Design Theories and Their Relationship to the Applied and Directing Field of Contemporary Graphic Art

Dina Mohammed Inad[a], [a]Iraq, University of Baghdad / Department of student activities , Email: [a]kamrdi@yahoo.com

Graphic design studies are based on theories embraced by the designer as a model. These theories represent a solid knowledge area, which guide the design process towards homogeneity in a unified field according to mathematical examination within the utilised and external field, and throughout groups of deep structural relationships. Acting through these theories, they inaugurate new horizons of creativity and experimentation, which can lead the designer from good to wonderful. Based on the above, this tagged study (Design theories and their relationship in the applied and directing field of contemporary graphic art) explains its case over three chapters. The first chapter, which was devoted to the problems of research and requirements, determined the question of What are theories of design? And what is its relationship in the field of applied and directorial art of contemporary graphic design? The purpose of the study was to classify the design theories used and employed in extracurricular applications to achieve the relationship and synthesis output. It also incorporated important research, search boundaries, and terminology. The second chapter involves the theoretical framework, which consists of three divisions. The first section concerns design theory as a philosophical concept and cognitive composition. The second section concerns structural determinants of design theory in contemporary graphic design, while the third section examined the applications of the research. The researcher followed the descriptive approach and the method of content analysis for the purpose of observing phenomena, and performed a objective critical analysis of each model to obtain accurate results. Chapter three is given to the most important opinions, conclusions and recommendations of the research, as well as sources.

Key words: *Design theories, graphic art, contemporary.*

Chapter One (Research Problem and Need)

Research Problem

The construction and treatment of design theories is linked to the design philosophy and certain methodological principles dealing with reality, which made the art of design to be determined by the historical circumstances in which it originated, the historical level of production, technology, experience, the prevailing social system, and the drawing of the foundation features of the philosophy. The design will be informed by many theories for its circulation in the establishment of different approaches with multiple applications

The conscious human act in its advanced stages is only the result of its development and its careful understanding through the connection between reason, action and matter. On this basis the design process acquires its creative, aesthetic, and functional characteristics only by breeding the application from theory. Theory from the philosophical approach is based on laws that examine the relationship of thought to existence, and awareness of matter.

What are the theories of typographic design? What is its relationship in the field of applied, and directing of, print design?

The Importance of Research

 The importance of research lies in the fact that:

1. It can contribute to identifying and demonstrating design theories to be adopted as a basis for achieving the practical aspect of the design.
2. It contributes to the scientific addition of the knowledge regarding the designer in building design relationships that achieve the desired goal.

Search Goal

The purpose of the research is to:

-Identify the design theories that have been employed in other applications to achieve the relationship and synthetic output.

Search Limits

The research has limits that are the circle of this study:

Objective boundaries: design theories and their relationship in the field of application and directing.

Spatial boundaries: a model for achieving research requirements.

Temporal boundaries: 2019.

Research Community and Methodology

Three models have been selected from the research community, which consists of 30, or 10% of the cultural and artistic posters posted on the Internet for 2019, based on descriptive analysis of the method of content analysis, and the analysis of models.

Theory: The coherent set of assumptions that can be achieved, including assumption, harmony and investigation, are fundamental concepts that determine the dimension (theory). Theory or science is the productive application of knowledge, so that concepts are considered means of production (Said, 1984).

Theory: La Land defined it as "seeing a scene, a mental view, a theory in the true sense of a theoretical creation of the mind, linking the product to principles. It's complete and it's stopped being verified by scientific testing (Andrea, 2001).

Procedural Recognition

Theory: The variables (concepts) are linked to each other in a quantitative relationship and explores how these relationships result from concepts and laws to achieve a specific knowledge framework.

Design Theory: Is a direct simulation that addresses a design idea based on the value of its attractiveness and the power of its utilitarian and functional connotations that find widespread echoes in the daily circulation of man (Iyad, 2008).

Design Theory: Is organisational knowledge that motivates a valid, strict, legitimate rule as a practical discipline compared to the more traditional and (old) areas, as it can provide a relational database (Gregor & Jones, 2007.)

Procedural Definition

Design Theory: A set of relational concepts that are based on the cognitive, functional and aesthetic foundations of the design idea, which are to be relied upon and disseminated at the applied and output level.

Graphic Design: Is visual communication, and an organisational activity conducted through signs, symbols, words and images, rather than spoken word, to achieve communication and exchange with the contemporary world (Jeremy, 2004).

Graphic Design: Is the development of visual formulations of ideas which are prepared to show traditional printing methods or are to be displayed on screens. The artistic effort is the process of organising the formal relationships between elements and design vocabulary in a way that reconciles the aesthetic and functional performance of those Elements and vocabulary according to the needs and design purposes to be achieved (Al-Rawi, 2011).

Graphic Design: Is a visual communication activity achieved by the designer's application of cognitive theories and the ability to visualise, imagine and innovate in expressing different ideas and visions to the design idea. This is conducted in order to create interdependent relationships between elements and vocabulary (Nabil, 2004).

In the Dictionary of Arabic Terms Contemporary

A characteristic of a human being or an event whose existence corresponds to others at the same time, and if released, go back to the present, for example: the contemporary novel (Magdy & Kamel, 1979).

Contemporary refers to a relative concept of keeping pace with the times in most of its developments and concepts (Alwan, 2009).

Procedural Definition

Contemporising is the process of transforming the set of structural characteristics that distinguish modern society from traditional society.

Chapter 2 (Theoretical Framework)

The First Topic (Design Theory as a Philosophical Concept and a Cognitive Pattern)

It is the nature of contemporary graphic design that drives the artwork to take a proper place among modern aesthetic contexts, since it expresses the need of man for this value pattern which reflects culture and awareness. Content is the true embodiment of the idea. The whole work in question should be produced to enjoy that content.

This work is based on a theory that frames the subject and reflects a range of concepts and relationships on a subject. Theory is a compendium of interactive relationships between vocabulary and concepts that interpret and describe a subject.

Theory: An intellectual vision and holistic knowledge building that includes a range of concepts and relationships on a subject, and one kind of expression that links ideas to perception (Al-Husseini, 2017).

Stephen Hawking considers that "each theory can describe and explain certain characteristics, and the theory cannot be said to be better or more realistic than the other" (Stephen, 2010).

The validity of the theory acquires its value only from the sincerity of the results it can achieve at the application level, which is the essence of the idea of design (Iyad, 2008).

Theory: A compendium of interactive relationships between vocabulary and concepts that interpret and describe a subject.

It is an intellectual vision and a holistic knowledge structure that includes a range of concepts and relationships on a subject, and one kind of expression that connects ideas to perception.

Theory: One end of the conceptual base of knowledge that the other side corresponds to is the application.

I knew the theory through the way the subject was presented (Al-Husseini, 2017).

1. Descriptive theory offers new solutions to certain problems and sometimes the creation of design theory.
2. Experimental theory provides measures that determine what to avoid in design.
3. Critical theory provides an assessment of the world of construction and the relationship of this world to the society it occupies.

Because the great transformations witnessed by the art of design in its functional and aesthetic aspects did not crystallise in a theory with precise features that can be used, while art inherited in general many theories, the most recent and most effective of that were adopted include four theories: simulation theory and theory formality, emotional theory and artistic beauty theory.

Revealing the most important criteria that can be relied upon in the art of design, the criteria was in agreement with the idea of design. Others disagreed. Thus, the design indicates its intellectual and theoretical specificity, based on the philosophical and theoretical extrapolation process and based on all the physical data surrounding the art of design (Iyad, 2008).

The theory of design is a discourse that defines the artwork and the design product and identifies the challenges faced by the design of the art product.

Theory is a system of ideas or sayings, an interpretation or description of a particular phenomenon or a set of phenomena, or a mental scheme that may be an untested or tested reality by the adoption of scientific methods (Al-Husseini, 2017).

Therefore, it can be said that the design theory is the format or system of a subject. This format is based on detection, investigation and research in terms of the coherence and logic and symbolic organisation of the design work and the strength or weakness of the design work. It considers the phenomena of artistic and aesthetic creativity. In order for the designer to describe and categorise his design work, he needs to rely on theory in his applications, as Roland Bart emphasised: "If there is work to be done first, this work must be in the search for theory, and a blueprint." One creates an aperitif of the description. American linguists call it "theory" because structure is always related not only to the data recorded, but also to the baseline theory that describes the data (Roland, 1993).The use of design theory in design applications is due to the desire to achieve the following functions:

1. Coordination
2. Interdisciplinary Interference
3. Communication

This has proved that design as a science and art adopts theory in the coordination of application, communication function, and beauty, to grow the reality of the movement of the assumption.

This seeks to turn assumptions into new realities that necessarily remove existing realities after they have finally proved to be inadequate.

By actually applying the theory on which the design was built, the cultural and artistic form to which it relates and contributes to the building of its meaning is often formed.

Here, the form has reached the interrelated meaning of the core values of design. This is because it is the structure of the design form that directs the recipient to read it to achieve communication.

In some ways, the shape is perceived and understood automatically and without prior learning or awareness, through strong points that are naturally perceived.

The Second Theme (Structural Determinants of Design Theory in Contemporary Graphic Design)

Graphic design is an artistic activity that aims to create or change a visual communication environment according to specific project tasks and requirements.
It is inherently a phenomenon of modernity and a global phenomenon (one of its modern names, "viscom," is "visual communication") which solves the complex tasks of designing complex structures such as the development of unified marking systems, creating common patterns, the image of entire industries, updating the visual book series, informatics, the creation of visual complexes for major events and exhibitions, etc. Various mass communication problems require the creation of modern graphic designs that can only be solved as a result of the collective creativity of many specialists (Kurushin, 2011) . Thus, Graphic designers create ways and means of communication with the help of drawings (visual), text, lines, illustrations, shapes, sizes, colours, shadows, lines, curves, page layouts, etc. to convey a visual message according to the foundations and scientific elements based on cognitive theories. On this basis, the design process acquires its creative, aesthetic and functional characteristics only by breeding the application of theory. Theory from the philosophical perspective is based on laws that examine the relationship of thought to existence, and awareness of matter. Design theory is organisational knowledge that motivates a valid, strict, legitimate rule as a practical discipline compared to the more traditional and old areas.

Of what does theory consist?

It consists of words and formal expressions, each representing a system. Let's get to the theory. Where is the power of theory?

It lies in achieving relationships between concepts and technologies that are common in measurement. Relationships between the events of time, place and conventional technologies (Al-Husseini, 2017).

Graphic design theory focuses on the study and detection of artistic creativity patterns in the field of technology, and examines the relationships between graphic design and the recipient in terms of the physical and artistic culture created by the designer in a diverse environment of

people's activities. These relationships shape the theory of graphic design according to the requirements of not only the different designs created by the designer, but also through the objective spatial environment in which the design is used and aesthetically perceived. This leads to a comprehensive study of social, aesthetic, functional, technological aspects, and a number of other aspects of shaping the objective environment in various areas of human activity and the formation of scientific and methodological foundations for contemporary graphic design (Medvedev, 2004).

The structure of the content of technical aesthetics or design theory is based on a professional approach to studying the essence of emerging scientific knowledge about the nature of design.

The design process is a fait accompli and the basis of the work to build a graphic design that occurs naturally and develops over time and achieves the desired results. It contains a set of procedures, steps and methods to do something in a systematic way through structured technologies that collectively shape the design process.

There is constant change in technology, social content and ways of working with others. Therefore, in order for graphic designers to stay connected to their disciplines, they need constant learning to develop concepts, theoretical methods and technologies. It is important for them to know and understand the history and theories of design, and how they intersect with broader areas of politics, economics and technological progress.

The design field is the result of complex building relationships, which are subject in their contexts to driven systems that establish the act of design achievement and give its characteristics to other design achievements.

Because the art of graphic design constitutes a group of relationships addressed by an organisation, starting from its founding material to him, this organisation is guided by steps with a method or a systematic will by which it extrapolates a vision that is theoretical if its goal is beauty (Najm, 2006). This means that the art of design is an aesthetic expression in which the designer uses all the tools that can be used to make his expression aesthetic. This is what Hagel instructed when he said: "Art embodies the idea and as safe as this incarnation, the artwork acquires its beauty" (Freeville, 1970).

Graphic design is based on some features according to the theory of simulation, which reflects the feelings and ideas of the designer, which is the fundamental basis of social life, in an effort to include cultural and social connotations and meanings (Shaimaa, 2019). This is because theory enjoys direct simulation and addresses the idea of design based on its attractive form and utilitarian and functional connotations that find widespread echoes at the level of the daily circulation of man. The beauty of the design reveals to man the secret of these simple

simulations that carry in this the value of attractiveness and the power of its connotations (Iyad 2008) .

The intrinsic value in the design process is the precise alignment between function and form, aesthetics and laws, and the multiplicity of its methods, which have been subjected to different schools and methods (Kamouni, 2013).

 The function has been linked to fundamental realities identified by the human being in the environment in which he lives. Therefore, the art of design in terms of the sensory components of his artistic images is essentially simulation.

Formal theory confirmed that art was a world in its own right. This theory is of great importance in art in general and design, especially because of the importance of the visual process and its fundamental relationship to the process of perception. It adheres to the saying that the laws governing design are the laws of structure and form in the alarm clock.

Design requires at least two psychological processes: the cognitive process (visual sensory) and the expressive (motor) process .

A third process mediates between perception and expression, which is controlled by assumed neurological activities in the brain, namely knowledge (Shaker, 2008) .The form in the art of design cannot be taken as a separate value and the form in the art of design cannot exist away from its function. The function or performance often determines the value and connotations of the form (Iyad, 2008).
The gestalt theory emphasised six key principles adopted by the designer when assembling the elements of the design (similarity, persistence, closure, proximity, shape/flooring, symmetry and order (https://www.creativebloq.com/graphic-design/gestalt-theory). When the design is visually arranged using one of these different styles, the design will be more coherent and complete.

From this, the researcher believes that graphic design works according to the theory of the gechtalt, as well as the ability to rely on theoretical principles that serve as formal foundations that can be applied in graphic design.

When using foundations and design elements, the designer should use them effectively in the construction of his designs, so that it does not constitute a defect in the field of job construction in the design or realisation, but focuses on the language of form and its effect on the recipient in the process of perception and its visual effects.

Communication theories are one of the most important areas of our lives. Especially in the art of graphic design, it is a fine science and art, depending on the activity of the designer and his creativity in expressive forms .

In this regard, we can refer to the David Berlo model, which considers that there are four elements that make up the communication process, including sender, message, medium, and future. Important models that contributed to the construction of communication theories is the model presented by Welber Schram in 1974.

A- The source or the owner of the idea.
B- Expressing the idea and formulating it in symbols to form the message.
C- The future that receives and decodes them.
D- Response or target and echo may or may not reach the sender or the owner of the idea.

We are living today in the age of communication. This is a fact, which does not exaggerate the importance and seriousness of communication in our present world.

The age of communication we live in is characterised by tremendous development in technology and the wide flow of information. The scientific and technological revolution introduced by contemporary human civilisation has unlimited potential for the growth and breeding of knowledge and information. It can be said that modern communication technology is the sum of different technologies, tools, means or systems that are used to process content to be connected through the communication process by which information and data are collected (Amal, 2010).

Some of the most famous theories of communication include (Al-Allaq, 2010):

1. Direct impact theories
2. Theories of selective influence
3. Theories of indirect influence
4. Theories of persuasion

Design communication is a special combination of art and language used to provide information to a particular group of people.

Its purpose is to attract the audience and convince them to take a certain position, and the designer's work is to perform the design well. The aim of the visual communication designer is singular: to create visual formats for messages, taking into account the target audience, using alphabets, symbols, images, and the choice of appropriate media. Therefore, understandable messages can be obtained if received (Communications Toolkit, 2000).

Modern technology has changed many concepts related to place and time and material, moral and imaginary things, and in the basic concepts and constants of society.

Visual images thus become one of the most important tributaries of the receiver's visual inventory, as the computer provided many programs that helped to build and configure visual shapes, symbols and visual markers, abstract or representative, flat or stereoscopic, or in the embodiment of anatomy, colourings and composition in a literal and highly judgmental manner. Perhaps one of the most famous examples of numerous graphics are animations, cartoons and even real-life films that relied on the computer to combine the absurd and abstract into an acceptable and convincing virtual reality .

The theory of artistic beauty, the closest thesis to the philosophy of design, emphasises the way in which art is usually spoken and thought, and confirms its value to introspective perception .

Stolintis indicates that the artist is trying to create a subject with "underlying cognitive attributes", which are attributes that arouse interest and, to the extent that useful subjects have a cognitive appeal, are a beautiful. In other words, it's not a beautiful work of art unless it attracts us. The word "beautiful" signposts the following meanings: gravity, formal values, good or useful subject, treatment (Stolenties, 1974).

The function of aesthetic need is to satisfy the psychological requirements of the individual to enjoy existence, giving him the aesthetic value of a recipe that evokes aesthetic emotion, and a sense of existence.

A question comes to mind: what is this characteristic that provokes aesthetic emotion? He says: It is form that differentiates works of art from ordinary or non-artistic works.This means that the common element of all works of art that differ from each other in form and material is the possession of the function (Mustafa, 1983).

 What the function means is the style and method of organising the sensory elements of the artwork. Each work of art represents a (unique) formation. The way this particular composition is composed— and we can say creatively — is what excites in us aesthetic emotion. When we talk about the semantic form we mean all the sensory elements that are involved in the organisation of the shape, colours, lines, elements of touch, sound, hearing and movement. These elements cannot be separated from the way they are formed. The sensory elements are part of the shape as a form (Clive, 2018).

Among the most important values adopted by aesthetic theory are (Iyad, 2009):

1- Technical value, according to the essence of design, takes the approach of creativity and innovation mainly in achieving its aesthetic and functional objectives. The meaning of beauty in it depends mainly on the latest technological developments, and includes a new series of materials, tools and methods of work and production.

2- Material value: the beauty and appearance of the material plays a big role in the final form of the design function. This role may be greater than the real value of the design itself.

3- Utilitarian value is how the design achieves in its advanced appearance a clear benefit capable of satisfying the recipient's aesthetic and functional need according to the mental image and aesthetic experience, as well as the physical need felt by the recipient at the moment of the existence of the design. Because of the change in his aesthetic experiences, especially among the recipients who have high aesthetic design experiences, the process of satisfying that need will not be easy .

4- The value of communication: the art of design of the visual arts acquires its true value through the good process of receiving, which begins to arouse the beauty of appearance and ends with the high quality of the function of the essence. This means that the design achieves its communication role with the recipient by all means and over the time and stages of the visual message, in order to complete the final image of the design in the mind of the recipient .

5- The new value: the basis of the effectiveness of design as art and science is to look at and explore the new value at the levels of beauty and function, and the new value itself means a new addition to the benefits and experiences of man.

6- The future value: the design is an art that looks to the future and does not revive the conflicts between the values of the past, present and future, because the values of the past have exhausted their permanence and effectiveness, and the values of the present were built in a time that the designer can no longer change. Because of the productive rings that follow the design process, the designer is left only to explore the values of the beauty of tomorrow.

From this, it can be said that the design theory is based on the structural determinants on which the designer is based in the construction of graphic design artwork:

1. Relying on a system of basic ideas that provides a true understanding of patterns and links that provide the basis for a specific topic.

1. The designer's culture and the broad sense of technology and modern technologies and how to employ them to serve the idea and content for the success of the design work.

2. Relying on dynamic knowledge systems that establish the act of design achievement.

3. Technology is the true translation and actual application of scientific theories, laws and innovations.

5- The beauty of appearance depends on the high quality of the function of the essence. This means that the design achieves its communication role with the recipient through the relationship between the artistic and aesthetic dimension on the one hand, and his function

on the other. The effectiveness of this relationship depends on the experience and creativity of the designer in organising the relationships between visual vocabulary and the surrounding spaces.

These structural determinants of design theory are based on the art of graphic design, which represents a knowledge ground that accompanies the design process to achieve homogeneity in a unified field according to a mathematical analysis within the applied and output field. This occurs through a series of deep structural relationships to open up new horizons of creativity and experimentation that can transform the designer from good to great.

Third Topic (Search Applications)

The researcher applied the descriptive method to investigate the content of the models by means of objective critical analysis of each model, to achieve specific results. Because criticism looks at works of art flexibly and on different bases in each artwork, criticism attracts attention to the obvious form of the artwork and the way it was built formally. It then moves to the meanings of symbols, and the expressive spirit of the work as a whole. It finally removes the ambiguity and clarifies the intellectual contents within the artwork in the context of events taking place in society.

The research community included American cultural art posters for 2019, published on the Internet, where the researcher adopted the method of non-intentional probability in the selection of research models. The number of research models is 3 out of the research community of 30, or 10% of the community.

The theme carries the announcement of a cultural festival in the garden of a high orchard, remembering the black past, and shaping the future. He invites us to join this festive because it includes a fun week of experimental art, African food and drinks, games, African dance and music, fashion shows, and more. The festival is located in Southern California in the United States of America.

This design focused on the cultural specificity of a nation on several axes, the most important of which is its cultural heritage. This includes the artistic heritage of songs, music, folklore, drama and popular legends passed down from generation to generation. It is this inheritance that preserves the identity of the nation and distinguishes it from others. The claims of preserving identity and heritage end in light of the spread of globalisation. The design was characterised by the use of the designer correlations of overlap, contact and contiguity, which are based on the theory of Gestalt in the formation of the shape and the ground for the

formation of hands. In the composition of the shape of the tree, black has been chosen to indicate the surrounding African environment and the venue of the festival. Relying on the theory of communication and direct influence by selecting the symbols of hands that symbolise the artistic work carried out by man, and to emphasise it with texts and biblical elements that have determined the content, the subject has chosen some decorative elements belonging to the artistic heritage of those in the region. Emphasis on the the main idea of the Declaration was the past or black history. The biblical elements are illustrated in a large red and black font occupying the right part of the poster. As for the left part, the designer was concerned only with the formal elements and their composition. The aesthetic value of this design lies in the fine alignment of form and function. Thus, this design, in terms of the sensory components of its artistic image, is in essence a simulation of the environment and reality.

Language are the key to the world (National Week of Foreign Languages) is held by the association Alpha Mu Gamma. This tradition is now celebrated in US high schools, colleges and universities during the first full week of March. The designer embodied the main idea of the subject through clear and direct indicative symbols. This illustration was confirmed by the written elements. He distributed it in a balanced and proportionate manner. He also used the globe, where he set a key to clarify the idea and the content of the design work that language is the key to an understanding with the world.

Under the globe are books (National Week of Foreign Languages) and under the books is the year and the month. Under the poster are e-books and the website. The typical conference program consists of academic presentations by students and faculty. The designer relied on the theory of simulation in designing the poster according to the theory of selective effect. By choosing the selected semantic symbols that have an effect in the process of selective cognition, the recipient only remembers aspects that confirm his ideas. The designer achieved the connection between the artistic and aesthetic dimension of the work of art, as well as his job as the creator in organising the relations between the visuals and colour vocabulary and the surrounding space.

Entitled, "The Fifth Annual Sun Festival," this design expressed the content of the idea by the beauty of the idea, which depends on the experience and creativity of the designer in organising the relations between the visual vocabulary and the surrounding spaces.

The idea of this poster was to celebrate in the spring the written word and science in a literary cultural festival. It was expressed by symbols with dimensions commensurate with the content of the idea by relying on theories of simulation. The Foreign Language Honour Association was established at Los Angeles City College on April 29, 1931. For more information, see (Gerald, 1982).

As they expressed science and spring sunlight, which shines across the horizon in convergence with the sea horizon to express the extension of science and knowledge without borders and gave the form of a wave of water to the left side, a girl in the form of a mermaid holding a book supplied semantic meaning which delivered the idea to the recipient. Colour gradients that reflect the sunrise and color of the sea are used with formal reduction, which is characterised by simplicity and ease of access and express the content of the jaw The written elements that were distributed at the top and bottom of the poster are a distinct formality. The designer showed balanced formal organisation in the distribution of shapes that resulted in an intellectual dialogue with the sensory and aesthetic perceptions of the recipient. This occurred through the formal structure of the poster, as well as the rhythm indicated by the distribution of colour gradients.

The designer presented a formal abstractness and simplicity in the content of the poster and relations between the forms led to the achievement of a functional expression and aesthetic. The poster technology relied on the use of abstraction and simplicity in the design and was addressed by design programs to achieve an effective design interconnected with typographical elements, lines and colours in the form.

Literary and other artistic and cultural circles intersect during the third annual Sunlit Festival, a spring celebration of the written word. The Sunlit 2019 Festival brings together various literary organisations and artistic specialties to celebrate literacy, literature, reading and writing for days of "Litertainment" and just ordinary fun. Literature represents a moment in time. It is an exploration of our history, an expression of our experiences and of the life that surrounds us. It is a discussion of who we are, how we got here, and what options we can take to shape our future. https://keepstpetelit.org/event/sunlit-festival-2/

Chapter Three (Search Results)

The investigation and research literature yielded a number of results:

1 - The designer's reliance on design theories in the artistic and directional applications of the artistic work achieved an organisational reality linked to organisational relations that led to the high level of quality of the essential function of the design idea and communication with the recipient.
2 - The use of simplicity and the abstraction of the forms led to the extraction of the essence of the natural form, which was presented in a new form in order to obtain technical results, as the first and third merge.
3 - The interrelationships between the forms of the intersection of a contact overlap, the perceived unity of relations, as well as its diverse expressive output in homogeneity and appearance before the senses, achieved organic bonding leading to visual unity.

4 - The use of technical and demonstration techniques to reach the meaning led to a wonderful and strange visual representation of forms, meanings and plot of the subject. This was due to the culture of the designer and their extensive knowledge of modern technologies, specifically in terms of how to employ them in a way that serves the idea and content for the success of the design work.

Research Conclusions

In light of the results of the theoretical framework and the conclusions drawn, the following conclusions were drawn:

1 - The designer in applications and directed graphics used designs based on design theories to achieve coherence and logical and symbolic organisation of the design.
2 - The use of design theories in design applications is due to the desire to achieve the following functions: Coordination, interference, communication.
3 - Design as a science and art adopts the theory in the coordination of application and to achieve the communicative function, as well as and beauty, through the actual application of the theory on which the design was based. Cultur and the artistic form to which it is associated contributes to the construction of its meaning.
4 - The theory of graphic design focuses on the study of patterns of artistic creativity in the field of technology and disclose and examine the relationships between graphic design and the recipient from a cultural point of view.
5- In order to reveal the most important criteria that can be relied upon in the art of design, four theories have been adopted: simulation theory, formal theory, communication theory, and artistic beauty theory. Some of these criteria were consistent with the idea of design, others disagreed. Thus, design indicates its intellectual and theoretical specificity, according to the process of philosophical and theoretical induction and is based on all the material data that surround the art of design (Al-Razi, 1982).

Research Recommendations

 In light of the research findings and conclusions, the researcher recommends the following:

1- The graphic designer should continuously learn to develop concepts, theoretical methods and technologies because the changes in technology, social content and the ways of working with others is immeasurable.
2 - Use the foundations and design elements effectively in the design so that it does not constitute a defect in the function of the design. Focus on the language of the form and its effects on the receiver at first glance, which falls within the process of perception and its visual effects.

REFERENCES

Al-Allaq, B. (2010). *Theories of communication: An integrated approach.* Jordan – Amman: Dar Al Yazouri Scientific Publishing and Distribution.

Al-Husseini, I. J. K. A.-Y. (2017). *Theory of architectural design.* 1st Floor. Baghdad: Dar Al-Wala'a for Printing and Publishing.

Al-Rawi, N. A. K. (2011). *Principles of graphic design.* United States of America: House House Publishing and Distribution.

Al-Razi, M. I. A. B. A. Q. (1982). *Mukhtar Al-Sahah.* Kuwait: Dar Al-Resala.

Alwan, F. M. A.-D. (2009). *The problematic of the philosophical approach in contemporary fine artistic discourse.* 1st Floor. Syria, Damascus: Aladdin Publishing House.

Amal, M. K. (2010). *Modern communication technology and its role in the development of journalistic performance,* Dar Arab world, Cairo, i.

Andrea, L. (2001). *Encyclopedia of philosophical land.* 3. Publications Oweidat Beirut - Paris.

Clive, B. (2018). *Art, translation: Adel Mustafa, reference and presentation: Michelle Matthias.* Hindawi Publishing, United Kingdom.

Communications Toolkit, (2000). Visual communication & graphic design. © Michigan State University Board of Trustees.

Freeville, J. (1970). Literature and art in the light of realism, Translated by: Mohammed Mufeed Al-Shoubashi, Dar Al-Fikr Al-Arabi, Cairo.

Gerald, F.D. J. (1982). *From strength to strength: A history of Northwestern, 1882-1982.* Wm. B. Eerdmans Publishing. ISBN 0-8028-1944-3.

Gregor, S. & Jones, D. (2007). The anatomy of a design theory. *Journal of the Association for Information Systems,* Vol. 8, No. 5, pp. 312-335.

Iyad, H. A. (2008). *Introduction to the theory of beauty in design, civilized dialogue,* No. 2184.

Iyad, H. A. (2008*). The art of design in philosophy, theory and practice. C 1, C 2, C 3 Department of Culture and Information.* Government of Sharjah - United Arab Emirates.

Iyad, H. A. (2009). *The theory of beauty in the art of design, civilized dialogue - Issue: 2677 - 2009/6/14 - 06:36.*

Jeremy, A. (2004). *Pioneers of modern graphic design a complete history.* copyright C. 2004, Octopus Publishing Group Ltd. Great Britain.

Kamouni, K. S. (2013). *Simulation study in the philosophy of the Arabic language, the Arab Cultural Center,* Casablanca - Morocco, i.

Kurushin, V.A. (2011). *Graphic design and advertising, DMK-Press. 4. Anton Beletsky, GC "Advanter Group" Advertology.* Ru. 5. Ivanov M., Ferber M. Advertising in consulting.

Magdy, W. & Kamel, A.-M. (1979). *Dictionary of Arabic terms in language and literature.* Beirut: Library of Lebanon.

Medvedev, V. Y. (2004). *The role of design in the formation of culture: studies. allowance. -* 2nd ed. - SPb.: SPGUTD.

Mustafa, N. (1983). *Theories of learning, knowledge world series,* National Council for Culture, Arts and Letters, Kuwait, No. 70.

Nabil, S. (2004). *Manual in personal and psychological counseling.* Etrak for Publishing and Distribution - Cairo - Egypt. I 1.

Najm, A. H. (2006). Studies in art and beauty, Dar Majdalawi for Publishing and Distribution, 1st Floor, Amman, Jordan.

Roland, B. (1993). *Introduction to structural analysis of stories Munther Ayashi, Center for cultural development for studies,* Translation and Publishing, Aleppo, Syria, 1st floor.

Said, A. (1984). *Dictionary of contemporary literary terms.* University Library Publications - Casablanca.

Shaimaa, A. J. (2019). *Jasim Khazaal Al-Aqili, industrial design, history.* Concepts Operations, Dar Al-Malkah for Publishing and Distribution, 1st Floor.

Shaker, A. H. (2008). *Visual arts and genius of cognition, Dar Al Ain for Publishing Special Edition, (Family Library),* The Egyptian General Book Authority.

Stephen, W. (2010). *The grand design.* Random House Digital, Inc.

Stolenties, J. (1974). *Art criticism - aesthetic and philosophical study,* Translated by: Fouad Zakaria, Ain Shams University, Egypt.