Identity Construction through Logos: An Analysis of 8 Egyptian Universities

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Abstract

Branding of higher education is essential in creating a positive image and has significant impact on identity creation and promotion, differentiating, and positioning itself in a highly competitive environment. This study examines logos of eight universities in Egypt in their identity construction, through critical discourse analysis (CDA), a deductive reasoning approach deciphering the formal elements and semantics of various shapes, images, symbols, and colours used therein. It shows that the various elements and semantics in their logos are mostly based on their cultural heritage, religious beliefs, and past history of civilization to project a perceptory image of an academic institution. Only recently, a trend is emerging to use modern symbols, graphics, themes, and images that are more progressive and scientific, linking the younger generations to the future. While logos stand for the identity of these institutions and are being extensively used to promote and market the various programs they offer, their relevance and reinforcing role in marketing communications, branding, and advertising have to be linked from "impression" to "delivery." Hence, further research is recommended to assess "what these institutions stand for," "how they accomplish them," and "what they deliver," as well as what role logos play in brand valuation.

Keywords: Egyptian universities, History of Branding, Semantics, Identity, Logo Design.

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1. Introduction

Branding is an integral part of marketing strategy; it is the creation of identity and reputation. Branding efforts are not limited to "consumer" products, but they also include firms in various service industries that utilize branding strategies to build a stronger image and reputation. Over the past few years, country branding has been studied by political and media researchers looking at the social and political aspects of so-called "soft power." According to Dinnie K., (2016), "many governments have invested in nation branding to strengthen their country's influence, improve their reputation, or boost tourism, trade, and investment." There is also "place branding" and "city branding," and an increasing number of countries are becoming aware of their national and local brands aiming to increase their value (Gelder, S., and Allan, M., 2006). The main reason that countries are trying to brand themselves more positively is that they know the importance of the brand to attract investors, tourists, and the international media. The expansion of international activity by politicians since the early 1990s has led to an upsurge in such studies, with the result that country branding and public diplomacy are both connected with the increasing influence of soft power. Nowadays, the majority of policymakers and international relations scholars concur that prestige is critical to world politics because States having prestige enjoy greater authority. To say the least, country branding has become essential to achieve the desired impact in the global arena.

Hence, applying corporate branding techniques to countries is considered a logical extension of consumer branding. In this regard, universities have also begun to realize the need to develop sustainable brand strategies (Krunal Trivedi, Pooja Trivedi, Vandana Goswami, (2018)). Therefore, branding has become a strategic issue and focus for universities and other postsecondary educational institutions in order to develop meaningfully differentiated brands to communicate their strengths (Evons, 2006). In the past, the traditional role of universities was to maintain their prestigious status and to contribute to society by imparting knowledge as a sole and noble purpose to create non utilitarian knowledge, encourage human development and produce great scholars (Askehave, 2007; Zhang, 2017). The function of the university was not just to pass on theoretically acceptable knowledge, such as the schools and colleges do, but rather to demonstrate how this knowledge is applied, in order to stimulate a scientific thought process and incorporate the fundamental laws of science in all their thinking (Wisseme, 2009).

Globalization has given rise to heightened competition amidst the changing landscape of the economic environment, where the financial conditions of most of the higher educational institutions- universities, institutes, and colleges (i.e. brands) in the marketplace are dependent on attracting the same students. Moreover, the relatively simple promotional tools of the past no longer work as they once did. Today's students are fully immersed in a variety of digital applications and social media, which makes institutions of higher education struggle to understand and embrace their needs. Globalization has increased competition not only within, but outside the country as well, as students are now more mobile and willing to move further away from home to study at the desired university. Hence, higher educational institutions of a country, especially in the developing world, need to keep pace with what is happening in the world and develop themselves accordingly. The increasingly competitive market, influences universities to use branding as the main tool for differentiating themselves and gaining a competitive advantage. Accordingly, colleges and universities are turning to branding to thrive, and in some cases to survive (Kwong, 2000). The creation of a successful brand or identity became very important for every institution whose success depends upon its clients (Rust & Uys, 2014; Wissema, 2009). Universities whose survival mainly depends on external stakeholders tend to develop a strong brand that is considered an imperative part of their marketing strategies (Watkins & Gonzenbach, 2013; Pinar, Trapp, Girard, & Boyt 2011).

A company's brand consists of tangible and intangible assets of which, its logo, typeface, slogan, colors, all contribute toward enabling viewers to recognize and likely even reaffirm trust in the organization (Downing, 1993). Graphic designers have played a big role in articulating the need for corporate identity formation and management (van Riel & Balmer, 1997). Technology has resulted in more visual impressions being communicated through various electronic systems. Logos maybe printed on street signs, packaging, moving vehicles. Research by McNeal and Ji (2003) indicates that the number of visual cues remembered in current times, has increased over the past 26 years. According to D'Souza and Williams (2000), logos and visual cues facilitate the recognition and choosing of product brands. Thus, if universities want to establish a strong brand identity, they should give more concrete evidence to support their claim, through images, logos, words, and slogans (Hoang & Rojas-Lizana, 2015; Rust & Uys, 2014). Hence, effective communication in general, and through the use of forms, symbols, images, words, and slogans in particular, can create, establish, promote, and sustain a brand identify through culture, space, and time. Still, research on university branding is scarce and the concept of university branding remains relatively unexplored.

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The higher education sector in Egypt is going through global changes and is facing the challenges of both funding crunch and intense competition. Hence, they are encouraged to adopt a business-like and consumer-centric approach by considering students as customers who buy their products and services (Louisa Loveluck, (2012). This research investigates the identity construction of eight Egyptian public universities that differentiate their services through logos.

2. Literature Review
2.1 Brand name
Brand described in the 1960s as a name, term, sign, symbol, design, or a combination of all these, intended to identify the goods or services of one seller or group of sellers and to differentiate them from their competitors (Coleman; 2010; Watkins, & Gonzenbach, 2015; Etzel, Walker & Stanton, 2007). Etzel et al (2006), as cited in Hoang and Rojas-Lizana (2015) stress the definition of brand as a name, design, symbol, and/or mark used to identify the service or product of one seller or entity and to differentiate the service or product from competing services or products.

With respect to "service brand," Brodie, Glynn & Little (2006) and Coleman (2010) conceptualize it in terms of "making," "enabling," and "keeping" promises, which are in agreement with the definition of the AMA. According to the AMA (2011), a brand may identify one item, a family of items, or all items of a seller. If the brand is used for the organization or firm as a whole, the preferred term is a trade name. In legal terms, brand is referred to as a trademark. The above definitions and others similar to them have been criticized (Jevons & Gabbott, 2009; Etzel, Walker & Stanton, 2007). This claim is however contestable, given that they consider both goods and services, while other elements of the definitions, such as name, design, symbol, or trademark have equal applicability to service brands.

According to De Chernatony (2006) and Brodie, Glynn & Little (2006), brand is not just a name, because the name is created to identify the product or service. The brand adds value to the product or service and gives it a personality and there could be a psychological and implicit emersion between the brand owner and consumer or audience, through which shared expectations are set and met (Kapferer, 2004; Jevons & Gabbott, 2009), and it could be a perception that exists in the mindsets of consumers or audience.

From all definitions of brand, one can predict that the role of the brand has moved from just designating the ownership of services or product, into a valuable source of information and a tool that delivers promises to enhance relationships. It could be unique to distinguish one service, product, or organization from the other. Keller (2008) and De Chernatony (2006) stress that brand is the essence of an organization, a powerful differentiator, and decision-making tool from the consumers' perspective.

2.2 University visual identity
An increasing number of universities that started to consider the concept of corporate identity, have integrated it within their business strategies. The corporate identity of a university contributes to the configuration of its image. The positive image of a university is based on a positive perception by the public. Hence, the identity of a university includes its appearance, such as, logo and color and its public behavior and actions (Chapleo, C. (2010),Nurhayati, 2012).

Universities might choose not to change their core icons, but they tend to modernize their visual material, like the logo. Logos are colorful and textless icons that support the semiotic expression of the brand (Drori, Delmestri & Oberg, 2013). The logo style is selected based on the differentiation strategy and competition among universities. University logos should be

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able to communicate what they stand for and for whom. Universities use bold and realistic designs to attract students through marketing and promotions; hence, their logos should reflect the services in the field of education. Their logos, slogans, and mottos should represent their uniqueness in the higher education market. These visual materials should be displayed on universities' websites, social media platforms, certificates, and many other promoting tools (Shahnaz & Qadir, 2020). The competition between universities resulted in the concept of promotional universities (Drori, Delmestri & Oberg, 2013).

2.3 Identity construction of universities through logos
A logo (an abbreviation of logotype, from Greek: λόγος, Romanized: logos, lit. "Word" and Greek: τύπος, Romanized: typos, lit. "Imprint") is a graphic mark, emblem, or symbol used to aid and promote public identification and recognition. It may be an abstract or figurative design, or include the text of the name it represents as in a word mark. There are five principles of effective logo design, as follows:
o A simple design allows for easy recognition and allows the logo to be versatile and memorable. Good logos feature something unique without being overdrawn;
o Following closely behind the principle of simplicity, is that of memorability. An effective logo design is memorable and this is achieved by having a simple, yet, appropriate logo;
o An effective logo should be timeless – that is, it will endure through the ages;
o An effective logo should be able to work across a variety of mediums and applications. The logo should be functional. For this reason, a logo should be designed in vector format, to ensure that it can be scaled to any size; and
o How you position the logo should be appropriate for its intended purpose. For example, if you are designing a logo for a children's toy store, it would be appropriate to use a childish font and color scheme. This would not be appropriate for a law firm.
It is strongly believed that if universities want to "introduce" their product to their customers (students), they need to provide solid proof to sustain their claim (e.g. logo, words, and images) (Hoang and Rojas-Lizana, 2015; Barabas, 2017). In university settings, the usage of logos and mottos represent their institutional identity (Slaughter and Rhodes, 2004; Anctil, 2008; Toma, Dubrow and Hartley, 2005; Zhang, 2017). Moreover, it is asserted that unforgettable mottos and logos have been useful for educational institutions for many years; they create recognition, legitimacy and meaning, leaving a strong impression on the institution (Pulley, 2003; Saichaie, 2011). According to Drori et al. (2013), a university logo combines various expressions including images organized in a particular arrangement with specific colors to identify the university and celebrate its unique character, history, vision, and other features. These logos, mottos, and slogans proclaim the unique place of the university in higher education and can be used for promotional and marketing purposes, on websites, prospectuses, T-shirts, monuments, souvenirs, certificates, and files (Swales, 2004). Thus, Osman (2008) considers logos and mottos to be symbols of the university.

3. Methodology: The research is designed to be exploratory, aiming to provide an initial understanding of the different versions of typology used for the chosen universities' brand identities. The research approach is predominantly qualitative with inductive reasoning. The qualitative approach seemed to be the most appropriate way to build a picture based on the ideas of informants. This research type is a case study of logos of eight public Egyptian universities. Four of them are Cairo, Alexandria, Ain shams and Assiut universities, that represent the history; while the other four Suez, Damietta, Matrouh and Luxor universities, were recently established. The eight universities logos were analyzed to understand the creative elements adopted in creating the visual brand identities of these universities and to explore variations in university logos due to their diverse backgrounds, by using the critical

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discourse analysis (CDA). According to Kress and van Leeuwen's (2004) model, the universities represent their identities through their innovative logos, to get recognized instantly. This study presents an analytical framework of universities' brand identities, which focuses on the shape, color, and typeface of the logo. There were three critical stages in the adopted methodology. A summary table is presented in Figure 1 and Appendix 1.

Stage 1- Identification of the university: The purpose of the study was to identify the types of expressions embedded within the design of the chosen universities' brand identity. Four of the eight Egyptian universities are licensed and accredited internationally, considered appropriate higher education organizations representing the best entities in Egypt.

Stage 2- Identifying the logo: The second aspect of the selection process involved examining the logos of each of eight universities, to determine which logo they are using on their website and other marketing and promotional materials.

Stage 3- Identifying the elements: Drawn from literature, following methodologies adopted by Henderson, et al. (2004) and Xu, Chen, & Liu (2017), this study incorporates a structured and progressive approach that allows codes to represent layered details from the logo analysis by exploring the shape of the logo, the colors, and specific lettering cases.
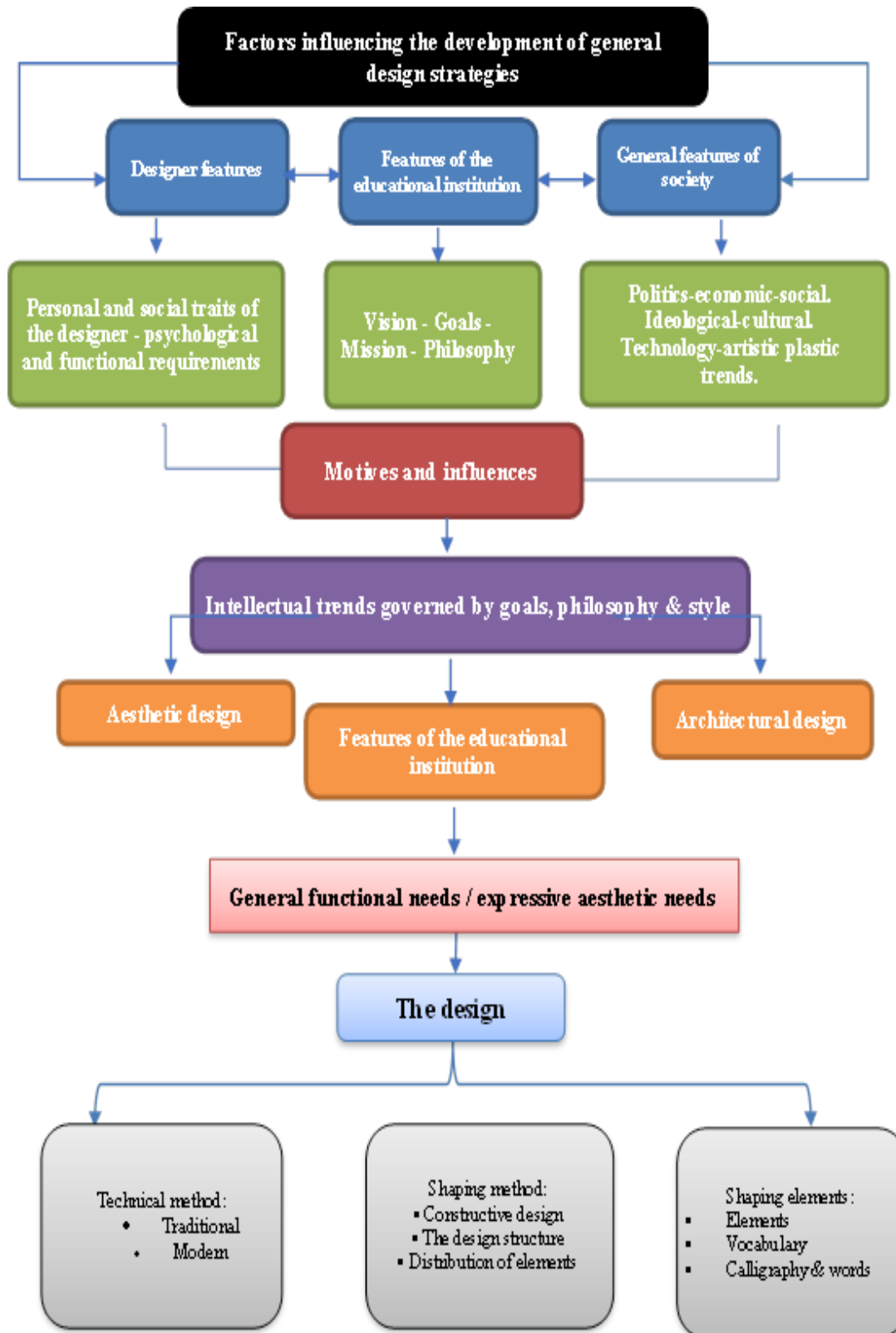
4. Data and Analysis

An analysis of the logos of the chosen universities was carried out in the first part of Stage 3 of the methodology to understand the recurring themes concerning the creative elements being used. The analysis tables of the 8 universities logos revealed the shape of the logos, the colors being used, and the typeface, are presented in Tables from 1 to 8 (Appendix). The researchers critically evaluated these brand visual identities, which represent the theoretical framework for future design consideration.

4.1 Logo elements

As earlier argued, there are three elements of a logo; the shape, the typeface, and the color (Henrik Hagtvedt, 2011. These three elements served as the coding framework for the universities' logo, and the results are presented in the subsequent section.

o **Shape:** The shape serves as the container for the other creative elements that form the logo. The circle or square was the most predominantly used shape by the chosen universities. The shield, however, had different variations, like an inverted shield, flat top, and pointed bottom. There were universities as well that used the coat of arms as a brand identity on their website. While some universities used regular shapes like circles, rectangles, and ovals, some universities used irregular-shaped items for the identity. Perhaps that is a creative choice they have made which may have inherent meaning in their culture.

   While the shape of the logo is recognized as an outline and container for the logo, the internal components are linked to their history. This is a unique feature of the four historical Egyptian universities' logos, which is an example of the Egyptian royalties in Egyptian universities and cultural artifact.

o **Typeface:** It is an important marketing element. It is a visual tool that helps organizations to communicate their products and services with customers. It impacts the customers' perception and influences, their memorability and readability of the brand. Accordingly, typeface results in significant impressions regarding the brand, like innovativeness, the matter that impacts the organizational financial performance (Henderson, Giese & Cote, 2004).

o **Color:** The visual image of the brand and logo design. The perceptions of customers are not always identical. Therefore the selection of color is important for customers to recognize the brand personality. Color has an intrinsic impression that conveys a message regarding the brand. Designers and organization managers choose the brand color based on their past experiences and preferences (Flores, 2017).

4.2 Semiotic analysis of logos

Scholars generally believe that branding is also important in education just like the corporate world (Pesch Calhoun, Schneider & Bristow, 2008; Gopalan, Pagiavalas & Jones, 2008). It provides institutional identity and distinguishes it from other competitors (Gupta & Singh, 2010; Curtis, Abratt & Minor, 2009; Judson et al., 2009). Furthermore, it is believed that in the business world, the selection of colors and logos seem to have a tremendous effect in attracting the emotional response of users (Owoyele, 2016). In this regard, many of the researchers adopted the semiotic analysis of logos (Arnold, Kozinets & Handelman, 2001; Mick et al., 2004; Bishop, 2001, Thompson & Haytko, 1997 The design of the brand for

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university institutions represents a semiotic system that has a representative function that carries absolute ideas within a general cultural framework documenting the culture of society, whose role transcends a function that goes beyond mere description through visual symbols. Accordingly there is a strong link between the design of the brand and its semiotic connotations that work on stirring the interest, then creating desire and preferences, and extends to the persuasion stage, on which universities rely to give a distinctive feature that serves as the face of the university.

University institutions are keen to highlight their name and visual identity in the most elegant way, and in this research: universities of Cairo, Alexandria, Ain Shams and Assiut used when designing their own brands to highlight their points of distinction. Cultural symbols are an important part in the design of their faces. Cairo University relied on an image of the god of knowledge and wisdom in ancient Egyptian art, and Alexandria University is a visual symbol that is the "lighthouse" characteristic of the local environment, which carries historical, heritage and cultural values engraved in the history of Alexandria, which helps the viewer to accept cultural diversity. As for Ain Shams University, it has chosen a visual symbolic image of the obelisk and the two hawks as a shorthand for a long history of creative and cultural practices in order to decipher the visual media message, and Assiut University relied on the semantic meaning of the elements through the intermingling and overlap between the symbolic and iconic representations, where the recipient finds himself in a relationship that connects him and between the symbolic system that refers to the semiotic connotation of a brand with an aesthetic and functional value that achieves attractiveness. And interactive.

On the other hand, the university's location may have an important aspect in the significance of the brand and the meanings it bears, and this has been shown in the design of the logos of the Universities of Luxor, Matrouh, Damietta and Suez, which is an important part for the recipient to know about the surrounding community. To represent a functional and communicative pattern in a system of symbolic significance that combines the data of the environmental visual form and its cultural content, where reality is conveyed in a visual iconographic form as a semiotic system that carries with it semantic and cultural relations that include the culture of the community that forms the awareness and perception of the recipient, as demonstrated by the University of Matrouh and Damietta In designing its mark, while Suez University emphasized the societal role by combining science, art, economics and environment by deepening the concept of semiotic semantics for the selected formal elements and making use of them in formulating the meanings and connotations addressed by the brand in constructing the shape and meaning at the same time

5. Discussion

The research findings show that the early established four universities did not change their logos since their inception, which indicates that they did not try to redesign their logos to match the changes in the marketing strategy and modernization. The new universities tend to use more graphic and visual simplification. Similar inferences have been drawn by Shahnaz & Qadir, (2020). Moreover, Luxor and Matrouh universities' logos are criticized for being unsuitable for a modern university. The Suez university's logo is criticized for using traditional colors that are not intense or eye-catching.

Universities should reposition their educational services in the market by using appropriate logos and mottos (Mafofo & Banda, 2014). The new style of corporate branding uses clean lines, minimal bold colors, large bold fonts, and stylish symbols to reflect the visual identity of the university and at the same time relate it to student or customer expectations. This is likely to increase students' commitment to the university. Hence, the logo represents the university's corporate visual identity (Holloway & Holloway, 2005). The research findings

show that only Damietta University's logo uses a modern design and communicates the message of the institution's brand.

According to Stellenbosch University (2019), universities should implement a brand valuation to be able to judge their strengths and weaknesses as well as to optimize the universities positioning through branding, logos, and slogans. Accordingly, the logos of universities should reflect globalization and the changes in the field of higher education. Universities should consider the market demand that requires them to be competition‐ driven and to embody their identities within the market culture (Drori, Delmestri & Oberg, 2013).

Hence, the pre-70s universities represent an ancient Egypt image through their mottos while the post-70s universities represent a progressive and modern image by coining their own slogans. Branding universities is similar to the methods used for any product that can improve its visibility, popularity, and financial outcomes and should be trendy and progressive. The core objective of universities as institutions imparting knowledge, should not be compromised at any cost and differences must be maintained between academia and businesses.

6. Conclusion

This research is limited to investigating the logo designs of eight public Egyptian universities. It is evident that the majority of the public universities have used their logos to project a perceptory image of their brands (institutions) by using images, designs, symbols, themes, and shapes of various kinds based on their cultural heritage, religious beliefs, and past history of civilization. It is only in the case of the new universities, that a trend is emerging to use modern symbols, graphics, themes, and images which are more progressive and scientific, linking the younger generations to the future. Hence, logos will remain as a major instrument that the public universities employ to market their institutions, highlight their programs and strengths to their target audience. It is recommended that future research should be expanded to comparing public and private universities logo designs, and also to make historical comparisons that show the development in logos' designs.

Further, branding and advertising not only create value, but also differentiate institutions from their competitors (Kapferer, 2004). Hence, this calls for effective management and delivery of branding and advertising initiatives to consistently provide the opportunity of communicating the unique qualities and features of higher education institutions, in order to gain a competitive advantage. This study attempted to assess how public universities in Egypt handled their branding programs through their logos and it is observed that the eight universities studied used their logos to reflect their institutional identity as educational institutions by using various colors, images, symbols, and shapes in a systematic, practical and professional manner, to a large extent. However, logos on a standalone basis cannot create a positive brand image and reputation, unless they deliver what they stand for, rather, the impression of the university in the minds of the people matters when they hear or see a name or a symbol of the university. The relevance and reinforcing role of the logo in marketing communications, branding and advertising in higher education institutions, especially public universities, has to be linked from "impression" to "delivery." This would require concerted efforts at strategic levels, wherein, a stakeholder approach is applied across all the constituents, improving the quality of faculty, research, employability of students and contribution toward the society, economy, and country. Hence, further empirical studies are also recommended to assess "what public educational institutions stand for', 'how they accomplish it' and 'what they deliver." It is important to investigate the relationship between logo and brand valuation in Egyptian universities compared with similar cases in other countries.

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Conflict of interest

On behalf of all authors, the corresponding author states that there is no conflict of interest.

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Appendix: Data Analyses of 8 Egyptian Universities

Table 1: Data Analysis for Cairo University

About the University		
Cairo University (The Egyptian University or formerly Fouad I University) is a governmental university, the second oldest and most important Egyptian university and the third in the Arab world after Al-Azhar University and Al-Qarawiyyin University. It was established on December 21, 1908 under the name of "The Egyptian University" with its various three faculties. (www.cu.edu.eg)	Cairo University	
Brand Name		
Logo image components: The logo includes two main elements: "The image of the figure of a seated man with the head of a bird holding a pen and stationery in his hand - a square frame with the bottom rib in the form of an arc." At the bottom of this slogan, the name of the university is written to indicate its identity.		

Elements and Shape	Sources of Selection of logo elements	It is derived from the ancient Egyptian heritage, where the logo of Cairo University represents an image of a God who is one of the oldest and most important Egyptian deities, the God (Jehoti)
	Fine Values of logo elements	Basic considerations for the formal values of brand design elements in light of their symbolic significance The God (Thoth - Tut) is a symbol of knowledge and wisdom among the ancient Egyptians. Thoth is the teacher, the revelation, or the messenger who transfers knowledge from the spirit world to the material world and Thoth represents the transition between them.
Deduction of the color gamut from the selected elements		Scientific analysis of sign colors is based on each of the theories of color The logo relied on a group of colors inherent in the "Hue" color pigment, namely "red, green, and yellow" on the color wheel diagram, in addition to white, black and skin color in ancient Egyptian art, bringing an inherent value as the colors match the brand's personality. 1. Determine the color of yellow, blue and red to be the primary colors for the trademark design 2. The compatibility of colors with the nature of colors in ancient Egyptian art. 3- A group of black lines separates the colors to increase the color contrast for a functional purpose in the design.
Analyzing the system of formulating the logo design elements of Cairo University	Elements and vocabulary	**Elements**: relied on a module, which is a complete form of ancient Egyptian art with the same colors as a complete one, to root the Egyptian visual identity in reference to its symbolism As a source of cognitive and scientific radiation, with the use of Naskh script in writing in the form of a curved half-qous. **Vocabulary**: human - engineering. **Formation type**: actual formation based on the constructivist approach of ancient Egyptian art and relying on symbolic inspiration to enrich the field of brand design.
	Design formulas	The design of the logo symbolizes originality to emphasize the spirit and character of the university. A symbol of ancient Egyptian art was chosen for its enjoyment of global fame with a distinctive shape that attracts the eye of the university visitor.
	Design processes	**Traditional**: based on the distinct artistic and aesthetic value of Egyptian art, but the position of the element is not interconnected and not integrated with the rest of the elements of the mark.
	Basics of design	The current logo is designed to take up Arabic calligraphy to denote the identity of the institution and a symbolic element of the God of knowledge and wisdom in ancient Egyptian art according to its structural basis, which is characterized by the decorative pattern of ancient Egyptian art, then placed in the middle of a hollow square frame. The lower rib is in the form of an arc and merging it with the element in one unit.
	Design systems and theories	Achieving communication by delivering an informational and advertising message through the processes of exclusivity and distinction. The idea is simple and has a summary, clarity and significance loaded with content choice of a suitable line for the functional value.
Analysis of the elements and their effect on the visual image		Scientific interpretation of the analysis of factors affecting the visual image of Cairo University's brand design: The choice of this image of God of knowledge and wisdom in ancient Egyptian art, suggests to the mind of one who deals with the mark, that the institution respects the heritage of the State and its observance of semiotic controls, and then tries to create a new image to increase loyalty and a sense of belonging that is closely related to the culture of society.
Positive and negative signs of the logo of Cairo University	**Positive constructive criteria:** • The criteria related to the visual communication of the deity (Jehuti) element in the brand represents a basis for visual differentiation, discloses content and support for visual loyalty, affiliation, distinction, and institutionalization. • Easy to recognize, remember and distinguish.	**Negative constructive criteria:** • Failure to take into account accuracy when using the true colors of the image. • Inability to apply the logo in different background colors to suit all its application requirements. • Does not emphasize the clear contrast in the colors of the logo to be seen clearly. • Logo elements are abstract and not deciphered by common people. • Standards related to the technology through which the trademark is implemented. • Does not take into account the size of the details inside the element to avoid blur when zoomed out. • Failure to take into account the accuracy of detail when printing the logo in one color.

About the University		
Ain Shams University is considered the third university after the universities of Cairo and Alexandria. It was established in July 1950 under the name of "Ibrahim Pasha University," and in the past, it was called "Aoun University." It was a famous and important center for knowledge and learning, especially in science- Astronomy, Engineering and Medicine. The most important achievement of "On" University is the call to worship the only God, the solar disk "Aten," by "Akhenaten" who advocated the ideas of the priests of "On." (http://www.asu.edu.eg/)		
Brand Name		
Ain Shams University logo consists of three main elements: − The obelisk represents the house of life in the Abbasid city of Aon now. − The hawk symbolizes the Egyptian God at that time. − Writing the name of Ain Shams University in both Arabic and English, inside a rectangular base with sharp corners from the top.		

Elements and Shape	**Sources of Selection of logo elements**	The logo draws its elements from the ancient Egyptian civilization, as the obelisk is a tower in which the Egyptian civilization was famous and the two falcons symbolize the Egyptian God, to clarify the extent of the interconnection between the institution and history.
	Fine Values of logo elements	**Basic considerations for the formal values of brand design elements in light of their symbolic significance** The emblem contains the obelisk in its middle, which is a slender vertical stone tower with four sides and the head ends with a small pyramid, where hieroglyphic writings and royal and religious drawings were carved on its ribs, and the two hawks on the edges of the design in symmetry reflexology, and the elements of the logo were drawn in the form of lines in a symbolic form, while retaining many intricate details in a classic and traditional look.
Deduction of the color gamut from the selected elements	Scientific analysis of sign colors is based on each of the theories of color: The logo is based on four colors: blue, orange, green, and red, which are opposite complementary colors on the chromatic color circle. Determining the blue color to be the primary color for drawing the falcon element and determining the outline of the trademark design. The complementarity of the colors used emphasizes the sharpness and contrast in the design. Choosing a color group derived from the ancient Egyptian heritage, which is rich in color, to emphasize the elements of color in the design.	
Analyzing the system of formulating the logo design elements of Ain Shams University	**Elements and vocabulary**	**Elements:** The structure of the logo design was based on a number of formal ancient Egyptian art elements in organizational and aesthetic relations. Accordingly, the choice of the obelisk and the two falcons symbolize the institution's connection to the culture and heritage of the origins of the city on which the university is based, to be in line with its value and educational systems. Clear and legible writing of the logo's name in Arabic and English was used in conjunction with the elements in a single integration and context. **Vocabulary:** Symbolic abstract **Formation type:** The formation of the elements is based on symmetry, which helps to create rhythm and harmony in the design of the sign.
	Design formulas	The design emphasized the functional suitability to achieve the desired purpose, embodied by the symbolic value of the chosen elements in the mark through the formal and spatial formation in a visual expression to show the institution's appreciation of the ancient Egyptian heritage as an intellectual value and its creativity.
	Design processes	**Traditional:** The design of the logo depended on employing the obelisk element and the falcon in symmetry around its axis with an emphasis on the symbolic expression that appeared in the decorations, which gives the design aesthetic ornaments in harmony and interconnectedness between the components of the shape and the aesthetics of the symbol derived from ancient Egyptian art that expresses the environment and confirms the distinctive historical identity of the university.
	Basics of design	The functional and structural standards of the selected elements emphasized the design and scientific foundations that integrate with the visual and aesthetic construction in unity, balance and harmony between the elements' parts and their union with the structural formation of the mark, explaining an intellectual and reference point for the institution.
	Design systems and theories	The design system of the sign is based on the symbolic and intellectual visual characteristics of the elements to express the message of the institution, clarifying its objectives and mission, as a distinct university linked to its civilizational, historical, and cultural origins.
Analysis of the elements and their effect on the visual image	**Scientific interpretation of the analysis of factors affecting the visual image of Ain Shams University brand design** The choice of the symbolic visual image of the obelisk and the hawk is shorthand for a long history of creative and civilized practices aimed at deciphering the visual media message. The semantic of the sign emphasizes several cognitive functions that are concerned with the cultural heritage because of its symbolic connotations, contents and intangible values.	
Positive and negative signs of the logo of Ain Shams University	**Positive constructive criteria:** • Depending on the design constructivism in the formal formulations of the elements of the obelisk and hawk logo to create balance and symmetry in the shape. • Putting the word inside the logo to emphasize the semantic content and meaning to intensify the communication message of the institution's brand. • Maintaining the free space around the logo in order not to divert attention from the design.	**Negative constructive criteria:** **Standards related to the foundations of the structural configuration** • Not emphasizing the interconnectedness between the cultural symbolic elements, color, and its connotations in design. • The logo appeared disassembled, missing the plot design. • Does not emphasize the clear contrast in the colors of the logo to be seen clearly. **Standards related to the technology by which the trademark is implemented.** • Technically speaking, the logo appeared simple and did not reflect developments. • The perception of color in the design of the mark was not affected by the cultural perspective, to be a visual vision that is unique to the university's logo. • The increase in the colors used in the logo led to confusion in the viewer or the user.

Table 2: Data Analysis for Ain Shams University

About the University		
Alexandria University is one of the largest universities in Egypt, and the third university established after Cairo University and the American University. It was founded in 1938, during the reign of King Farouk. The university was named Farouk University in 1942. After the July Revolution in 1952, the name was changed to "Alexandria University." (https://www.alexu.edu.eg/index.php/en/)		
Brand Name The logo consists of two main components: A lighthouse or the lighthouse of Alexandria, including (the lighthouse, the island, the lamp) within a square shape, the lower side of which is round with a pointed tip. The name of Alexandria University appears in both Arabic and English.		

Elements and Shape	Sources of Selection of logo elements	The logo draws its elements from the history and civilization of Greek and Roman Alexandria to enhance the spirit of citizenship and preserve the heritage values that affect the impression of users and visitors of the institution, and enhance the historical value of Alexandria.
	Fine Values of logo elements	Basic considerations for the formal values of brand design elements in light of their symbolic significance. The emblem contains a lighthouse or the lighthouse of Alexandria, "one of the seven wonders of the world," which is a huge lighthouse, built in 280 BC on the island of Pharos at the entrance to the eastern port of Alexandria during the reign of Ptolemy II. It consists of four sections, the first is a square base and the second is a counterpoint, it is octagonal; the third is circular, and at the top of the lighthouse comes a large lamp on three columns, topped by a statue of the God of the seas "Poseidon" who was one of the Twelve Olympians in ancient Greek religion and mythology, the God of the sea, storms, earthquakes, and horses.
Deduction of the color gamut from the selected elements		Scientific analysis of sign colors is based on each of the theories of color: The logo was based on the blue color associated with the environment, related to water, air and the sea; to indicate this, the color was used in varying degrees of intensity, saturation and value, to show the color contrasts. In addition, the Ukrainian color was popularly used since pre-dynastic times until the Coptic period. The correct and accurate colors have been used, to contribute to conveying the design idea that matches the brand's personality. 1- Determine the color of multi-tone blue and yellow-green as the primary colors for the trademark design. 2- The colors used correspond to the nature, history and environment of the coastal city of Alexandria. 3- The use of a range of shades of blue in contrast with the yellow-green colors, to emphasize the functional purpose in the design.
Analyzing the system of formulating the logo design elements of Alexandria University	Elements and vocabulary	**Elements:** It relied on a mere complete geometric shape of the Alexandrian lighthouse in the middle of the logo as a complete one to root the cultural heritage using a distinctive creative artistic symbol about its significance; it is a slogan for the beacons of science and a principle of salvation. In addition, the type of English language font fits with Arabic in a harmonious dynamic. **Vocabulary:** geometric. **Formation type:** the formation adopted engineering construction of the shape of the lighthouse.
	Design formulas	The design of the logo symbolizes originality and the affirmation of the university's connection to its environment in its past and future. It creates its strands in formations ranging from simplicity to complexity by choosing a distinctive world-famous symbol that attracts the eye of a visitor to the university.
	Design processes	**Traditional:** This slogan relied on the embodiment of the lighthouse as a symbol of Alexandria, the bride of the Mediterranean. The visual formation consists of parts that include the icon in its historical form and tangible effects to express the waves of the sea and to denote the artistic and aesthetic value of the reciprocal relations between their cultural vocabularies.
	Basics of design	The data of the elements of the logo design emphasized the formative capabilities that integrate with the visual structure to signify the identity of the institution. It mixes the ancient and the modern and the natural and the cultural, which suggest the juxtaposition of the opposites that bear connotations of the diversity of cultures and cultural classes engraved in the history of Alexandria that help the viewer to accept cultural diversity.
	Design systems and theories	The design conveys an informational and advertising message by reformulating the heritage term that suggests construction and its original engineering architectural character. The idea is simple and has a summary, clarity and significance of the brand's vision and goals.
Analysis of the elements and their effect on the visual image		Scientific interpretation of the analysis of factors affecting the visual image of Alexandria University brand design. A distinctive visual symbol, "the lighthouse," was chosen from the local environment that carries historical, heritage, and cultural values engraved in the history of Alexandria, which helps the viewer to accept cultural diversity, as a semiotic system having a representative function to deliver an abstract idea. Its role transcends a function that goes beyond just a visual description of the chosen symbol, in a way that relates to its culture and society.
Positive and negative signs of the logo of Alexandria University	Positive constructive criteria: The criteria is related to the visual communication of the form of the Alexandria Fanner element in the brand as a basis for visual distinction, reinforcement of belonging and support for visual loyalty that reflects the originality of the institutional character to come out with a clear concept of identity that reflects the spirit and character of the university. Easy to recognize, remember and distinguish. • Devotes attention to the semantic meaning of the elements of the mark.	Negative constructive criteria: Standards related to the foundations of structural formation. Does not emphasize the clear contrast in the colors of the logo to be seen clearly. Standards related to the technology through which the trademark is implemented. The lack of clarity of details when printing the logo in one color, especially in the part of the lighthouse element, where it was drawn in the form of a contour. Hence, the background of the element overlapped with the background of the logo.

Table 3: Data Analysis for Alexandria University

About the University Assiut University was established in October 1957 as the first university in Upper Egypt in the city of Assiut under the name of Muhammad Ali University. However, after the 1952 revolution, its name was changed to Assiut University, and thus it is the fourth Egyptian governmental university in terms of the history of the establishment, and the first university to be established in Upper Egypt. Name: Assiut University(https://life.aun.edu.eg/main/)		
Brand Name The Assiut University logo consists of two main elements: -A shield with a sun disk in the center of the Akhetatun emblem, a symbol of the Pharaonic capital of Egypt, and rays emanate from the sun disk in the form of well-outstretched hands, pouring light on the writing. Assiut University's name is written in Kufic script as a symbol for the Arab era, with extensions in the letters that make up the university's name.		

Elements and Shape	Sources of Selection of logo elements	The symbol of the logo was derived from the symbol of the new capital of ancient Egypt, "Akhetatun (the horizon of Aton)." This place is now known as Tal al-Amarna, affiliated with the Dairout Center of Assiut Governorate. Thus, the university logo illustrates the extent of the interconnection between the institution and history.
	Fine Values of logo elements	Basic considerations for the formal values of brand design elements in light of their symbolic significance The sun disk is one of the most famous Egyptian symbols, whose rays appear in the form of arms with human hands giving life, strength, vitality, light, and heat to the existence, in a pivotal unity that suggests control and domination.
Deduction of the color gamut from the selected elements		Scientific analysis of sign colors is based on each of the theories of color: The logo was based on only one color derived from the ancient Egyptian heritage. In addition to white and black in contrast and chromatic contrast, where the use of color contrast is an important factor in the design of the sign that works to clarify the foreground colors of the vision and emits visual signals that help the eye achieve a clear vision of shapes. Ukrainian yellow was chosen as the primary color of the sun element from a historical and symbolic perspective, the outer frame of the trademark design was determined in an alternation between yellow, black and white. The contrasting colors are used to emphasize sharpness, contrast, and prominence of the foreground in the design.
Analyzing the system of formulating the logo design design elements of Assiut University	Elements and vocabulary	Elements: The design structure of the logo relied on a symbolic element "the sun disk" in ancient Egyptian art. It balances the design by rotating around a central point. The shape is subject in its organization to the central movement that has a circular motion in a formative relationship with the text written in Kufic script for the name of the university in an integrated way. It emphasizes the contrast between writing in the introduction, elements in the background, and it is in one context within the mark to reflect the aesthetic and functional purpose of the designed work. Vocabulary: Absolutely symbolism. Formation type: Contrast is the main driver in the design of the brand.
	Design formulas	The design acquires a special distinctive character by relying on some plastic foundations in functional alignment to achieve the desired purpose embodied by the symbolic value of the trademark.
	Design processes	Traditional: The design of the logo was linked to the different cultural aspects of the symbolism of the chosen element in terms of historical, social and cultural connotation. The shape was considered to express a function that carries messages to develop with time and provide a competitive advantage.
	Basics of design	The structural standards and foundations of the logo elements appeared in a single approach to expression within one framework, by emphasizing the relationship of the part to the part and the relationship of the part to the whole. The shape is affected by the relational properties related to the location and size in the design.
	Design systems and theories	The design system of the sign is based on the symbolic visual characteristics, which are considered to be intelligent energy that expresses a specific content of semantics, linked to9 sensory. Also, realistic signs are identical to the semiotic systems of the symbol, which affects the awareness and thinking of the recipient, of the contents and significance they carry.
Analysis of the elements and their effect on the visual image		Scientific interpretation of the analysis of factors affecting the visual image of Assiut University brand design The semantic meaning of the elements resulted through the intermingling and overlap between the symbolic and iconic representations. The recipient finds himself in a relationship that connects him with the symbolic system that refers to the semiotic connotation of the brand with an aesthetic and functional value that achieves attractiveness and interactivity.
Positive and negative signs of the logo of Assiut University	Positive constructive criteria: The establishment of the Egyptian identity in the design of the mark for Assiut University, where the symbol is linked to the historical depth of the structure of society and they interact together positively. The association of color in the design of the mark with its symbolic and cultural background in ancient Egyptian art emphasizes the visual vision of the university's emblem.	Negative constructive criteria: Standards related to the foundations of the structural configuration The superposition and intersection relationship between the symbolic element and the written text is inappropriate because it creates an overlap in the design that does not fulfill the required purpose, especially in the case of the white and black logo. The linear composition of the logo appeared based on formal penetration as a design method used by the designer to achieve an aesthetic functional and expressive value, but it led to inappropriate interference in the design. Standards related to the technology by which the trademark is implemented From a technical point of view, the logo elements have not been reformulated in a contemporary way to keep pace with the challenges of the times. The intersection of lines and the multiplicity of linear directions led to confusion in the viewer or user of the trademark.

Table 4: Data Analysis for Assiut University

About the University Damietta University is one of the most recent public universities to have independence from Mansoura University in 2012 after the issuance of Republican Decree No. 19 of 2012. Name: Damietta University (_http://www.du.edu.eg/en/_) **Brand Name** Damietta University's logo consists of three main elements: An absolute shape of the boat and an absolute shape of the sail in reference to the coastal environment. An abstract form of water, which is characterized by preservation and symbolization of life and growth. The name of Damietta University in both Arabic and English under the slogan shape.		

	Sources of Selection of logo elements	The logo derives its elements from some abstract and geometric symbols that express the environment in which Damietta University is located.
Elements and Shape	Fine Values of logo elements	Basic considerations for the formal values of brand design elements in light of their symbolic significance The logo contains an abstract geometric shape of a boat, sail, and water. They are all in the form of an imaginary triangle with the use of a group of lines of different thicknesses, colors, and intersections.
Deduction of the color gamut from the selected elements		Scientific analysis of sign colors is based on each of the theories of color: The logo was based on only two colors, blue and yellow that represent a contrast of hot and cold, https://colorofmeaning.blogspot.com/2019/01/the-chromatic-circle.html on the chromatic circle. Blue is the color of strength, which is the color of the sea and air, while yellow is the color of enthusiasm, joy, and positivity. It is a striking color. Determining blue and yellow as the primary colors of the brand. The contrast of blue and yellow colors emphasizes the sharpness and contrast in the design. The choice of a color group is derived from the environment to emphasize the color components in the design.
Analyzing the system of formulating the logo design elements of Damietta University	Elements and vocabulary	Elements: The structure of the logo design was based on a number of natural and environmental elements in an initial engineering unit and linear rhythms that formed organizational and aesthetic relations. Accordingly, the choice of the shape of the triangle symbolizes the economic, scientific, and cultural developments that go back to the origins of the city on which the University is located. Vocabulary: Absolute geometric. Formation type: The formation of the elements depends on the shape of the triangle, which is a basic geometric shape that helps to create stability and dignity in the design of the sign.
	Design formulas	The design emphasized functional suitability and competitiveness to achieve the desired purpose. It embodies the visual identity of the sign elements by forming a tight initial shape of the triangle with longitudinal lines that suggest strength. Also, it is transverse that gives a sense of stability and security in a visual expression and shows the intellectual and creative value.
	Design processes	The design of the logo is based on employing graphics, linking, and unifying lines. It is integrated to express the boat, sail, and water elements in the form of a triangle. They give the design a special visual identity that expresses the activity of the institution.
	Basics of design	It emphasized the appropriateness of the brief elements on symbolism and simplicity in a rhythmic character between lines and colors resulting from deletion, addition, correspondence, exchange, correlation, affirmation, and clarification of all vocabulary in brevity. It takes into account modernity, which is achieved through design systems and foundations that convey the media message of the institution.
	Design systems and theories	Addressing the design of the logo is based on absolute environmental symbols. According to the definition of an engineering structural system, the shape of the triangle is symbolized by a sign and an implicit body in a rhythmic aesthetic form according to a unified system to express the message of the media and advertising institution, clarifying its objectives, and mission. It makes the University distinctive and linked to its environmental and cultural origins.
Analysis of the elements and their effect on the visual image		Scientific interpretation of the analysis of factors affecting the visual image of Damietta University brand design The design of the mark emphasized the achievement of visual communication and the delivery of the media and advertising message through the processes of attention, distinction, simplicity, and summarization of the elements to emphasize the semiotic connotation loaded with content and functional value of the institution.
Positive and negative signs of the logo of Damietta University	Positive constructive criteria: Adopting the design constructivism in the graphic formulations of the elements and expressing them efficiently. The symbolic function of color in design has been linked to the recipient's visual concept. The merge of the logo elements into a single composition emphasizes the semantic meaning and intensifies the communication message of the institution's brand. Preserving the unity of the logo creates a serious symbol in a unified symbolic formula. The personality of the sign is linked to the philosophy of the surrounding society.	Negative constructive criteria: Standards related to the foundations of the structural configuration Lack of emphasis on the associative relationship between the glyph and the word in the design of the logo. Writing placement accompanies the shape, but it is not a major design element. Standards related to the technology by which the trademark is implemented From a technical point of view, the text of the writing in Arabic appeared to be inappropriate in the thickness of the letter concerning the distribution of the weights in the design of the logo.

Table 5: Data Analysis of Damietta University

	About the University		
	Suez University is one of the most recent public universities to have independence from Suez Canal University in 2012 after the issuance of Republican Decree No. 139 of 2012. Name: Suez University(http://suezuni.edu.eg/)		
	Brand Name The Suez University logo consists of a set of main elements: The torch represents the symbol of knowledge that illuminates the paths. The pen is a symbol of the flag and it comes in the middle of the slogan for its importance. The gear expresses the mineral wealth and prospects for industrial development. Water is a symbol of life. Writing the name of Suez University in both Arabic and English within a circular frame.		
Elements and Shape	Sources of Selection of logo elements	The logo draws its elements from the local environment of the Suez Governorate, which looks to the future and opens up prospects for sustainable development.	
	Fine Values of logo elements	Basic considerations for the formal values of brand design elements in light of their symbolic significance The logo contains the torch symbol and the pen in the middle. The circular shape of the logo distinguishes the symbol through the hot color. Below them comes half of a gear shape, which is a mechanical part that suggests movement and rotation in the design. Water is drawn in the form of zigzag lines in an abstract symbolic shape. The circular frame is preserved and the name of the University is written within it in both Arabic and English.	
Deduction of the color gamut from the selected elements	Scientific analysis of sign colors is based on each of the theories of color: The logo was based on three colors: blue, black, and red. Colors play an important role in the design. Red is a hot color that expresses activity, strength, movement, and energy. While the blue color is a cold color (https://colorofmeaning.blogspot.com/2019/01/the-chromatic-circle.html and use them with contextual appropriateness) that symbolizes intelligence, openness, and creativity. The black color is a sharp and formal color to provide the highest contrast and seeing difference and strength, which increases the attraction of attention to the sign as a whole. The use of contrasting colors emphasizes sharpness and clarity of vision in the design. Choosing this color group is derived from the environment and the components of nature.		
Analyzing the system of formulating the logo design elements of Suez University	Elements and vocabulary	Elements: The logo design structure consists of a set of environment-related elements in aesthetic design relationships that express human needs. The gear, torch, pen, and water elements express the mission and goal of the institution that pays attention to the axes of development(https://ludwig.guru/s/axes+of+development). They reflect the university's concern with upgrading and keeping pace with technological developments and community challenges. Vocabulary: Geometric is absolutely symbolic. Formation type: The formation of the elements was based on a group of simple shapes with an internationally recognized symbolic significance within a circular frame to emphasize the unity and harmony in the design of the sign.	
	Design formulas	The circular shape in the design conveys a sense of institutional connection and integration which is embodied in the symbolic value of the chosen elements in the mark, to reflect the philosophy and vision of the University.	
	Design processes	The design of the logo relied on employing modern digital technologies in summarizing and installing the main components of the logo. It represents the typographic element and illustrations. Pivoting around the center of the circle aims to emphasize the symbolic expression that reflects the nature of the institution and its activity.	
	Basics of design	The design is based on simplicity in the structural relationships of the chosen elements and colors, which integrate with the visual and aesthetic construction in unity and harmony. It helps to form a positive image of the mark.	
	Design systems and theories	The design system of the sign is based on showing the symbolic and intellectual visual properties of the elements. It adopts the quality of digital technologies to achieve accuracy and clarity to convey the visual message of the institution.	
Analysis of the elements and their effect on the visual image	Scientific interpretation of the analysis of factors affecting the visual image of Suez University brand design The design of the Suez University brand is concerned with the societal role by combining science, art, and economics. It deepens the concept of semantic semiotics of the selected formal elements and makes use of them in formulating the meanings and connotations addressed by the slogan. It emphasizes the construction of the shape and meaning at the same time.		
Positive and negative signs of the logo of Suez University	Positive constructive criteria: Dependence on the design constructivism in integrating the formal formulas of the elements within the circular shape to create unity and coherence in the design of the mark. Placing the torch symbol in red in addition to the pen in the middle of the I expresses the content and the semantic meaning of the institution's care of energy resources, knowledge, and mineral wealth. The design of the logo suggests that the institution is interested in ecological controls. Placing the text inside the design alone within the logo emphasizes the dominance of the closed circle shape. The design creates secondary mental associations linked to the societal role of the institution to strengthen and enhance the mental image of the mark.		Negative constructive criteria: Standards related to the foundations of the structural configuration The associative relationship between the elements inside the logo has a partial disintegration that misses the design plot. It does not emphasize clear color rhythm in the logo colors. Standards related to the technology by which the trademark is implemented The colors used in the logo are traditional, intense and attractive'

Table 6: Data Analysis of Suez Canal University

| About the University
Luxor University is a public university. It provides high-quality programs that contribute to knowledge production and community service under the slogan of "Education for All." It is based in the ancient city of Luxor. The decision to establish it as an independent university was issued by the Prime Minister's decision in 2019. Name: Luxor University _http://www.luxor.edu.eg/)_
Brand Name
Luxor University's logo contains a number of main elements: Digital drawing of Tutankhamen's mask. An abstract shape of a winged sun disk. The shape of the atom represents the symbol of science and knowledge. Writing the name of Luxor University in both Arabic and English at the top and bottom, in two parallel lines for identification. | |

Elements and Shape	Sources of Selection of logo elements	Luxor University took its logo from the old governorate slogan at the time of its establishment, as the mark is part of the society in which it is located, and is derived from the symbol of the God Tutankhamen, one of the eighteenth Egyptian pharaohs in the history of ancient Egypt. In addition to an abstract drawing of the symbol of the winged sun disk and the shape of the atom as a symbol of science and knowledge that combines the logo between art and science.
	Fine Values of logo elements	Basic considerations for the formal values of brand design elements in light of their symbolic significance. The design of Luxor University's logo contains many connotations that reflect the ancient civilization of Egypt and its connection to the scientific and cognitive dimension. It contains symbols expressing this civilization and historical depth and the addition of a contemporary geometric shape of the atom as a symbol of science that gives out radiating lines representing spread of knowledge. The appearance of lines, while preserving some distinctive details of the main element, emphasizes the cultural and historical appearance.
Deduction of the color gamut from the selected elements		Scientific analysis of sign colors is based on each of the theories of color: The colors of the logo were distinguished by the complementarity of blue and orange, which are contrasting colors on the color circle that help to show the design consistent and harmonious colors together. The combination of blue and orange is a powerful source of energy and vitality associated with the environment in the design of the sign, which increases the integration and harmony between the elements of the mark. Defining blue as a primary color for challenging branding elements, writing, and outlines. Using colors from nature in varying degrees to distinguish and give life to the design. The use of color gradation through digital graphic processes to improve the appearance of the design elements of the mark. Emphasizing the constituents of color and its symbolic significance in design.
Analyzing the system of formulating the logo design elements of Luxor University	Elements and vocabulary	Elements: The structure of the logo design comes from some abstract and graphic heritage elements in organizational and aesthetic relationships that confirm its two nationalities and the identity of the institution, within a structural engineering basis that combines the shape of the rectangle and the circle while preserving the spirit of originality in the elements. Accompanying items on the top and bottom to spark recipient interest. Vocabulary: Symbolic heritage based on abstraction and summarization. Formation type: The formation of the elements is based on the centering of the main element in the middle, which helps to achieve unity and supremacy in the design of the sign.
	Design formulas	The design of the logo was based on a mixture of symbolic elements and texts to help the recipient remember the mark and achieve the desired purpose embodied by the symbolic value of the elements through the formal and spatial formation according to technical considerations, intellectual methodology, and innovative style.
	Design processes	The design highlights the main elements in the logo derived from its cultural and history, visualized as a complete, larger, and hot-colored element with an emphasis on the space around it with a receding background, giving the design an aesthetic and expressive formulation to communicate that it symbolizes a place of knowledge and learning.
	Basics of design	The structural standards of the elements are based on the geometric frames and the horizontal and main axes to achieve the link between the shape and the confined spaces produce discrepancies within the design space in an aesthetic visual building that emphasizes a state of balance to attract the eye of the recipient.
	Design systems and theories	The design system depends on merging heritage and modern thought; it used elements of heritage, then reformulated, summarized, and distributed the elements according to their importance, major elements in the sovereignty area by design, and other secondary and tertiary complementary elements related to the symbolic and formal aesthetics of the elements.
Analysis of the elements and their effect on the visual image		Scientific interpretation of the analysis of factors affecting the visual image of Luxor University brand design. The visual vocabulary in the design of the mark has been chosen to represent a functional, communicative pattern in a system of symbolic significance that combines the data of the visual form and its civilized cultural content, in order to form awareness and perception that affect the recipient based on the compatibility between the visual media message and all its semiotic elements.
Positive and negative signs of the logo of Luxor University	Positive constructive criteria: Dependence on the design constructivism in the formal formulations on the geometric frames and the horizontal and main axes to achieve the link between the shape and the spaces and the use of graphic techniques to improve and summarize the image. Putting the word inside the logo to emphasize the content and the semantic meaning to intensify the communication message of the institution's brand. Maintaining the free space around the logo in order not to divert attention from the design.	Negative constructive criteria: Standards related to the foundations of the structural configuration. Despite the use of graphics processors in the design construction, a new shape and a new formulation with new content and different to the consumed item were not revealed. Standards related to the technology by which the logo is implemented. From the technical point of view, there was no compatibility between the form and the function of the mark, which must keep pace with developments. The abstraction in that mark, which is like scraps of paper, has no direct visual significance. Elements of the logo are consumed on more than one side, and traditional ones are not suitable for a modern university in light of the technological development and global fame of the governorate to which the institution belongs.

Table 7: Data Analysis of Luxer University

About the University		
Matrouh University is one of the most recent public universities to have independence from Alexandria University in 2018 after the issuance of the Republican Decree No. 279 of 2018. Name: Matrouh University (*http://www.mau.edu.eg/*)		

Brand Name		
The Matrouh University logo consists of a number of main elements: The rays of the sun in the background represent light and radiance. The book and the laptop are symbols of science and knowledge. The palm tree symbolizes vitality, growth, and prosperity. Writing the name of Matrouh University in Arabic and English inside a rectangular base in the blue color associated with the environment.		

Elements and Shape	Sources of Selection of logo elements	The university's logo introduced its elements from its coastal environment, which is characterized by pure nature, bright sun, free from the manifestations of pollution of plant and natural resources, and its strategic location. In addition, the use of the book symbol and the laptop indicates the constant pursuit of knowledge and its impact on sustainable development.
	Fine Values of logo elements	Basic considerations for the formal values of brand design elements in light of their symbolic significance The logo contains a set of elements that includes the sun's rays in the background of the logo with the axial rays extending to the horizon, the book, the laptop, and the palm tree at the northwestern end. The university's name has been written in English inside a rectangle. The blue color of the Arabic written name is a strong color to stand out in the foreground. Changing the color of the letter "ح" to blue connects with the flowing lines that connects to the inside design.
Deduction of the color gamut from the selected elements		Scientific analysis of sign colors is based on each of the theories of color: The logo is based on four colors: blue, orange, green, and red in equal proportions between hot and cold, with a strong visual effect. They are complementary colors on the (chromatic) color circle providing the highest contrast in vision and increasing attention to the sign as a whole. Defining the red and orange hot colors as the dynamic primary colors represented by the sunlight element and writing the name of the university in Arabic. Determining the colors; blue and green to draw the rest of the elements and define the outline of the brand design. The complementarity of the used colors emphasizes the sharpness and contrast in the design. Choosing a color group derived from the coastal environment of Matrouh governorate, which is characterized by the richness of color of the picturesque nature.
Analyzing the system of formulating the logo design elements of Matrouh University	Elements and vocabulary	Elements: The structure of the logo design is based on a number of elements of nature, science, and knowledge in aesthetic relationships. Based on this, we can say that the selection of the symbol of sunlight in the background indicates the pulse, life and continuity, and the flowing blue lines that represent the water and the sky came to express peace, freedom, and imagination and nature. In addition, the book, the laptop and the palm tree symbolize the university's aspiration to the future in harmony between its value and educational systems. Clear and legible writing of the name of the logo in Arabic and English has been used in a manner accompanying the elements in a single integration and context. Vocabulary: Symbols from nature. Formation type: The formation of the elements was based on simplicity in the design and the colors played a vital role in identifying the brand identity of the institution.
	Design formulas	The design of the mark emphasizes the realistic pattern that summarizes the elements of the local environment in functional alignment, to emphasize the spirit of the university and its character through the form of a visual identity that carries characteristics that in turn affect the position and value of the Institution in society.
	Design processes	Traditional: The design of the logo is a simple traditional one that relied on employing text alongside symbols within semi-circular boundaries and highlighting an important part of the logo, which is the name of the institution through the emergence of writing from the background with an emphasis on the symbolic expression of the University's distinctive environmental elements.
	Basics of design	The design relied on simple elements that are free from complexity and many details in order to facilitate its conversion to a black and white color scheme within a framework of functional, structural, and aesthetic unity in its design. It emphasizes on the environmental identity to convey a complete picture of the nature of the institution.
	Design systems and theories	The design system of the sign is based on the symbolic and environmental visual properties of the elements through the use of graphic techniques that simplify and reduce the shapes for ease of understanding and organize them in a simple and clear format that expresses the environmental and cultural assets of the institution.
Analysis of the elements and their effect on the visual image		Scientific interpretation of the analysis of factors affecting the visual image of Matrouh University brand design The elements in the design have transformed into information that is formally and intellectually processed. It conveys reality in the form of a visual iconography as a semiotic system that carries with it semantic and cultural relationships that include the culture of the community and the recipient to interpret its distinctive symbols and signs.
Positive and negative signs of the logo of Matrouh University	Positive constructive criteria: Dependence on constructive design, informal formulations of the vocabulary of community identity and the emphasis on nature and its privacy. The association of the colors used in the design of the mark with the symbolic cultural meaning helped to highlight the idea. Putting the word inside the logo to emphasize the content and the semantic meaning to intensify the communication message of the institution's brand.	Negative constructive criteria: Standards related to the foundations of the structural configuration Lack of emphasis on the value of innovation and technical modernity in the design of the mark. The size of the elements in the logo "The palm, the book, and the laptop" is relatively small, and they are clustering and separated from the rest of the logo elements, which makes it lose the design plot. Standards related to the technology by which the trademark is implemented. From a technical point of view, the logo appeared in a stylized fashion and was not appropriate for developments.

Table 8: Data Analysis of Matrouh University