The visual identity and its realization in the logo of the children's TV channels

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Summary

Art and design are one of the most important cultural approaches to preserving visual identity, and with the spread of the thought of globalization and the expansion of human knowledge, society has become living in turmoil that varies between scientific and mental facts and artistic modernity and its direct or indirect connection to cultural values, which results in a crisis between the original and the incoming, and the call for the necessity of amending old values and building a new world, based on new values that are the values of modern civilization.

Identity is not a fixed given, but is affected by communication and mental integration, and is characterized by renewal, which results in the so-called collective identity. It is an important and necessary idea, especially in light of the currents of globalization that ravaged many of the roots of societies that have a cultural depth on their land, where their identity, customs and traditions that distinguished them were obliterated.

Most modern countries are similar in ways of living (clothing, food and housing, etc.) many of the slogans of Arab children's channels do not represent the cultural and civilizational dimensions of those countries, but rather the features and characteristics that have colored global slogans and global trends in design. Its environment is closely linked, as it is linked to the thought and culture of the surrounding community, and the environment that spawned it to work on solving its problems and striving to transcend the behavior of its members, and here lies its message.[1]

The change of the era was accompanied by many variables, the most important of which is the change in the aesthetic standards inherited in the plastic art, the standards no longer run according to a fixed standard set and prepared by critics as a single measure of the arts, so there are many aesthetic standards whose principles are derived from the art itself, and there are social standards - Historic, civilized, and ethical, as well as plastic, artistic, and educational standards and dimensions. The concept of the creative process itself has also changed, becoming like philosophy accompanied by controversy and questioning, and the designer has become like a philosopher who raises issues about the nature of art and its function in society.

Consequently, art and design became a form of daily life, and one of the modes of living and continuous guidance of human behavior in tasting beauty and feeling the importance of art and design and respecting its surroundings and environment as an aesthetic container subjected to development and refined artistic refinement. Renewal became a goal in itself in art in general, and in logo design in particular.[2]

The first years of a child's life are a crucial stage in shaping the basic features of his personality, as it is a complementary stage to the fetal stage and the following other stages of development, from which he moves from a state of weakness and inability to rely on oneself in childhood with strength, vitality, flexibility and self-reliance, and is divided into two aspects: An organic

and quantitative side, and a functional and qualitative side. The organic aspect means the child's growth in height, weight, size and the external shape of the muscles, and the functional qualitative aspect means the beginning of the growth of organ functions, followed by qualitative growth such as psychological, social, emotional and motivational functions, so that thinking, cognition and language develop. There are many different opinions about the pre-school period, from the cradle around the age of three to the beginning of school entry at around the age of six. This stage is called the early childhood stage, starting from three to seven years, and therefore it is a foundation upon which the life of the child is based, from the cradle to the age of adulthood. The study of the child in the age stage of (3/6) pre-school years, through which a lot of knowledge and experiences are acquired that help the child pass the following periods of growth stages. Studying childhood scientifically and practically allows many designers and developers to develop programs for the minds of children to identify the psychological, social and mental characteristics, to try to develop mechanisms for the art of logo design to develop social values of pre-school children with the appropriate educational and cultural values for them, in order to identify the child and understand the nature of the behavior he takes when facing any situation and study the external factors that affect the behavior of children from this point of view, which involves the importance of the childhood stage, as it is necessary to identify the characteristics of the growth of the child at this stage in order to stand through God instructions on the importance of the logos and designs that are presented to them and that they should be commensurate with the nature of each age stage they go through, as each stage has characteristics that differ from the other, so the quality of mechanisms and designs based on art must differ. Through it, expressing the individual's personal needs and transforming them into works embodied in the form of shapes and drawings.[3]

Cultural and visual identity:

It is the common outcome of belief, language, knowledge accumulation, production of arts, work, mind and behavior, and not all of these elements are fixed but rather mobile and developed as a current and future project that keeps pace with the developments of the times. The concept of the constant is transformed into a concept that places the cultural identity in the field of mobile social necessity characterized by change and renewal.

Cultural identity is also an expression of the need for recognition, acceptance and appreciation of human beings and behaviors, as it is "a dynamic and necessarily dynamic awareness of difference and a critical awareness that is open to the other.

Cultural identity in its contemporary meaning is a stage of human thinking in the contemporary world that began with modernity, postmodernity, and then globalization. Norms, behavior and customs spread across borders, by investing in the gains of science, technological progress, the communications revolution and the information revolution, which led to the emergence of values that have no reference in the national identity.

Culture is the basis of a society's identity, belonging and distinguishing it from other societies, meaning that culture is the product of human activity for the children of this society, whether their films, plays, dramatic works, art exhibitions, poetic seminars, and all humane activities represented, in their entirety, the culture of this nation, which is naturally distinguished from other cultures, even if they agree with them in expressing universal humane values. Muhammad Al-Hadi Afifi provided a comprehensive definition of culture as "everything that man has made in his environment during his long history in a particular society, and it includes language,

customs, values, general etiquette, tools, knowledge, levels, social, economic, political, educational and knowledge systems. This nation refers to the universe, life, death, man, his capabilities, and what he should or shouldn't do or hope for.

One of the most recent definitions of culture and the most important of them - given the connection with the information age - is that "culture as a social system based on values, beliefs, knowledge, customs, arts, social practices and living patterns, and also as an ideology that includes a criterion for judging matters. Television screens, computers, control panels and simulation models as well as it is an effective tool for judgment and thanks to its quantitative and statistical means of opinion measurement and succession.

- The slogan between authenticity and contemporary:

The change of the era was accompanied by many variables, the most important of which is the change in the aesthetic standards inherited in the plastic art. The standards no longer run according to a fixed standard specified and prepared by critics as a single measure of the arts, so there are many aesthetic standards whose principals have become derived from the art itself, and there have become social-historical standards, Civilization-ethical in addition to the fine, artistic and educational standards and dimensions. The concept of the creative process itself has also changed, becoming like philosophy accompanied by controversy and questioning, and the designer has become like a philosopher who raises issues about the nature of art and its function in society. Thus, art and beauty became a form of daily life, and one of the modes of living and continuous guidance of human behavior in tasting beauty and feeling the importance of art and respecting its surroundings and environment as an aesthetic container subjected to development and refined artistic refinement. Renewal became a goal in itself in art in general, and in logo design in particular. "The contemporary logo is one of the symbolic visual arts that closely link man and his environment. It is linked to the thought and culture of the surrounding community, and the environment that produced it to work on solving its problems and striving to transcend the behavior of its members, and here lies its message."[4]

We find that a logo design requires a certain amount of reduction, simplification, modification, destruction and rebuilding when the designer deals with its elements and semiotic signs to reach new formal formulations of the subject or idea to be expressed. It is a means of mass communication used in various fields and human activities, and this diversity in the fields of use led to a diversity of goals, accompanied by a great diversity in the methods created by logo designers.

This is "with the aim of arousing attention, activating the senses, stimulating thinking, satisfying visual and aesthetic pleasure, stirring memory, curiosity, imagination, anticipation, and provoking a special case of visual dialogue." , through a variety of visual formulations of iconic, indicative and symbolic signs that the designer invests in an aesthetic employment using the various design elements and foundations to achieve the aesthetic values of rhythm, balance and total unity within the artistic framework.

The logo is a coordination between the elements based on the word and the image that expresses the idea of the design, and that there is compatibility between them, complementing and supporting each other, and that the design thought opens towards the new with more effective and stimulating formations in thinking mixed with symbolic signs that go beyond the familiar patterns adopted in the previous traditional directions through a new proposal that stimulates the imagination to reach the idea, so the recipient tries to understand the connotations to reach

the interpretation of the intended meaning of the design idea, and to realize a large number of symbols that are part of what the designer is trying to communicate through the design idea.

Through the above, the multiplicity of the structural system of the logo can be defined as:

Organizing and arranging the elements well, as well as finding relationships between different elements (such as pictures - writings - drawings...etc.) that require the designer to be familiar with the structural systems of design. These systems play a key role in organizing the relationship between blocks and spaces to produce the optimal design; To be convenient, visually appealing and functional.

Avatars:

Formal substitution is considered one of the most important principles of organizing design elements within the design work in general and in logo design in particular. The designer was aware of the effective influence of formal reduction in expressing the content of the design idea simply and easily. He chose the best design elements suitable for the purpose for which they were chosen. Substitution is a method of enriching the meaning, which is a formal substitution of the letter or word within the text, and it is an expressive substitution, that is, the replacement of an element of the text in the place of a formal or pictorial element, which suggests certain symbolic connotations. The process of substitution occurs within the text through the relationship between the word or letter and the form within the phenomenon that is based on enhancing the meaning as determined by the context.

Formal substitution is considered important in the structure of logos, as it contributes to strengthening the functional aspect through the expressive aspect of the iconic image, and its imitation of reality, which contributes to the speed of communication between the logo and the recipient. Sensory standards and attractive visual effects. "The history of substitution goes back to" the date of the invention of writing, after the ideas of man that he wants to communicate were replaced by the first attempt to invent writing, as he found writing that was characterized by a simulated simulation to convey the truth he wanted to convey. The first era of writing is the era of writing with pictures that first appeared on the tools of daily use and on the walls of caves.

Replacement is a representation of fictitious worlds by invoking and evoking shapes from various references and integrating them into one structure, which has a sensory-visual presence, and directed messages expressing communication between the designer and the recipient with its mediating effectiveness.

Hence, we find that formal substitution is one of the main drivers for expressing symbolic connotations in design in general, and logo design in particular.

The symbolic semantics, that this specificity that distinguished the symbol from the rest of the signs prompted the semiological analysis to give it a single importance, based on the fact that the relationship between the signifier and the signified is not an arbitrary relationship as in the case with the pure linguistic sign, meaning that the signifier survives to represent the signified and produce it graphically in an iconic way. Considering that the icon is the pictorial representation of the significance, and thus the symbol establishes a customary rule on the basis of which knowledge and behaviors are exchanged between individuals of one nation, or perhaps between members of one population group only. Fakhoury Ali "The great importance of symbols in all fields of knowledge, as they are able to represent all subjects and events and show the relationships that exist between them.

Where coding is one of the most important strategies in the language of logo design, to represent the ideas and emotions that represent the human understanding of nature, and this strategy deals with the creative dimension in interpretation and mouth, as that act "coding" is an important criterion in the logo design process, its existence by itself or in a system of a specific symbolism helps the community that reads it to interact, understand and attract. When the logo depends on creative formations that work only on attraction and lacks symbolism, the logo loses a great role from its communicative function and its role in modifying the existing ideas and behavior of the community that reads it.

The symbol is a plastic language that the artist used in the past to express feelings and emotions and to record the events of his day and to express his own beliefs and rituals. The symbol is one of the cultural and civilizational drivers of any society, until the concept of the symbol was linked to the cultural concept and the term cultural symbol appeared.

Therefore, the current research is concerned with studying the deficiencies in the slogans of the Arab satellite channels for children, due to their lack of that symbolic and cultural aspects, which results in:

Children without an Arab identity of their own.

An aimless cognitive and behavioral attraction, which affects the creative and innovative side of the recipient child.

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¹ ³bd al7myd، Shaker(2005): 3sr alsora، al3d311، 3lm alm3rfa³ ،alkoyt.

² m7md ، Nasyf Gasem(2013): fy fkr altsmym (nzryatwdrasat mst8blya fy altsmym)، ٦١، dar mgdolay 3llnshrwaltozy3 ،man³.

³ ³bd al8adr، Ramy Ibrahim(2020-ynayr): aldlala alrmzya ksygha t3byrya fy alf3l alm3mary (ranyyl lybyskynd knmozg)، mgla alfnonwal3lom alt6by8ya، almgld alsab3، al3dd alaol.

⁴ Asma3yl ³ Abd Al3lym M7md: alhoya alth8afya³، anzr https://shorturl.at/fiprz