

## **Interactive logos as a part of dynamic visual identities for the Egyptian cultural sector**

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### **Abstract:**

Given that the identity of a successful organization is similar to humans', it needs to be interactive, dynamic, evolving, and adapting to global changes and trends. With the advent of the Internet, social media platforms have allowed organizations and their identities to change and evolve like living creatures. The challenge that faces organizations now is to create brands that keep up with the ongoing fast-paced changes around us. When "Dynamic Branding" emerged, it gave a way to organizations in general, and cultural institutions in specific, to cope with these changes. Dynamic visual identities have several types, one of the most unique ones is interactive dynamic identities, which are identities built on interactive logos. What makes interactive dynamic visual identities that special is the level of flexibility and interaction they allow. In creating an Interactive dynamic identity, designers and users alike participate in creating several variations of a logo, which has a constant visual aspect in all variations, but every user can have their flexible input and create a different individualized variation of his own. The process of engaging the users in creating an interactive logo creates a very personal experience for the user, one that he would probably never forget. In that way, the user feels engaged, seen, and connected, to the institute in a different way, as he poured some of himself into it, he becomes a part of the institute and the institute becomes a part of him. The cultural institutions in Egypt could benefit greatly from interactive dynamic visual Identity systems as they could create an unbreakable emotional bond between the users and the Egyptian cultural institutes. A bond that would surely increase the engagement of the youth in the Egyptian cultural scene.

### **Keywords:**

Interactive Logo - Dynamic branding - Visual Identity - Communication Design - cultural institutes branding

**الملخص:**

بالوضع في الاعتبار أن الهوية المؤسسية الناجحة تشبه هوية البشر، فيجب أن تكون هوية تفاعلية، ديناميكية، متطورة وقادرة على التكيف مع التغييرات والاتجاهات العالمية. مع ظهور الإنترنت، اتاحت منصات وسائل التواصل الاجتماعي الفرصة للمنظمات وهوياتها بالتغير والتطور مثل الكائنات الحية. التحدي الذي يواجه المؤسسات الآن هو إنشاء شعار يواكب تلك التغييرات الهائلة التي تحدث من حولنا. عندما ظهرت "الهوية المؤسسية الديناميكية"، أفسحت المجال للمنظمات على وجه العموم، والمؤسسات الثقافية على وجه الخصوص لمواكبة هذه التغييرات. تحتوي الهويات المؤسسية الديناميكية الى عدة انواع، ومن اكثر الأنواع تميزاً هي الهوية المؤسسية الديناميكية التفاعلية وهي هوية تم بناؤها حول شعار تفاعلي. ما يجعل الهويات المؤسسية الديناميكية التفاعلية مميزة بهذا الشكل، هو مستوى المرونة والتفاعل الذي تسمح به. يتم خلق الهوية المؤسسية الديناميكية التفاعلية، عن طريق مشاركة المصموم والمستخدمين على حد سواء في إنشاء أشكال مختلفة للشعار، يكون لجميع الشعارات جانب مرئي ثابت في جميع النسخ، ولكن يمكن لكل مستخدم إضافة الجزء المرين الذي يريده وإنشاء شكل مختلف خاص به. تخلق عملية إشراك المستخدمين في إنشاء الشعار التفاعلي تجربة شخصية للغاية للمستخدم، ومن الأرجح انه لن ينسى تلك التجربة أبداً. وبهذه الطريقة، يشعر المستخدم بان المؤسسة الثقافية تراه، وتشركه في هويتها، وأنه يتواصل مع المؤسسة بطريقة مختلفة، حيث انه يسكب بعضاً من روحه بها فيصبح جزء من المؤسسة الثقافية وتصبح المؤسسة الثقافية جزء منه. يمكن للمؤسسات الثقافية في مصر أن تستفيد بشكل كبير من أنظمة الهوية المؤسسية التفاعلية الديناميكية لأنها يمكن أن تخلق رابطاً عاطفياً لا ينفصم بين المستخدمين والمؤسسات الثقافية المصرية. رابطة من شأنها أن تزيد بالتأكيد انخراط الشباب في المشهد الثقافي المصري.

**الكلمات المفتاحية:**

الشعار التفاعلي -الهوية المؤسسية الديناميكية -الهوية المرئية -تصميم الاتصالات -الهوية المؤسسية الثقافية

**Research Introduction:**

Humans are dynamic by nature. We keep evolving throughout various stages of our lives, and we even change how we look a couple of times on the same day when going to different places. Considering that, successful visual identities are dynamic, like humans, they should keep changing, progressing, and adapting to the worldwide trends. Organizations must overcome the orthodox and rigid limitations and embrace the quick progression era we are living in. Having this freedom allows corporations to create a balanced state along with the flexibility to change that keeps it lively and trendy. Years ago, visual identity was just one shape with one static shape that is used to differentiate it from its competitors. But now, organizational identities are considered a metaphorical place where like-minded people are brought together, looking for experiences that build an emotional connection and brand loyalty. The fast-paced life we are embracing obliges visual identities to continuously cope with its ever-changing environment to survive. When the internet emerged, social media platforms gave organizations and their identities influenced by technical revolutions an opportunity to change and evolve just like living creatures.<sup>1</sup>

Designing a typical non-interactive static identity may not be enough to evolve the organization's visual identity as a strong one. This requires establishing versatile outlines for designing identities so they are transformed from rigid visual identities into dynamic multi-

faced ones. Since learning, growth, and progressions are integral parts of learning and cultural evolution, cultural and educational institutes have to be evolving and dynamic. As such, its dynamic brand and visual identity are to be adequately flexible to face all these changes and reflect on the nature of this evolution. The visual identity should speak the organization's language, evolve with it, and adapt to its environment, and that is why it should be a visual dynamic visual identity and preferably an interactive visual identity. A dynamic visual identity revolves around creating more living identities by using more dynamic elements.<sup>2</sup> Emerging new technology made that possible, along with the alteration from printing to digitizing. Although humans are still exchanging business cards, most interactions nowadays are held over the internet. This gives institutes more chances to create a clear-cut yet flexible identity. If they wanted to, every day is a chance for their identity to embody a new concept.<sup>3</sup> The internet and social media platforms, paved the way for identities to become alive just like living creatures, as well as making corporations and customers closer than ever before. These new forms of interactions nurture corporations and it should be flexibly reflected in their visual identities. From here, the importance of the study is shown when shedding the light on:

### **Research Problem:**

The digital age now is straying people away from cultural institutes and the cultural context, so the usage of Interactive dynamic visual identity should be set into motion as a new method of attraction. So the research problem is illustrated by answering these questions:

1. In what ways may Interactive Dynamic visual identity design affect the cultural brand images in Egypt?
2. What are the Interactive Dynamic visual identity design considerations for cultural institutions?
3. How do create an Interactive Dynamic visual identity to distinguish cultural institutions in Egypt?

### **:Importance of the research**

1. Interactive Dynamic visual identity design for cultural institutions is essential in creating long-lasting, flexible Identities that help those institutes stand out and perform efficiently as cultural pillars in developing countries.
2. Exploring the effect of a well-designed interactive dynamic visual identity on cultural institutes.

### **:Research Aims**

1. Studying the consideration of proper Interactive dynamic visual identity design.
2. Explaining the effect of well-designed corporate identities on cultural institutions.
3. Shedding the light on the importance and applications of Interactive visual identity design in cultural institutions.

### Research Limitations:

Topic Limitation: Visual samples of Interactive Dynamic visual identity that have a cultural context.

Time Limitation: From 2007 till 2022.

Place Limitation: Institutions with Interactive Dynamic brands in Egypt and all over the world.

### :Research Hypothesis

1. Well-designed Identities for cultural institutions may increase the positive perception of the country's cultural context.
2. Using interactive identities in branding cultural institutions will help those institutions stand out and increase the number of visitors, and events associated with them.

### :Research Methodology

- The research will use the descriptive method as it is a study that is used to explore a phenomenon after collecting data and images and analyzing them using the grounded research to reach the design considerations for interactive dynamic visual identity design. And test the hypothesis by applying it to Egyptian cultural Institutions and cultural context.
- The research will follow the applied Method to apply the Interactive Dynamic visual identity design considerations to the cultural institutions and context in Egypt.

### :Previous studies

Previous studies	
<b>Researcher name</b>	Dr. Hanzada Abd EL Halim ElBedewy
<b>Research Title</b>	Applying Dynamic Branding: Tate Gallery Rebranding Comparative Case Study
<b>Publication date</b>	October ٢٠٢١
<b>Research Type</b>	Journal paper
<b>Abstract</b>	Debating dynamic branding could be beneficial for all involved parties in the branding process. On the first hand, Dynamic branding can be very useful to all the brands that wish to stay updated and connected with their clients. The dynamic branding has opened many doors to allow the brand to stay fresh and coherent to the continuous evolve in the market. On the other hand, the increasing number of options has caused confusion to both the viewers and the designers to relate to the brand image and enhance its recognition. Although dynamic branding as a concept is relatively recent, it has attracted a number of serious exploratory and explanatory studies. Different approaches and various backgrounds affected the formation of the literature reviewed concerning dynamic branding. See (Dynamic identities by Irene van

	<p>Nes, Flexible Branding Systems vs. Static Logos in punchy. design (2019); How to create a dynamic brand identity by (Brandfolder, n.d.). The application of the dynamic branding has developed as well over the years from mere frame shape that can be filled with any element from inside to programmed designed software, especially for the brand. The Tate logo has designed a set of logos to be used dynamically for different publications and promotional needs. However, the brand faced some challenges with the variety of the logo which made them rebrand the logo at the end. This study aims to compare the old Tate logo and the new rebranded one, that is to reach a valid recommendation for applying dynamic branding.</p>
<b>Similarities between the two researches</b>	Both of them discuss the results of using dynamic branding.
<b>Differences between the two researches</b>	The previous research concentrated on comparative cases study of Tate Tate Gallery Dynamic Rebranding, while this study puts the interactive dynamic branding method into taste by analyzing it then applying it to an Egyptian cultural institute.
<b>Points of value in the study</b>	A case study on a dynamic brand with a detailed analysis for its components.
<b>Researcher name</b>	Dr. Hanzada Abd EL Halim ElBedewy
<b>Research Title</b>	Implementing dynamic branding categories for designing cultural brands logo
<b>Publication date</b>	٢٠٢١
<b>Research Type</b>	Journal paper
<b>Abstract</b>	<p>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</p>

	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.
<b>Similarities between the two researches</b>	Both researchers discuss Dynamic visual identity design for cultureT by analyzing visuals and information.
<b>Differences between the two researches</b>	The previous research relied on the analytical study of dynamic brands for culture. While this research focuses on the interactive category of dynamic brands and apply it to Egypt
<b>Points of value in the study</b>	Researcher Hanzada Abd EL Halim ElBedewy professionally and accurately analyzed the dynamics of a dynamic visual identities in cultural context.

**earch theoretical frame:**

**ity and culture**

ity is one of the formal characteristics that establish oneself as the center of consciousness. ther words, identity shows a perception of identity with oneself over time.<sup>4</sup> Identity ionships are the basis of logic-based knowledge representation. You can specify the erties of an object and associate it with multiple names. Conversely, you can infer that rent names refer to the same object.<sup>5</sup>

**ual identity**

ding is the foundation of the brand and identity is the visual implementation of the brand egy. You cannot have one without the other. Branding is the strategy used by the institute to shape how it wants people to interact with it. This is what he wants them to feel and the message he wants to convey to them. These concepts determine the identity strategy of the institute. Identity is the tangible appearance of the brand based on a strategic overview created at the base of the brand. This is how the institute wants to communicate visually.<sup>6</sup>

An organization has an identity just as a person does. It consists of "who you are", "what you do" and "how you do it". A successful visual identity uses the design to reflect the first two and facilitate the third action.<sup>7</sup>

Some designers use the word "identity" in combination with adjectives such as "company," "graphic," and "visual," to clarify or better specify what they refer to. I like that. "Corporate identity" is one of the most widely used phrases, but because it is associated with the outdated concept of identity design and is used efficiently to refer to large companies and brands almost specifically. The increasing liberalization and commercialization of art and culture, and the rapid increase in cultural offerings, are shifting the perceived role of visual identity.<sup>8</sup> this set a new relationship between visual identity design and the cultural sector. In some cases, only a few strict rules for handling the components of visual identity are needed to effectively create a system suitable for any application. The cultural sphere is now the largest design arena for flexible identities.<sup>9</sup>

Comparing the practices of visual identity from the 1950s to the present, we can see that there was no major innovation in the design process until the 1990s. The technical limitations that restricted identity decades ago are being lifted quicker than ever before, and the concept of identity is fundamentally changing.<sup>10</sup> Today's solutions are open to a variety of possibilities, such as tools and meta-frameworks that generate and produce results. The basic elements of visual identity are the same as before, but what has changed is the attitude of graphic designers towards them. You still need to design a form of visual identity, but the rules and variables that manage or guide that form become more important.

### **Dynamic visual identity**

Decades ago, all that was needed to create a brand identity was a logo, font, and colors and it stayed that way for years. This was a rigorous manual to follow when creating visual identities to maintain recognizability.<sup>11</sup> Visual identity is not just the sum of its parts, a visual identity is a toolbox consisting of a logo, fonts, color palettes, tone of voice, and other selected visual elements that work together as synergistic components to convey the desired image of an organization, person, or product. The elements that make up a visual identity are initially called only raw materials. In this way, these materials are incorporated into a system that gives a particular structure to the visual identity. For example, how the logotype is first designed and then applied determines whether the logotype is fixed or flexible. In many cases, there is no such clear distinction. This shows that we have a spectrum of Identities that contain both static and flexible elements and that all identities, regardless of age, type, or customer type, fall into a particular point in this spectrum. Placing an identity within this spectrum is a decision made during the design process.<sup>12</sup>

Starting as far back as the end of the '50s a parallel approach to static or 'fixed' identities has emerged, which is commonly referred to as "flexible", "Fluid" or "Dynamic". This term, when it is used in the context of identity design, has the meaning of 'adaptable', since well-designed dynamic visual identities are supposed to adapt to specific content, situations, and context, thanks to the ability to react flexibly to their surroundings. A dynamic identity is generally structured upon variable parameters to address specific contexts while keeping a main constant element to ensure recognizability despite the variation.<sup>13</sup>

### Interactive visual identity

The interactive visual identity system is based on the fact that the general public (customers, consumers, users, or employees) can participate in the design of a brand's visual identity. Designers working on visual identities create visual elements (constants of visual identities) and expose the dynamic aspects to the public. This design system is arguably one of the most interactive design systems. The interactive category is very attractive. Since the customer is part of the brand's visual identity, and thus the brand as a whole, she always maintains a special bond with the customer. In this way, the identity becomes a community and feels like a customer's home.

The following example shows how a cultural institution can benefit from this design system.

### Case study: Museum for Communication

As the Communications Museum testifies, the communications industry is in constant change. The Hague Museum is a dynamic platform for curators, artists, designers, and visitors to communicate and learn about communication. The identity designed by Lava gives room for change while maintaining a solid and recognizable foundation. Identity provides space for external input and activates it by making the best use of it. For example, logos are combined with handwritten messages: exhibition titles, employee names, websites, personal messages, or signs. Many aspects of the museum are performed in a voluntary and personal way.<sup>14</sup>



Fig 1: Museum for communication dynamic Interactive Logo<sup>1</sup>

Table 1: Analysis of Museum for communication Dynamic identity	
Brand name	Museum for communication
Dynamic Category	Interactive
Brand Nature	Museum
Sector	Cultural Sector
Designer/ Design agency	Lava
Year of Design	2007

<p><b>Fixed Element/s</b></p>	<ul style="list-style-type: none"> <li>- Museum name</li> <li>- Font &amp; Typeface</li> </ul>
<p><b>Dynamic Element/s</b></p>	<ul style="list-style-type: none"> <li>- Typography color</li> </ul> <p>The empty space left for the public to fill with whatever they desire</p>

Fig 2: Museum for communication Dynamic identity demonstrated across different media and touchpoints<sup>1</sup>

**From analyzing the interactive logo and its dynamic visual identity we can say that:**

- The concept of the logo is its most distinctive feature. Nothing would reflect the concept of communication more than making the identity dynamic enough to give a space for the visitors to “express & communicate”
- The contrast between the static fixed typography and the dynamic application created by the audience helps the logo to stand out in all of its applications.
- The logo can adapt to several sizes and applications without losing its clarity.
- The dynamic applications are smart and engaging, which extends to how memorable the logo



is, no one would forget a logo that he/she helped in making. It will be easy for the user to

memorize the logo and the brand as the user will involuntarily compare the logo variation he created and what the others created.

- The logo leaves space for the museum visitors to add their touch, no visitor will feel left out. The logo is simple and built on simple typography, so there's no reason to assume that it might look odd or not appeal to a certain community or group.
- It has the potential to be forever timeless as the dynamic visuals that would be placed by the visitors are constantly changing every year, thus it might not need to change its system anytime soon.
- The logo grid and typography are simple and balanced. The dynamic applications and changes might slightly jeopardize the simplicity however; in most of the applications, it didn't take away from this simplicity.
- The logo dynamic variations are very versatile and contain a lot of shapes and colors that match and fit in the website, giveaways, and printed media

From the analysis of the interactive dynamic visual identity system and previous brand system, we can conclude that the interactive design approach is the most interactive and dynamic system. Logos and visual identities are constantly changing, and even the designers who started them cannot determine the limitations or consequences of logos created by clients.

The "Interactive" category is mainly used in the education sector and design schools. This is because design schools are confident that there are endless visual resources for their students. However, museums and other institutions in the cultural sector can also greatly benefit from this design system if they integrate aspects that affect the cultural institution/event itself, especially for communication museums.

The fixed element of the logo is used in conjunction with other unknown elements added by the user, so it should be as simple and monochromatic as possible to maintain readability and clarity.

When creating a brand identity manual for an interactive logo, you need to establish a set of rules and constraints to control which elements are added to the fixed elements. For example, institutions may specify that certain types of images or text should not be used in logos (for example, images related to politics, sexual activity, religion, or discrimination against specific groups). This ensures that the flexibility to use different images and typography in the future does not compromise or conflict with the brand's philosophy, mission, and vision.

### **Practical Implementation: Bibliotheca Alexandria**

The new Library of Alexandria is dedicated to recapturing the spirit of openness and scholarship of the original Bibliotheca Alexandria. It is much more than a library. It comprises six specialized libraries, a copy of the Internet Archive, Four museums, Sixteen permanent exhibitions, Four art galleries for temporary exhibitions, The Conference Center & Twelve academic research centers. The number of these institutions continues to grow, making Bibliotheca the center of many international and regional networks.<sup>17</sup>

The researcher chose the bibliotheca because it is a perfect place to test the applicability of interactive logos and dynamic visual identities in the Egyptian cultural sector. The researcher started working on a concept to create an interactive dynamic logo suitable for the bibliotheca.

The Interaction will allow the user to participate in creating their version of the logo. The Logo made by the researcher will contain an empty cavity that the visitors will be asked to fill with their designs or thoughts. The logo will be printed on the back of the admission ticket, to facilitate its distribution to the visitors and reduce any extra cost of printing the primary logo separately.

The experience aims to create a special emotional bond between the visitor and the bibliotheca through the process of interacting with its logo. The user will participate in creating a version of the logo that could be later used officially by the bibliotheca, or at least he will doodle in the space just for the sake of the experience. :This will result in

- Continuous interaction between the brand and its visitors.
- An endless number of logo versions will keep the identity fresh and evolving.
- This will increase the chance of the brand's presence on social media, as most visitors would post their versions on social media as a part of their experience in the bibliotheca.

The philosophy behind the logo's primary shape was inspired by the unique architecture of the Bibliotheca building. The researcher tried to get inspired by the bibliotheca architectural plan, Alexandria's Greek/Roman history, and the three basic geometric shapes that are the essence of all other geometries, arts, architecture, and culture.



**Fig 3: The logo grid Inspired by the Bibliotheca plan**



Fig 4: The final logo made by the researcher (primary version before the user interaction)

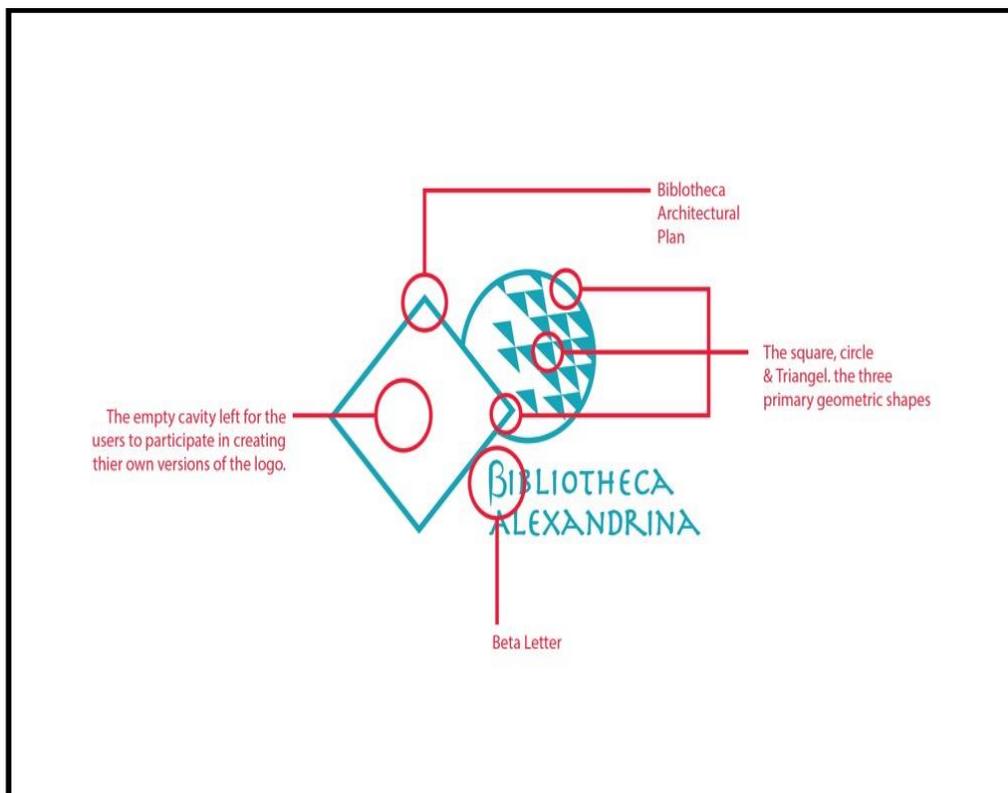


Fig 5: The logo philosophy and anatomy.



Fig 6: four versions of the logo for the admission tickets made by the researcher

The versions created by the researcher (Fig 6), demonstrate the applications that could be created from the logo.



Fig 7: Foreigners' general admission ticket.

The researcher created many versions of the logo to be used in the departments of the bibliotheca, creating a sense of uniqueness in the different sections and activities of the bibliotheca.



Fig 8: logos for “The World of Shadi Abdel Salam” permanent exhibition (made by the researcher)



Fig 9: logo for “The History of Printing: Bulaq Press” permanent exhibition (made by the researcher)



Fig 10: logo for “Farouk Shehata: A Continuing Experience” permanent exhibition (made by the researcher)



Fig 11: logos for “The Antiquities Museum” (The top left one made by Eman Nabil, others made by the researcher)



Fig 12: logo for “The Manuscripts Museum” (made by the researcher)



Fig 13: logos for “The Raaya El-Nimr and Abdel-Ghani Abou El-Enein Collection of Arab Folk Art” academic research center (made by the researcher)



Fig 14: logo for “The Arts and Multimedia Library” specialized library (made by the researcher)



Fig 15: logos for “Arabic Calligraphy: Mohamed Ibrahim Collection” permanent exhibition (made by the researcher)



Fig 16: logo for “The Sadat Museum” permanent exhibition (made by the researcher)



Fig 17: logo for “Planetarium Science Center” (made by the researcher)



fig 18: logo for “The History of Science Museum” (made by the researcher)

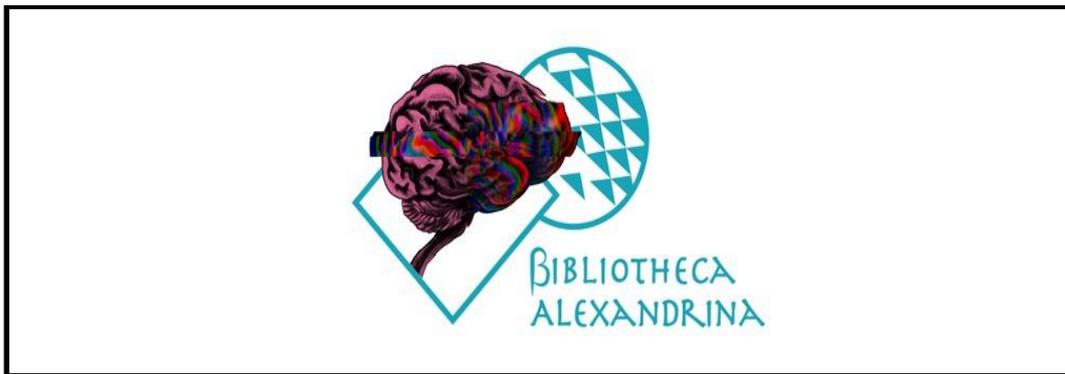


Fig 19: logo for “Arabic Society for Ethics in Science & Technology institute” (made by the researcher)



Fig 20: logo for “Selections from Caricature Art” (made by Manar Saad, 2022)

## Users interaction & survey

The researcher did an experiment and survey to test the strategy and reception of interactive dynamic logos. The researcher printed the primary version of the logo and distributed it to 115 individuals from the target audience; those who are visitors/ previous visitors to the bibliotheca between the ages of 18 and 34. Those people were asked to fill out a survey after finishing their versions of the logo to test the success and applicability of using interactive dynamic logos in the cultural sector in Egypt.



Fig 21: logo versions created by the target audience

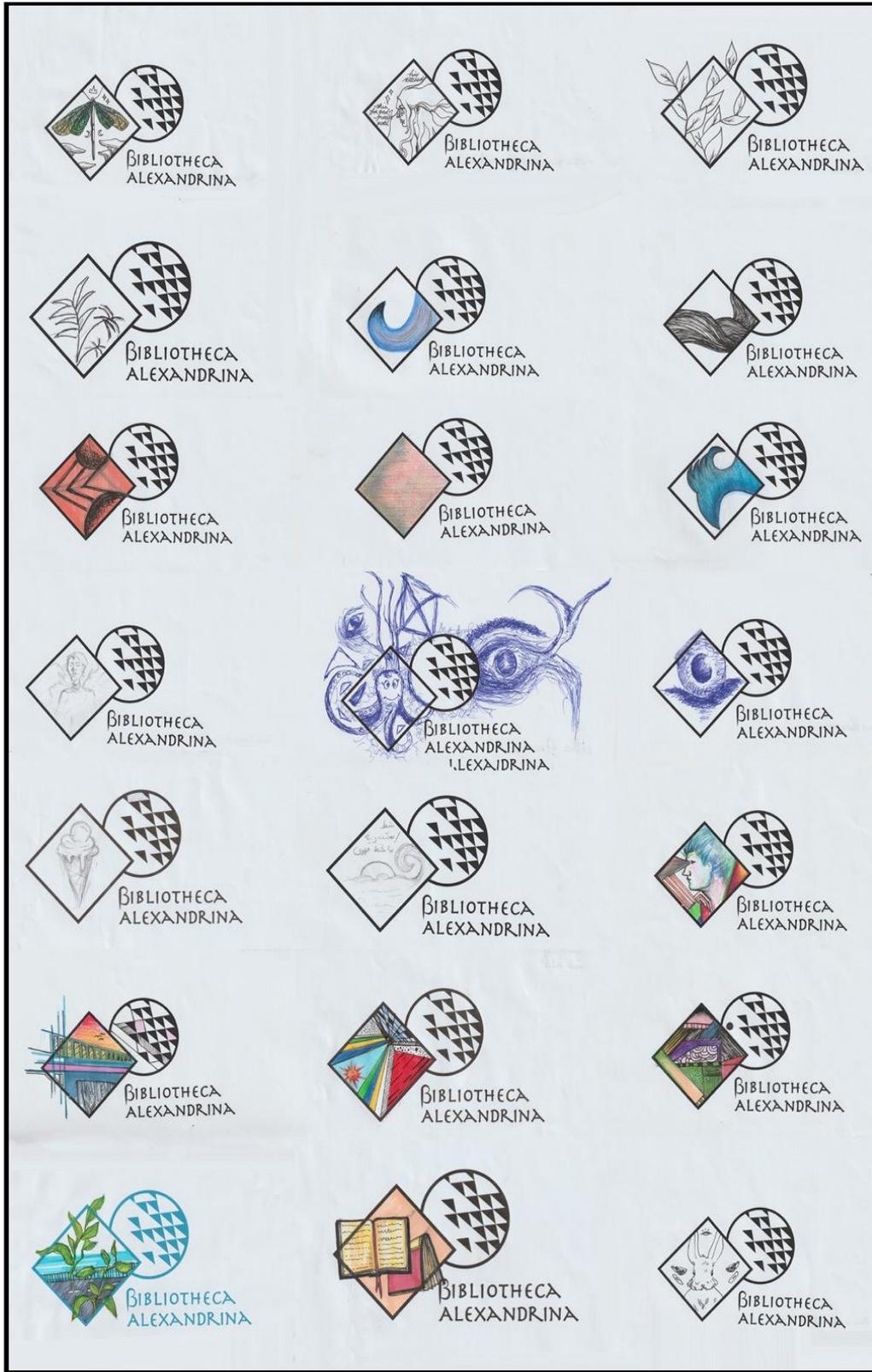


Fig 22: logo versions created by the target audience





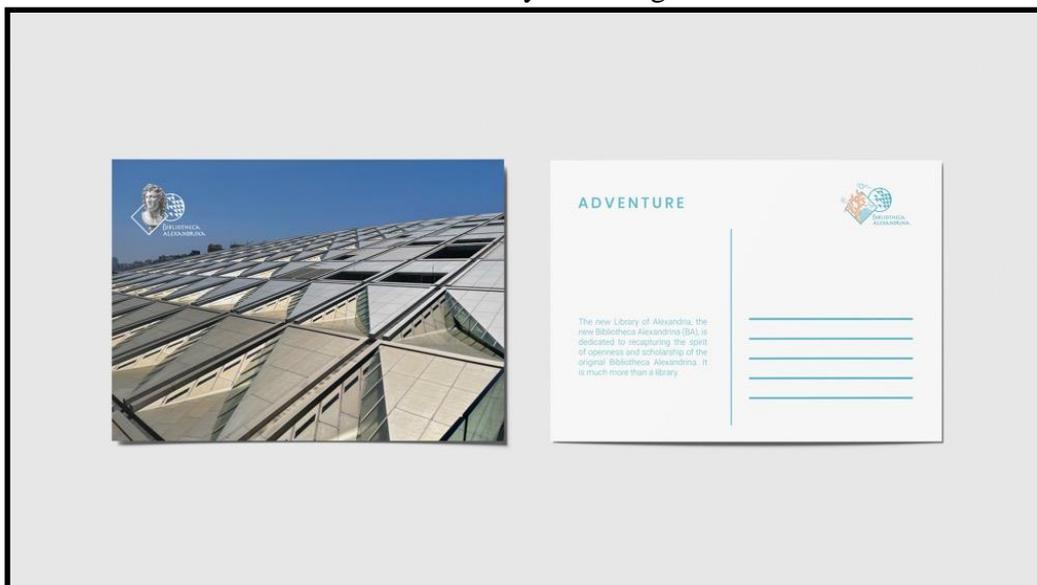
**From the created logos and the survey concluded by the researcher, the following results were established:**

- 95.7% of the participating individuals preferred the new individual logo, 0.9% preferred the official logo, and 3.5% preferred neither.
- 88.7% of the participating individuals enjoyed their participation very much, 7.5% enjoyed the experience, 3.5% found the experience, okay, and none of the participants stated that they didn't enjoy it.
- 98.2% of the participating individuals stated that they would love to participate again in designing another version of the logo.
- 73.1% of the participating individuals took less than 10 minutes to finish their versions of the logo, 24.4% took from 11 to 20 minutes to finalize their versions of the logo, 2and .6% took more than 20 minutes to finalize their versions of the logo.
- 85.2% of the participating individuals were Very Excited to see your version of the logo used officially by the Bibliotheca, 12.2% were excited by the idea, and 2 and .6% felt neutral towards the experience. And none of them felt that they are not interested.

From the above, it's safe to say that the experience would be very engaging to the targeted audience, most of them were enthusiastic to participate in the experience, enjoyed it, and would love to experience it again. This proves that using Interactive dynamic logos would be a huge asset in creating a stronger emotional bond between the bibliotheca and its visitors.

**Implementation of the interactive logo on different applications**

The below examples demonstrate the versatility and applications of bibliotheca's new interactive dynamic logo.



**Fig 25: postcards**

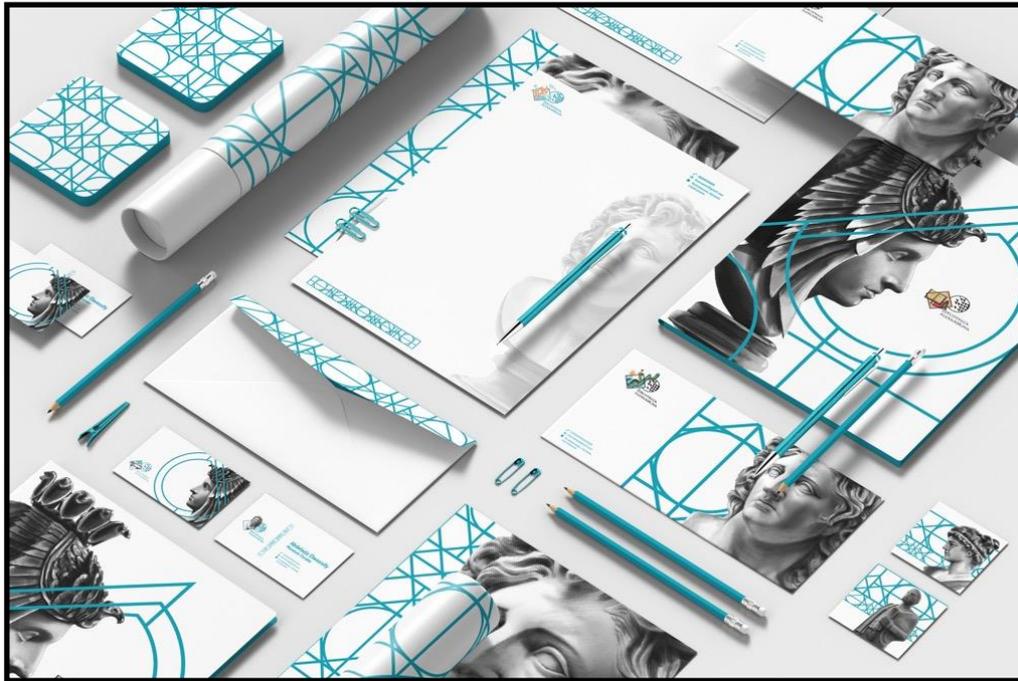


Fig 26: Bibliotheca Stationery and collaterals



Fig 27: Bibliotheca Business card



Fig 28: Paper cups with variations from the logo



Fig 29: Bookmarks



fig30: Posters



Fig 31: Posters

## Conclusion

From the previous theoretical, Analytical, and practical frameworks, it's safe to say that an Interactive dynamic design system makes better content-related, target-group-specific, or product-led communication and interaction possible, Main advantage of an interactive dynamic identity in comparison to a static identity is the space it provides to creatively express the values, the character or the message of a brand throughout any channel. The integral concept allows to easily adapt design assets to touch-points and media, and also to improve the design quality with the help of new technologies.

Also, interactive dynamic branding and interactive dynamic visual identities are very important and could benefit most the brands by making them look more dynamic and contemporary; especially the brands of the cultural sector. And the interactivity between the users and the interactive dynamic logo would enhance the emotional bond between the user and the brand

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