



Emotional Expression and Brand Identity in Library Logo Design Exploration and Practice in a Historical Context

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ABSTRACT

Advancements in technology and the emergence of new media have significantly influenced people's perceptions of library branding, leading to a heightened demand for personalized and artistic library logos. Contemporary library logo design is no longer confined by traditional design conventions, production limitations, or publishing technology constraints. Instead, it strives for diversified development to achieve the highest levels of visual impact and personalization. This ongoing innovation in modern library logo design has given rise to several new design styles, modes of expression, and modeling languages. The concept of emotional expression in library logo design pertains to the spiritual and cultural elements conveyed through the logo's conceptual form. This paper examines the current state of library logo design and identifies existing challenges. By considering the historical evolution of library logos, emotional expression, and brand recognition, it elucidates the pivotal role of library logo design within the visual recognition system. Furthermore, the paper outlines the fundamental principles of library logo design and supplements these insights with illustrative examples, offering a comprehensive exploration of effective methods for library logo design.

Keywords: Library Logo, Logo Design, Emotional Expression, Brand Identity, Historical Practice.

INTRODUCTION

Logos, as visual representations, hold a prominent place in contemporary society, extending their influence across various domains, including nation-states, social entities, and individual enterprises. In China, the significance of logos as symbols of branding and identity has garnered increasing attention. As Chinese libraries undergo a transition towards digitalization, connectivity, and a people-centric approach, they are implementing image-based visual recognition systems and other methods to augment their image, thereby highlighting their rich cultural heritage (Zhou, Mou, Su, & Wu, 2020; Dynel & Poppi, 2021; H. Li, Xu, Fang, Tang, & Pan, 2023). The library logo, serving as the centerpiece of the library's visual recognition system, encapsulates the institution's ethos, mission, spirit, and cultural heritage. It not only presents the public with a favorable image of the library and a distinctive humanistic essence but also functions as a simple, memorable graphic symbol for the library's brand and image (Y. Zhang, 2023; Meng, 2023; Zhu, Zhang, Qin, & Li, 2022).

With the ongoing evolution of material and intellectual advancement, libraries, as providers of intellectual nourishment, have placed greater emphasis on portraying a favorable public image (Cheng, Lam, & Chiu, 2020; Audunson et al., 2019; S. Li, Jiao, Zhang, & Xu, 2019). The library logo plays a pivotal role in the library's image recognition system, offering a holistic manifestation of its essence, mission, spirit, and culture. A well-crafted library logo acts as a distinctive business card, leaving an indelible mark on memory (Grimm, 2022; Letzter, 2023). In the early days, due to the constraints of printing and plate-making technology, library logos were predominantly geometric, two-dimensional, and lacked vibrancy. Many logos adopted monochromatic or limited

color palettes, employing basic geometric shapes in their design. However, with the advent of the computer and the internet era, along with the emergence of new information technologies, library logo design underwent a profound transformation. Contemporary library logos gradually broke free from conventional design paradigms, exploring new dimensions of creativity and aesthetics (Szekely, 2021; Easterling, 2021; Haiken, 2022; M. Celadyn, & W. Celadyn, 2022; Van Leeuwen, 2021). The evolution of advanced computer technology, digital tools, design resources, and communication media expanded the creative scope of library logo design. As a result, library logos began to exhibit variations in texture, space, dynamics, and more, significantly influencing the development of modern library logo design.

Library logo design encompasses an interdisciplinary intersection, guided by communication theory as an integral part of visual communication (Brumberger, 2019; Macdonald, 2023; Khabibova & Khizhnyak, 2020). On one hand, it is deeply influenced by semiotics, which emphasizes that human cognition involves selecting, combining, transforming, and regenerating symbols. Therefore, library logos exhibit symbolic features such as figurative, associative, and symbolic attributes (Allen & Butler, 2020; Smith & Pillatt, 2023; Sakib, 2022). On the other hand, cognitive psychology suggests that the process of graphic visual communication involves perceptual deductions made by the audience through active brain activities, cultural associations, memory, searching, filtering, and attention. These cognitive processes profoundly influence how individuals perceive graphic images. Therefore, aligning library logo design with cognitive psychology principles can evoke a strong sense of identity in the audience (Van Bavel et al., 2021; De Vries, 2020; Miller, Massey, & Ma, 2020; Fournier & Alvarez, 2019).

Libraries are the custodians of knowledge, the bearers of culture, and the pioneers of social progress. In contemporary society, libraries have evolved beyond being repositories of physical books. They have become curators of digital information and purveyors of knowledge services (Chatterjee, Samanta, & Dey, 2021; Gul & Bano, 2019; S. Li, Hao, Ding, & Xu, 2019; Horsfall, 2020). However, with the advent of the information age and intensifying competition, standing out among a multitude of information providers has become a pressing challenge. The library logo, as a visual representation of the library's brand, has emerged as an indispensable element. The objective of this dissertation is to delve into the intricacies of library logo design and its application, delving into the emotional expressions and brand identities embedded within them. We will explore their influence on the library's brand image, recognition, user interactions, and community relationships. Through an in-depth analysis of the emotional elements and brand values inherent in library logos, we aim to underscore the paramount importance of library logo design and its contributions to the strategic positioning and sustainability of libraries.

THE HISTORICAL EVOLUTION OF LIBRARY LOGO DESIGN

Early Library Signs

Early library logo designs serve as visual embodiments of the cultural and social functions of libraries during distinct historical epochs. These logos transcend their role as mere identifiers and manifest as symbolic representations of knowledge, wisdom, and culture. Prior to delving into the intricacies of early library logos, it is essential to comprehend their evolution through three significant periods: the Ancient Literature era, the Renaissance era, and the diversities in logo designs across various countries and cultures (Munroe & Payne, 2020; Ylipulli, Pouke, Ehrenberg, & Keinonen, 2023).

During the Ancient Documentary period, the design of library signs often centered around symbolic objects such as ancient scrolls, quills, and ink bottles. These logos not only emphasized the respect for books but also expressed the importance of knowledge transmission. Particularly noteworthy is the ancient library Bibliotheca Alexandrina, which may have used scrolls symbolizing learning as well as symbols of ancient cultures, such as Athena, the goddess of wisdom in Greek mythology, in its logo, a choice that not only honors knowledge but also reflects the cultural and religious beliefs of the time.

With the rise of the Renaissance, library logo design underwent a stylistic change. Logo designs from this period were more artistic and aesthetic, often showing the revival of ancient cultures. Images of ancient architecture, sculpture, and classic works of art appeared in logos that not only emphasized a passion for knowledge but also viewed libraries as symbols of civilization and humanism. For example, the logo of the Vatican Library may include elements of ancient Roman architecture to highlight the glorious traditions of its culture.

The design of library logos is also influenced by different countries and cultures and therefore varies from country to country. Logo designs of ancient Chinese libraries may have paid more attention to traditional cultural elements, such as scriptures from Confucian classics, painted landscapes, and traditional motifs symbolizing good fortune and wisdom. This multicultural expression enriches the form and connotation of library logo design and

also reflects the diversity and inclusiveness of libraries in different cultural contexts.

In general, early library logo designs reflected the values and cultural identity of the society at that time in form and image. These logos conveyed the noble pursuit of knowledge, wisdom, and civilization through a unique symbolic language, laying a solid cultural foundation for later library logo designs. Through an in-depth study of the evolution of early library logos, we can better understand the historical role of libraries as cultural institutions and the role played by logo design in different historical periods. This is an important inspiration for future library logo design and brand identity.

The Current State of Library Logo Design

We collected more than 100 examples of library logos at home and abroad (including 100 domestic examples and 10 foreign examples) and used the combination of expert selection (the selection team consisted of 8 experts in art design, journalism and communication, and librarianship), questionnaire survey, and online voting to select excellent logos and those that lack creativity from the perspective of logo pattern creativity, connotation, composition, color, image, and uniqueness, recognition, memorability, publicity, and usability. Starting from the aspects of logo pattern creativity, connotation, composition, color, image and uniqueness, recognition, memorability, publicity, and usability, excellent logos and logos lacking creativity were selected. Among them, the expert selection accounted for 40% of the total rating; the questionnaire survey accounted for 30% of the total rating; the network voting accounted for 30% of the total rating, and the selected excellent logos have distinctive personalities, distinctive creative designs, and have strong reference and reference value, as shown in [Figure 1](#).



Figure 1. Examples of Excellent Domestic and International Library Logos

In addition, we also surveyed the logos of 100 libraries in China. The results are shown in [Table 1](#), from which it can be seen that: in China, the library logo design has started, but did not cause most of the libraries to pay attention to the national and some provincial libraries have some excellent logos, accounting for about 38% of the statistical data, such as the National Library, Shanghai Library, Zhejiang Library, Chongqing Library, etc.; however, there are still about 54% of the libraries do not pay attention to the logo design, especially the city, county libraries and libraries in ethnic areas, most libraries do not even have a logo or only simple icons without creativity. Especially in the city, county libraries, and libraries in ethnic areas, most of the libraries do not even have logos or only have simple icons with no creativity.

Table 1. China Library Logo Survey Statistical Tables

	Mark of Excellence Libraries	Logo lacks creative library
Number of	38	8
Percentage	38%	8%

Modern libraries, whether it is the size and quality of the collection or the level of networking and automation, have made a qualitative leap. However, due to the lack of appropriate communication, the overall image of the positioning appears vague and lacks personality, in the minds of many readers, the library still has obsolete equipment, services, a single image, the lack of attraction to readers; at the same time, with the rapid development of network technology, libraries are faced with the Internet and other readers of the competition, and how to attract readers has become an important issue in the development of libraries. Brand image is important competitiveness of the library, through the guide image visual recognition system, the library service concept, technical level, cultural heritage, and so on into the readers of the specific perceptible visual image, the abstract image of the library, shaping the abstract image of the library, with the times, personalized brand image, is to attract readers into the library, to give play to the benefits of the collection, and improve the conditions of the library is an effective way to run. For example, the dynamic logo scheme of Deichmanske Library in Figure 2 is also very vivid, the whole logo is modular, and the different forms of similarity are expressed in a three-dimensional dynamic form and played continuously, trying to open up a new space for people's imagination. The library logo program reflects a strong visual impact, giving people a sense of freshness and rich associative space, to give people a deep impression in an instant. In the future, the library logo design will adopt more dynamic and interesting multimedia forms in online media.



Figure 2. Various Dynamic Representations of the Deichmanske Library Logo

The library logo is an important part of the library image visual identification system, it is easy to understand, fast, simple, and convenient graphic symbols, to the public to show the library's good image and unique cultural spirit. A creative, well-designed logo, bring the public is not only impacts visual memory, at the same time contains the rich cultural concept of the library, it can not only bring people beautiful visual enjoyment, produce a huge appeal and infectious, but also give readers to the beauty of the culture and enlightenment, the library should have a library belongs to their own, full of creativity, distinctive personality, reflecting the positioning of the library and the humanistic spirit of the unique logo, once you see this condensed symbol of the library's image, it is easy to see, simple, convenient graphic symbols to the public to show the library a good image and unique cultural spirit. The library should have a unique logo that only belongs to itself, a creative, distinctive personality, reflecting the positioning of the library and the spirit of humanity, as soon as you see the symbol of the library culture, you can immediately associate the unique personality of the library and the pursuit of excellence, the spirit of service readers.

The Influence of Cultural Context on Logo Design

Culture exhibits clear social and historical attributes, evolving in response to changes in social history, the advancement of productive forces, and the march of science and technology. As humanity continually enriches and broadens its cultural tapestry, various cultural forms, including logo design, undergo transformations in both form and connotation. In the realm of logo design, a discipline intertwined with cultural nuances, it adapts and evolves in harmony with the evolving landscape of social practice, progressing with the times and broadening its scope.

The concept of the "cultural industry" asserts that akin to the production of commodities by traditional industry, the cultural industry serves the consumption of culture and leisure activities. It commodifies cultural products, spanning high-level and low-level cultural expressions, and makes them accessible to the public. Consequently, logo design, with its cultural attributes, morphs into both a corporate image emblem and a consumer commodity. In this dual role, logos play a pivotal role in a series of promotional activities, integral to the design process and the broader visual identity system. This system, whether employed for corporate image cultivation or cultural promotion, serves as a comprehensive vehicle for disseminating information and guiding perceptions effectively. Within the visual recognition system, logos assume a critical function, acting as a central reference point that influences all associated designs. The true significance of a logo transcends its simplicity or complexity; it lies in its ability to encapsulate the essence and character of the enterprise. A culturally enriched logo possesses the power to pique the audience's interest, prompting them to reflect on its meaning and the values it represents.

It can be seen that people's survival and development need visual communication, the higher the level of need for visual communication art requirements will be, in addition to practical and more psychological, emotional needs. Today, with the rapid development of science and technology, people are brought into the information society, and the exchange of information will be the basis of people's survival and development, the scope and role of logo design are also involved in the expansion of its resort to the visual realization of people, the importance of the medium function of the communication of information is also more and more obvious. At the same time, people pay more attention to its cultural and emotional connotations. Just as the American futurist John Nesbitt said, today's logo will be more important than ever, if it can emotionally connect the buyer and seller. Therefore, people nowadays pay more attention to the strengthening of the aesthetic consciousness above the function of the sign, expecting that through the emotional form and touching artistic language symbols, it provides people with a direct and strong way to feel things, and elevates people's visual feeling to the inner emotional experience to a certain extent. Someone once said: "Because visual communication is direct, it must be connected with people's minds in a deeper and more vivid experience level than language. That is to say, the emotion, feeling, and passion of life provided by logo design can only be understood and cannot be expressed in words, and it is through it that people connect with the inner emotion that is directly active in the depth of the soul. Although different people have different feelings and needs for different visual arts, what people are generally interested in is the kind of inherent emotional power of it. People appreciate this kind of emotional factor in logo design, it is from the rising human needs of their characteristics of the inherent requirements, which is also the eternal goal of the design workers to pursue.

THE ROLE OF EMOTIONAL EXPRESSION IN LIBRARY LOGO DESIGN

A Theoretical Framework for Emotional Design

In essence, what Lunacharsky termed "pleasure" design aligns with the concept of emotional design. "Pleasure" represents the subjective emotion triggered in one's mind by a product, which corresponds with the emotional facet of design semiotics. As living standards improve, people are transitioning from a focus on material gratification to a growing emphasis on spiritual contentment. People are gradually recognizing a vital factor: the ability of a product to instill pleasure, happiness, and interest. Increasingly, individuals are inclined to purchase appealing products, not only for their functionality but also because they resonate with their personal preferences. This willingness to invest time in understanding and using such products is irrelevant because the products bring joy.

This line of thought leads us to reflect on the essence of creation. It underscores that the quality of the final product is secondary to the creative process itself. The creative process is valuable because it brims with various forms of enjoyment, delight, and beauty. Analogously, for a product, functionality and user-friendliness are essential. Yet, what sets a product apart is its capacity to provide pleasure.

In a world where the pursuit of happiness takes precedence, designers must aim not only to create functional

and accessible products but also to ensure that their designs evoke a sense of pleasure and delight. By doing so, they can forge deeper connections with users and make a lasting impact on their lives. According to the relevant emotional design theory introduced by Donald A. Norman in 2005, the works of the human brain can be divided into three levels, namely: the level of instincts that depend on the formation of biological factors that control human genetic and neural structure determines; unconsciously can dominate the daily life of people's brain activity, known as behavioral level of behavior; part of the brain thinking activity of the conscious mind, known as the level of reflexes, and the level of the brain. As shown in Figure 3.



Figure 3. Three Levels and Interrelationships of Emotional Design

The design has different requirements for each of the three levels. The instinctive level of design is associated with the initial effects of the design such as shape, texture, feel, etc. The instinctive level belongs to the pre-consciousness activity, therefore shape is very important in design as it is influenced by the instinctive level and determines the formation of the first impression of the design by the audience. The level of behavior is associated with the product they are using and the product they are using many factors such as product functionality, performance product usability, etc. If the product is inadequate or not beneficial then the product has lost its value. Product performance refers to whether the product can fulfill the well-designed features of the product or not, if the same lack in performance then there is no doubt that the product is a failure. Product usability refers to the extent to which the products can easily understand the product's operation process and can complete the operation conveniently. Consumer experience in product design is very important, when the user uses the product is not smooth, and easy to leads to bad emotions of the user; Similarly, if the product is designed to meet the consumer's needs of the user, the process of fun will produce positive emotions.

Below the level of instinct and emotion, there is no explanation of consciousness or behavior, the level of understanding and reasoning comes from the level of reflection. The reflective level reflects the highest level of emotion, consciousness, and cognition of the brain only at the reflective level to tap the full potential impact of emotions and thoughts. At the instinctual level, the behavioral level, and the reflective level, the brain reflects the most vulnerable level to cultural differences, personal experience educational level, and so on, and with that said, but still above the level of the instinctual reflective level and the behavioral level. So some people will love instinctively experiencing excitement, fear, etc., some will hate it, and still, some will find it a very attractive and compelling piece of work, and some will find it completely unacceptable. Of course, there is another factor that makes the difference between the three: time. Emotional instinct level and behavior can be seen when the product is all about the "now" level of emotional experience use. The reflective level is very persistent, and at the reflective level, the audience can look back, talk about the present, and think about the future. Thus, the level of reflection is intended to reflect the long-term emotional experience, as well as the positive emotions generated by and associated with the use of the product. Of course, the audience's level of self-identification and satisfaction also reflects that the user's identity is very important in the design, product, and interaction levels reflected.

Emotional Elements in Library Logos

The development of plate-making technology, digital technology and so on makes the expression and realization of library logo design unprecedented. New concepts and new ideas are constantly injected into the function and form of the library logo, origami style, green bionic, multi-dimensional dynamic, and other new forms of the library logo appeared one after another, for the library logo of the image of the dissemination of personalized embodiment of a broader space.

Origami Style Borrowing

Origami originated in China and is one of the traditional arts of China. Its charm lies in the use of small folds

and creases to express subtle and complex objects. Under the theme of "longing to return to the essence", origami has been borrowed in modern library logo design with its unique artistic style and has taken on a new look. This design technique is generally used for logos that use a small number of elements to express complex emotions, especially for letter-type library logos. Figure 4 shows the logo design of Detroit Public Library, the light origami texture makes the whole logo fresh and simple. The strong visual impact of this library logo can make the viewer recall the origami crafts of their childhood, and then feel a sense of intimacy.



Figure 4. Origami Concepts in Library Logos

Green and Bionic Humanized Design

People's continuous exploration and research on nature have injected fresh vitality into library logo design. Library logo design takes more account of the coordinated relationship between man and nature, man and the environment so that readers feel comfortable and friendly from the library logo, which fully embodies the concept of being "people-oriented". Green, bionic library logo design is selected as a constituent element of some of the images of nature, to meet the basic functions of the design in addition to adding emotional, psychological, and other factors to understand the reasoning. Currently, some libraries select plants as the library logo image, green, bionic form to establish a bridge of communication between man and nature to reflect the harmony of human and natural symbiosis. For example, the logo design of Parkland Regional Library in Figure 5, through the varying shades of green trees, not only vividly expresses the regional characteristics of the library's park green space, but also gives people a sense of leisure, relaxation, and happiness. The logo of Pequot Library adopts natural and ecological design ideas, and the ecological nature is emphasized through the shape of plants.

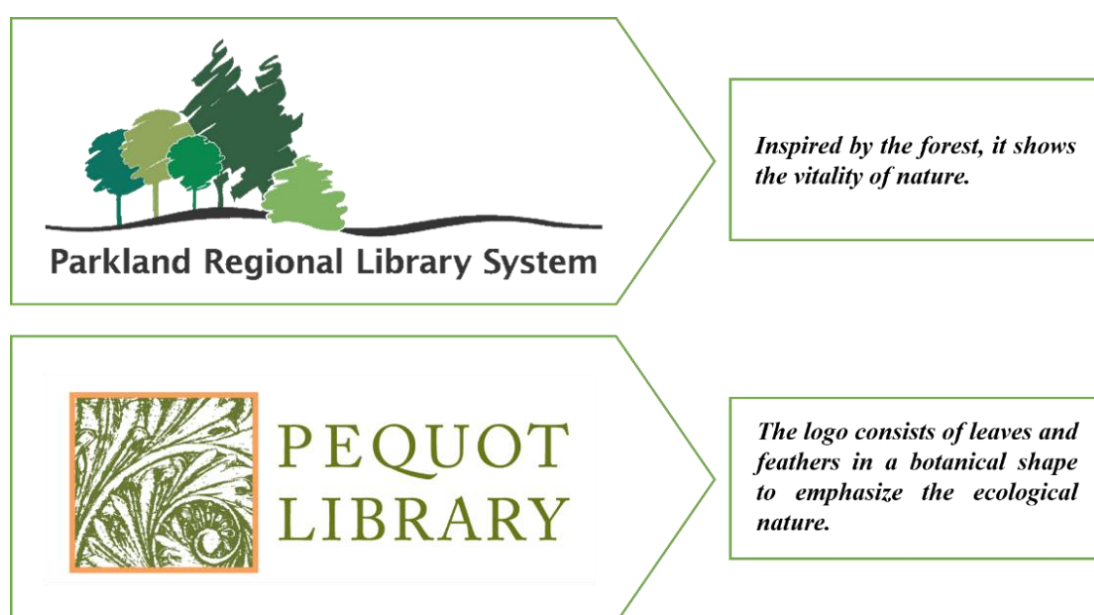


Figure 5. Green and Bionic Intentions in Library Logos

Presentation of Real Image

Under the influence of postmodern art trends and advanced plate-making technology, the real image has been returned in library logo design. The library logo presented in a realistic image is completely different from the mainstream library logo presented in a geometric abstract image in a modernist style, which shows humanization and fun, has a clear connotation, easy to understand, and easily makes the audience resonate and leave a deep impression. For example, the Putnam County Public Library's new logo design utilizes photorealism. The new logo does not completely abandon the shadow of the old logo but rather has relevance and continuity with the old logo designed in the 1970s. As shown in Figure 6, the new library logo is a photorealistic representation of a beautiful green leaf, which creates a beautiful image and implies information about the library's geographic location. In addition, the Elnora Public Library's logo design also utilizes realistic figurative language, and the realistic, direct image reflects a strong sense of humanity.

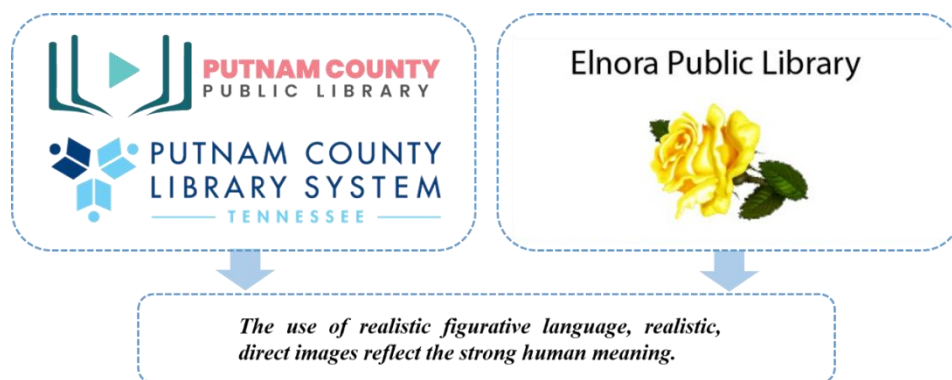


Figure 6. Authentic Images in Library Logos

Humor and Flirtation Creativity

Modern people advocate happiness, and humorous graphics can create a fun, intriguing mood. The humorous and flirtatious library logo and serious, rational library logo compared to more affinity, are easier to identify by the viewer, while the novel angle makes it easier to make the viewer understand the connotation of the library logo. For example, the logo of Stratford Public Library in Figure 7 uses an open umbrella to humorously symbolize that readers can open their world and roam in the world of knowledge when they enter the library. In addition, the logo of Addison Public Library takes the new leaves coming out of the tree branches as the creative point, starting from the emotionally inducing natural phenomenon, making it strongly relatable, and achieving an extraordinarily appealing effect.



Figure 7. Humorous Library Ideas Logos

BRAND IDENTITY AND LIBRARY LOGO DESIGN

The Concept of Brand Identity

Brand identity, also known as CIS, corporate image recognition system is an acronym in English, directly translated as a unified system for enterprises. Long-term dating back to the emergence of the 1930s, the famous American designers Raymond Lowe and Bo music - Lando and others are mentioned. Since the 1950s, the world economy has been rapidly developing, and many large foreign companies have also begun to focus on the dissemination of corporate image to bring a powerful force. As a result, a corporate image developed into a new business element, and a new design system was planned based on it, which was called the brand identity system.

David Aaker pointed out that brand identity is the association that brand strategists hope to create and maintain to arouse people's good impression of the brand. Modern Western brand management theory holds that "brand identity determines the brand's initial positioning, personality, visual symbols, all the way to the final communication and supervision. It is the essence of a product or service to form a brand or the core of establishing a brand management system. It is the most influential and superior part of a company's assets, and every actively managed brand needs a brand identity as a tool to guide the brand and inspire the branding program. If the brand identity is confusing or ambiguous, it is impossible to build a brand effectively. This quote clearly illustrates the importance of brand identity, as shown in Figure 8.

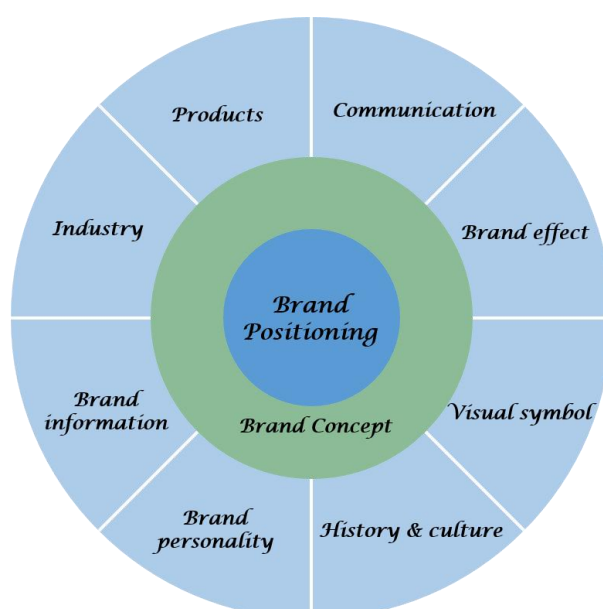


Figure 8. David Aaker Brand Theory

Brand identity encompasses elements under a company's control, including its core values, brand positioning, and visual symbols. It serves as the most influential and central facet of a corporation's assets, functioning as a vital communication tool between the brand and its consumers. However, a comprehensive understanding of brand identity extends beyond mere textual or visual components to encompass broader concepts like brand marketing and the consumer experience of the brand. A positive brand experience can swiftly foster consumer affinity towards the enterprise or brand. Consequently, the brand identity system, visual brand image, and the consumer's brand experience carry equal importance.

The challenge for designers lies in crafting a brand visual identity that resonates with the values held by consumers and engenders recognition from the target audience. This multifaceted task requires designers to contemplate the intersection of brand visuals and consumer value perception — a pivotal consideration in the art of design.

The Brand Value of Library Logos

The value of a library logo lies not only in its function as a visual identity but also in the important role it plays in branding. A brand identity is a symbol of an organization's unique culture, values, and reputation. Through the design of a logo, a library can communicate its unique character, culture, and values. This helps establish a clear and consistent brand identity that makes it easier for the community and users to recognize and understand the library's mission and goals. For example, a library may choose to use historically inspired

elements in its logo, such as old scrolls and traditional fonts, to emphasize its heritage and stability. On the other hand, a modern library might use vibrant colors and contemporary fonts to convey its innovative and open-minded qualities. This consistent brand identity building helps to enhance the library's reputation and influence in the community.

Brand recognition refers to the extent to which people recognize a particular brand, including its name, logo, and associated values. A unique and easily recognizable logo can help a library create a strong impression in the minds of its users. When users see the library's logo repeatedly in various situations, they gradually build trust and loyalty to the library. This loyalty is not only manifested in the fact that users choose libraries as the preferred source of knowledge and information, but also in their active participation in library activities, support for the development of the library's business, and the establishment of a long-term cooperative relationship with the library. Therefore, the design of the logo should focus on uniqueness and memorability to leave a deep imprint in people's minds and enhance brand recognition.

Brand recognition encompasses the degree to which individuals identify a particular brand, encompassing its name, logo, and associated values. For a library, a distinctive and easily recognizable logo serves as a powerful tool in etching a lasting impression within the minds of its users. As users encounter the library's logo consistently in various contexts, they gradually develop trust and loyalty toward the library. This loyalty extends beyond a mere preference for the library as a source of knowledge and information. It is also evidenced in users' active engagement in library activities, support for the library's growth, and the establishment of enduring collaborative relationships with the library. Therefore, logo design should prioritize distinctiveness and memorability, aiming to leave a profound mark on people's consciousness and amplify brand recognition.

Brand image is the core content of brand creation, "experience marketing" as the brand image, "participation is to get" has become the readers to pass each other's mantra, at the same time will experience the sense of access, satisfaction as the life of the brand. For example, a university library in Hunan Province, China, a library reading co-creation brand, the integration of 18 colleges of student librarians, teacher librarians, a total of 39 people, the school of various types of personnel grouped according to the time and needs of different fusion of different communities, the use of teachers, students, retired school staff and other personnel, the formation of the "teacher librarians" "Student librarians", "temporary librarians" and other different levels of librarian team. According to the characteristics of different levels of librarians, they perform different contents of work, so that the brand co-creation can operate, as shown in Figure 9.

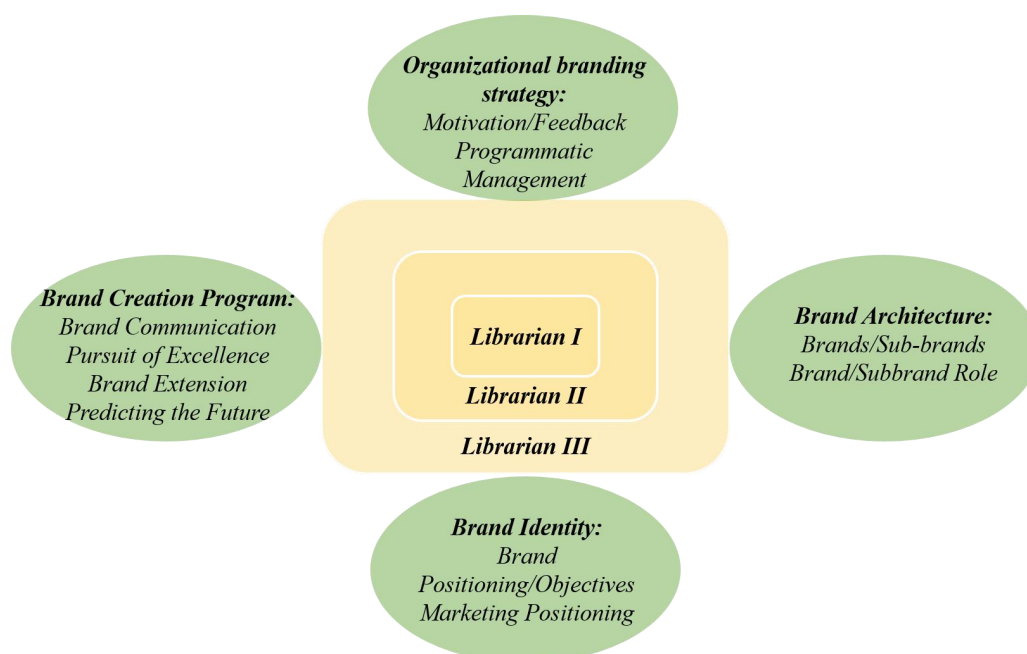


Figure 9. Branding Model of a University Library in Hunan Province, China

Library logos also help promote user interaction with the library. Users are more likely to interact with the library and participate in its programs when the logo resonates with them emotionally. An emotive and storytelling logo can inspire emotional resonance in users, making them feel close to and belonging to the library. This emotional connection not only strengthens users' loyalty but also motivates them to actively participate in

the library's activities and support its development. For example, a library can use historically significant elements in its logo, such as architectural images or traditional artworks, to spark users' interest in cultural heritage and encourage them to visit the library's historical exhibitions or participate in cultural activities. The logo can also be the topic of social media and online interactions, engaging users to share and discuss the library's activities and resources. Therefore, the emotional elements and cultural connotations of the logo design should be aligned with users' expectations and values to promote positive user interactions.

To summarize, the brand value of library logos is reflected in various aspects such as the construction of brand identity, the enhancement of brand recognition, the promotion of user interaction, and the impact on the community. A logo is not only a mark but also an important element of a library's brand, affecting the relationship between users and the library as well as the library's status and influence in the community. Therefore, these factors need to be considered comprehensively in the design and use of logos to fully utilize the positive role of library logos in branding and community development.

CONCLUSION

This thesis has delved into the historical evolution of library logo design, the role of emotional expression in logo design, and the relationship between brand identity and library logo design. Through analysis and exploration of these vital areas, we draw the following conclusions:

First and foremost, a library logo is more than just a visual emblem; it serves as a fundamental component of a library's brand identity. The logo represents the library's knowledge repository, cultural values, and community role, adapting to societal shifts and technological advancements over its historical evolution.

Secondly, emotional expression plays a pivotal role in library logo design. The theoretical framework of emotional design provides guiding principles for logo creation. Emotional elements such as colors, shapes, fonts, and imagery have the power to elicit emotional resonance in the audience, forging an emotional connection that fosters trust and loyalty to the library.

Lastly, brand identity and library logo design are inextricably linked. The logo serves as the central element of brand identity, enabling people to recognize and associate with a specific library. This, in turn, builds brand awareness and loyalty. The logo design should prioritize uniqueness and memorability to enhance the library's brand value and community identity.

In sum, library logo design plays an indispensable role in library branding and development. It encompasses more than just a logo; it is a conduit for emotion and a vehicle for constructing a brand image. By harnessing emotional elements and adhering to brand identity principles, libraries can strengthen their bonds with users and communities, elevate their brand value, and make substantial contributions to knowledge dissemination and community development.

Looking ahead, we anticipate continued innovation and evolution in library logo design to accommodate the ever-changing social and cultural landscapes. These logos will provide even greater support for the transmission and promotion of knowledge. The library logo, acting as a bridge between knowledge and people and a messenger for cultural inheritance and progress, will continue to shape the future of libraries through its design and application.

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ETHICAL DECLARATION

Conflict of interest: No declaration required. **Financing:** No reporting required. **Peer review:** Double anonymous peer review.
