Arabic lettering as a Visual Icon in Logo design

Prof. Lamia Abdel kerem Qassem
Professor, Advertising Department - Faculty of Applied Art, Helwan University.
dr.lamiaqassem@yahoo.com

Assist. Prof. Dr. Nesrin Ezzat Gamal
Assistant Professor, Advertising Department - Faculty of Applied Art, Helwan University.
nesrine_ezzat@hotmail.com

Amira Mokhtar Hossni
Teaching assistant, Advertising Department - Faculty of Applied Art, Helwan University.
medamokhtar@gmail.com

Introduction

The Arabic alphabet is considered heritage of civilization and a declarative miracle. it's attached to literature thinking and religion. And once the man invented the shape of letters the writing emerged through civilization. The Arabic letters are characterized by the singular is ability to to be drawn in Multiple and distinctive shapes ranging between flexible and rigid. this special characteristic enabled altering The Familiar shapes of the letters. So, flexibility of these letters was the reason behind the emergence of different styles of Arabic fonts.

The Arabic letters was an important mean of education and learning, later it became a manifestation of beauty. so, it has been improved and varied to become an artistic luxury no nation ever reach.it became an art of perfection, from the view of Islamic philosophy to perfection and integrality as synonyms of beauty or as a first witness to it, and in this says Imam Ghazali:

(Everything, defining beauty and goodness as the perception of a thing in its entirety, if all his possible qualities are present, it is in his most beautiful. And the good font all combines what suits the suitability of the characters and their balance and integrity of the installation and good regularity. everything has perfection that suits it.)

As a result of the distinctive characteristics of the Arabic letters such as its flexibility, and formability, being stretched or circled, added corners to it, or overlapped the letters, being connected or separated, all that made it easier to combine them with the abstract symbols which made it possible to restructure the letters as a visual icon and in the field of logo design.

On this basis, the care of research is to study how the Arabic letters can be utilised as a visual icon in logo design. by presenting different examples and analyse some of it. And study advantages of the Arabic letters such as flexibility and diverse formations which led it to be an aesthetic visual icon in the field of logo design.

Keywords *(fixed lettershape – symbol – visual icon)*

Research Problem

How the Arabic lettering can be utilised as a visual icon in logo design?

Research Objectives

The research aims at taking advantage of the Arabic letters's flexibility and diverse formations which led to it being an aesthetic visual icon in the field of logo design.

Research hypotheses

The research assumes that the characteristic anaesthetic of pure flexibility and formerly of the Arabic letters help make them a beautiful visual icon suitable for logo design.

Research Methodology

The research follows the descriptive and analytical method by describing and analyzing chosen examples of logos to achieve its goals.

Discussion

After studying the types of logos and the Arabic letters's flexibility and diverse formations, the research analysed few examples and the following are two of them:

Ex.1

LOGO	
Product / service	Msabih
The used Arabic letter	Kha` - خاء
Symbol combines with Arabic letter	
recognition the visual icon in terms of the relationship between the perception of the symbol and the utilitarian function of writing	Visual perception of the character (Kha`) in the visual icon is predominant on perception the symbol of the Masbha. It must be in the visual experience of the recipient for easy understanding.

Ex.2

LOGO	
Product / service	Honey
The used Arabic letter	Sheen - شين
Symbol combines with Arabic letter	Honey spoon
Recognition the visual icon in terms of the relationship between the perception of the symbol and the utilitarian function of writing	Visual perception of the character (Sheen) in the visual icon is equally with perception the symbol of the Spoon. This is due to the quick connection between the abstract symbol used and the spoon for honey in the visual experience of the recipient

Research results

1- The utilization of Arabic letters as a visual icon in logo design plays a great role reinforcing the Arabic culture and identity and facing the different foreign cultures, globalization imposed upon the society.

2- The flexibility of the Arabic letter gives it the ability to be shaped in different ways that could serve the purpose of any logo.

3- The design of the Arabic letter as a visual icon in logo design combines the verbal and pictorial representation.

4- The Arabic letter's shape as a valuable and abstract sole element underlines the aesthetic and functional sides in logo design.

Research Recommendations

1- Arabic letters in logo design must liberate from the solid visual shapes.

2- The logo designer has to be fully aware of the aesthetic and functional characteristics of the Arabic letters and be able to use them in logo design.

3- The utilization of the visual icon of the Arabic letters has to be in harmony with design basics to achieve both the functional and aesthetic sides of logo design.

References
Arabic References

1. محمد رشاد ابراهيم ، مصطفي . *جماليات الخط العربي وتطبيقاتها فى التصميمات الجرافيكية والمطبوعات* . الطبعة الاولي، القاهرة : دار عالم الكتب ، 2014 .
Muhamad Rashad 'Ibrahim , Mustafa . *jamaliat alkhati alearabii watatbiqatiha fa altasmimat aljarafikiat walmatbueat*. altabeat Alola, Alqahira : dar ealam alkutub , 2014

2. عبدالفتاح محمد جاد، محمد . *الدلالات الادراكية لمفردات الاتصال فى الاعلان (العلامة-الرمز-الشعار) دراسة تحليلية نقدية مقارنة* . ماجستير في كلية الفنون التطبيقية ،جامعة حلوان ، 2005.
Abdelfattah Muhammad jad, Muhammad . *aldlalat aladrakyt limufradat alaitisal fa al'iielan (alelamt-alrmz-alshear) dirasat tahliliat naqdiatan mqarntan* . majstir fi kuliyat alfunun altatbiqiat ,jamieat hulwan , 2005

3. الزليعي ، أحمد . *الخط العربى عنصراً جماليا على الأحجار* . بحث مقدم للمحاضرات المصاحبة لمعرض الخط العربي :الرياض، بدون تاريخ
Alzaliei , Ahmad . *alkhatu aleurbaa ensraan jamaliaan ealaa al'ahjari*. bahath muqadim lilmuhadarat almusahabat limaerid alkhati alearabii :alriyadi, bidun tarikh

4. على محمد سيد أحمد ، سيد . *جماليات الحرف العربي وقدرته على اثراء عناصر التصميم الجرافيكي* . ماجستير في كلية الفنون التطبيقية ، جامعة حلوان ، 2006.
Ali muhamad Sayed 'Ahmad , Sayed . *jamaliat alharaf alearabii waqudratah ealaa athra' eanasir altasmim aljarafikii* . majstir fi kuliyat alfunun altatbiqiat , jamieat hilwan , 2006.

5. بهنسي ،عفيف . *الخط العربي اصوله، نهضته، انتشاره* . الطبعة الاولى ، دمشق : دار الفكر ،1984 .
Bahnasi ,Afif . *alkhatu alarabi aswlh, nahdatahu, intisharih* . altabeat al'uwlaa , dimashq : dar alfikr ,1984 .

6. حسين عبدالله الحسيني ،اياد . *التكوين الفنى للخط العربي وفق اسس التصميم*، بيروت : دار صادر ، 2003.
Husain Abdallah Alhossani ,Ayad . *altakwin alfunaa lilkhati alarabii wfq 'usus altasmimi*, bayrut : dar sadir , 2003.

7. بهنسي ،عفيف . *جماليات الخط العربي (قراءة علمية)* . بحث مقدم للمحاضرات الثقافية المصاحبة لمعرض الخط العربي، الرياض، بدون تاريخ.
Bahnasi ,Afif. *jamaliat alkhati alearabii (qra'at elmia)* . bahath muqadim lilmuhadarat althaqafiat almusahabat limaerid alkhati alarabii, alriyadi, bidun tarikh.

8. زين الدين المصرف ، ناجي. *بدائع الخط العربي*. وزارة الإعلام مديرية الثقافة العامة ، السلسلة الفنية 19، 1972 .
Zayn Aldiyn Almasrif , Naji. *bidayie alkhati alearabi*. wizarat al'iielam mudiriat althaqafat aleamat , alsilsilat alfaniyat 19, 1972 .

English References

1. Adams , Sean and Noreen Morioka . *logo design workbook* : rockport publishers , 2004.

2. Army ,Design . *letterhead and logo design* 11 : Rockport publisher , 2009 .

Websites

1. ElMahdy, Muhammed . ''symbols & monograms.'' , Behance.com https://www.behance.net/gallery/16784547/Symbols-Monograms (accessed March 30, 2019).

2. ElMahdy, Muhammed . ''Typographic names.'' , Behance.com https://www.behance.net/gallery/20821193/Typographic-Names (accessed March 30, 2019).

3. Bluemedia-kw.com تصميم الهوية التجارية ، بلوميديا ،

4. https://bit.ly/2D1tOqh (accessed March 31, 2019).

5. ElMahdy, Muhammed . Behance.com. https://www.behance.net/elmahdyart (accessed March 30, 2019).

6. ندم، نهاد . أنواع الشعارات وتقسيمها . مدونة. https://bit.ly/2U39mee (accessed March 31, 2019).

7. الذهبي ، محسن ."الحروفيون العرب، الريادة والهوية استلهام الحرف في حداثية الفن اتشكيلي." مقال منشور ، alnoor.se ، accessed March 30,2019)(http://www.alnoor.se/article.asp?id=13211

8. تصميم الخط ، كريتيف الف https://bit.ly/2U3AiuD (accessed March 30, 2019).