Chapter 4

The Relationship Between the Visual Identity of Graphic and Interior Design and the Place-Making of Interior Spaces

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Introduction

Civilizations throughout the ages depend on the strength of their identity and its impact on the memory of history, as man has always maintained what distinguishes him and distinguishes his property away from others, as identity is the imprint that determines one person from another. From the identity of the individual, the identity of groups and then the identity of societies arose to form on their effects the identity of the major civilizations that modern man analyses and benefits from in building his present, so that some civilizations are still under discovery, and any civilization depends in its construction on several aspects in the formation of its identity. Conceptual visual identity: which is embodied in the visual and symbolic images of visual culture, and structural visual identity: which is represented in building architecture internally or externally, which we may see in the pharaonic civilization, the Roman civilization, or any other civilization. From these civilizations and their history, we see that there is a strong link between visual design in general and between interior design in particular in the construction and manufacture of the place, and this study deals with identifying the foundations of the link that arises as a result of the mixing of visual identity in graphic and interior design and its impact on the place industry for interior spaces, and the study has assumed that there is a strategy and fixed steps that can reach the place industry by integrating the visual identity elements of graphic design and interior space determinants, and on the basis of this hypothesis The research tended to identify the internal spaces and determinants of the place industry, and the visual identity and its elements associated with graphic and interior design of the logo, typographical texts, images, visual patterns and colours, which are the elements that determine the identity of the design, and the research has taken a sample for the study represented in an American petroleum company, where the study dealt with the analysis of this company through two main axes, namely:

1. Graphic Design Strategy through Visual Identity
2. The strategy of making the place through the determinants of interior design

Based on which the main objective of the research was reached, which is to solve the problem of the lack of a fixed strategy for the visual identity industry for the place industry in the design of internal spaces, where the study reached a conclusion, which is that the process of making the place goes through several stages, namely:

1. The first stage: a comprehensive study of the place and reaching the idea of identity.
2. The second stage: Through the first phase, a business strategy is implemented aimed at finding a place that is divided into:

1. Space structure: (environmental - architectural and design - access and links)
2. Conceptual structure: (logo - colour palette – shapes (Pattern) - Typography - imagery)

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3. The third stage: Using the elements of the second stage and integrating them, the visual identity design represented in the interior design of the place is reached as one of the elements of communication between the institution and the public.

The research took the analytical approach by analysing the history of the visual identity design of the company, in addition to the descriptive approach in which the sample that was selected from the direction of graphic design and the direction of interior design was described, and this was done by collecting data for the company and the elements of visual identity as addressed by the designer according to the company's identity, and then analysing the data that was presented when creating the visual identity and the extent to which the graphic and interior design are related to the process of making the place for the internal spaces of this company.

The study was presented through a clear sequence, where the foundations on which the study was built were presented, then the study sample was analysed according to these foundations, leading to the strategy of designing the visual identity of the desired internal spaces of the study through the stages of the design process, so that the research finally reached the results that were presented in the hypothesis of the study.

Material and Methods

The study deals with two basic aspects in the study of the visual identity of graphic and interior design and their relationship to the placemaking, and the foundations that have been addressed are divided into several elements, namely:

Interior space

It is a space designed for various activities and is arranged in architectural design according to use and design requirements and is shown through some architectural elements: such as walls, roofs, and floors, which produce architectural composition that is linked to the user's requirements, i.e., that reflects the user's identity (Giedion, S. 1982).

Internal space configuration

To achieve the user identity of the interior space, in addition to the physical configuration, there is a range of horizontal and vertical elements. The first includes floors and ceilings, the last includes vertical menus and walls. These elements have a role to play in how to design the physical space next to the sense of vacuum. In this way, architectural space can be understood as being shaped by special specifications, making it fit for certain life activities to be carried out by a human being. These activities and their functioning depend on the nature of the interior space, its size, its design structure, and its relationship to the overall vacuum surrounding it (Ching, F. D,2007).

The concept of space

The place is created by the relationship between natural and artificial surroundings, and is revealed by the interrelationship between these elements, since from the point of view of Schulz, the place is part of a large ocean and cannot be managed in isolation, since it sees that the limits of knowledge help to sense space and to understand it as a place where it requires boundaries and a knowledge identity that arises from an individual's interaction with the environment.

The nature and identity of the place is determined .
- Moral and symbolic factors
- The basic formal factors are site characteristics, which include the environmental and natural characteristics of the site, space composition, which is intended for the general form and pattern of the urban environment, clarity and the detailed features that give formality, symbolic meanings and sensory meanings .

The spatial structure is divided :
- Space structure: physical and sensory components of space structure
- Conceptual structure: one of the most important pillars of building space as a reflection of human understanding of life, needs and culture above all (Arnheim, R, 2009).
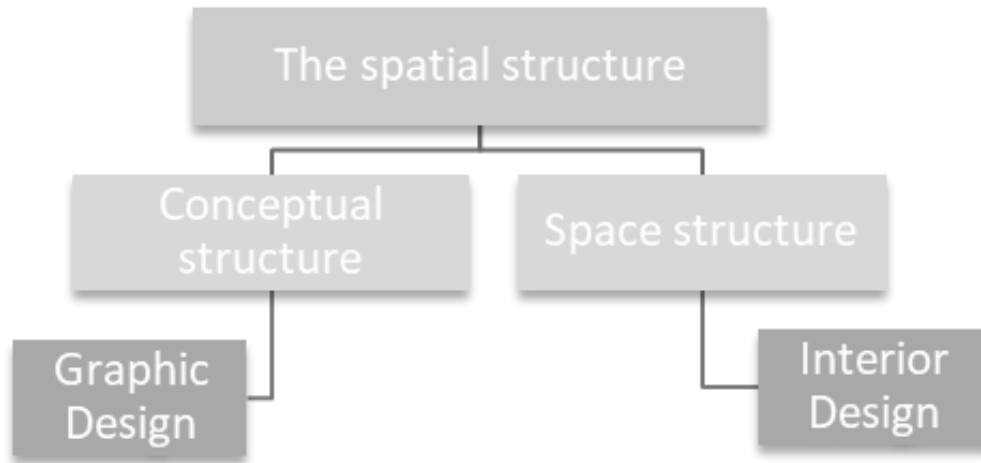
Figure 1. The spatial structure elements

Placemaking Definition

Placemaking is the process of creating quality places that people want to live, work, play and learn in (Wyckoff, M. A, 2014), It's divided into three main dimensions and five sub-dimensional dimensions:

Shape, Physical Setting "Design"

This dimension includes Human Scale, Edge Compatibility, Morphological, (Building Orientation, Building Length, Inclusiveness, Connectivity, Unity, Physical Properties, Enclosure, Architectural Style, Urban Situation, Readability, Proximity and Transitivity, clarity, movement patterns, continuity, spatial arrangement (pattern)), spatial organization, spatial-temporal, climate protection, green comfort.

- Environmentally Friendly
- Architecture and design
- Access and Association

Cheerful Activities

The social dimension includes a set of elements whose importance is found in supporting the interactions people expect by creating interactions within a space. This dimension includes density, variety, functionality, visibility, furniture availability and maintenance, economic satisfaction, and adaptability. These elements are interrelated and create spatial interactions between people.

Image ideas

It contains the following elements:

memory (attractiveness, locality, identity, attachment to place), safety (separation, speed), comfort (physical and social comfort), and appropriate space (place unity, social connection, belonging). consciousness),

- Sense of place: When a sense of place is an integral part of the place, and one of its necessary specifications indicates the strength of human bonds, the place thrives in terms of interaction and vitality.
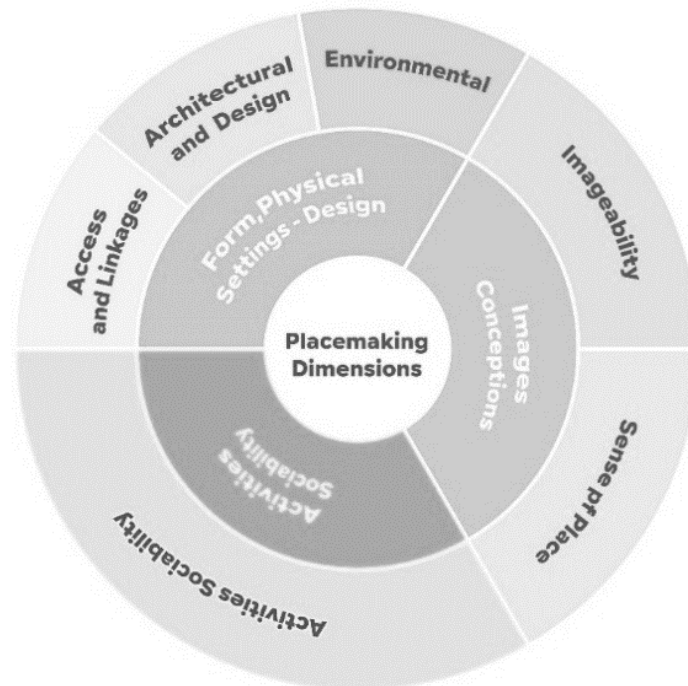- Imageability (Ali, A. S., & Baper, S. Y, 2023).

Figure 2. Placemaking Dimensions

Thus, the process of visual communication has the specific role of the elements of the placemaking through the elements of the interior space and its integration with the elements of visual identity, as this process is linked to the foundations and mechanisms of physiological and psychological arising from the ability of the sense of sight of the human being to respond to specific dimensions and values of images, colors and typography and to the ability of the human mind to translate and understand these elements. Hence the need to study the different impressions when designing internal spaces, which are divided into:

1. Visual effect
2. Ideological effect
3. Emotional effect
4. Spiritual effect
5. Psychological effect

Hence, the internal space plays a pivotal role in the process of placemaking, its determinants dimensions and division and forms its form as it affects the human reaction towards the place and what it senses from comfort or distress, and the determinants of the internal space are divided into:
1. Horizontal determinants of floors, surfaces, and ceilings
2. Vertical determinants of walls and partitions
3. furniture

The identity
Interest in identity in general began in the days of the first tribes of mankind. At that time, sign language, dance, speech, and other visual and verbal signs distinguished tribe members from other tribes and began as a manifestation of the human condition. It evolved into something else in the world of commerce, and the ancient Egyptians used tools to mark livestock. Iron is a popular mark of ownership, with stamps stamped on plates and plates to guarantee quality.

Just as in ancient times identity began with a visual signature, today brands motivate visual identities. Brand identity is realized through multiple elements represented in logos, vehicle graphic elements, business cards, employee uniforms, records, tone of voice, packaging, technological and behavioural tendencies, and more. This involves the interaction of individuals and the environment, as brands are expanding environments that include many people. (Budelmann. K. Kim, Y. Wozniak, c, 2010).

Visual identity

Everything that distinguishes one thing from another in a visual way, it is the result of distinguishing things for their origin related to meaning and expressing it in a visual form and appears because of the combination between the logo and the other visual system consisting of typographic texts, colours, graphic elements, and images to form a unique message for an institution, company, or person (Sean Adams, 2008) And it's also called brand identity or corporate identity or identity system (David Airey, 2019).

Figure3 **.** Visual identity

And since competition in commercial markets creates endless choices of products, companies are looking for ways to communicate emotionally with customers, so that they become irreplaceable and create lifelong relationships with consumers, and a strong brand spreads in a crowded market, people prefer brands, trust them, and they believe in their superiority. How a brand is perceived influences its success, regardless of whether it is in inception, a non-profit organization, or a product being sold.

Identity stems from the individual first according to his culture and the local environment surrounding him, and because of global development and the openness of the world to other cultures, identity has become from the identity of a local community with its own culture to gradually transform into an open virtual community, and the role of successful institutions comes in dealing with multiple cultures and bridging the gap of individual identity, For example, Deloitte Professional Services has identified the green dot as an essential element of its advertising campaign to denote the seed of growth on a black background associated with the black colour of the logo, and when designing its advertising poster it showed this in the green seed with a black background, but when publishing The poster in the country of China appeared to have a different cultural aspect, as China associates sadness with the colour black and therefore changed the background to be white, and here the cultural difference and the change of visual identity appear according to the change in the cultural identity of the individual.

Figure 4. The cultural difference and the change of visual identity appear according to the change in the cultural identity of the individual.

Touchpoints

Visual identity is the process of uniting different visual elements and unifying them into a complete system represented by multiple touchpoints that can be seen, touched, or interacted with, each touchpoint is an opportunity to increase awareness and build customer loyalty, and one of which is the internal spaces of different environments.

Figure 5. Brand touchpoint

Stages of creating a brand

The brand making process goes through several successive processes:

1-Conduct the research.
2-Clarifying the strategy
3-Identity design
4-Inventing means of communication
5-Asset management (Alina Wheeler, 2013).

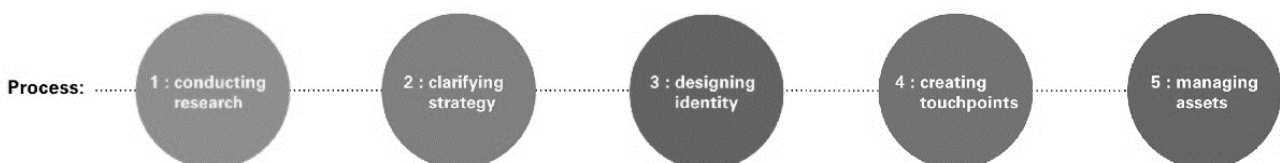**Figure 6.** Stages of creating a brand.

Visual Identity Elements

The visual identity depends on several elements that work to form it, and these elements overlap together during the process of building the means of communication, through which the audience is addressed visually, and in this study the internal spaces are determined as one of the captures of communication, where the elements of identity in the design of the identity of the internal spaces consist of:

Logo
The logo is the main element in the design of the visual identity, as it plays a major role in establishing a channel of communication between the consumer and the company that expresses it. To the designer's contact with modern design trends that keep pace with the philosophy of the era and graphic art movements, and one of the conditions for the success of the logo in general is that it is (David Airey, 2009).
In addition to the designer's friction with modern design trends that keep pace with the philosophy of the era and graphic art movements, and one of the conditions for the success of the logo in general is that it is simple, relevant, incorporate to tradition, aim to distinction, commit to memory, and focus in one thing (okhua, G, 2022) .

- Logotype: Names are spelled in a distinctive typography or script.
- Letter mark: A logo is created from your initials or other typical letters.
- Symbol: Figurative, abstract, or non-figurative imagery or textual form. This may or may not be associated with your name or studio name.
    - Pictorial symbol: Representative images resembling or relating to identifiable people, places, activities, or objects.
    - Abstract symbol: a simple or complex rearrangement, alteration, or distortion of the representation of natural appearance, used for stylistic distinction and/or communication purposes.
    - Nonrepresentational or non-objective symbol: It is purely imaginary and does not refer to any object in nature. It does not literally represent people, places or things.
    - Letterform symbol: A form of letter used as a symbol. It is often used in conjunction with a person's name.
    - Character icon: An avatar, a representation of your personality.
    - Combination mark: a combination of name and symbol.
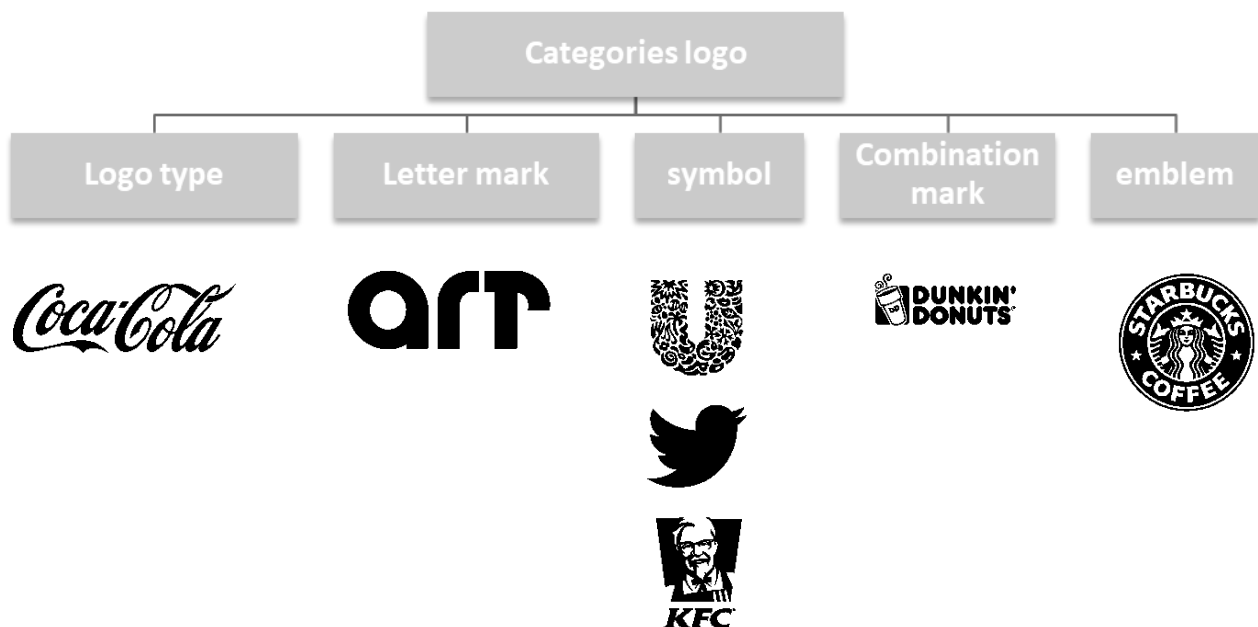- Emblem: A combination of a name and an image that is inseparable and never separate (Landa, R2013 ,).

Figure 7. Logo Categories

Colour palette

colour can be an effective tool in organizing and communicating information. It is easy to see how colour organization can be applied practically in our daily lives. From organizing space by its psychological association, books by their covers, albums by tonality and wardrobes by seasonal palettes, colour can help us find a sense of symmetry and exactly what we're looking for. Use colour in interiors to open space or to create visually sectioned-off areas without walls or dividers.
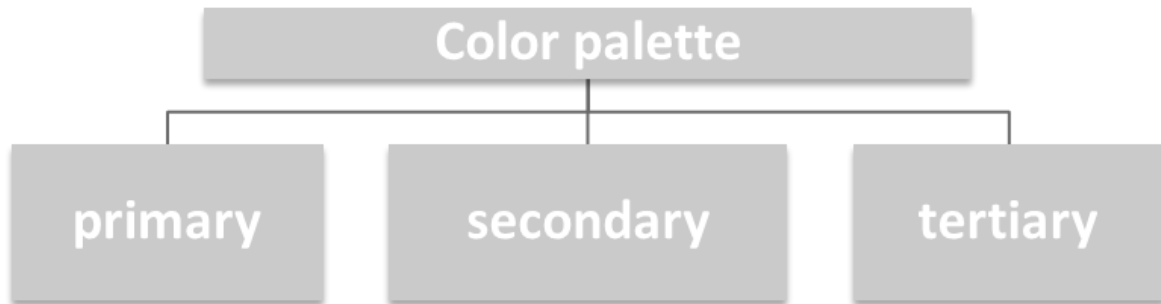
Figure 8. Colour palette

Typography

Type is everywhere. It is on almost everything we buy, on the pages of books and magazines, on walls, floors, and street signs. There are many typeface varieties, and each possesses a distinct personality. Some typefaces are formal and convey a sense of authority, while others are more relaxed and appear to be less structured. Typeface usage can therefore tell a reader as much about the originator of the communication as the message itself.
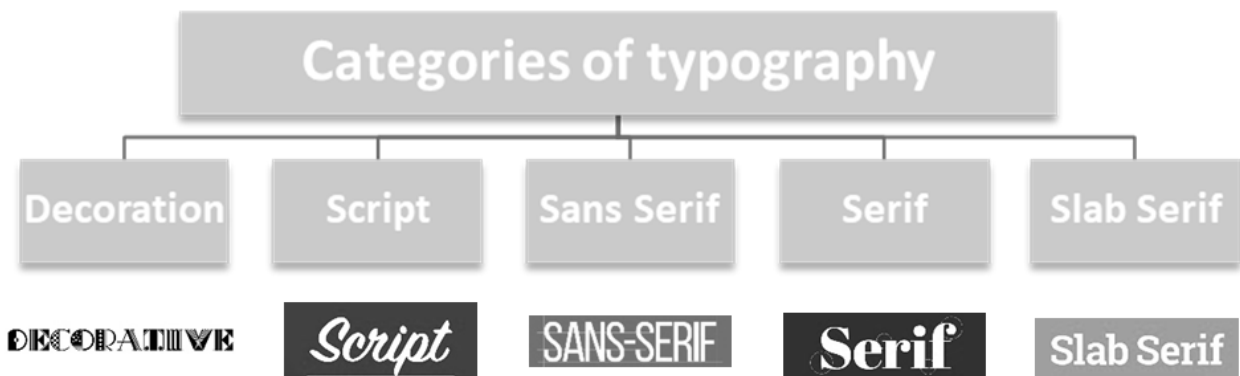
Figure 9. Categories of typography

Imagery

Is a visual representation of items, people, scenery, and ideas through photos, illustrations, drawings, and graphics. which helps communicate information quicker than text. In fact, studies show the human brain responds to visuals 60,000 times faster than the written word.
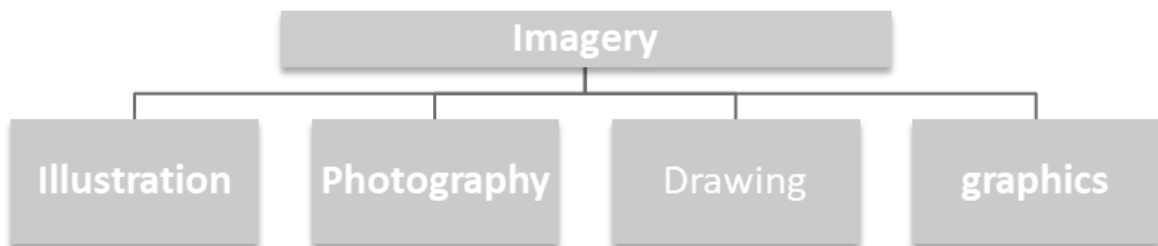
Figure 10. Imagery

Shapes (Pattern)
It can be very effective to borrow shapes from a graphic identity to create program elements. Shapes that echo the logo (squares for a squarish logo, circles for a circular logo, etc.) can be used to create pattern or texture. These elements not only are useful in making the look of the program more cohesive, but they also can help make the graphic identity more meaningful and memorable. More information is conveyed as program designers translate a graphic identity into physical spaces, allowing for layers of meaning to enrich the identity program. Consistent use of these shape elements will remind the viewer of the logo without being redundant.

Case study

The study dealt with the importance of visual identity and how it affects the place-making of the interior space, and this was reflected in the use of the elements of visual identity to become part of the memory of all the internal spaces of all branches, which referred to a set of vocabulary related to the theoretical framework of the place-making, and the most important of this vocabulary:
- Vocabulary of harmony and communication between the elements of visual identity and the realization of the concept of making the place and linking it to the mind of the recipient.
- Borrowing from memory for the history of the place and combining it with the elements of the interior spaces.

The axes of the study were carried out through a descriptive analysis, which is divided into:
1. Graphic design strategy through elements of visual identity
2. The strategy of place making through the elements of interior spaces.

First: The stage of conducting research:

According to the place-making process, which begins with the stage of conducting research, the designers of ConocoPhillips which is an American multinational company engaged in the exploration and production of hydrocarbons. It is based in the Energy Corridor area of Houston, Texas. The designers looked at the history of the logo that was found to contain a red triangle, when Conoco and Phillips met, the triangle was omitted from the logo, but the designer revived the idea of the logo by preserving the triangle differently to preserve the basic identity of the shape and colour of the triangle.

The history of the logo of this institution dates back to 1930 when more than one start-up institution merged together to merge more than one logo different in shape, common in colors, to produce the company's final logo in 2002, which is illustrated by the sequence mentioned in the corresponding figure, and the final logo relied on logotype to represent names The companies that control the mark, in addition to the red triangle mark that was formed as a result of the evolution of the triangle shape present in the companies in the past to become in this form recently.
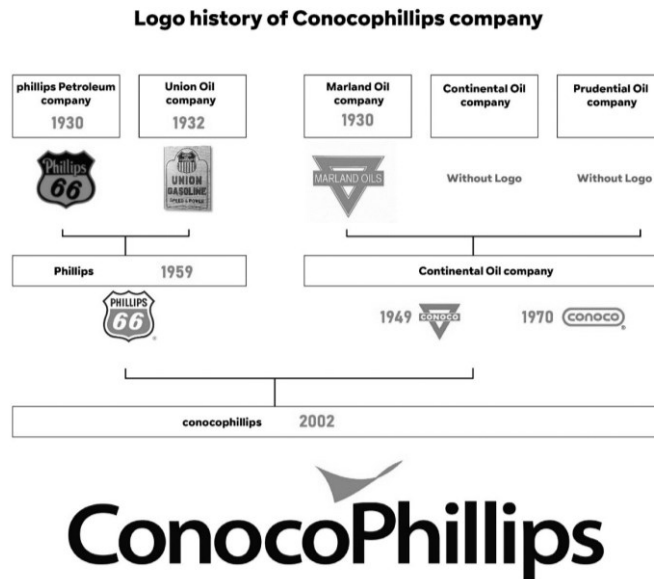

Figure11 **.** Logo history of ConocoPhilips company

Clarifying strategy of interior placemaking

Once the logo and its identity are determined as a beginning to design the full visual identity of the institution, which depends on identifying two important aspects, one of which is the structural concept, which was represented in identifying the elements of the visual and graphic identity, which were represented in the points of contact such as publications, clothing, and electronic applications such as the institution's website. To turn to the other side of visual identity, which is the structural design of interior spaces as a point of contact with the public. This is the second stage of the place-making process. Which in turn is divided into two stages:

Conceptual Structure

At this stage, the elements of visual identity are determined according to the information and data reached by the designers regarding the history of the institution, which are represented in the design of the logo, the colour group used, the shapes or patterns, the typography and the images used.

Logo Design

The designer tended to use a type of logo that belongs to the logotype, as he relied in designing the logo on the use of black writing on a white background. In addition to placing the mark of red triangle over the word that merged between the two companies in reference to the existence of a common cover for the two institutions, which is the idea that the designer later used in the interior design of the place in the design of pergola, and that is a signal from the designer to meet the two companies under one system. In addition to the fact that the designer has maintained the existence of the name of the two companies without merging the word into one word, it is noted that the beginning of the two words contains capital letters in reference from the designer to the idea of cooperation between the two companies under one system.

Figure 12. The logo of ConocoPhillips company

Colour Palette

The colours in the visual identity of ConocoPhillips are divided into primary palette colours, which include the colours of the logo, which are black, white, and red, and secondary palette colours, which have been chosen to be subordinate to the gradations of red (dark red – orange – yellow), which is the dominant colour on the company's visual identity. Tertiary Palette colours belonging to the cold colours represented in blue and green were also used to equalize the intensity of the hot colours present in the company's secondary palette colours. It is a plastic aspect added by the designer on the visual identity to balance between cold and hot colours in the design and to provide the opportunity for the designer in the interior design to move freely within the colour circle frame and not select it in specific colours.
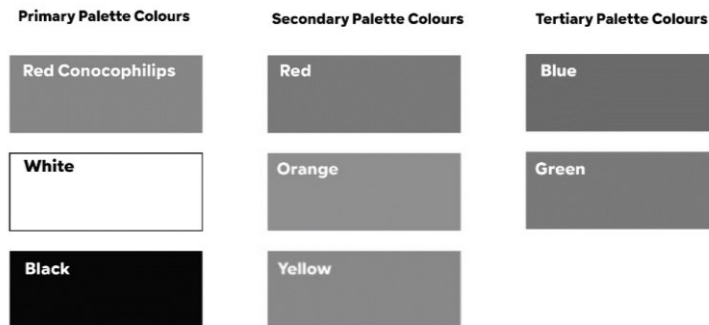

Figure 13. Colour Palette of ConocoPhillips company's visual identity

Typography

As for typographic fonts, the designer has challenged two types of fonts to represent the visual identity of the institution, where The two types belong to the category of sans serif fonts and the fonts are divided into:

- Primary typeface: Myriad Pro The ConocoPhillips primary font family, Myriad Pro, was selected because of its legibility and adaptability to a wide range of materials.
- PC system typefaces: Calibri for Microsoft Office and desktop applications, they use Calibri Light, Regular and Bold. For online applications, when possible, use web versions of Myriad Pro.
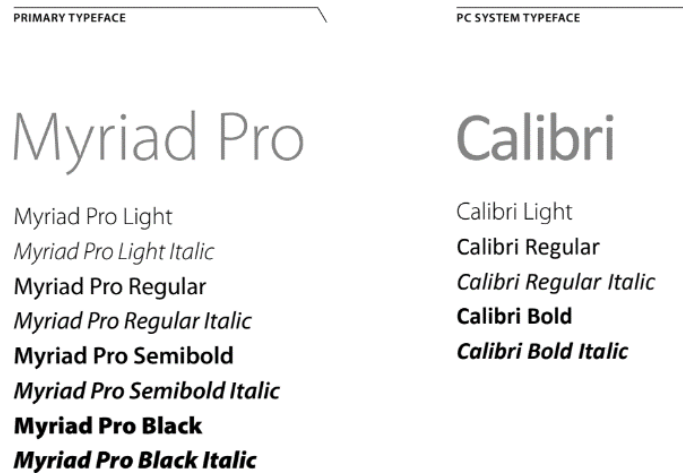
PRIMARY TYPEFACE   PC SYSTEM TYPEFACE

Myriad Pro   # Calibri

Myriad Pro Light   Calibri Light
Myriad Pro Light Italic   Calibri Regular
Myriad Pro Regular   *Calibri Regular Italic*
Myriad Pro Regular Italic   **Calibri Bold**
Myriad Pro Semibold   ***Calibri Bold Italic***
Myriad Pro Semibold Italic
Myriad Pro Black
Myriad Pro Black Italic

Figure 14. Typography fonts of ConocoPhillips company's visual identity

Shapes (Pattern)

The shapes represented in the pattern have been used to express the visual identity of the institution, and usually the visual style arises as a result of the repetition of units derived from the history of the institution, and in the case of ConocoPhillips, the designer has created the visual style to be in itself an identity for the place, and the pattern has varied to form a simple contact that differs between geometric shapes, soft lines, points and lines, and through this diversity gave space for the interior designer to address these patterns in a manner commensurate with the materials used in the design The interior of the place.
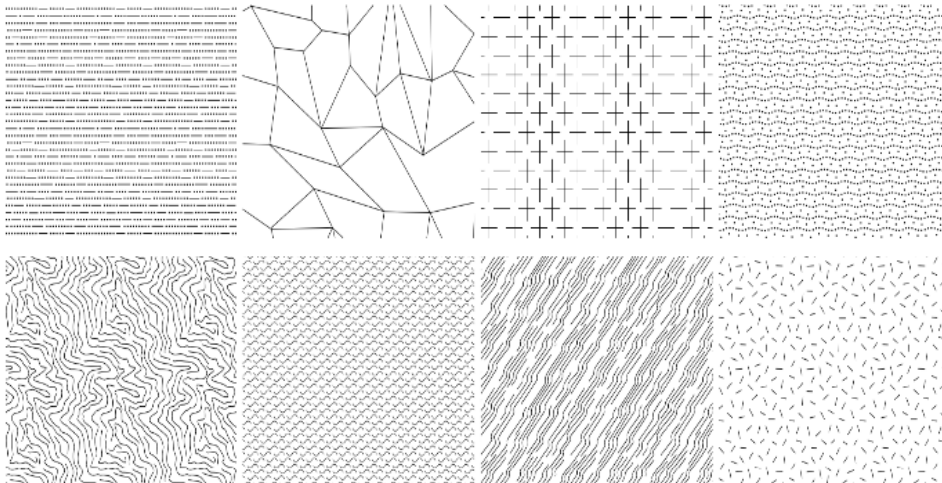
Figure 15. Shapes (Pattern) of ConocoPhillips company's visual identity

Shapes (Imagery)

The use of Imagery elements was divided into the use of photographs to be employed in graphic design represented in prints, advertising, and electronic applications that depend on screens, in addition to the use of images in the interior design of internal spaces, and the use of Iconography in the indicative signs used in interior design and indicative signs within electronic applications, and photographs were dominated by the use of red and colour, in addition to the appearance of people wearing the institution's uniforms, as is customary The picture is worth a thousand words. The designer took care to keep the happy portrait used as the face of the brand.
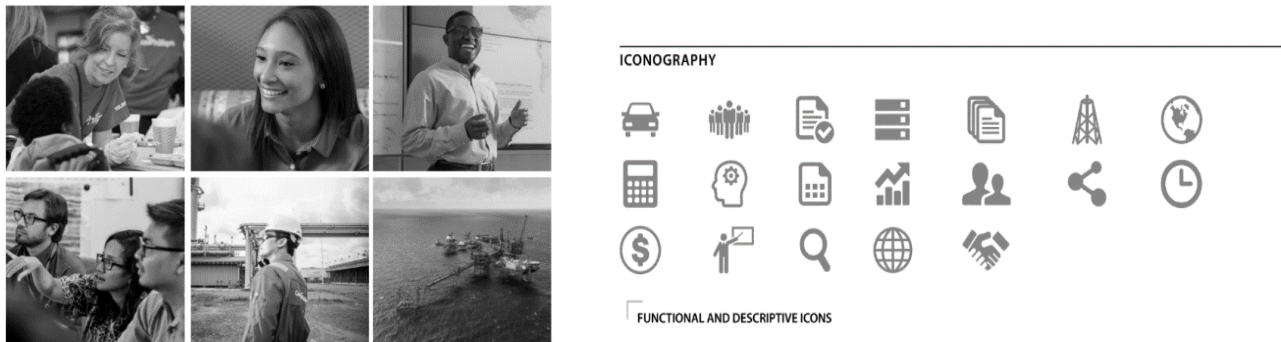
Figure 16. Imagery and Iconography of ConocoPhillips company's visual identity

Conceptual Structure

Applying the visual identity to the determinants of interior design to achieve the principle of the place making:
Interior design affects the perceptions of users and affects the work of employees and their comfort as well as efficiency and productivity. The design idea came based on the elements of visual identity such as logo, color, typography, shapes, and images, emphasizing the principle of making the place and how the internal space performs its social and visual function and its impact on the users of those spaces.

And since the design came through changing images, suggestions, and impressions continuously and continuously so that the visual hood is integrated with the determinants of the interior space, and thus the interior space was designed so that the sequence of visual reading of its determinants is controlled by organizing the logo, colors, lines, spaces, and sizes to preserve the values of the visual identity of the place industry.

Here, the study was conducted through a descriptive analysis of the determinants of the internal space through the application of the elements of the visual identity within it, which are as follows:

First: (Logo application) Interior + Exterior

The logo is one of the most important things that any business needs, as there is no company without a logo. It is known about the visual identity that it is imprinted in people's minds more than writing, as we do not lose sight of logos that we see every day in our daily lives, and the principles of interior design were achieved to link its elements, arrange and organize them to create a sense of stability between the presence and proportions of the logo and the determinants of the internal space. It must distribute the logo inside the space as follows:

Balance by designing the elements to have the same visual weight.
The void represents the internal space that is determined by the determinants of the architecture.
Focal point is having an element that is the center of attention and around which the rest of the design revolves.
Rhythm is the creation of a movement pattern to maintain the visual pace between the elements.
Unity is achieved through a sense of harmony and harmony between all the elements used.
This was considered when designing and distributing the ConocoPhillips logo inside the interior space and its relationship to the determinants of the interior space and when distributing it outside the building as shown in the pictures. The logo was also used as a design unit that can be used in the design of furniture units and umbrellas. Harmony and interdependence inside and outside the interior space.
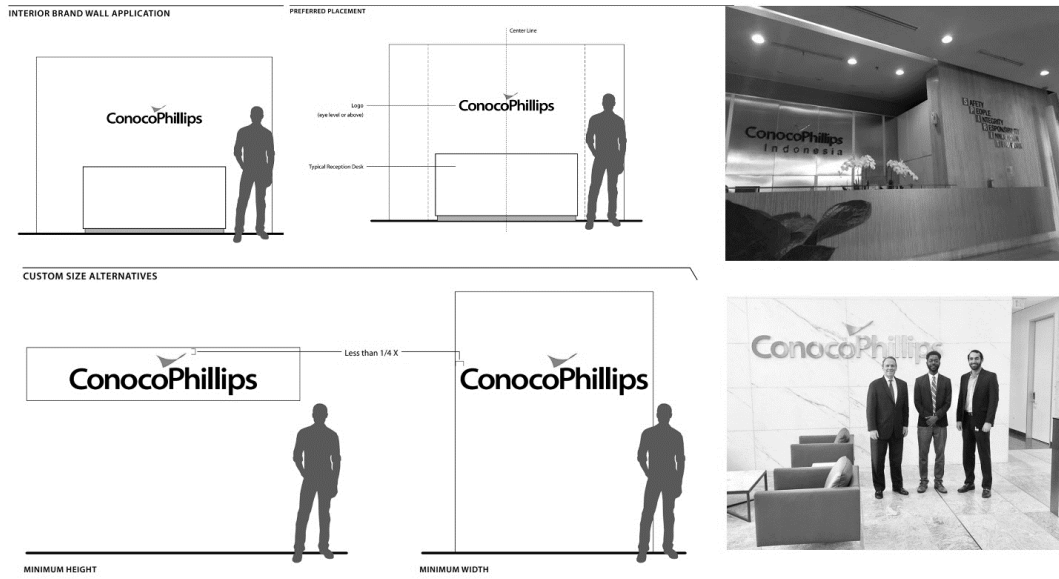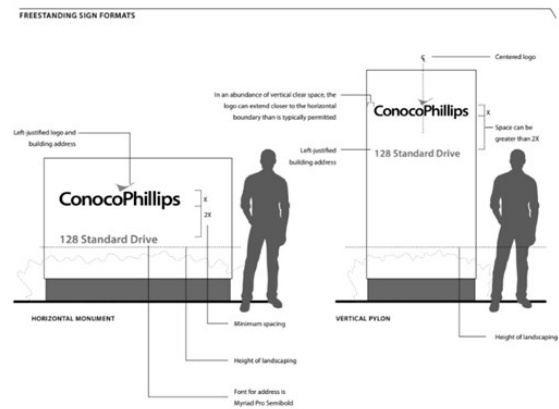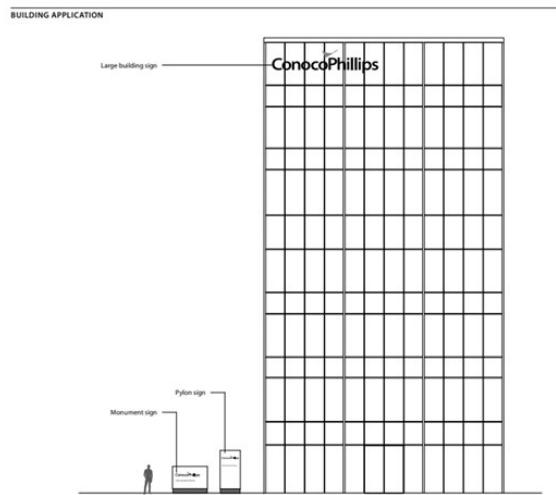
Figure 17. Logo application (Interior)

Figure 18. Logo application (exterior)

Second: (colours application) in Interior

Color is an important element as it affects visual and sensory perception through its integration with administrative, functional, and expressive elements, as color is of fundamental importance when it comes to designing visual comfort for the interior environment and an expression of its identity. Colors can be introduced into the interior design through the architectural surfaces of "walls, Floors, ceilings" or through furniture elements or by using colored lights. Here, colors were used by the designer on walls, floors, ceilings, partitions, and furniture, and using color as an attraction or as a determinant to direct movement paths within the interior spaces and then use the color circle of identity The company's visual confirmation of the place industry through its identity.
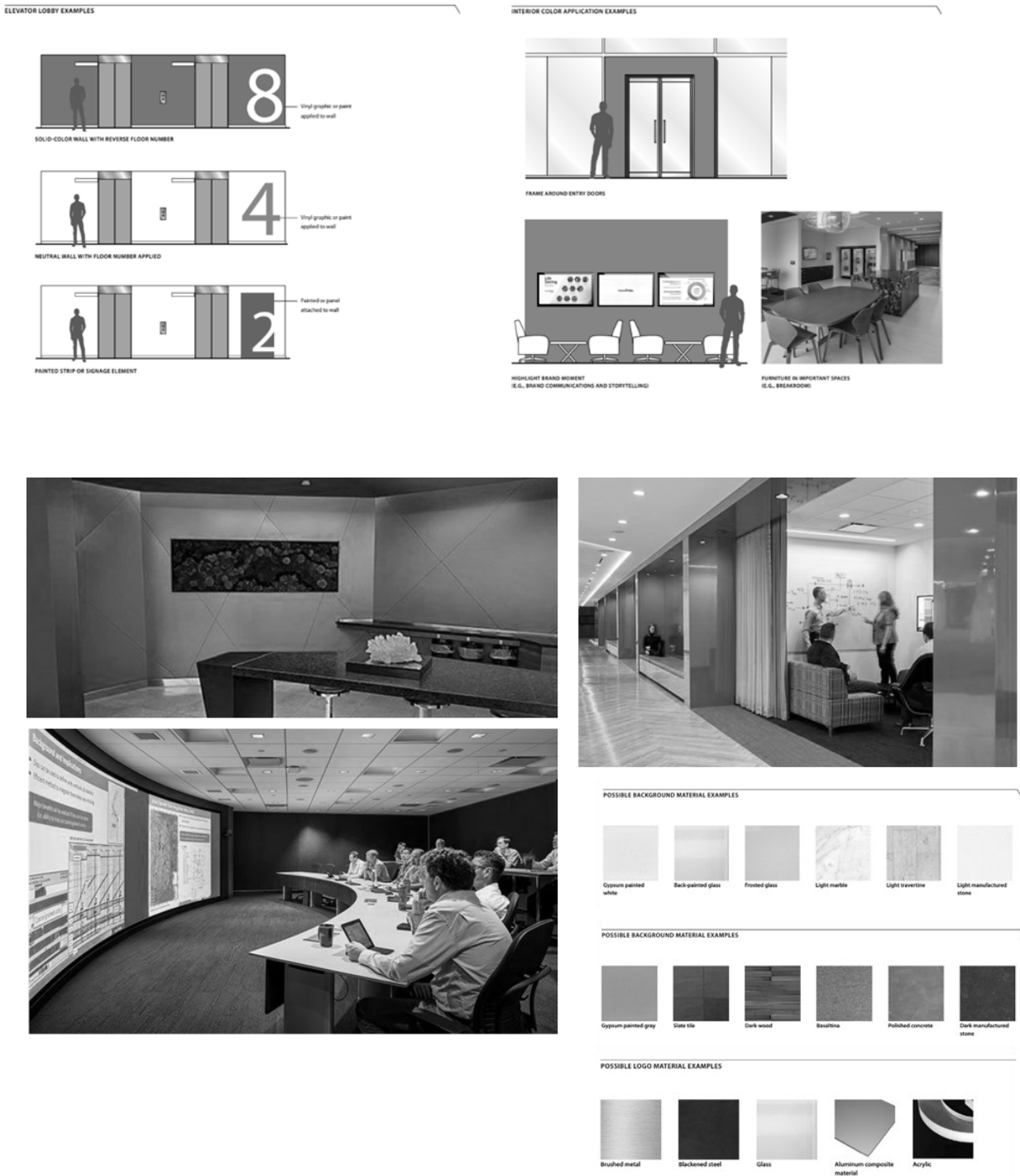

Figure 19. colours application

Third: (Material and pattern application)
The methods of design treatments for the interior spaces varied based on the concepts of function and expression, so the diversity of welds and shapes within the interior space gave it the appropriate expression of the nature of the place, its function, and the dazzling and beauty of the place.
The materials used in the interior design were taken advantage of and exploited in a creative manner, which led to the acquisition of qualities that greatly improved the quality of the interior design and created new ideas within the interior space, emphasizing the visual identity of the company.
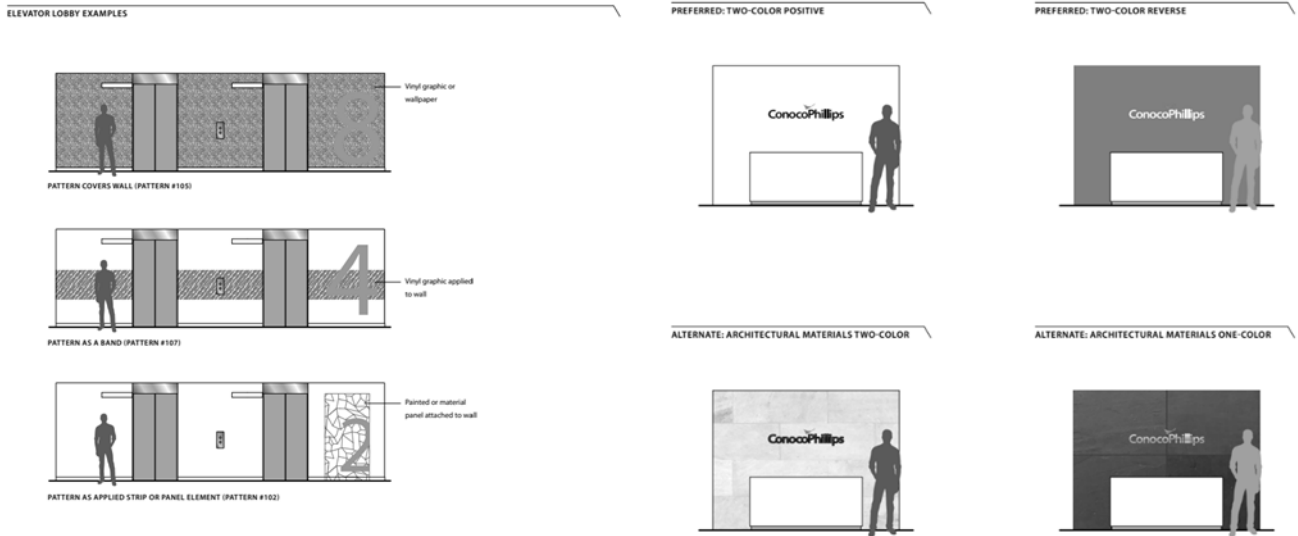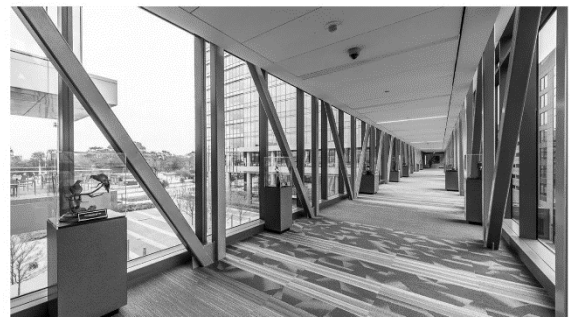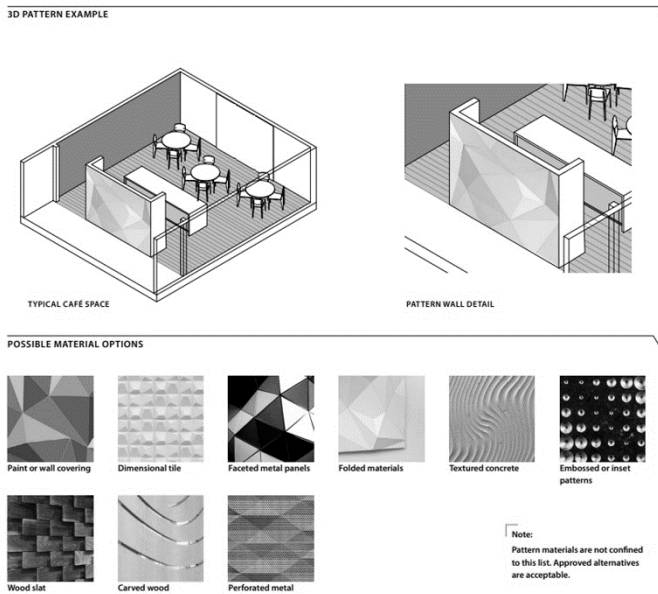

Figure 20. Material application

Figure21 **.** Pattern as Wallpaper or as a wall Band or as a wall panel

Imagery application Floor to ceiling panels
The images are used as an element of attracting attention inside the interior space, which supports and strengthens the efficiency of its work to find the place. Therefore, the images must be clear in order to be easily recognized and noticed easily. They work to draw attention, and thus help people reach their goal, and at the same time they are useful when they return from the same roads, so they remember The way is easy, as it gives a visual installation that affects the mind and eye of the viewer. Here, the designer used images from nature to express the nature of the company's work and also to link the visual identity of the company with the users of the internal space.

Figure 22. Imagery application Floor to ceiling panels

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Figure 23. Integrity between Colour and Imagery in interior spaces

The visual identity was confirmed by designing the elements of the internal spaces, emphasizing the placemaking using the logo, color, pattern, imagery, and typography to preserve the identity of the company. It was confirmed through the design of walls, partitions, floors, ceilings, lighting units, furniture, and pergola, as shown in the attached pictures.

Discussion and Conclusion

Through the previous study, it was concluded that the process of making a place takes place through several stages.

The first stage: it is to do a comprehensive study of the place and to reach the idea of identity.

The second stage: Through the first stage, a work strategy is implemented aimed at creating a place, which in turn is divided into:

      1. Space Structure: (Environmental - Architectural and Design - Access and Linkages)

      2. Conceptual Structure: (Logo - Color Palette – Shapes – Typography – Imagery)

The third stage: By using the elements of the second stage and merging them, the design of the visual identity is reached, represented in the interior design of the place as one of the elements of touchpoint of communication between the institution and the public.

Conclusions of the research: Develop strategies to design the visual identity of the different internal spaces derived from the surrounding environment, which achieves the manufacture of the place, and this comes through the integration of interior design strategies and graphic design.

Strategically incorporating graphic design elements into interior design, spaces can communicate purpose, create meaningful experiences, and establish a strong identity.

Highlighting the importance of considering visual identity as a key factor in the design process.
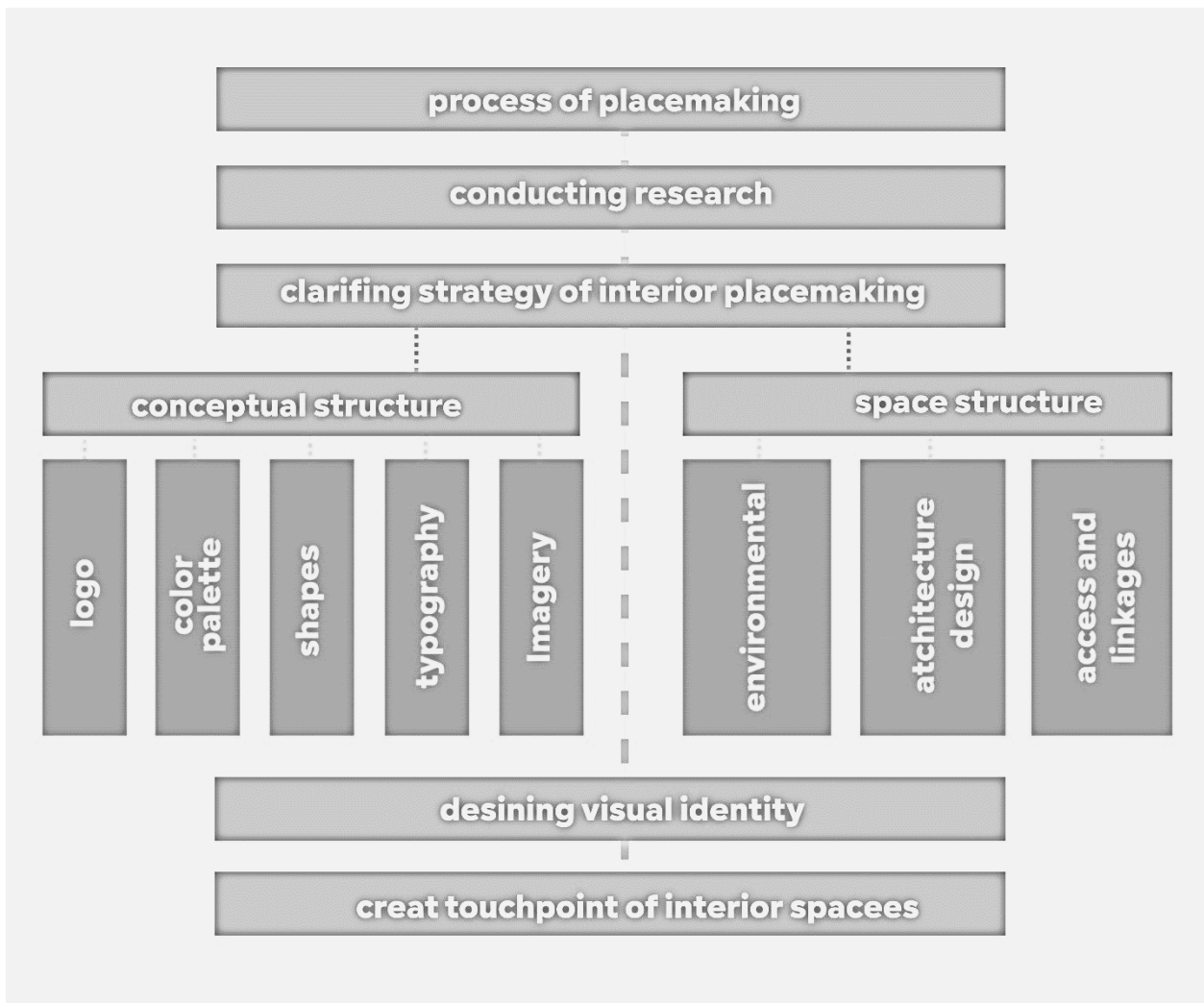
Figure 24. strategies to design the visual identity (process of placemaking)

Acknowledgement

Conflict of Interests

The author declares no conflict of interest.

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