, but also perhaps a truism, to say that managers habitually disregard the importance, value, and necessity of design. For instance, within marketing, design is infrequently accorded prominence or importance (Beverland et al., 2017; Walsh et al., 1980). Where marketers do engage with design, all-too-often, the emphasis is accorded to the aesthetics and symbolic qualities of design (Beverland et al., 2017). Whilst this is understandable, it obscures the functional aspects of design; yet functional design is important.

Ordinarily, the role of designers can be misunderstood and undervalued. Designers are not only responsible for the design of products, but can also have an important role in overseeing how an organisation appears and presents itself to the outside world (Dormer, 1993). As such, it is logical for designers to have an appreciable organisational role.

Another problem with design is that it is broad in scope. The literature reveals that design is a portmanteau notion and has a variety of distinct meanings (Forty, 1992; Walsh et al., 1988). Design can be linked to different disciplines, and consequently is often narrowly conceived along such lines. However, the repertoire of corporate brand design is broad in scope and embraces various design disciplines, including graphic design, architectural design, fashion/textiles design, industrial design, interior design, product design, and digital design. The principal corporate brand design components are logos, emblems, and corporate signatures; architecture, interior architecture, and corporate environments; corporate colours, flags, and signage; uniforms and vehicle livery; product design and packaging; patterns and fabrics; advertising, publications, and exhibitions; and, significantly, digital design. Given this, there is often confusion regarding the precise meaning of design. Accordingly, a degree of caution needs to be applied when referring to design (Forty, 1992; Johansson and Svengren Holm, 2006; Walsh et al., 1988).

Design in organisational contexts

Whilst recognizing the variety of meanings attached to design in organisational contexts, the three principal characterisations of design vis-à-vis organisations relate to *Visual Design*, *Organisational Design*, and *Product Design*. *Visual Design* is concerned with the creation of organisational symbolism, including logos, architecture, and uniforms (Olins, 1978). Here, the focus is on 'the look of things,' with emphasis being accorded to visual representation, identification, and aesthetics. *Organisational Design* focusses on strategic issues relating to organisational structure (Butler, 1991). This includes the relationships between the parent organisation and its directorates and departments. Finally, *Product Design* is concerned with the creation of (or plans to create) a visible object (Homburg et al., 2015).

Whilst noting the above, 'good design' often entails a concern with both *form* and *function* (Townsend et al., 2013). Both are important design imperatives. Thus, there needs to be a marriage between aesthetics and functionality (Han et al., 2021). This can be seen in two corporate heritage organisations: *Wedgewood* (UK) and *Transport for London* (UK).

In the 18th century, Josiah Wedgwood, the celebrated English ceramics manufacturer, embraced a distinctive design approach apropos management, manufacturing processes, and product design aesthetic (Forty, 1992; Langton, 1984; McKendrick, 1960). Famously, Wedgewood's ceramic designs embraced the artistry of neo-classicism (Burton, 1976). The result was ceramic-ware that was superlative in terms of its eloquence and functionality. It was, and

remains, popular. This distinctiveness and design sophistication explains why this luxury corporate heritage brand has endured.

Transport for London (TFL) has long been celebrated for its moquette woollen fabric seat designs, which are found on its buses and trains. They are not only attractive, but also durable and practical. As a seat covering fabric, moquette is economical and hard-wearing. Moreover, the fabric pile means that passengers do not slide off their seats when the vehicles encounter sharp bends (Martin, 2019). Thus, the moquette fabric is highly suitable for public transport. Importantly, for passengers, it is comfortable and soft to touch. Visually, the designs foster a civilized and aesthetically pleasing travelling environment. Ingeniously, the fabric designs have functional properties in that they mask evidence of wear and tear and disguise dirt: an important concern for a busy metropolitan transport network. Intriguingly, some moquette patterns were specifically designed for, and associated with, certain underground lines, and therefore provide identification. The central line is a case in point. Today, TFL's moquette designs are a key part of the organisation's corporate brand design heritage. Their iconic status and popularity are such that TFL sells furniture, bags, cushions, and other items that are enveloped in a variety of TFL moquette designs.

Corporate Brand Design

Within the corporate brand canon, there are *two* quite distinct approaches to corporate brand design, namely Corporate Brand Visual Design and Corporate Brand Structure Design. Consequently, it is important for corporate brand scholars and practitioners to discriminate between them.

Corporate Brand Structure Design is concerned with the corporate brand structural relationships and has certain similarities with the previously discussed notion of organisational design (cf. Butler, 1991).
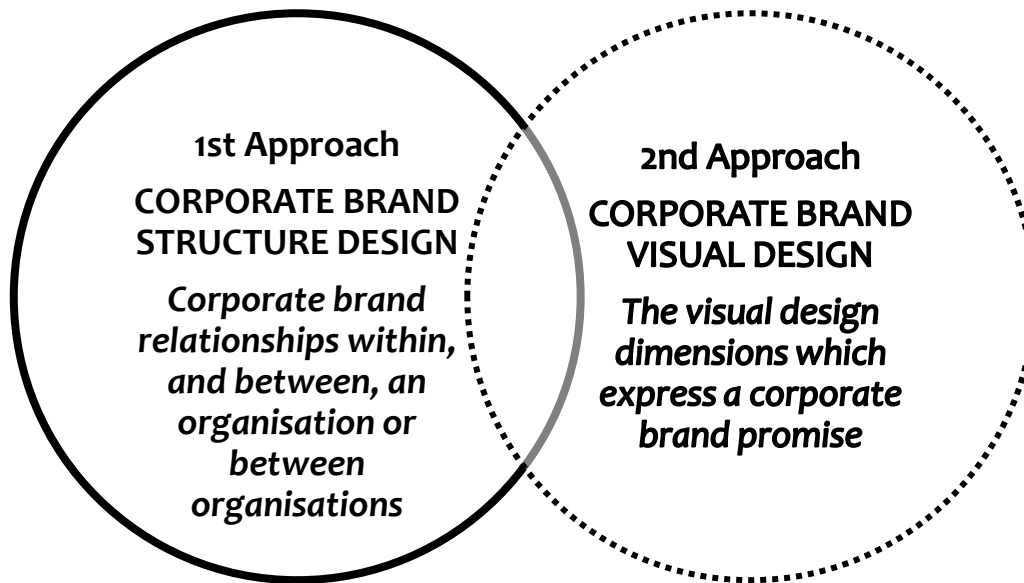
In contrast, *Corporate Brand Visual Design* focuses on the utilisation of visual design in relation to corporate brands.

Whereas the emphasis of corporate brand structure is strategic, and is not concerned with the visual, corporate brand visual design is entirely concerned with the visual. See Figure 1.

Within the canon, the above issues have been scrutinised by a number of authors who have examined corporate brand architecture and have, for instance, explored such issues when an entity undergoes a re-branding initiative (cf. Brexendorf and Keller, 2017; Hsu et al., 2016; Keller, 2014; Muzellec and Lambkin, 2006; Uggla, 2006).

TAKE IN FIGURE 1 HERE PLEASE

Figure 1. Corporate Brand Visual Design and Corporate Brand Structure Design

1st Approach

CORPORATE BRAND STRUCTURE DESIGN

Corporate brand relationships within, and between, an organisation or between organisations

2nd Approach

CORPORATE BRAND VISUAL DESIGN

The visual design dimensions which express a corporate brand promise

Corporate Brand Structure Design

Corporate brand structure design focusses on the *intra-organisational* corporate brand architecture (corporate brand relationships *within* entities) as well as *inter-organisational* corporate brand architecture (corporate brand relationships *across* entities).

Notably, corporate brand structure design is important, given that medium to large entities are often a composite of corporate brands. Often disregarded is the fact that some corporate brands span several entities too, such as *Volvo* (China/Sweden). Thus, intra- as well as inter-corporate brand structure relationships are often significant (Balmer and Gray, 2003; Balmer, 2012).

Significantly, the canon accords insufficient significance to structural relationships between corporate brands and an organisation's corporate brand architecture. Typically, the focus is on product and services brands and the degree to which they are linked with a corporate brand (cf. Aaker and Jachimsthaler, 2000; Olins, 1978, 2008). However, categories of explicit corporate brand structural design have been recognised (cf. Balmer and Gray, 2003; Balmer, 2012).

Corporate brand structure design is of particular importance because it invariably goes to the heart of an organisation's business strategy and organisational design. Thus, an entity's corporate brand structure design is the consequence of conscious, often acutely cerebral, organisational decision-making processes by managers who adopt a corporate brand standpoint. Consequently, senior managers need to scrutinize the strengths, resources, and capabilities of subsidiaries and business units whilst being mindful of the wants and needs of customers and other stakeholders in particular markets and segments.

The result of these deliberations will be the adoption of a bespoke, corporate brand structure design that entails the pursuance of a particular 'corporate brand architecture'. Such an approach can, for instance, entail a corporate brand structure where different corporate brands exist alongside each other, with each corporate brand having a distinct promise.

Thus, a corporate brand structure design can be an important means by which an entity can more adroitly, and efficiently, serve its customers and stakeholder bases in its respective markets via a variety of corporate brands/corporate brand promises. Sometimes there will be a dual corporate brand promise where the parent corporate brand endorses the corporate brand of

a subsidiary. By such means, an entity – often a large entity, it must be admitted – can better serve customers and markets.

Corporate brand structure design: a quadripartite approach

Corporate brand structure design can consist of nine categorisations: *monolithic, endorsed, branded, familial, shared, surrogate, federal, supra* and *multiplex* (cf. Balmer and Gray, 2003; Balmer, 2012). Pragmatically, these can be reduced to four principal designations: *monolithic, endorsed, branded,* and *varied.* The varied corporate brand categorisation is new.

Although, at surface level, these designations are seemingly comparable to extant approaches (cf. Aaker and Jachimsthaler, 2000; Olins, 1978, 200;), it should be reiterated that the aforementioned approaches contemplate the territory primarily via the lens of corporate/product brand architectural relationships rather than through the corporate brand and product/service brand spectrum.

At the corporate brand structural design level, the simplified four corporate brand designations can be enumerated as follows:

- *Monolithic*. This represents a unitary corporate brand structural design. This is where an organisation uses a single corporate brand name/marque, and corporate brand promise, throughout the organisation, including its subsidiary and business units. This requires the entire organisation to have a single corporate brand promise/covenant. *The BBC* (UK) and *Shell* (UK/Netherlands) are cases in point.

  This is like Olins' (1978, 2008) monolithic categorisation and the branded house designation of Aaker and Jachimsthaler (2000).

- *Endorsed*. This denotes a hybrid corporate brand structural design. This is where a subsidiary corporate brand is supported by a "mother" corporate brand name/marque. As such, it is hybrid in form. Thus, two corporate brand promises/covenants are used: that of the mother corporate brand and that of the subsidiary/business unit corporate brand. In strategic terms, deploying the "mother" corporate brand can burnish the attractiveness of, and confidence in, the subsidiary corporate brand. *Doubletree by Hilton, Hampton by Hilton,* and *Canopy by Hilton* are cases in point where subsidiary corporate brands are supported by the parent *Hilton Corporate Brand* (US).

  This is comparable to the endorsed brand label used by Olins (1978, 2008) and Aaker and Jachimsthaler (2000).

- *Branded.* This represents a differentiated corporate brand structural design. This is where a subsidiary corporate brand is a 'standalone' corporate brand and, as such, makes no reference to the 'mother' corporate brand. With this approach, the subsidiary has a single corporate brand promise/covenant. *Costa, Cunard, Holland America, P&O, P&O (Australia), Princess* and *Seabourn* are all stand-alone corporate brands which are part of the *Carnival Corporation* (US).

  Such an approach is analogous to the 'branding tag' concept used by Olins (1978, 2008) and the 'house of brands' categorisation of Aaker and Jachimsthaler (2000).

- *Varied.* This denotes a heterogeneous corporate brand structural design and represents a new category. This new designation is necessary since it comes with a recognition that many organisations do not adopt a single corporate brand structure design, but

rather use a combination of the above corporate brand structural design categories. This is where an organisation combines a mix of two or more of the above approaches (unitary, hybrid, and differentiated) in terms of its corporate brand structural architecture. Consequently, there will be variations in terms of how different corporate brand promises are utilized. Tata (India) is a case in point, utilising a varied corporate brand structural design for its extensive range of corporate brands. Thus, whilst many of Tata's subsidiaries use a unitary approach (*Tata Motors, Tata Communications, Tata Asset Management,* etc), a differentiated approach also characterises other Tata subsidiaries (*Air India, Taj Hotel* Group, and the *Jaguar/Land* Rover automotive company). These organisations, although owned by Tata, have distinct corporate brand promises which often have little in common with the Tata corporate brand promise/covenant.

Finally, although corporate brand structural design is inherently strategic in nature, corporate brand visual design will be utilized as a means of corporate brand identification and, often, as a means of communicating the corporate brand promise/covenant (or in the case of a hybrid corporate brand, two corporate brand promises/covenants).

Corporate Brand Visual Design

Visual design is intrinsic to branding. Typically, the most fundamental dimension of visual brand design is a brand's marque (logo). Just as 'a picture is worth a thousand words,' much the same came be said of corporate brand visual design. It is axiomatic to state that customers inhabit a world of brands and in this branding realm, design considerations can be highly meaningful and consequential.

The etymology of 'brand' is to imprint a mark on an animate body or inanimate object. For example, since time immemorial, farmers have used a hot iron to imprint a distinctive visual mark on farm animals to designate ownership. As such, from the outset, 'to brand' meant to create a *visual* imprint. This explains why brand logos represent an important dimension of branding. Olins (2008) argued that a corporate brand logo should encapsulate the very essence of a corporate brand with brevity and immediacy. He further asserted that a corporate brand's visual style should be alluring and differentiating. For many graphic designers, the brand marque is at the heart of a corporate brand change programme.

Significantly, an organisation's visual identity can have multiple purposes. Visual identity can designate ownership and provide identification and differentiation. Visual identity can communicate as well as encapsulate a corporate brand covenant/promise.

Schools of thought

In his initial analysis of the corporate identity canon, Balmer (1995) identified seven schools of thought relating to corporate identity. The first three schools of thought respectively emphasize the importance of strategy, behaviour, and corporate communications. The other four schools are overtly visual in character and were labelled the *Strategic Visual School,* the *Visual Behavioural School,* the *Visual Communications School,* and the *Visual Design-as-Fashion School.* Although these schools are principally concerned with corporate logos, they can also encompass other dimensions of a firm's corporate visual identity. The four schools are as follows:

The Strategic Visual School.

This school of thought notes the strategic importance of an organisation's corporate logo design and broader corporate visual identity (Balmer, 1995). The strategic nature and effect of design

has often been asserted in the literature (Balmer, 1995; Brun, 2002, Porter, 1980). Porter (1980) explained how design can enhance strategy by providing design characteristics which differentiate a firm's products, which are attractive to customers, and which meet the wants and needs of customers in a market or niche. Design can be a meaningful dimension of a company's 'combination strategies' (cf. Hall, 1994). Walsh (1988), for instance, noted how the *Lego* corporate brand is distinct because of its design differentiation (superior design and use of quality materials) and pricing policy (value for money).

Visual Behavioural School

This school of thought notes how an organisation's corporate logo and broader corporate visual identity shape the behaviour of organisational members (Balmer, 1995). Design can be a conduit and expression of group behaviour. As Wally Olins remarked:

> Visual identity, therefore, is a part of the deeper identity of the group, the outwards sign of inward commitments, serving to remind it of its real purpose. (1978, p. 15)

Externally, a corporate visual design may be a means through which customers self-identify with an organisation/corporate brand when this reflects their self-image (Beverland et al., 2017; Gruen, 2017; Tabeau et al., 2017). The literature notes that design fosters a sense of corporate brand orientation among organisational members (Balmer, 2013b).

Visual Communications School

This school of thought notes how an organisation's corporate logo, and broader corporate visual identity design, can be an important corporate communications conduit (Balmer, 1995). Design is one of the most powerful forms of communication and is an aspect of corporate life where management has total control (Balmer and Greyser, 2003). For example, through design, an organisation's ideology is communicated to the outside world (Dormer, 1993). Company logos/corporate brand marques can be very influential in this regard (Henderson and Cote, 1988; Henderson et al., 2003, 2004; Hagtvedt, 2011; Luffarelli et al., 2019; Melewar, 2001). Even an organisation's corporate typeface can have an important corporate communication effect (Childers et al., 2002).

Visual Design-as-Fashion School

This school of thought notes how an organisation's corporate logo and broader corporate visual identity can reflect contemporary tastes in fashion (Balmer, 1995). Thus, an updated and revigorated corporate brand design that adopts a contemporaneous look can make the organisation/corporate brand appear to be up to date and reflect current tastes in fashion. However, one danger with this approach is that it can be a 'me too' approach which is adopted by, or is derivative from, other organisations and corporate brands. What is fashionable soon becomes passé, and what is fashionable might be undifferentiated.

The value of brand visual brand design

The literature is replete with examples vis-à-vis the importance and value of visual brand design, with it being argued that visual design is fundamental to branding (Kreuzbauer and Matler, 2005; Montaña et al., 2007; Schmitt, 1999; Stompff, 2003; Svengren-Holm and Johansson, 2005). Thus, it has been reasoned that visual design and brand management should be integrated (Montaña et al., 2007). Organisations marshal a constellation of symbols to project their corporate brand (Baker and Balmer, 1997; Berg and Kreiner, 1990; Christensen and Cheney, 2000; Dowling, 1994; Melewar and Saunders, 2000; Olins, 1978, 2008). Frequently, corporate visual symbolism has an essentialising and/or capturing strategy (Christensen and Cheney,

2000), with a standardised corporate visual system having manifold strategic benefits (Melewar et al., 2001). Visual design has a multiplicity of purposes (Wilnder and Ghassan, 2017). It can articulate an entity's history and reputation and can also be a pillar of branding strategy (Schroeder and Salzer-Morling, 2006). It can add lustre to company performance/profitability (Gemser et al., 2001; Hertenstein et al., 2005; Micheli et al., 2012; Olins, 1978; Beverland, 2005); burnish brand equity (Stamatogiannakis et al., 2015); improve staff morale and standards of work and make an organisation's environments agreeable (Olins, 1978); enhance public recognition and shape corporate brand image and reputation (Foroudi et al., 2014; Landwehr et al., 2012; Olins, 1978; Tourky et al., 2000); facilitate brand evaluation (Brunner et al., 2016); foster brand engagement (Kirby and Kent, 2010); and promote brand attractiveness (Brunner et al., 2016). It can have a sensory effect (Krishna et al., 2017), and can be more significant than pricing (Gilal et al., 2018). Visual design can also be marshalled to circumvent unscrupulous branding activities (Beverland et al., 2015).

From a consumer perspective, visual design shapes consumer experiences (Beverland et al., 2017); expresses personal identity and self-image (Beverland et al., 2017; Gruen, 2017; Tabeau et al., 2017), and possibly serves as a basis for an individual's 'extended self' (Belk, 1988). For customers, visual design has an important signalling function apropos the appealability, functionality, durability, favourability, quality, reliability, usability, and safety of products (Beverland et al., 2017; Fajardo et al., 2016; Homborg et al., 2015; Norman, 2002; Roy et al., 1987; Walsh et al., 1980).

Legendary corporate brand design

There are notable examples, from the 19th and 20th centuries, where organisations, often led by visionary leaders, achieved superlative standards in relation to coordinated corporate brand design. These include *AEG (*Germany), *Companie Generale Transatlantique* (France), *Cunard* (UK), *Norddeutsche Lloyd* (Germany), *Great Western Railway* (UK). *London Transport* (UK), *Midland Railway* (UK), *Olivetti* (Italy), the *Orient Line* (UK) and *White Star Line* (UK).

In the 19th century, coordinated corporate brand design approaches informed British railway companies. Broad in scope and sophisticated in execution, the railway companies' design ethics and aesthetics were deployed to express corporate distinctiveness and differentiation. This was manifest in staff uniforms, liveries of engines and carriages, typography, and even in the design of cutlery and crockery (Betjeman, 1972). Conspicuously, railway companies often adopted an inimitable style of corporate architecture (Olins, 1978). Thus, the *Midland Railway* favoured a Gothic-inspired architectural style, whilst the *Great Western Railway* preferred the innovative engineering-inspired architectural design of Isambard Kingdom Brunel. Design was also employed to underpin the corporate hierarchy so that the cut, cloth, and look of uniforms communicated various responsibilities and positions. As such, a 'high status' station master was assigned a uniform of a single-breasted suit in blue twill; a 'middling status' ticket inspector wore a double-breasted suit in pilot cloth embellished with scarlet piping on the sleeves; and a 'lower status' station porter sported a double-breasted suit in blued olive corduroy (Forty, 1992). A century later, a similar approach was to inform shipping lines, including *Cunard, Companie Generale Transatlantique, Norddeutsche Lloyd*, and *White Star Line*.

In the 20th century, visionary figures such as Sir Colin Anderson, Peter Behrens, Adriano Olivetti, and Frank Pick achieved coordinated, consistent, and inventive corporate visual aesthetics for their organisations. Famously, Peter Behrens espoused the renowned *Gesamtkunstwerk* philosophy at the German electrical manufacturer *Allgemeine Elektricitäts-Gesellschaft AG (AEG)*. A central precept of Peter Behrens's design regime was for AEG's

design elements to be coordinated so that AEG's brand marque, company architecture, product design, and communications should constitute a unifying whole (Aynsley, 2001). Analogous approaches were nurtured by Frank Pick at *London Transport* (Balmer, 2009; Balmer and Greyser, 2002) and Adriano Olivetti at the Italian typewriter manufacturer *Olivetti* (Dormer, 1993). Other lesser known but significant figures include Sir Colin Anderson at the *Orient Line* (Sekules, 1986). In contemporary times, a coordinated corporate brand design approach often characterizes the design ethic of airlines.

Corporate Heritage Brand Design

What is corporate heritage brand design?
Corporate heritage brand design (in whatever form/forms) may constitute an important and defining trait of a corporate heritage brand. In some instances, corporate heritage design may be *the* defining corporate heritage brand trait. Because of this, a corporate heritage brand design can be an extraordinarily tangible, powerful, and durable vehicle through which the corporate heritage brand is evidenced. Consequently, it can be a powerful repository, and potent testament, of what is, what has been, and what will be apropos the corporate heritage brand and, moreover, the corporate heritage brand promise/covenant. Significantly, a corporate heritage brand design should encapsulate and communicate the corporate brand promise and should engender bi-lateral organisational/stakeholder trust (Balmer, 2011). Furthermore, a corporate heritage brand design may have a role in establishing/burnishing authenticity on the part of the organisation (in that the corporate heritage design can meaningfully deliver the corporate brand promise) and affinity on the part of customers and other stakeholders (in that corporate heritage design may foster a sense of identification).

A corporate heritage brand design categorisation is strictly applicable to those heritage organisations which have operated with a corporate brand name (and sometimes marque) and corporate brand promise for a minimum of three generations, and which have maintained distinctive and differentiating corporate brand design features over that time. This is in line with the established tri-generational/50-year criterion of heritage entities (Balmer, 2013). As such, a corporate heritage brand design denotes those corporate brand entities which not only have a *bona fide* corporate heritage brand but also are invested with an authentic provenance apropos corporate heritage brand design. Consider the horologist *Patek Philippe* (Switzerland), which uses the Calatrava cross as its defining heritage corporate brand marque. Renowned for its hand-made watches, *Patek Philippe* unusually underscores its multi-generational corporate heritage credentials, and puts heritage at the front and centre of its celebrated strapline addressed to consumers:

> You never actually own a Patek Philippe. You merely look after it for the next generation. (https://www.patek.com/en/company/news/generations-campaign)

Corporate heritage brand design criteria

Corporate heritage traits are important, since they are an indispensable means by which a heritage organisation can be defined. Corporate heritage design can be one of these traits. For a corporate heritage design to be considered as a bona fide corporate heritage brand trait, the corporate brand itself should have an enduring corporate brand name/marque and corporate brand promise (Balmer, 2011). Moreover, it should also meet the *omni-temporal, institutional trait constancy, tri-generational heredity* (approximates to fifty years)*, and *augmented role identity* criteria pertaining to corporate heritage organisations (Balmer, 2013a). Ideally, it should also meet two additional criteria: *ceaseless multigenerational stakeholder utility* and *unremitting management tenacity* (Balmer, 2013a).

Importantly, it is imperative that the corporate brand itself also should meet these criteria, particularly in relation to the corporate brand name/marque, which are important corporate brand dimensions. Figure two explains and compares the criteria for corporate heritage brands and for corporate heritage brand design.

TAKE IN FIGURE 2 HERE PLEASE

Figure 2 Corporate Heritage Brand Design Criteria	
Corporate Heritage Brand Criteria	**Corporate Heritage Brand Design Trait Criteria**
Enduring corporate brand marque/name Criterion A corporate heritage brand should have a name/marque which has endured.	*Enduring corporate brand marque/name Criterion* The corporate heritage name/marque should have an enduring corporate heritage brand design.
Enduring Corporate Brand Promise/Covenant Criterion A corporate heritage brand should have a corporate brand promise/covenant that has endured	*Enduring Corporate Brand Promise/Covenant Criterion* The corporate heritage brand design should be equated with a corporate brand promise/covenant that has endured.
Omni-Temporality Criterion A corporate heritage brand should subsist in the temporal strata of the past, present, and prospective future.	*Omni-Temporality Criterion* One or more corporate heritage brand design dimensions should subsist in the temporal strata of the past, present, and prospective future.
Institutional Trait Consistency Criterion The corporate heritage brand should have remained constant and meaningful.	*Institutional Trait Consistency Criterion* One or more corporate heritage brand design dimensions should have remained constant and meaningful.
Tri-Generational Heredity Criterion The corporate heritage brand (name, marque, promise/covenant) should have been in existence for a minimum of three generations (approximates to 50 years).	*Tri-Generational Heredity Criterion* One or more corporate heritage brand design dimensions should have been in existence for a minimum of three generations (approximates to 50 years).
Augmented Role Identity Criterion The corporate heritage brand is infused with territorial and/or cultural and/or social and/or ancestral identity/identities etc.	*Augmented Role Identity Criterion* One or more corporate heritage brand design dimensions, is infused with territorial and/or cultural and/or social and/or ancestral identity/identities etc.
Ceaseless Multigenerational Stakeholder Utility (Optional Criterion) The corporate heritage brand design should have been demonstrably salient for consecutive generations of stakeholders (for a minimum of three generations/50 years).	*Ceaseless Multigenerational Stakeholder Utility (Optional Criterion)* One or more corporate heritage brand design dimensions should have been demonstrably salient for consecutive generations of stakeholders (for a minimum of three generations/50 years).
Unremitting Management Tenacity (Optional Criterion) The corporate heritage brand should have been underpinned by assiduous and unremitting management steadfastness in managing the corporate heritage brand	*Unremitting Management Tenacity (Optional Criterion)* One, or more, of the corporate heritage brand design dimensions should ideally have been underpinned by assiduous and unremitting management steadfastness in managing the corporate heritage brand design dimensions

According to the augmented role identity criterion, the appeal, meaningfulness and worth of a corporate heritage brand design is that it can have non-corporate as well as corporate associations. This is because corporate heritage brands often have strong non-corporate

associations. Consequently, a corporate heritage brand design can be emblematic of place. For example, the *Coca Cola* (USA) brand marque is both a corporate and a national emblem. In city branding terms, *Raffles Hotel* (Singapore) is an icon of Singapore as a city state, the *Peace Hotel* (China) is representative of Shanghai, and *Sydney Opera House* (Australia) is emblematic of Sydney. Corporate heritage brand design can also have cultural (*linked to a culture*), social (*linked to a social grouping*), and ancestral (*linked to generations*) associations. For example, the corporate heritage exterior design and marque of *Tong Ren Tang* (China) has meaningful socio-cultural, territorial, and imperial role identities (Balmer and Chen, 2015, 2016, 2017). The augmented role identities of corporate heritage brand design can fluctuate according to the notion of *Relative Invariance* (Balmer, 2011). This is because although the meanings which can be attached to a corporate heritage brand design might seem to be invariant (unchanging), they do, in fact, often change. This is because a corporate heritage brand design can acquire new augmented role identities and meanings. For instance, the horse-drawn carriages used by European monarchies in centuries part had a utilitarian purpose as a mode of transport. Yet, in the 20th century, they metamorphosized into corporate heritage brand designs, which have become emblematic of these monarchies.

Arrogated design heritage

Since many corporate heritage brands have one or more augmented role identities linked to people, places, nations, cultures, etc., a corporate heritage brand, in some instances, can *arrogate* (appropriate) the design heritage of one or more of these augmented role identities *for its own use*. Thus, although such a design heritage is *not* formally owned by a corporate heritage organisation, such an arrogated design heritage, nevertheless, can be associated with a corporate heritage brand. As such, it is seen to be part of an organisation's visual design heritage.

Consider the *Nobel Foundation* (Sweden), whose augmented role identities are linked not only to Sweden as a country brand but also to Stockholm as a city brand. Both are meaningfully defined by the *Nobel Foundation*. Every year the Foundation appropriates the architectural heritage of the Stockholm Concert Hall (*Konserthus)* for the world-famous Swedish Nobel Prize-Giving Ceremony. It also commandeers Stockholm City Hall *(Stockholms Stadshus)*, with an equally distinctive architectural heritage, for the Nobel Prize Banquet. Although *not* owned by the *Nobel Foundation*, both are intimately associated with Nobel Prize-Giving Ceremonies. Consequently, their distinct architectural corporate heritage styles help to define and differentiate both Nobel Prize events, with the *Konserthus* (opened in 1926) utilizing the Nordic Classical Architectural Design whilst the *Stadshus* (opened in 1923) employs the National Romantic Architectural Style. Both edifices, and their architectural designs, are inextricably associated with the *Nobel Foundation's* corporate brand heritage design, even though the Foundation arrogates, rather than owns, these buildings. However, in popular imagination, the *Nobel Foundation* has emotional ownership of both.

Corporate Heritage Design Dimensions

Corporate heritage design dimensions are wide-ranging and go far beyond a corporate brand's logo, important though this is. Articulating the breadth and depth of corporate heritage design dimensions is beyond the scope of this article. This being stated, this section aims to reveal something of the expansiveness of the territory. As such, reference will be made to corporate heritage colours, flags, marques/logos, fonts and signatures, architecture, product design, uniforms, customer dress modes, and pattern design.

Corporate heritage colours

The simplest and most profound manifestation of a corporate heritage brand design inheritance is colour. Colour, all too often, can be overlooked. Yet, colour can evoke affective and behavioural responses from individuals and influence consumer brand purchasing decisions (Miller et al., 2005; Brioschi, 2006; Labrecque and Milne, 2012).

A heritage colour is often a central part of an organisation's corporate brand design heritage. Occasionally, corporate brands are associated with several colours. *Barcelona Football club's* (Spain) heritage colours are blue and garnet (dark red). Some of the world's most celebrated universities are often closely associated with a distinct corporate colour: *Cambridge University's* (UK) blue (light blue); *Durham University's* (UK) palatinate purple (light purple); *Harvard University's* (USA) crimson (red); *Oxford University's* (UK) blue (dark blue) and *Yale University's* (USA) blue (dark blue, as per Oxford University). At Oxford and Cambridge Universities, students can be awarded what is termed a 'Full Blue' if they represent the university in a sports team. The importance of colour as a dimension of corporate heritage brand design has been affirmed by Yale University:

> Yale Blue is deeply ingrained in the culture of the university and has served as a key institutional identifier since the late 1800s. It is the most appropriate base or accent color for projects originating from the university. (see: https://yaleidentity.yale.edu/colors).

Outside the university sector, other examples can be found. For example:

- *Black* is the heritage colour closely associated with *London Taxis* (UK), known colloquially as 'black cabs.'
- *Brown* is the heritage colour associated with the uniforms of the renowned *Norland Nannies* (UK), who provide children's nannies for Royalty and the well-heeled. Brown is also the heritage colour of *United Parcel Service-UPS* (USA) and has been the colour of its uniforms and vehicle livery since in 1916. Notably, over many decades, UPS's advertising slogan makes a play on words: '*What can brown do for you?*'
- *Light Blue* has, since 1845, been associated with the luxury jewellers *Tiffany & Co* (USA) and is evidenced in the corporate brand's packaging and jewellery boxes.
- *Red* has been the corporate heritage brand design colour of the *Royal Mail* (UK) since 1852, when its post boxes were first painted in red.

The *Catholic Church* (Vatican City State) has a heritage of colour symbolism to express different sentiments. Found on clerical vestments and altar frontals, this visual imagery communicates joy (*white, gold*); rejoicing (*pink/rose*); passion, martyrdom, and fire (*red*); penance and melancholy (*purple*); sorrow and mourning *(black)*. There is even a colour for so-called 'ordinary' days (*green*).

Corporate heritage flags (vexillology)

In the field of vexillology, corporate heritage colours have long been used in corporate flags including those of *HSBC Bank* (UK), *P&O Shipping* (UK), and *BP* (UK). Dating back to 1670, one of the oldest corporate heritage flags in use is that of the *Hudson Bay Company* (Canada). Today, its heritage flag is still flown over the company's heritage sites in Canada. In terms of national corporate brand visual heritage, the red, white, and blue of *Le Tricolore* (France) is the most celebrated of all heritage tricolour flags in use.

Corporate heritage marques/logos

Often the most prominent and significant corporate heritage brand design dimension is the corporate logo/corporate brand marque. Well-known corporate heritage brand marques include:

- *Gerber* (USA): the face of a baby.
- *KLM* – Royal Dutch Airlines – (Netherlands): KLM Letters surmounted by a crown.
- *Mercedes Benz* (Germany): a three-pointed star.
- *Mitsubishi* (Japan)*:* three diamonds.
- *The Olympics* (International): five interlocking rings.
- *Rolls Royce* (UK): two superimposed, capital Rs.

Corporate heritage typeface and signatures

Whilst most attention is given to corporate logos, there are benefits when organisations adopt a distinctive *visual brand signature*, with the distinctive cursive lettering of celebrated corporate heritage brands such as *Cadbury's* (UK), *Coca Cola* (USA), *Kellogg's* (USA), and *Ford* (USA) being cases in point. Corporate heritage brand names and signatures are of critical importance for another reason, as noted by the celebrated corporate communications consultant and writer David Bernstein:

> Names denote as well as connote. Symbols by and large only connote.
> (Bernstein, 1984 p.161)

Distinctive fonts can be associated with a corporate brand. *The Times* (UK) newspaper font 'Times New Roman' was designed by Stanley Morison in 1931, and although adapted, remains in use.

Corporate heritage architecture

Architecture has pronounced functional and aesthetic qualities. As John Ruskin noted, buildings, as with men, required two kinds of goodness. The first is doing their practical duty well. The second, is that architecture requires another duty, namely, to be graceful and to be pleasing. (Ruskin, 1851).

Architecture can be a symbolic resource (Berg and Kreiner, 1990), evoke a corporate brand's iconic status, and constitute a powerful sign of authenticity (Alexander, 2009; Leigh et al., 2006). It can encompass psychological, cultural, and consumer values (Schroeder, 2002), as well as brand values (Kirby and Kent, 2010). It can also influence behaviour, a point noted by Sir Winston Churchill in reflecting on the architectural design of the UK Parliament (The Palace of Westminster):

> We shape our buildings and afterwards our buildings shape us.
>
> (https://www.parliament.uk/about/living-heritage/building/palace/architecture/palacestructure/churchill/)

Corporate architecture is a tangible component of the corporate heritage marketing mix (Balmer, 2013) and a powerful vector of corporate heritage (Balmer and Chen, 2015, 2016; Bargenda, 2015). Moreover, it represents a diachronic connection between the past, present, and future, and therefore represents a supplemental symbolic substantiation for the corporate heritage notion (Bargenda, 2015b). Noteworthy corporate heritage brand architecture design includes the Tudor revival architecture of the *Liberty* department store, London (UK); the art deco design of the *Peace Hotel*, Shanghai (China); the neo classical architecture of the *Prado Museum*,

Madrid (Spain); the Indo-Saracenic architecture of the *Taj Hotel,* Mumbai (India); the collegiate gothic style of *Princeton University* (USA); and the Belle Epoque interior architectural design of the *Gran Caffè Gambrinus*, Naples (Italy).

Corporate heritage product design

Sometimes a product design characteristic can, of itself, be emblematic of a corporate heritage brand design. Consider the iconic shape of *Coca Cola's* (USA) glass bottles, or the distinctive design features of *Rolls Royce* motor cars (UK), with their celebrated 'spirit of ecstasy' bonnet statue and their distinctive engine grille design that is redolent of a Romano/Greek temple. Enjoying a cult following, the *Royal Enfield* (India) motorbike company is noted for its classic 'bullet model' 1930s vintage design. Dating back to the 1920s, when it was designed by the Swedish physicist Gustaf Dalén, today the iconic heritage design of *Aga* range cookers (UK) is not only liked but much loved. Finally, the *Tate and Lyle* (UK) corporate brand is feted for its evocative 'Lyle's Golden Syrup' product brand, with its gold and green tin design. Unchanged since the 19th century, the striking design is brimming with Victorian magniloquence.

Corporate heritage uniforms and modes of dress

One conspicuous facet of corporate heritage brand design can be heritage uniforms. Among the most celebrated corporate uniforms are the blue, red, and yellow 'Gala' uniform of the *Swiss Guard* (Vatican City State). Another is the ceremonial uniform of the *Carabinieri* (Italy), which includes a bicorne hat: 'the Lucerne'. Corporate heritage uniforms can be seen in *Fortnum and Masons* (UK) luxury department store, whose shop-floor staff wear red tail suits. Similarly, *Bank of England* (UK) doormen wear exuberant pink tail suits, red waistcoats, and black top hats. Unchanged since the time of the British Raj, waiters at the *Indian Coffee House* (India) chain of restaurants wear distinctive white uniforms including a coloured-trimmed kettu (a traditional peacock-style turban), a coloured belt, and a coloured patta (breast plate). The colours on the uniform designate a person's rank in the restaurant's hierarchy. Dating back to the 19th Century, the arresting uniform of the *Royal Canadian Mountain Police* (RCMP) in Canada comprises a red serge tunic, felt hat, breeches, and brown boots. This uniform is not only a distinctive part of the RCMP's heritage but is also emblematic of Canada's heritage.

Corporate heritage dress modes for customers

Some corporate heritage brands demand a heritage dress code for customers. At the Stockholm award ceremonies of the *Nobel Foundation* (Sweden), by tradition, a female recipient of a Nobel prize wears a ball gown, whilst a male awardee dons a white tie and a black tail suit. At *Glyndebourne* Opera House (UK), it is customary for the audience to wear evening dress, as is *de rigueur* for 'black tie' dinners on *Cunard's* (UK) ocean liners. At *Royal Ascot* (UK) races, a sartorial code, dating back to the early 1800s, is rigorously enforced. Thus, in the *Royal Enclosure,* ladies must wear a hat and a dress that conforms to an approved length and style. It is a requisite for gentlemen to wear a top hat, waistcoat, and dark morning dress (tailcoat suit). The *École Polytechnique* in Paris (France) obliges students to wear a full-dress military uniform, complete with *tangente* sword and two-cornered bicorn hat, during formal ceremonies. Analogously, *Cambridge University* (UK) students are required to wear academic dress at matriculation and graduation ceremonies; at formal college dinners; and even when taking examinations. *Christ's Hospital School* (UK) has a unique school uniform that has remained unchanged since the 16th century. It comprises a blue coat, a leather belt, white shirt with 'bands' (neckwear normally worn by clerics and lawyers), and long, conspicuous yellow socks. Sometimes, a heritage dress mode can be simple, such as wearing a tie (men) or a tea dress (women). At other times, a dress code mandates what should *not* rather than what should be worn. Consumers often voluntarily wear apparel decorated with corporate heritage brand design

to demonstrate their identification with a corporate heritage brand. Supporters of sports teams are examples of this: *BMW Dortmund* (Germany) and *FC Barcelona* (Spain) football clubs are cases in point.

Corporate heritage pattern design

A particular pattern or design can be part of a corporate heritage brand's visual heritage. The *Hudson Bay Company* (Canada), for example, is celebrated for its bay point blanket, whose design origins date back to the 18th century. *Burberry* (UK) is famously associated with its unique 1920s checked 'tartan' design.

Exemplars of multifarious Corporate Heritage Brand Design

Whilst some corporate heritage brands can be associated with a single corporate heritage design, the corporate design heritage aestheticism of some corporate brands can be complex and multi-layered. Thus, some corporate heritage brands have sundry rather than several, or single, corporate heritage design dimensions. Consequently, these design inventories can make an organisation's corporate heritage brand design striking and resplendent, whilst accentuating the corporate brand promise/covenant.

The Catholic Church

The *Catholic Church* (Vatican City State), the *British Monarchy* (UK) and *Oxford University* (UK) are heritage institutions that engender considerable interest and fascination (Reynolds, 2004). Ostensibly, the allure of these corporate brands is attributable to the luxuriousness, expansiveness, and distinctiveness of their corporate heritage brand design inventory.

Particularly renowned is the visual design ethic of the Catholic Church. With a heritage dating back two millennia, the Catholic Church has a panoply of heritage design features, encompassing architecture; interior church decoration; colour; and ecclesiastical dress, but also has one of the most powerful and arresting of all corporate symbols: the crucifix. Furthermore, it adopts gradations apropos design, colour and even materials, which adhere to coordinated, often sophisticated, design protocols.

The British Monarchy

Similarly, the corporate heritage brand design patrimony of the *British Monarchy* spans many centuries, and it has distinctive visual identifiers (Balmer, 2008). Its corporate heritage brand design repertoire is extensive and often visibly evident. This is manifest in royal palaces, crown jewels, robes, ceremonial maces; staffs and wands of office; carriages, thrones, uniforms, flags, coats of arms, and even bespoke *Bentley* and *Rolls Royce* motorcars.

Transport for London

Organisations having a more recent lineage and corporate heritage design inheritance can equally be invested with an extensive, significant, and meaningful corporate heritage brand design portfolio.

A celebrated case in point is TFL, which, for many years, was known as *London Transport*. Its corporate heritage brand design inheritance is not only broad and utilitarian, but also resolutely customer-facing. Unusually, it is a public sector organisation too. With a lineage dating back to the 1930s, TFL is the existing name for the various authorities that have had oversight of

public transport in London. Today, TFL has oversight of buses, underground and overground trains, and passenger river transport in the London Metropolitan area.

TFL has an illustrious corporate heritage brand design. Easily recognizable, and frequently emulated in other cities worldwide, it is widely applauded within the literature (Aynsley, 1991; Bownes et al., 2012; Bownes and Green, 2011; Forty, 1992; Green, 2014; Martin, 2019; Ovenden, 2013; Wolmar, 2005). It was under the prophetic leadership of the organisation's Chief Executive, Frank Pick (who was enthusiastic about the visual arts), that an organisational-wide design ethic was used adopted. Pick's objectives were to create a single organisational image for London's travelling public whilst also instilling loyalty among staff (Wolmar, 2005). Until the 1930s, when a single transport system for London was enacted, the city had a plethora of companies that operated its underground and bus services.

Today, TFL's corporate heritage brand design repertoire encompasses its red-coloured buses; the famous circle and bar logo; Johnston typeface; the iconic underground map designed by Henry Beck; art deco station architectural design; moquette seating designs; and distinctive corporate posters/advertising. In terms of TFL's augmented role identity, the organisation's heritage designs have become emblematic of London, as the following quote attests:

> The red, white, and blue roundel symbol redesigned by Edward Johnston for the Underground in 1916 and adopted by the newly founded London Passenger Transport Board (LPTB) in 1933 has come to symbolise the whole of London, not just its transport system. (https://designmuseum.org/london-transport#)

Figure 3 details the principal corporate heritage brand design features of TFL.

PLEASE TAKE IN FIGURE 3 HERE PLEASE

Figure 3 Transport for London's Principal Corporate Heritage Brand Design Features	
Corporate Heritage Brand Design Features	**Characteristics and Significance**
Colour (Red London Buses)	The distinctive red colour of TFL's buses has long been emblematic of London Transport and the red colour of the buses enlivens the environs of London. Since 1933 (when London Transport was established), all London Transport buses have been painted red. In 1907, the London General Omnibus Company (one of many bus companies operating in London at the time) decided to make its fleet of buses distinctive by painting them all red to differentiate them from the competition. Today, a particular shade of red is used: Pantone 485 C.
Logo (The bar and circle symbol)	TFL's logo is the most distinctive of all of London's marques and is used on all the organisation's services. The logo was introduced in 1908. Fortuitously, the names of underground stations could be displayed on the logo's central bar, and this proved highly effective in identifying individual stations. Such is its ubiquity that it has become the most distinctive visual symbol of London.
Type font (Johnstone type font)	Designed by Edward Johnston in 1916, the TFL font, 'Johnstone' or 'Johnston Sans' is celebrated the world over for its functional, identification, and aesthetic properties. It is one of the world's most famous fonts and provides a prominent and distinctive means and unifying design medium common to TFL services.
Map (Underground Map)	Designed by Harry Beck in the early 1930s, the map is ingenious in representing the entire underground system in a clear and digestible manner. Although updated many times, the basic visual design philosophy of the map

	has endured. The map's ingenuity has resulted in it being emulated in maps of other transport systems globally. Like the bar and circle marque, the map is emblematic not only of TFL but of London itself.
Architecture *(European Modernism)*	Whilst London Underground enjoys a variety of architectural styles, the network is most strongly associated with the architectural designs of Charles Holden, dating back to the early 1930s. Holden's stations made use of both concrete and brickwork and were made distinctive by their curvature and geometric ornamentation. Strikingly avant-garde in execution, the architectural style can be classified as a British variant of the European Modernism architectural style. Holden's designs were detailed and even encompassed station furniture and litter bins.
Fabric Design *(Moquette Upholstery Designs)*	TFL's use of wool, or a wool mix 'moquette,' ensured passenger comfort on underground trains and buses. Noticeably, the tradition of commissioning leading designers to create striking moquette designs has endured.
Publicity *(Poster Designs)*	Eye-catching posters have long been a tradition on London Transport. Known for their striking designs and humour, they are adept at providing both publicity and information. Celebrated artists have been commissioned to create posters, including Edward McKnight Kauffer (1890-1954), Paul Nash (1889-1946), Man Ray (1890-1976), and Graham Sutherland (1903-1980).

Discarded corporate heritage brand design controversies

The importance of corporate heritage brand design can come to the fore when organisations seek to remove, or modify, their corporate heritage brand design. Thus, the removal of a familiar and often much-loved corporate heritage design can be controversial and troublesome. Corporate visual symbolism can engender great affection and loyalty, such that the discarding of a corporate heritage brand design can cause emotional distress among customers and other stakeholder groups. The removal of the 'Speedbird' icon at *British Airways* (UK) and the withdrawal of the Canadian Red Ensign flag are cases in point. As such, these cases illustrate the importance of corporate heritage brand design.

British Airways 'Speedbird' emblem dispute

In 1974, British Airways (BA) decided to retire its 'Speedbird' corporate heritage design emblem: a figurative bird design that, since 1934, had been associated with the airline. Such was its iconic status that 'Speedbird' was the airline's call sign when pilots spoke to traffic controllers. For example, the call sign of Concorde was 'Speedbird-Concorde One.' Not surprisingly, the decision to remove this heritage emblem caused a furore among BA personnel, and given this strength of feeling, the airline yielded to staff demands. The motif was retained. Today, the corporate heritage brand design – last updated in 1997 when it was rechristened 'Speedwing' – has a place of prominence on the nose section of all BA aircraft. Unquestionably, it is a significant dimension of BA's corporate heritage brand design patrimony.

Canada's flag controversy

Today, Canada's Maple Leaf flag (*l'Unifolié*) design is an arresting and much-loved national symbol. However, the introduction of the Maple Leaf Flag in 1965 courted considerable dissent and controversy. This is because it resulted in the eradication of an extant heritage flag design. Historically, since 1867, Canada had used the British Union Flag (the 'Union Jack') as its national flag, and it remained the country's official flag until 1965. Progressively, from the 1880s onwards, it was another flag, the Canadian Red Ensign flag, which was flown. Indeed, in 1924, Canada's Parliament authorized the use of the Canadian Red Ensign flag on Federal buildings (Laundry, 1973). The Canadian Red Ensign flag design constituted a red background

which included the British Union flag in the 'canton of honour' in the top quarter of the flag closest to the flagpole, along with the Canada's coat of arms, positioned in its centre. However, in the early 1960s, Lester Pearson, Canada's Prime Minister, decided that a new and distinctly Canadian-inspired flag was needed. The upcoming centennial celebrations in 1967 meant that this was an opportune moment to embrace a new flag and to eradicate both the Canadian Red Ensign and British Union flags. Moreover, for reasons of Realpolitik, a new flag had the benefit of placating the French-speaking province of Quebec, where separatism was on the rise and where the *Front de libération du Québec* were engaged in a bombing campaign. Many Québécois found British symbolism to be inflammatory. After six months of exhausting debate (no public referendum was held), the Canadian Parliament finally approved a new flag with a distinctive Maple Leaf design and H.M. Queen Elizabeth the second (in her capacity as Queen of Canada) signed a Royal Proclamation on 28th January 1965 giving legal effect to Canada's new national flag (Laundry, 1973). In the Federal Parliament, as a concession to the country's British heritage and to propitiate detractors of the new Maple Leaf Flag, the British Union Flag was designated as Canada's 'Royal Union Flag.' Authorized to be flown along the Maple Leaf Flag on designated days, such as the Monarch's Birthday and Commonwealth Day, the Royal Union Flag symbolized Canada's allegiance to the Crown and its membership of the 'British' Commonwealth (https://www.thecanadianencyclopedia.ca/en/article/flag-debate).

However, the adoption of the new Maple Leaf flag remained highly acrimonious and contentious, and did little to engender national unity. Thus, whilst the new flag mollified Francophone Canada and those who wished for change, it enraged sections of Anglophone Canada. Consequently, in a rear-guard action, the Provincial Governments of English-speaking Manitoba and of Ontario adopted the Canadian Red Ensign flag as their provincial flag (each differentiating their flags with their provincial shield of arms). Thus, ironically, although the Canadian Red Ensign was never accorded legal status as Canada's official flag, it currently enjoys this legal standing in two of Canada's provinces.

What is apparent from this case is that corporate heritage brand design can be powerful and visceral but in positive as well as negative ways. For some Canadians, the Canadian Red Ensign flag was regressive, limiting, and even dispiriting, whilst for others it was enduring, broadening, and elevating. For many, it was a symbol of culture and identity: a symbol of inclusion; but for some, it symbolised exclusion. However, today, passions have calmed. Canada's Maple Leaf Flag – because it has endured over several generations – has eclipsed the Canadian Red Ensign Flag in the affections of most, but not all, Canadians. Although it constituted a novel flag design in 1965, today, paradoxically, it is unassailably part of Canada's national corporate brand design heritage.

Discussion and conclusion
Contribution
This article has examined the importance and significance of design, corporate brand design, and corporate heritage brand design. Design has multifarious meanings and disciplinary underpinnings, and this can be problematic. Thus, in addition to visual and aesthetic concerns, design can be conceptualized as a process of creation. In organisational contexts, a distinction can be made the creation of visual symbolism (Visual Design); the design of an organisation's structure (Organisational Design); and the process of creating a new product (Product Design). Similarly, when considering corporate brand design, a distinction needs to be made between Corporate Brand Visual Design, which denotes the visual design elements that communicate and encapsulate the corporate brand promise/covenant, and Corporate Brand Structure Design,

which designates the corporate brand relationships within a particular entity. In explaining the latter, the author identifies a quartet of relationship modes apropos corporate brand structure design: Unitary, Hybrid, Differentiated, and Heterogeneous. Furthermore, this article has advanced our understanding of corporate heritage brand design by elucidating its nature, dimensions, and importance. It also reasserted that design can be a core heritage trait. Notably, corporate heritage brand design should meet six specific criteria and two optional benchmarks. The arrogated design heritage notion is introduced, which explains how a corporate heritage brand can arrogate the design heritage of an augmented role identity with which it is associated. Corporate heritage brand design is wide in scope, and the article discusses the importance of corporate heritage colours, flags, marques/logos, fonts and signatures, architecture, product design, uniforms, customer dress modes, and pattern design. Reference is made to TFL, which has a broad, and celebrated, corporate heritage brand design repertoire. Finally, given that individuals can have a strong emotional attachment to corporate heritage brand design, the removal of a corporate heritage design can be contentious, and the article discusses this in the contexts of British Airways' removal of its 'Speedbird' icon and Canada's withdrawal of its Red Ensign flag design.

Further Research

To date, corporate heritage brand design has not been accorded much attention by scholars. Therefore, the territory is pregnant with possibilities for empirical research. For example, the importance of corporate heritage brand design as a corporate heritage brand trait could be explored from both organisational and stakeholder perspectives. In particular, the various roles of corporate heritage brand design could be discussed. For instance, in capturing and conveying an enduring corporate heritage brand's promise; in informing a firm's corporate heritage strategy; in instilling heritage values among existing and prospective organisational members; and in apprising corporate heritage brand communications and their impact on pricing, salaries, and on the financial value of the corporate heritage brand. Research could focus on corporate heritage brand design dimensions in relation to the above. The effect of withdrawing a corporate heritage brand design on reputation, recognition, stakeholder identification, and corporate brand value could also be explored. Given the lack of extant studies on the territory, case studies and theory-building inductive research are likely to be efficacious. In view of the multi-disciplinary nature of the area, cross-disciplinary research could also be useful. There is a logic for research studies which marshal the inputs of both corporate heritage brand scholars and designers.

Management implications

Based on this article, several preliminary managerial implications transpire:

1. Design connoisseurship, in its various manifestations, can be of incalculable value for managers in realizing an organisation's mission and strategy and in better serving customers and other stakeholders.
2. Managers should recognize the significant role of visual design, and of designers, in their organisations.
3. Corporate brand visual design is intrinsic to branding, and design considerations can be highly meaningful and consequential to organisations and their customers and stakeholders, and therefore should be accorded importance and on-going custodianship.
4. Corporate brand structure design can be a management imperative, since it affords a framework by which an entity's subsidiaries/business units can more effectively serve

their customers and stakeholders in their respective markets by having distinctive corporate brand promises.

5. Corporate brand structure design comprises four principal manifestations – *Unitary, Hybrid, Differentiated,* and *Heterogeneous* – and managers need to be cognisant of these.

6. Corporate heritage brand design can be a significant and powerful corporate heritage trait. Consequently, managers need to be conversant and demonstrate on-going custodianship of this inheritance.

7. A corporate heritage brand's design patrimony can vary in size and scope. Thus, managers should uncover their organisations' corporate heritage brand design dimensions.

8. A corporate heritage brand design/s can buttress and reinforce the corporate heritage brand promise and organisational-wide corporate brand orientation. Managers need to be mindful of this.

9. A corporate heritage brand design/s can have financial, emotional, positioning, and reputational value for customers and other stakeholders. Managers need to be attentive to this.

10. A credible corporate heritage brand design validation can be undertaken by managers using the six-part criteria. Thus, managers should check that there are affirmative answers to the following:
   (*i*) Does the organisation have an enduring corporate brand name/marque? This is important, since if the organisation lacks both, the corporate brand cannot be characterized as a corporate heritage brand.
   (*ii*) Does the organisation have an enduring corporate brand promise?
   Does a particular corporate brand design dimension meet the following criteria:
   (*iii*) omni-temporality?
   (*iv*) institutional trait constancy?
   (*v*) tri-generational heredity (approximates to fifty years)?
   (*vi*) augmented role identity?

11. A corporate heritage design patrimony can be heightened and strengthened in the perception of customers and other stakeholders if heritage designs are *palpable, practical,* and *pleasing*. Managers should be attentive to this.

12. A change of corporate heritage brand design should be embarked on with care, since managers, by removing or radically changing a heritage design, may unwittingly squander a precious corporate brand asset

Final Reflection

Design, corporate brand design, and corporate heritage brand design, in their various representations, are habitually misconstrued and undervalued by organisations. Yet, they are important, and frequently vital. This is especially the case with corporate heritage brand design. A corporate heritage brand design can burnish the corporate brand's appeal and recognisability, and add luminescence to the corporate brand covenants/promise. Corporate heritage brand design represents a visual constant in a rapidly changing world, and its continuity and timelessness give reassurance. Consequently, the custodianship of a corporate heritage brand design inheritance is a management imperative. Finally, it is an incontrovertible truth that brands that are seen are more readily believed.

Compliance with ethical standards
Conflict of interest. The corresponding author states that there is no conflict of interest.

References

Aaker, D.A. and Joachimsthaler E. (2000) The brand relationship spectrum: the key to the brand architecture challenge, *California Management Review* 42 (4): 8-23.

Al-Amad, A.H. and Balmer, J.M.T. (2023) Augmented role identity saliency of CSR in corporate heritage organizations, *Journal of Business Research*, 155 (in press).

Alexander, N. (2009) Brand authentications: creating and maintaining brand auras. *European Journal of Marketing.* 43 (3-4): 531-562.

Aynsley, J. (1991) *Pioneers of Modern Graphic Design. A Complete History.* London: Mitchell Beazley.

Baker, M.J. and Balmer, J.M.T. (1997) Visual identity: trappings or substance? *Journal of Marketing Management* 31 (5-6): 355 382.

Balmer, J.M.T. (2017) *Foundations of Corporate Heritage.* London: Routledge.

Balmer, J.M.T. (2013) Corporate heritage, corporate heritage marketing, and total corporate heritage communications: What are they? What of them? *Corporate Communications: An International Journal* 18 (3): 290-326.

Balmer, J.M.T. (2012) Corporate brand management imperatives: custodianship, credibility and calibration. *California Management Review* 54 (3): 6-33.

Balmer, J.M.T. (2011) Corporate heritage identities, corporate heritage brands and the multiple heritage identities of the British Monarchy. *European Journal of Marketing* 45 (9-10): 1380-1398.

Balmer, J.M.T. (2010) Explicating corporate brands and their management. *Journal of Brand Management* 18: 80-196.

Balmer, J.M.T. (2009) Corporate marketing: apocalypse, advent, and epiphany. *Management Decision* 47 (4): 544-572.

Balmer, J.M.T. (2008) A resourced based view of the British Monarchy as a corporate brand. *International Studies of Management and Organizations* 37 (4): 20-45.

Balmer, J.M.T. (1995). Corporate branding and connoisseurship, *Journal of General Management*,21 (1): 22-46.

Balmer, J.M.T. and Burghausen, M. (2019). Marketing, the past and corporate heritage. *Marketing Theory*,.19 (2): 217-227.

Balmer, J.M.T. and Burghausen, M. (2015) Explicating corporate heritage, corporate heritage brands and organisational heritage. *Journal of Brand Management* 22 (5): 364-384.

Balmer, J.M.T. and Chen, W. (2017) Corporate heritage brands, augmented role identity and customer satisfaction, *European Journal of Marketing.*51 (9-10): 1510-1521.

Balmer, J.M.T., and Chen, W. (2016) Corporate heritage tourism brand attractiveness and national identity. *Journal of Product and Brand Management* 25(3): 223-238.

Balmer, J.M.T. and Chen, W. (2015) Corporate heritage brands in China. Consumer engagement with China's most celebrated corporate heritage brand – Tong Ren Tang: 同仁堂 . *Journal of Brand Management* 22: 194-210.

Balmer, J.M.T and Gray, E.R. (2003) Corporate brands: What are they? What of them? *European Journal of Marketing* 37 (7-8): 972-997.

Balmer, J.M.T. and Greyser, S.A. and Urde, M. (2006) The Crown as a corporate brand: Insights from monarchies, *Journal of Brand Management* 14 (1-2): 137-161.

Balmer, J.M.T. and Greyser, S.A. (2003) *Revealing the Corporation. Perspectives on identity, image, reputation, corporate branding and corporate-level marketing.* London: Routledge,

Bargenda, A. (2015a) Space design as an expressive device in ambient marketing: Case studies of Deutsche Bank and Banca Monte dei Paschi di Siena. *Journal of Marketing Communications*,21 (1): 78-90.

Bargenda, A. (2015b) Corporate heritage brands in the financial sector: the role of corporate architecture. *Journal of Brand Management,*22 (5): 431-447.

Betjeman, J. (1972) *London's Historic Railway Stations.* London: John Murray Publishers Ltd.

Belk, R. (1988) Possessions and the extended self. *Journal of Consumer Research* 15: 139-168.

Berg, P.O. and Kreiner, K (1990) Corporate architecture: turning physical settings into symbolic resources, In Gagliardi, P. (Ed). *Symbols and Artifacts: Views of the Corporate Landscape.* Berlin: Walter De Gruyter. pp. 41-67.

Bernstein, D. (1984) *Company Image and Reality.* London: Cassell.

Beverland, M. B. (2005) Managing the design innovation-brand marketing interface: Resolving the tension between artistic creation and commercial imperatives. *Journal of Product Innovation Management* 22 (2): 193–207.

Beverland, M.B., Gemser, G. and Karpen, I.O. (2017) Design, consumption, and marketing: outcomes, process, philosophy, and future directions. *Journal of Marketing Management* 33 (3-4): 159-172.

Beverland, M.M., Micheli, P. and Wilner, S. (2015) Reconciling the tension between consistency and relevance: design thinking as a mechanism for achieving brand ambidexterity. *Journal of the Academy of Marketing Science* 43 (5): 89-609.

Bownes, D. and Green, O. (2011) *London Transport Posters.* London: Lund Humphries.

Bownes, D., Green, O. and Mullins, S. (2012) *Underground: How the Tube Shaped London,* London: Penguin.

Brioschi, A. (2006) Selling dreams. In Schroeder, J.E. and Salzer-Morling, M. (Eds). *Brand Culture.* London: Routledge. pp.198-208.

Brexendorf, T.O. and Keller, K.L. (2017) Leveraging the corporate brand: The importance of corporate brand innovativeness and brand architecture. *European Journal of Marketing.* 51 (9/10): 1530-1551.

Brun, M. (2002) Creating a new identity for France Telecom. In. Moingeon, B., and Soenen, G (Eds). *Corporate and Organizational Identities.* London: Routledge. pp.133-155.

Brunner, C.B., Ullrich, S., Jungen, P. and Esch, F.-R. (2016) Impact of symbolic product design on brand evaluations. *Journal of Product & Brand Management* 25 (3): 307-320.

Burghausen, M. and Balmer, J.M.T. (2015) Corporate heritage identity stewardship: a corporate marketing perspective. *European Journal of Marketing* 49 (1-2): 22-61.

Burton, A. (1976). *Josiah Wedgwood.* New York: Stein and Day.

Butler, R.J. (1991) *Designing Organizations: A Decision Making Perspective*. London: Routledge.

Chajet, C. and Shachtman, T. (1991) *Image by Design: From Corporate Vision to Business Reality.* Boston*:* Addison-Wesley.

Childers, T.L. and Jass, J. (2002) All dressed up with something to say: effects of typeface semantic associations on brand perceptions and consumer memory. *Journal of Consumer Psychology* 12 (2), 93–106.

Christensen. L.T. and Cheney, G. (2000) Self-absorption and self-seduction in the corporate identity game. In Schultz, M., and Hatch, M.G. (Eds). *The Expressive Organization*. Oxford: Oxford University Press. pp.246-270.

Cooper, H., Merrilees, B. and Miller, D. (2021) The corporate heritage brand paradox: Managing the tension between continuity and change in luxury brands, *Australasian Marketing Journal* 29 (4): 320-328.

Cumming, E. and Kaplan, W. (2002) *The Arts and Crafts Movement.* London: Thames and Hudson.

Dormer, P. (1993) *Design Since 1945.* London: Thames and Hudson.

Dowling, G. (1994) *Corporate Reputations: Strategies for Developing the Corporate Brand*. London: Kogan Page.

Fajoardo, T.M., Zhang, J. and Tsiros, M. (2016) The contingent nature of the symbolic associations of visual design elements: the case of brand logo frames, *Journal of Consumer Research* 34 (4): 549-566.

Forty, A. (1992) *Objects of Desire. Design and Society since 1750.* London: Thames and Hudson.

Foroudi, P., Melewar, T.C. and Gupta, S. (2014) Linking corporate logo, corporate image, and reputation: An examination of consumer perceptions in the financial setting. *Journal of Business Research* 67 (11): 2269-2281.

Gemser, G. and Leenders, M.A. (2001) How integrating industrial design in the product development process impacts on company performance. *Journal of Product Innovation Management* 18 (1): 28-38.

Gilal, N.G., Zhang, J. and Gilal, F.G. (2018) The four-factor model of product design: scale development and validation. *Journal of Product & Brand Management*, 27 (6): 684-700.

Green, O. (2014) *Frank Pick's London: Art, Design, and the Modern City.* London: V&A Publishing.

Gruen, A. (2017. Design and the creation of meaningful consumption practices in access-based consumption. *Journal of Marketing Management.* 33: 226-243.

Hagtvedt, H. (2011) The impact of incomplete typeface logos on perceptions of the firm. *Journal of Marketing* 75 (4), 86–93.

Hall, W. (1984). Survival strategies in a hostile environment, *Harvard Business Review* 58 (5): 75–85.

Han, J., Forbes, H., and Schaefer, D. (2021) An exploration of how creativity, functionality, and aesthetics are related in design. *Research in Engineering Design* 32: 289–307.

Henderson, P.W. and Cote, J.A. (1988) Guidelines for selecting or modifying logos. *Journal of Marketing* 62 (2): 14-30.

Henderson, P.W., Cote, J.A., Leong, S.W. and Schmitt, B. (2003) Building strong brands in Asia: selecting the visual components of image to maximize brand strength, *International Journal of Research in Marketing*, 20 (4): 287-313.

Henderson, P. W., Giese, Cote, J.L. and Joseph, A. (2004) Impression management using typeface design. *Journal of Marketing,* 68 (4): 60–72.

Hertenstein, J.H., Latt, M.B. and Veryzer, R.W. (2005) The impact of industrial design effectiveness on corporate financial performance. *Journal of Product Innovation Management* 22 (1): 3-21.

Heskett, J. (2002) *Toothpicks and Logos: Design in Everyday Life*. Oxford: Oxford University Press.

Homburg, C., Schwemmie, W. and Kuehni. C. (2015) New product design: concept, measurement, and consequences. *Journal of Marketing.* 79 (3): 41-56.

Hsu, L., Fournier, S. and Srinivasan, S. (2016) Brand architecture strategy and firm value: how leveraging, separating, and distancing the corporate brand affects risk and returns. *Journal of the Academy of Marketing Science.* 44: 261–280.

Hudson, B.T. (2011) Brand heritage and the renaissance of Cunard. *European Journal of Marketing.* 45 (9/10): 1538-1556.

Jevnaker, B. (2000) How design becomes strategic. *Design Management Journal,* 11 (1): 41-47.

Johansson, J. and Svengren Holm, L. (2006) Brand management and design management, In Schroeder, J.E. and Salzer-Morling, M. (Eds). *Brand Culture,* London: Routledge. pp.136-152.

Keller, K. L. (2014) Designing and implementing brand architecture strategies. *Journal of Brand Management.* 21: 702–715.

Kirby, A.E., and Kent, A.M. (2010) Architecture as brand: store design and brand identity. *Journal of Product & Brand Management*, 19 (6): 432-439.

Kreuzbauer, R. and Matler, A. J. (2005) Embodied cognition and new product design: Changing product form to influence brand categorization, *Journal of Product Innovation Management,* 22 (2): 165-176.

Krishna, A., Cian, L. and Aydınoğlu, N. Z. (2017) Sensory aspects of package design. *Journal of Retailing,* 93 (1): 43–54.

Labrecque, L. I. and Milne, G.R. (2012) Exciting red and competent blue: The importance of color in marketing. *Journal of the Academy of Marketing Science,* 40 (5): 711–27.

Landwehr, J.R., Wentzel, D. and Herrmann, A. (2012) The tipping point of design: how product design and brands interact to affect consumers' preferences. *Psychology and Marketing*, 29 (6): 422-433.

Langton, J. (1984) The ecological theory of bureaucracy: the case of Josiah Wedgwood and the British pottery industry. *Administrative Science Quarterly* 29 (3): 330-354.

Laundry, P. (1973) *Canada's Parliament.* Ottawa: House of Commons.

Lee, Z. and Davies, I. (2021) Navigating relative invariance: Perspectives on corporate heritage identity and organizational heritage identity in an evolving nonprofit institution. *Journal of Business Research*, 129: 813-825.

Leigh, T.W., Peters, C. and Shelton, J. (2006) The consumer quest for authenticity: the multiplicity of meanings within the MG subculture of consumption. *Journal of the Academy of Marketing Science.* 34(4): 481-491.

Luffarelli, J., Mukesh, M. and Mahmood A. (2019) Let the logo do the talking: The influence of logo descriptiveness on brand equity. *Journal of Marketing Research.* 56 (5):862-878.

Mackenzie, K.M. (2001) *The Victorian Vision. Inventing New Britain*. London: V&A Publications (Victoria & Albert Museum).

Maier, C.D. and Andersen, M.A. (2017) Strategic internal communication of corporate heritage identity in a hypermodal context. *Corporate Communications: An International Journal.* 22(1):36-59.

Martin, A. (2019) *Seats of London. A Field Guide to London Transport Moquette Patterns*. London: Safe-Haven Books.

McKendrick, N. (1960) Josiah Wedgwood: An eighteenth-century entrepreneur in salesmanship and marketing techniques. *The Economic History Review*, 12 (3): 408-433.

Melewar, T.C. (2001) Measuring visual identity: a multi-construct study. *Corporate Communications: An International Journal* 6 (1): 36-42.

Melewar, T.C., Saunders, J. and Balmer, J.M.T. (2001, Cause, effect and benefits of a standardised corporate visual identity system of UK companies operating in Malaysia. *European Journal of Marketing*, 35 (3-4): 414-427.

Melewar, T.C., and Saunders, J. (2000) Global corporate visual identity systems: using an extended marketing mix, *European Journal of Marketing*, 34 (5-6): 538-550.

Micheli, P., Jaina, J., Goffin, K., Lemke. F. and Verganti. R. (2012) Perceptions of industrial design: The "Means" and the "Ends." *Journal of Product Innovation Management,* 29 (5): 687-704.

Miller, E., Kahn, G. and Barbara, E. (2005) Shades of meaning: The effect of color and flavor names on consumer choice. *Journal of Consumer Research,* 32 (1): 86–92.

Montaña, J., Guzmán, F. and Moll, I. (2007) Branding and design management: a brand design management model. *Journal of Marketing Management,* 23 (9-10):.829-840.

Muzellec, L. and Lambkin, M. (2006) Corporate rebranding: destroying, transferring or creating brand equity?. *European Journal of Marketing*, 40 (7/8): 803-824.

Norman, D.A. (2002) *The Design of Everyday Things.* New York: Basic Books

Olins, W. (2008) *The Brand Handbook*. London: Thames and Hudson.

Olins, W. (1978) *The Corporate Personality. An Inquiry into the Nature of Corporate Identity.* London*:* Design Council.

Ovenden, M. (2013) *London Underground by Design.* London: Penguin.

Pilditch, J. (1970) *Communication by Design: A Study in Corporate Identity.* London: McGraw Hill.

Porter, M.E. (1980) *Competitive Strategy: Techniques for Analyzing Industries and Competitors.* New York: Free Press.

Rindell, A. and Santos, F.P. (2021) What makes a corporate heritage brand authentic for consumers? A semiotic approach. *Journal of Brand Management* 28 (5): 545-558.

Roy, R., Walker, D. and Cross, N. (1987) *Design for the Market.* Watford: EITB Publications.

Reynolds. D. (2005) *Christ's. A Cambridge College Over Five Centuries*. London: Macmillan.

Ruskin, J. (1851) *The Stones of Venice.* (Vol. 1: The Foundations). London: Smith, Elder & Co..

Schmitt, B. H. (1999), *Experiential marketing: How to get customers to sense, feel, act, and relate to your company and brands.* New York*:* Free Press.

Schoeder, J.E. (2002) *Visual Consumption.* London: Routledge.

Schroeder, J.E. and Salzer-Morling, M. (2006) *Brand Culture,* Routledge, London.

Sekules. V. (1986. The ship-owner as an art patron: Sir Colin Anderson and the Orient Line 1930-1960. *The Journal of the Decorative Arts Society* 10: 22-33.

Selame, E. and Selame, J. (1975) *The Company Image*. New York: John Wiley.

Spielmann, N., Cruz, A. D., Tyler, B. B. and Beukel, K. (2021) Place as a nexus for corporate heritage identity: An international study of family-owned wineries. *Journal of Business Research*, 129: 826-837.

Stamatogiannakis, A., Luffarelli, J. and Yang, H. (2015) How to use visual design to boost brand equity. In Rajeev. S., Coleen, S., and Diann, B. (Eds). *The Psychology of Design: Creating Consumer Appeal.* New York: Routledge. pp. 121-132.

Stompff, G. (2003) The forgotten bond: Brand identity and product design. *Design Management Journal* 14 (1): 26-32.

Svengren-Holm, L. and Johansson, U. (2005) Marketing and design: Rivals or partners? *Design Management Review* 16 (2): 36-41.

Tabeau, K., Gemser, G., Hultnik, E.J. and Wijnberg, N. (2017) Exploration and exploitation activities for design innovation. *Journal of Marketing Management* 33: 203-225.

Tourky, M., Foroudi, P., Gupta, S. and Shaalan, A. (2020) Conceptualizing corporate identity in a dynamic environment, *Qualitative Market Research*, (in press).

Townsend, J.D., Kang, W., Montoya, M.M., and Calantone, R.J. (2013) Brand-Specific Design Effects: Form and Function. *Journal of Product and Innovation Management*, 30(5): 994-1008.

Uggla, H. (2006) The corporate brand association base: A conceptual model for the creation of inclusive brand architecture, *European Journal of Marketing*, 40 (7/8): ,785-802.

Urde, M., Greyser, S. A. and Balmer, J.M.T. (2007) Corporate brands with a heritage. *Journal of Brand Management* 15 (1): 4-19.

Walsh, V., Robin, R. and Bruce, M. (1988) Competitive by design, *Journal of Marketing Management* 4 (2): 201-216.

Wilner, S.J.S. and Ghassan, A. (2017) Tales of seduction and intrigue: design as a narrative agent of brand revitalization. *Journal of Marketing Management*, 33: 173-202.

Wolmar, C. (2005). *The Subterranean Railway*. London: Atlantic Books.

■■