

# Implementing dynamic branding categories for designing cultural brands logo

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## Abstract:

Time has had a great effect on the brand's visual appearance, most brands tend to have logo changes to cope with the vast changes in the market and hence fulfilling the consumer's needs. The brand evolution has become a common demand in a lot of fields, to stay tuned with the consumer changes and to always sustain the visual appeal to attract their consumers along with prospected ones. Thus, the brands lean to change their logo over the years (once or even many times). The cultural and social brand has tended to change their logos to meet the consumer taste. A new approach has been practiced to overcome this obstacle which is dynamic branding. Dynamic branding has opened the room for the brands to stay alive and always be changing. They presented a whole new system for designers to consider how their logo can stay flexible and variant over time. The dynamic branding allows the designer to experiment with a lot of options to accomplish the best choice for their brand to benefit from the persistent update. Consequently, staying up to date with the market and give the brand a vibrant appeal. Therefore, the researcher believes that the dynamic branding should spread more in the design field especially in the cultural and social field to accommodate the brands' need to stay alive and moving with the consumer progression.

## Key words:

Visual Identity, Brand visual appeal, Dynamic Branding, Flexible Design System

### 1- The Research problem

The question arises why build a brand that has the variable of change with an enclosed fixed system?

What are the dynamic branding categories?

### 2- The importance of research

2.1- Consumer taste changes overtime and develop. Thus, cultural and social brands need to always connect with their consumer.

2.2- The vast applicability of logos is requiring a brand that has a dynamic feature.

### 3- Objective of Research

To present the dynamic branding categories for designers to consider them while designing logos and rebranding different visual identities specially in the cultural and social fields.

### 4- The Research Hypothesis

- 4.1- Using dynamic branding would create customer bond.
- 4.2- Brand variability would impact its modernity and continuity.

### 5- The Research Methodology

Descriptive and analytical methods.

### Introduction:

Successful Brands are considered a living entity in our daily life. Consumer tends to rely on them in most of their daily tasks without even being aware of their importance or existence. Brands became our unseen life partners, when we tend to pose and take a look around, we will find that a lot of our life decisions is curated around the brands we love, from what product we trust to brush our teeth with, to what car we are driving, phone we are using.... etc. Yet this existence become questionable when the brand doesn't meet at any day the consumer needs.

Thus, the brands have a great challenge to cope with the human daily life and their needs. Starting from attracting the consumer to use the brand till they fully trust the brand, rely on it and stay loyal to it.

The cultural and social brands are the most brands that cater the consumer taste. Their consumers should be highly attracted with the image of the brand to decide that it suits his needs and interests.

### Visual Identity:

In order for brands to accomplish these criteria's they need to stay updated and always be timed with the vast market changes and consumers need. This is fulfilled through many aspects in the brands environment, and one of the main aspects are the brand visual appeal.

The visual appeal of the brand is shaped directly with the brand visual identity. The visual identity represents the overall presence of the brand visual image. (Clifton, 2009., p. 113) One of the main aspects of the brand visual identity is its logo and color profile. They both shape the direction the brand wants to be portrayed by, along with the other graphical components.

Hence, the logo become a key visual in the brand existence and image, that is why brands strive to create their logo with the right message and attraction factors to visualize their image in the consumer perception and shape their existence and later their loyalty to the brand.

This has made a lot of brands tend to update their logos and go through logo renovations over the years to meet up with the market need and the change. Also, with the constant change in the consumer taste over the years. The brand does that to assure the consumer that they understand their needs and they are there for them.

## Brand Evolution

The brand rebranding phases has been part of the brand evolution through time example of famous brands that has gone through these renovation and rebranding phases to accommodate the consumer need are like shell, Pepsi logo, Starbucks and.... etc. where they all wanted to meet their consumer satisfaction and always be appealing to them.

The shell logo shown in the figure below developed from primary illustration of a shell to meet with the graphical trends at that time. Also, the new well-illustrated geometric shape that has a dominance in its curves and lines assures their consumers their power and professionalism. (Yarwood, 2019)



Fig(1) Shell logo evolution through the years. (Yarwood, 2019)

Another example from the cultural field is the Royal Opera House in England it has changed the illustration details to meet the printing technologies now a days, “The updated versions are proud and strong”(Someone n.d.)as was clarified by Simon Manchipp the founder of Someone that they wanted they wanted to fine tune their lines for printing along with typography that reflects both the modern and the old aspect of the place.(Ibid)

Thus, they changed their typeface from old serif typeface to a modern sanserif typeface ‘Gotham’ that maintains the bith the modern and luxury appeal.



Fig(2) the left image is the old logo and the right image is the new logo of the Royal Opera House in England ( laymanslayout, 2010)

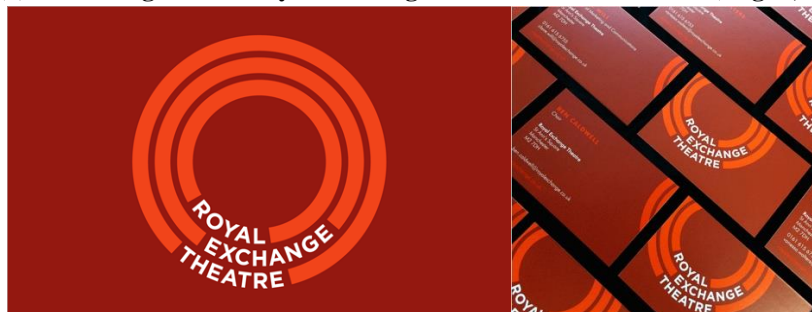


**Fig(3) The new logo of the Royal Opera House in England. ("Royal Opera House" n.d.)**

Also, the Royal Exchange Theatre in Manchester has gone through logo changes on their 40th anniversary from random overlapping oval shapes with typography inside to a well-formed three circles equal in stroke size but appear to be embracing each other with their arrangements from small to big. With typography being part of the shapes to reflect the theatre's "round space" and "centrifugal energy of Manchester's industrial past". (logo-designer, 2016)



**Fig(4)The old logo of the Royal Exchange Theatre in Manchester. (Logok, 2015)**



**Fig(5) The new logo of the Royal Exchange Theatre in Manchester.(logo-designer, 2016)**

The evolution and changes the brands face over the year and the high demand and the market pressure made the designers start to apply an open window concept in their logo or visual identity design.

## Dynamic Branding

The appearance of the new brands that has a room for change and allowing the brand to be flexible and dynamic has gone through variant naming process.

Some designers or scholars named them moving brand, other named them living or fluid brands.

However, the researcher finds the word dynamic branding covers all of the above terms and they all fall under the adjectives of the word dynamic.

## Dynamic Branding Definition

The dictionary definition of the word dynamic is:

- 1- "The definition of dynamic is constant change or motion."
- 2- "Dynamic is defined as energetic or forceful."(yourdictionary n.d.)
- 3- "marked by usually continuous and productive activity or change"(Merriam-Webster dictionary, 2020)

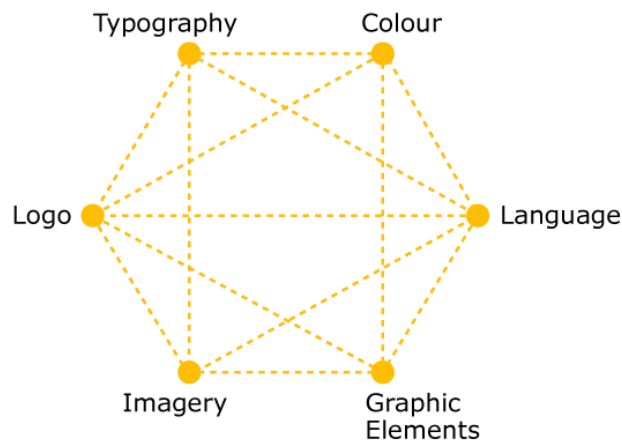
The above meanings prove the inclusiveness of the dynamic word to all the above naming's.

The dynamic branding applications some scholars tended to theories their existence and to classify them into categories in order for the designers to benefit from these categories and select from them the best that covers their brand need.

Ulrike Felsing in her book of "Dynamic identities in cultural and Public contexts" named the application of the dynamic branding to be flexible design system. The reason for this name that dynamic brands have two main components one that stay constant and the other that keeps changing or has a set of rules that allow its change from within. These rules should follow a system when visualized to maintain the intact of the brand visual identity. (Felsing, 2010, p. 9)

The categorization the researcher will present in this research is the one from Irene Van Nes a passionate graphic designer from Netherlands that is considered to be dynamic branding specialist because of her years of practice in the Dynamic Identities field. (Nes, 2012, p. 7)

Nes structured the dynamic identity categories by their usage of their visual identity components to accomplish dynamic identity.



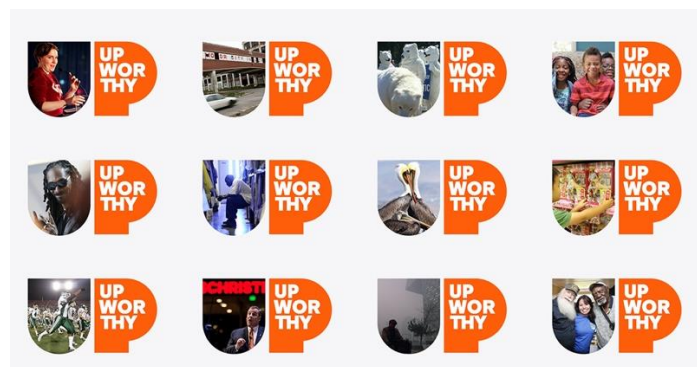
Fig(6) shows the visual identity components that the Nes used to evaluate the graphical usage of them in the brand dynamic identity(Ahmad 2017)

## Her categorization depended on six categories as listed below:

### 1- Container

This category is based on the filling within a frame. All dynamic identities rely on a fixed shape and a variable aspect in this category the frame acts as the constant shape and whatever lies inside it is the changeable variant. (Nes, 2012, p. 10)

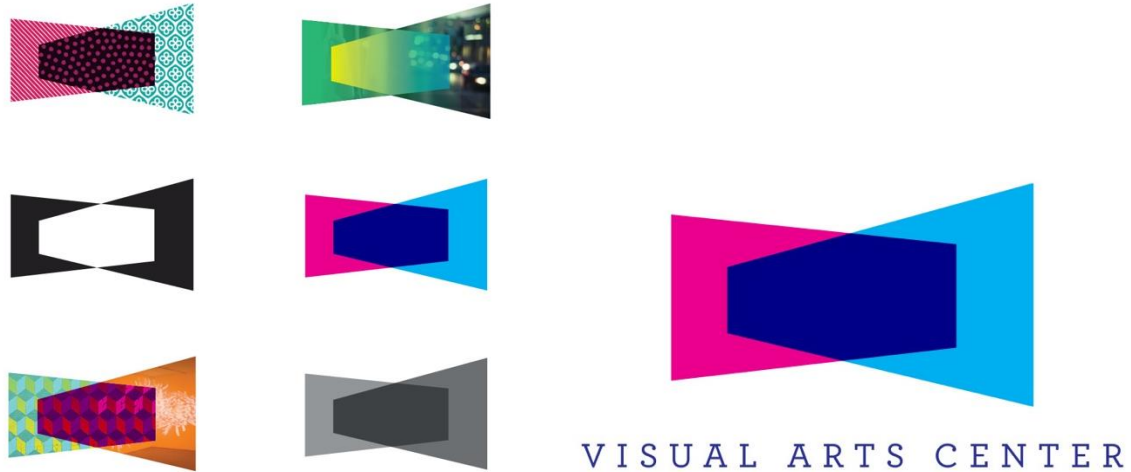
The identity of Upworthy is a social network platform that serves as hope hub to spread optimistic news and encouraging stories. The identity based itself from a typographic writing of the word UP to reflect the purpose of the platform in raising the spirit of their readers. The inside of the “U” is where it opens the doors to endless success and joyful images from the stories shared on the platform. Along with the name written on the letter P. (graffica, 2016)



Fig(7) visual identity of the UPWORTHY platform. (graffica, 2016)

Another example is the one of the Visual Art Center where it presented two overlapping planes to convey the Center vision of combining spaces it appears with different fillings whether patters or imagery to reflect the center exhibitions opening the room for the constant update the center visual.(Gerren Lamson, 2010)



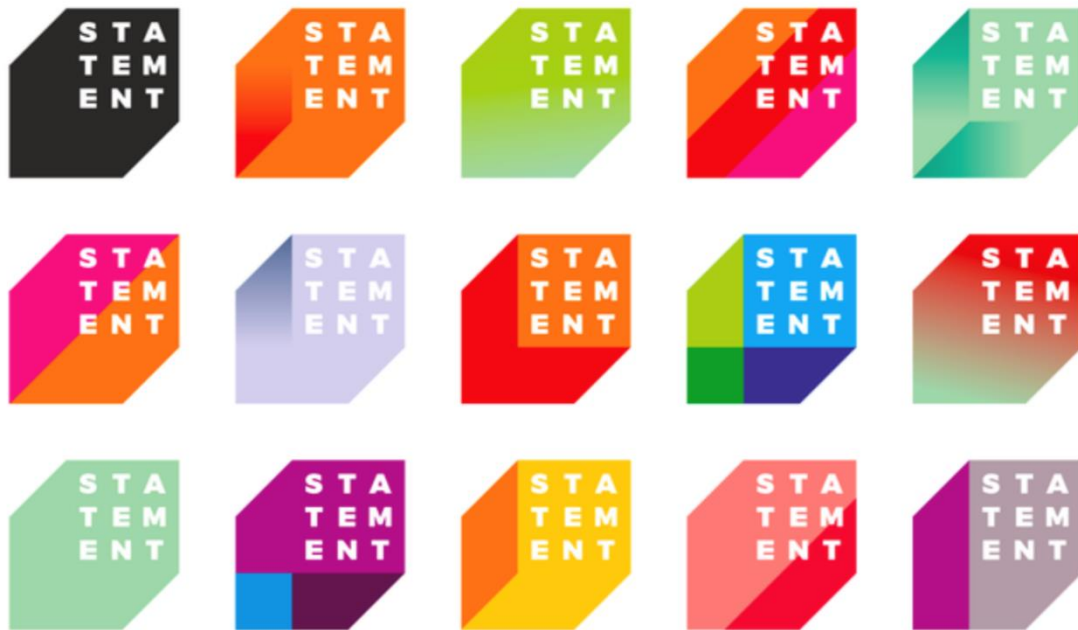


Fig(8) visual identity of the Visual Arts Center (Gerren Lamson , 2010)

## 2- Wallpaper

This category depends on a constant, usually the name of the identity and behind it appears endless possibilities from visuals. (Nes, 2012, p. 39)

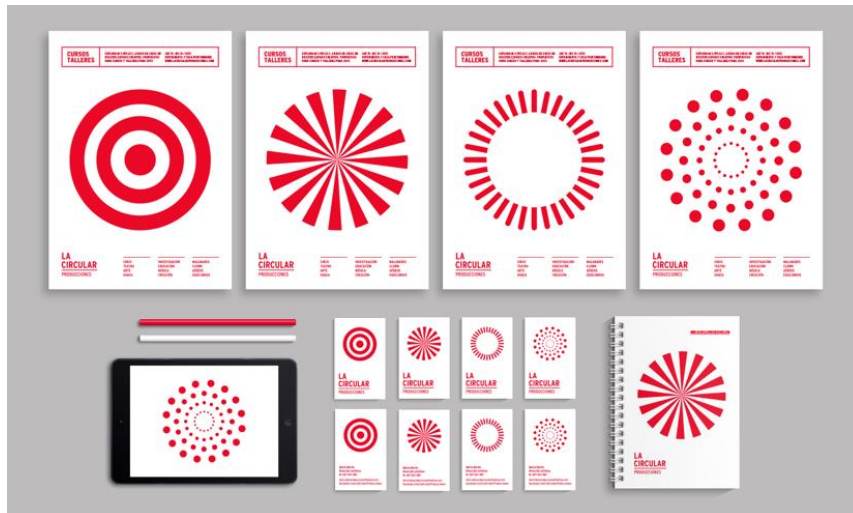
The statement a musical organization for events. Its identity was created with different coloring options and alteration behind a constant which is the brand name.



Fig(9) visual identity of the statement. (dribbble, n.d.)

## 3- DNA

This category provides the brand with a set of elements that can choose from their current appearance the set should be unified in a sort of essence. (Nes, 2012, p. 51) An example of this is the identity of La Circular theatre that made the name the constant however integrated a set of circles that represents its dynamic nature.



Fig(10) The visual identity of the La Circular theatre. (Behance, 2020.)

#### 4- Formula

This category according to Nes is very close to the DNA. However, the DNA has key ingredients that change but the formula category allows the entire identity to alter their system. (Nes, 2012, p. 89)

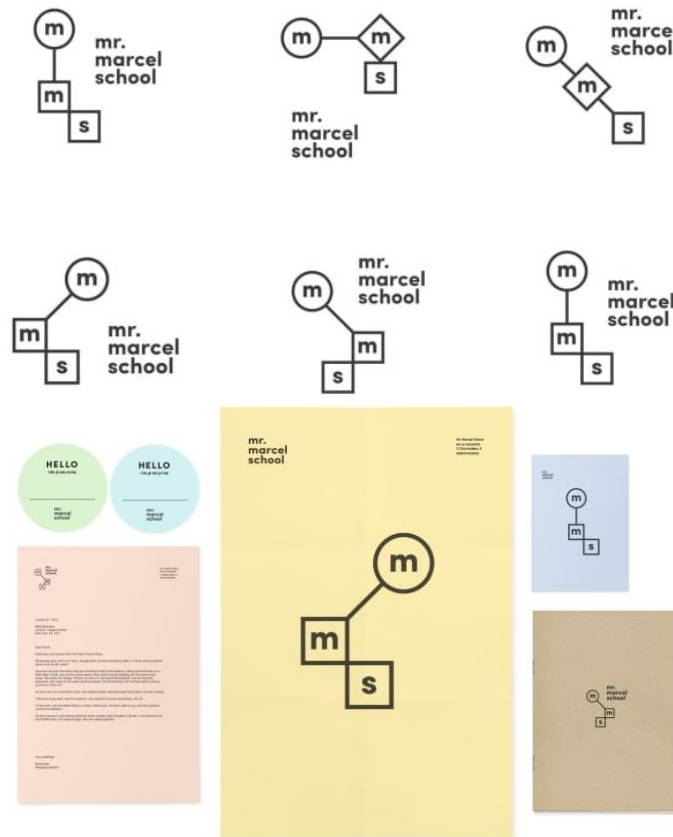
The identity of BIPR which is based on “experimental medicine and clinical development” part of a colabration between the University of London and the London School of Hygiene and Tropical Medicine. The identity was based to convey the collaboration of three areas of research of pathogenand hence was designed from a set of variables that overlap and intersect.



Fig(11)The visual identity of the BIPR( nbzhihui, 2012.)



Mr. Marcel School is a good example as the logo is set of three shapes however they keep on changing their positions to reflect the constant change of the learning wheel. (domestika, n.d.)

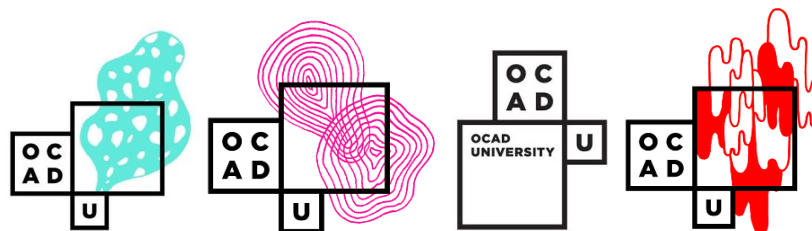


Fig(12)The visual identity of Mr Marcel School (domestika, n.d.)

## 5- Customized

This category allows the user to have a choice in the output of the brand. It Has a key variable that the user gets to pick or be apart with final appearance of the visual identity. (Nes, 2012, p. 127)

An example of this category is the OCAD visual identity logo, the logo has a constant part where the name appears in two squares and the third one is left empty to be filled every year the artwork of the high honor students.



Fig(13)The visual identity of the OCAD University.(Mau, 2011)

## 6- Generative

This category allows for the computer to be part of the everchanging possibilities of the visual identity where the software is designed with set of constrains to make the identity remains identifiable all the time. (Nes, 2012, p. 137)

The Cinémathèque Française identity based it on visual reflections of light on the wall with dynamic movements as a projection on the walls.



Fig(14)The visual identity of the Cinémathèque Française. (depli-ds, 2006)

## 6- Conclusion

- 1- The researcher finds that dynamic branding is highly important for cultural and social brands.
- 2- Dynamic branding allows the brand to stay alive and open to the developments of the consumer taste.
- 3- Dynamic branding should be practiced more in this design field.
- 4- Designers should have more awareness with the dynamic branding categories.

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