The Impact of Shape and Form Aesthetics in the Context of Products in the Field of Graphic Design

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ABSTRACT
With the innovations in our world, new visions in design have also developed. In the design process, graphic design products such as logos and commercial emblems can carry aesthetic effects to the shape and form of the designer, in order to create visual perception and increase awareness and convey messages. Therefore, for being understand message that is aimed to be conveyed in such studies, the importance of aesthetics in the design aspect and the interpretation of "shape and form" indicators have been inspected. In addition, the effect of the aesthetic concept on graphic design products and the examination of the artistic values of this subject have been it. Qualitative research techniques were used for the content analysis of the graphic design works of "Omicom" company, which has gained international reputation in the field of advertising and marketing as a sample in the research.
Keywords: Aesthetic, Design, form

1. Research's Problem
The aesthetic sense is a vital phenomenon that is constantly changing and evolving from time to time and from one person to another, and aesthetic is not a static phenomenon that is fixed in all circumstances and conditions. On the other hand, in addition to the technical development and the spread of the media, all these factors prove that the aesthetic approach develops in various places and manifests itself in more than one picture and frame, and therefore every time requires a specific aesthetic need, according to social and intellectual developments and different and changing taste references. Therefore, opinions and doctrines varied. Some found it in nature, and some found it in the valuables of art, while some considered it embodied in the world of ideals. Undoubtedly, the creative output stems from intellectual visions and aesthetic theories, mechanisms for achieving those visions, and artistic methods through which aesthetic theories are realized in this art or that is, these theories vary between formal and emotional theory and artistic beauty and before that the theory of simulation associated with the existence of a rigorous, scientific standard of aesthetic that connects all tastes. The principle of aesthetic in art depends on sensory knowledge as it relates to perception and the accompanying feeling of pleasure and satisfaction, but it is not possible to apply the aesthetic theory to all arts because there are different styles of arts, including spatial such as design, and temporal ones such as music, and what combines the two such as theater. The difference between the arts lies in their material means. Also based on the foregoing, the specificity of the art of design, which lies in its aesthetic and attractive strength according to the performance 'functional' strength, is that design is a functional art, and what we need from design is more than what we need from many arts that stand on the limits of contemplation, imagination and aesthetic experience, and our needs to the art of design as our needs for survival, which is related to the satisfaction of those human needs. So, the aesthetic concepts, even if they change according to the variables of time and place, the design work as a network of unified visual relations requires the availability of aesthetic, whether it is represented in the structure of the form or in the content, so the researcher formulated a problem His research in the following question 'what is the effect of aesthetic on the design of the typographical production'. Research's Importance; The importance of the current research lies in the study of a topic 'the impact of beauty on the design of the Typography'

and the artistic values that this topic holds, during open viewing and reading of the art form discourse system. While the need for it lies in that: It is useful for students of fine arts colleges and institutes and all those who specialize in typographical design, by knowing the effect of beauty on the design of typographical production, and what it achieves in terms of knowledge and artistic aesthetic balance to those interested in the design specialty. The aim of the research: 'to know the effect of beauty on the design of the typographical production'. Search's Limits; Objective limits: a study of the effect of aesthetic on the design of typographical making. Spatial boundaries: Three posters (Mcdonalds, Atm, Zepter) belonging to the American company (Omnicom), the founder of advertising and marketing, which has the advantage of being the most diverse of the products it promotes. Time limits: 2012-2013.

2. **Define Terms**
-Aesthetic:
Linguistically: The word 'aesthetic' appears in the Arabic language, meaning 'goodness', which is in action and creation, and aesthetic is the source of aesthetic, and the action is a sentence, and its sentence is that it adorns it. 'Any good deeds with full descriptions' (Perspective; 1460 AH, p.133-134). Idiomatically: aesthetic according to 'Plato' does not exist in bodies only, but in laws, actions and sciences, and he states that there is an identity between aesthetic, truth and goodness, and aesthetic is pure pleasure, and expresses 'proportion and coalition'. While 'Beauty' for 'Aristotle' is based on 'unity and harmony', and for 'Plotinus' on the formation and establishment of unity between the parts (Wahba, 1996, pp.7-14). Saliba defined aesthetic "as a synonym for goodness, which is proportionality of the members, balance in forms, and harmony in movements, and the beautiful is the object in a way that is inclined to nature and accepted by the soul" (Jamil Saliba, vol.1, 1973, pp.407-408). Procedural definition: It is the study of the theoretical situation or the different technical phenomenon.

-The Effect:
Linguistically: by a trace, a stimulus, an effect, in which he left a trace, the treatment, speech, or others, his action. Idiomatically: What remains of the drawing of the years, and it is said the trace of something, that is, he left a trace in it (Ibn Manzur, 1460 AH, p.60). The thing that is realized in the act and after it may be called an accident from another (Saliba, 1982, p.37). Ali defined the effect as; "The result of something and it has two meanings: the first is the meaning of the result, which is the result of the thing, and the second is the meaning of the sign, which is the characteristic that indicates the thing, and the third is what follows from the thing" (Ali, 1966, p.87). Procedural definition: It is leaving something after placing a fingerprint on it, whether it is a treatment or speech, and it is the result of the thing.

-The Designing:
Linguistically: Shawqi defined it as: "The complete process of planning the shape of something and creating it in a way that is not only satisfactory from a functional or utilitarian point of view, but also brings pleasure to the soul, and this fulfills the human need both utilitarian and aesthetically at the same time" (Shawki, 1999, p.43).
Procedural definition: It is the process of organizing the elements and foundations within the structure of the typographical achievement in order to express ideas aesthetically and functionally.

3. Introduction
First Topic: The Concept of Aesthetic
The study of plastic artistic productions and the codes they carry, which are sent to the recipient, leave a certain psychological impact or impression.

Also, that there are dividing limits, even if they are not related to aesthetics, its concepts, features and the extent of its influence on artistic styles and forms, between one historical era and another, that occur and form them, there are variables such as the social, scientific

and political revolutions taking place in those societies (Etienne, 1982, p.18). These limits and separations allow talking about the contrast in concepts and methods according to transformations and innovations that occur in artistic achievements, and what the changes lead to in societies will only appear through aesthetic concepts, and artistic achievements in particular, due to the impossibility of aesthetic or cultural concepts isolated from each other. characterized by stability (Cooper, 2008, p.27). Here a question arises that cannot be separated from the re-analysis of aesthetic features, between one element and another, or between one civilization and another, or does this diversity constitute confusion in identifying the common characteristics of the concepts of aesthetic and its different fields.

Finding topical answers, albeit flexible, or reversible, lie in the oldest available antiquities belonging to the pre-codification eras, and to the times of the formation of the oldest population groups with an early social character, where a group of works were completed in which art critics found, the oldest features of aesthetic-artistic, as well as their direct physical or symbolic functions, although these effects, as some researchers in the field of aesthetics see, do not belong to the aesthetic field and have nothing to do with art, as happens in modern times, (except that re-examination of the characteristics of these residues and their relationship with its makers on the one hand, and its connection with the environment on the other.

It appears that it was not merely random tools or forms, but on the contrary, it carried the oldest dialectical relationship to the enjoyment of these people with aesthetic taste, and the extent of their early sensitivity to formulating features that reached their peak in modern times. (Enec, 2007, p.32). Thus, the views of philosophers differ in judging them, specifically in the extent of the relationship between the utilitarian and aesthetic field, which has its impact in determining its functions and artistic characteristics.

The difference in the viewpoint of philosophers and researchers does not constitute confusion or waste of time, but rather reveals the role of these thinkers in their keenness on a more accurate understanding of the artistic impact and its aesthetics in modern societies, because these artistic achievements formed a creative field related to human skills in the manufacture of his first tools, including You have the freedom to choose and the skill in handling the aesthetic dimensions (George, 1965, p.9). The common feature, no matter how wide and varied, according to philosophers in governance, will not stray far from the motives that led to the dialectic of the relationship between the making of a beneficial effect on the one hand, and its aesthetic features on the other hand (Eid, 1978, p.260).

According to Andre Malraux, from a point of view at which divergent opinions converge, he said, "Man's search for meaning was not reflected, as it was reflected in artistic expression in the first place, and that is in the drawings of caves, in clay dolls, and in the inscriptions found on pots and pottery. The ancient world, as it indicated a special sensitivity that distinguished man from other creatures" (Zechariah, 1969, p.164). In this sense, the early experiences, with their specific functions and artistic symbolism, formed a basis for development in enriching artistic dimensions and their aesthetic features. However, this judgment does not end at this limit, but rather, the additions will have the effect of enriching the features with their philosophical and intellectual vision in seeing the world on the one hand, and in the arts, with their literal and artistic dimensions on the other hand (Nathan, 1987, p.170). But the twentieth century, with its major changes and transformations, in the social, civil and cultural construction, witnessed a parallel diversity in the artistic fields and their diversity in terms of styles, trends and aesthetic forms, The period between the two wars, and after World War II in particular, is a new phase full of trends, methods and experiences.

The divergent aesthetic, intellectual and philosophical currents and empirical tendencies flourished and colored the art scene with its unique characteristics and character, without separating it from its philosophical and intellectual dimensions, such as the existential

Marxist relationship and the rest of the artistic currents descending from their religious, philosophical or scientific references, which generated conflicts that were clearly reflected in the forms, methods of performance and techniques in general (Nathan, 1987, p.299). Here, it is possible to infer from the theoretical dimensions of aesthetic philosophies and their impact on the formation of artistic features.

The conflict allowed the emergence of an experimental tendency that led to the flourishing of individual tendencies, influenced by fields of knowledge and science that accompanied the development of the twentieth century such as anthropological, psychological and structural sciences and the impact of modern physics and other scientific fields on the functions and dimensions of art of Aesthetics, artistic imagination has seen a liberation towards unlimited space (Howard, 2001, p.18). A number of researchers have seen that the characteristics of art in the twentieth century, and found in art more than in other fields, because of scientific discoveries, just as modern philosophy was not about extending artistic movements and artists with modern artistic attitudes, for example, The philosophy of a number of artists in their artistic experiments is quite obvious. Just like the experiments of "Kandinsky", "Mondrian" or "Malevich". The first of them worked on the search for spirituality in art (Ramses, 1969, p. 131). Mondrian was looking for modern formalism in his search for the style of Suprematism in art. It was in this area that new artistic names appeared in art. It has its own philosophy in the field of aesthetic concepts and the place of art in Civilization.

An artist such as Rönger addresses the problems of the philosophy of color as one of the basic possibilities of artistic work, explaining that the basic first two of the spectrums can be compared to the Holy Trinity (Lucie, 1975, p.194). The artist 'George Roux', on the other hand, treated the relationship between Gothic paintings and modernity and church paintings as an intermediate relationship in which the spiritual sphere cannot be Decoupled from aesthetic Decencies (Frederick, 1993, p.108). 'Leger' also dealt with the materialistic philosophy of history in his inspiration for the life of the working class and the role of human development in seeing the world, which affected the choice of forms and signs in his artistic works (Saleh, 1973, p. 259- 260). Art in its early beginnings did not isolate its structural and functional characteristics from its features with its relationship to the environment, the legacies and the era itself, because the aesthetic features, here, cannot be separated from these components, and they represent the main pillar of the artist's innovations affecting the recipient, through the structural relationship of various units and different, unite within a single product to nourish a legacy for subsequent generations (Jasim, 2007, p.62).

Second Topic: The concept of form in the in the context of graphic design products
The form has many different concepts according to the different aesthetic ideas and artistic vision and its currents that the form expresses. There is no doubt that the form is mainly guided by the nature of the thought expressed in the artwork, or according to the nature of the task or the role that the artist seeks in his artistic work. Since the earliest times, we find that artistic production has taken different forms according to the different historical stages in terms of the prevailing thought for each stage.

In prehistoric times, including the Old Stone Age, the forms of artistic productions took a tendency to conform to nature for economic and magical reasons, while this tendency changed to abstract forms in the Neolithic age as a result of the different thought behind these products (Hauser, 1980, p.60). In Sumer, in ancient Iraq, the form in the artwork was completely subordinated to the nature of the ancient Iraqi thought. Sometimes we find it abstract or symbolic, and at other times we find it realistic and documentary, as in Assyria from ancient Iraq, and this is the case in ancient Egypt, we find the form in the artwork changed and criticizes the prevailing thought in every stage of its history.

The formal theory emphasizes the significant form in the artwork this is the significant form that will achieve the aesthetic emotion, as seen by 'Bill' and 'Frey', the owners of this artistic theory (Stolitz, 1981, p.399). But there remains a very important question here:

Can the nature of the significant form be determined. This expression is broad and general, and the owners of this formal theory have stipulated a significant form that achieves the aesthetic emotion, but what is the nature of this form... and can it be determined? The researcher believes that the artistic theories have taken a certain position towards the form in the artistic work, each according to what they think and see that theory. Some of these theories emphasized the form and its realistic craftsmanship, and some confirmed the opposite, as in the formal theory. The concept of form cannot be limited to a specific word or synonym, and form is the most ambiguous word in the language of art for several reasons, including:

-The ability of the figure to perform a variety of functions in art, being a source of different values.

-The word shape means multiple meanings, and if we were able to form a clear picture of the differences between them, this would have been a great gain in determining the meaning of form.

-The form is an expression that indicates the way in which the elements take their positions in the work in relation to the other, as it includes various types of relationship, in which the incidents that form the complex of the novel, the play or the weight in poetry, the spatial arrangement of the color spaces in photography, the balance and the contradiction between these spaces are successive.

-The form consists of different materials and the organization of these materials achieve interrelationship between them.

Langer defines art as "the creation of forms capable of sensory perception, so that they express the human conscience" (Langer,1986, p.12). Accordingly, art creates a form, and this form must be expressive, and what it expresses is the human conscience. Therefore, 'Langer' confirms that artwork is a form that we can contemplate and realize. What is perceived in art is the form and not only this, but because what is created in art is also the form. The artist creates a form, and this creative form is what the connoisseur perceives. The form is creative and perceptive at the same time (Langer, 1986, p.18). Art as a form consists of a group of various elements that are linked and interact together in highlighting this form, so that it is given clearly and objectively and so that it can be perceived. This formal structure is unity in diversity or organic unity. This unity that is achieved when every element in the artwork is necessary, so that it does not include any element that is not necessary in this way, and all that is necessary is present in it.

Art as a form is characterized by this organic unity, and accordingly it is not merely sensory elements arranged together, in a way, because the symbol that emerges through these elements, is a creative symbol and not an organization of these given materials. The form or the work of art has an existence, and every element of the form is nothing but a factor that helps in constructing this form and showing it clearly (Stolitz, 1981, p.15). Since the form or art consists of these elements interacting together, and linked organically, it is (change) or alteration in these elements to change the existing relationships between them, which in turn leads to a change in the form. The form is a construct of relationships, this constructing similar to the dynamic construct of human experience. That is why it can be expressed, and perhaps the focus on the form and its importance is due to the deep awareness of the functions performed by the form.

Among these functions it controls the perception of the viewer and guides him and directs his attention in a specific direction so that the work is clear or understandable and unified (Stolitz, 1981, p.320). The form arranges the elements of the work in a way that would highlight their sensual value and expressive ability; in addition to that, the formal organization has in itself a complete aesthetic value.

Also, form has a functional, perceptual value, because it makes life more understandable and perceptive to us, whether it is the life around us or the inner life. Thus, human experience can become perceptible. This is because it can be imagined, and thus it is perceived (Khalil, 1990, p.151).

Third Topic: Indicators of the Theoretical Framework

1. The artwork in its design system consists of three basic elements:
The signifier is 'formal structure'. The signified is 'the external cause of action'. The mark is 'artwork'. This work is significant, and the significance is achieved through the expressive ability of the signifier in communicating ideas.

2. The shape has two types of properties - the first: visual properties, in which the shape is explained as a physical phenomenon that depends on the sensory perception of the shape as a visible structure, which in turn includes shape, size, color, material, value, location and direction, while the second is called expressive properties and it relates to the mental aspect as a deep structure of the form that is verified by Through the projections of symbolic-semantic meaning systems on the figure.

3. Different factors affect what we perceive and how we perceive. These factors affecting perception can be divided into: 'Objective factors', they include a group of factors represented by the physical and chemical properties that characterize the subjects of the external world, such as shape, color, size, movement, intensity and change, as well as what surrounds these subjects and their characteristics. Psychological conditions affect the process of cognition.

4. The perception of color is an aspect of human behavior and that color is often associated with feeling 'pleasure or its opposite', so most people prefer some colors more than others.

4. Research Methodology

The researcher followed the method of content analysis, which is a research method to make conclusions by diagnosing certain characteristics within the content in an objective and systematic manner.

What is meant by the word analysis is "breaking up the data and organizing it into basic elements for the purpose of obtaining answers to the questions that the research wanted" (Kerlinger,1965, p.60). The Encyclopedia Britannica defines content analysis as: "It aims to study communicative content in a quantitative manner and includes statistics of classified and knowledgeable repetitions" (Muhammad,1988, p.44). As for the glossary of media terms, he defines it as "Researches that deal with the analysis of the material of communication, its content or content, its language, logic, and sequence. The subject matter of communication is the same" (Muhammad H. S.,1987, p.45).

What is meant by the word content is a structure of meanings in the form of symbols, and the symbols may be verbal, pictorial or indicative, and it is these meanings that form a communication process for us. It is noted that specialists and those interested in the method of content analysis stress the need for objectivity, methodology and quantification in this method. In order to achieve these aspects, a tool should be provided that helps in objective analysis in a systematic way.

The Research Sample

The following is a presentation of how the sample was selected and the method used in analyzing the logos, then a presentation of the categories of analysis, starting from defining the categories 'samples' and the ideas they contain until placing the categories in a table showing the main and secondary ideas that the designs came up with during the period under study, which will be mentioned In the stage of analysis section. The field of research was determined by the slogans issued by major companies with semantics that depend on sensory perception and reduction in shapes, ideas and colors. The data are homogeneous. Reduce the sample size.

In addition, a large number of community units were given opportunities to appear in the sample, and this was as a result of the researcher not resorting to the intended selection, so the number of samples amounted to two samples out of a total of five slogans, meaning that the percentage of samples amounted to 1/4 from the research community.

Analysis Stages
The researcher followed in his analysis the following:

1-Determine the unit of analysis:
This represents that the single logo is considered a unit of analysis, as the unit of analysis is the integrated communication unit that the researcher analyzes and which he uses to produce the communication material and present it to the public.
Therefore, the slogan that we referred to as a means of carrying an integrated communicative idea is a natural unit from which ideas can be derived through analysis. Thus, each of the slogans in question is a unit of analysis, and thus we have '10' units.

2-Choose the categories of analysis:
The categories of content analysis to be revealed in the unit of analysis are meant to identify the main idea carried by the unit of analysis, as the categories are: a group of classifications or factions that the researcher prepares Describe and classify this content with the highest objective and comprehensive percentage according to the quality of the content, its contents and the purpose of the analysis to allow the possibility of analyzing and extracting the results in an easy way. Therefore, the researcher put these considerations in his account when diagnosing the categories, as he resorted to the method of setting the categories of analysis after the process of the first analysis of the total units. Categories are investigated within its scope, in which the researcher worked on putting the categories and formulating them finally, after the completion of the analysis that took place over two periods of time separated by three months. The formulation of analysis categories and the distribution of data through them, i.e., the use of these categories, is the essence of the data classification process, because classification aims to arrange, divide, and organize data through categories .The researcher was guided by the aim of the research, and what became clear to him in the exploratory research when formulating the categories, taking into account the following:
A- Clearly defining each category through one sentence clarifying the content of the category.
B - That the categories meet the requirements and objective of the research, and depend on what is included in the content itself.
C- That there is no confusion between each category and the other.
D- Focusing on the main category without neglecting the sub-categories so that some data do not lose their significance in the classification.

During the analysis process, the researcher worked to determine the components of the units of analysis (logos) in terms of design and in terms of the elements used and how to put them in a general form. Thus, the process of content analysis did not only lead the researcher to extract the ideas carried by the logos, but also benefited in revealing the perceptual variables and their role in the structure of logo design in addition to the other dimensions and methods used in the design and the appropriateness of this in delivering and highlighting the content to the recipient.

Sample No. 1

Picture 1

General Specifications

The logo consists of a rectangle of proportion (1-3.25), which is in purple, containing a letter (a) in proportion (1-6) of the space of the violet rectangle and (9) circles in orange of varying sizes, three of which contain a letter (A) and three others on the letter (T) and two on the letter (M), and all of those letters came in white, and straight lines of equal thickness and of different lengths connect between those circles, according to the difference in the distance between the circles, and they are the same orange color, while the three letters are placed in the middle of the right half of the violet rectangle (ATM) in yellow to be the abbreviation for the name of the program offered by the company and put this logo for it, which is (Adobe Type Manager), which is one of the famous Adobe programs, which deals with texts.

The main idea of the logo is the strict organization established by the use of the program between the letters as writing tools.

Cognitive variables:

1- Cognitive frame of reference variable

The logo designer here relies heavily on the frame of reference for both English and French users, so he uses letters in a sparse manner, which attracts the attention of table-makers and those interested in electronic typesetting. So that the words do not bear any change, neither semantic nor orthographic if they were read by an English or French reader, but also that the word (Deluxe), which is an adjective for a program meaning (luxury) comes with the same letters orthographically and with the same linguistic meaning, which enhances the reliability of the linguistic reference for the recipient.

2-Strength variables of visual attention to the shape

Here the designer plays a familiar game of attracting attention through the color relations used:

Violet (C:80, M:90), Orange (M:55, Y:90), Yellow (95M:15, Y:) which means that the designer used color contrast in one of its extremes to attract visual attention and keep it present within a space. contrast between pure violet and pure yellow; The designer also continued to focus on the game of contrasts in the relationship between the sharp lines on the one hand and the circles on the other hand, and there is a noticeable contradiction in the measurements between the circles themselves, there is the big and the small and the same lines, including the long and the short.

3-Intensity variables of mental response to the idea

What is meant in this logo is that this program contains luxurious specifications to work on coordinating English and French texts, which is useful for quickly linking letters as the first blocks of any written text, which means that the program acts as an easy-to-use network between the vocabulary of the linguistic text (characters) and is able to create a state of Ease of using a computer to organize texts accurately .

4-Strength of organization variable for the visual elements of the theme of the logo

The formal organization of the visual elements used in the design of the logo relied on a viewpoint that appears to be purely geometric. In addition to the repetition of the three letter miniatures on straight lines and circles, we know that the straight line is the simplest geometric symbol and the most accurate formal singular that cannot be interpreted or manipulated; it consists of a simple mathematical equation. As for the circle, it is the most complete, most disciplined form and the farthest from inclination or deviation. It gave the formal organization of the visual elements an engineering dimension that suggests high accuracy and strict discipline reliable.

5 -The temporal and spatial circumstance variable of the logo

By adopting the emblem of the geometric organization and the simple color relationship 'colour contrast' and by using the abstraction of letters, circles and lines only and being satisfied with them, the emblem has moved away from penetrating temporal and spatial

overtones and has moved away from any meanings that depend on time and place, perhaps as they are variables. It is in the interest of the logo to deal with the recipient through abstract symbols which turns into the constants that the program 'the logo bearer' seeks to harness to provide better services to the recipient - the user, through any place or time.

Sample No. 2

Picture 2

General Specifications:
The logo consists of the name of the company (Zepter) and straight and graceful lines that formed right angles and two rectangles inside each of them are two dark triangles facing the head. From the letter (P) towards the bottom more, and it was also increased in the extension of the upper horizontal line of the letter (Z), and on the other hand, the wave movement in the upper right (R) was straightened and it was also extended towards the right more so that the letter turns into just a right angle without losing its significance Verbal and in the form of (⌐), and the lines in the form of right angles have been carefully placed to connect (perceptually) between the top of the letter (T) and the end of the letter (R) on the one hand, and between the bottom of the letter (P) and the end of the letter (Z) on the other hand.

The main idea of this logo is symbolically inspired by the missions of the bearer of the logo, an international banking group that finances construction work across the world; The designer placed two vertical rectangles in the left of the logo, and when he developed the movements of dragging the letters of the company's name, he added simple lines to it to harmonize with the rectangles after it became closer to a geometrical component than to a word, and he began to enter it into a relationship (perceptual) with the rectangles so that they all become a harmonious structure that the recipient feels it continues to develop because there are spaces that can be filled with simple rectangles or squares to grow the formal-geometric structure based on (zepter) as an essential part of the structure.

Cognitive variables
1- Cognitive frame of reference variable
Here, the designer is betting on the specialized recipient to provoke his visual reference. Through the research, it was found that this banking group, which includes 42 banks around the world, was established and sponsored by the famous British Bank (HSBC), which is one of the oldest and richest banks in the world and has a very great credibility. In the recipient's memory, there is a kind of connection, as he used triangles with converging vertices in rectangles, and to say precisely that he put two right-angled triangles in the middle of a rectangle, recalling the famous British Bank logo, which places two equilateral triangles in the middle of a square so that their vertices converge and as we see below.

So, the reference link has become very clear between the two ideas and the two slogans for the competent recipient who is concerned with financial and banking affairs and issues, since the British Bank's slogan has escaped in the minds for dozens of years.

2 -Variable strength of visual attention to the shape
The visual attention to this logo is based on the principle of sequential succession of eye movement, as the designer takes advantage of the reading habits of the western recipient (eye movement is from left to right) to place at the beginning of the logo on the right side the rectangles that are mainly occupied with dark triangles to be the center of visual weight The eye finds itself compelled to search for what This weight is balanced by moving towards the left to follow smoothly the entry from reading the geometric shapes to reading the written text starting with the letter (Z), which almost goes out of being a letter to being a normal and natural engineering line.

In this engineering building if it is not that it is a little thicker and if there is no accurate separation between it and the line complement. As the eye discovers that there are other letters worth reading, which in the end constitutes a reading of the main word in the slogan (zepter).

 3-Variable intensity of mental response to the idea
The designer here is trying to provoke one of the most important pillars of the perceptual process of the recipient when he deliberately enters between the abstract lines that do not carry any meaning and the letters that are basically interconnected to form a word with a clear and well-known verbal dimension, which disturbs the recipient's flow of follow-up of the formal-linear formations that It is based on the most extreme cases of abstraction to involve the recipient in a verbal reading of a six-letter word in the middle of the formal-linear abstract structure.

4 -Variable strength of organization for the visual elements of the logo
Between the distortion of the perception of the recipient who had previously and the vision of the designer in maintaining a high level of reception, the accuracy of the formal organization of the visual elements in the logo emerges to confirm the designer's desire to disturb the verbal perception within a quiet and accurate darkness of organizational relations that arouse in the recipient a desire to increase the consideration and sensitivity of this building, which seems Sober, coherent, and spacious, in comparison with the adoption of a few separating spaces between the forms, which appeared as vents or connecting spaces that might contain attractive forces that have the most separating or isolating properties in them; Just as the building (perceptually) is clearly moving towards the extension vertically and horizontally (from the right side with the direction of the western recipient's eye movement), the eye.

The perceptive powers of the recipient, examines spaces that deserve to be filled here and here, the eye continues to find its complement and complement, and this is the most important thing in the results of the visual work Which the designer tended to create a kind of cognitive interaction by the recipient abstract, i.e., from the position of negative spectator to the attitude of the positive recipient who is trying to find connections and connections mentally.

5-The temporal and spatial circumstance variable of the logo
Whoever urged the temporal variable, nothing was noted in this logo, but the place variable is referred to in two ways, the first and the simplest when the designer, according to the desire of the logo bearer, put the word, which means (international), that this body does not have a specific homeland or a specific nationality.

It does not have a specific place to work, but it seeks to work in all countries. As for the other way of referring to the place, it came symbolically when the designer extended his formal vocabulary on a lower base that he did not go beyond, making something like the starting line from the bottom up or as if he was standing on the ground to build his formal structure, which suggests with some symbolism, this group supports the idea of the ages of the earth, and in this there is a specific reference, but it extends to the place, which is the earth.

Sample No. 3

Picture 3

General Specifications:
McDonald's (hamburger) food. The model consists of a dominant form, which occupied most of its space and represents a transformation of the Freedom Monument to carry a direct meaning from the well-known American (McDonald) foods.

Cognitive variables:
1- Cognitive frame of reference variable:
The design was based on simulating a work of art and a circulating icon represented by (the Statue of Liberty) in America because of its aesthetic and expressive value. The most popular in the world (the hamburger) and its dominance is clear within the design space, as this statue is covered with the American flag covered with a yellow cloth that wraps around the statue and the flag to indicate the spread of the product in all parts of the world. Also, the designer replaced the (torch) carried by the statue with the letter (M). It is the product's mark to denote the consumer's freedom in the selection process, and he replaced the statue's face with the clown's shape, which always brings joy and pleasure in the hearts of the recipients with his acrobatic movements and funny quarrels, as he put in the statue's left hand the restaurant pamphlet (Manul)) to indicate that people's favorite food is (Hamburger McDonald) has employed the process of repetition to emphasize the value of the product.

2-Strength variables of visual attention to the shape
The creative imagination played its role by constructing relationships and vocabulary in a new structure, not in the usual way, but rather the designer established a new fabric, trying by doing what his expressive structure carries to provoke the emotionality of the recipient in a state of interdependence or interdependence between the sensory and the mental, which indicates the experience of the designer that he deposited in this distinctive design.

3-Variable intensity of mental response to the idea.
The designer relied on the form element as an active element in the design structure after being freed from the nature of the diagnostic structure of the visual reality. On the stereoscopic dimensions of the statue and referring it to a superficial system of adjacent colors by relying on the color values (of a piece of cloth, the American flag, and a clown costume) and arranging them according to a specific stylistic system.

The idea of design pulsates with a sense of life around it, as it opens up to the recipients directly without restrictions, standards or intermediaries, and this aspect represents the distinctive tributaries of contemporary designs through its rejection or exit from the complexities of design and its adoption of simplicity and coordination in techniques of presentation and privacy of implementation. Undoubtedly, the design technology had an

important role in many of the requirements to achieve the aesthetic ideas and visions that designers and artists in general use. The advertisement, with its distinguished techniques and method of implementation in organizing the shapes and their overlapping with harmonious colors with visual suggestive connotations that draw the attention of the consumer towards the advertised material, as it gave the suggestion of the existence of a communicative message broadcast through a channel that represents a simulation of the world-famous icon (Statue of Liberty), which led to the rapid spread of the material Consumable, which represents one of the harmonious rhythms of life.

4-Variable strength of organization for the visual elements
The mechanism of interpretation and analysis of the meaning of the design is that the recipient (the consumer) creates several different mental perceptions of the original (the statue) to find a logical equivalence and this equivalence achieves the identity of the meaning of the product, i.e., analyzes the perception into other perceptions with different meanings and this equality in the contextual meaning of the design is what It is known as a synonym.

5-The temporal and spatial circumstance variable
As the process of grasping the meaning or constructing it is subject to a mechanism based on several operations that start by searching for a synonym for it according to the structure of the sign given its significance in the design and from the transformation into a logical equivalent that translates this meaning in another sense to reach the meaning of the text (the design idea) as it is only done by a careful reading of the idea, several activities take place at a high level of mental processes in the mind of the recipient.

The researcher believes that the designer succeeded in his creative construction and achieving his aesthetic goal as a means of creating visual communication and interaction with the recipient on the one hand, and delivering the message in a creative and innovative way away from the common method of advertising for such kind of food products.

5. Results and Conclusions
1 -The basic cognitive variables that have a role in the design structure of the logos under study are determined by the following- :
A - The designer's frame of reference and knowledge variable.
b- Variable strength of visual attention to a shape or form.
c- The mental response intensity variable to the communicative idea.
d- The variable of the organizing power of the visual elements of the logo subject.
E- Variable temporal and spatial circumstance of the logo.

As the topics of the intellectual unity of logo design vary from one publication to another, and the factors controlling the presentation of its topics are subject to technical, media, economic and social decisions, and often its topics are adopted by the scientific and artistic publisher to formulate the topics of the artwork. The intellectual unity of the subject of design depends on subjective topics related to the designers' experiences and the intellectual flexibility of the publisher (the owner of the company or institution) in creating its topics, which are mainly concerned with the aesthetic aspect of the body and the shape of the overall design. The importance of the artistic and aesthetic aspect of these publications is related to the extent to which the typographical designer has the scientific and technical skills and technical capabilities in the publishing and printing operations.

2-The concept of form and its structure in a sound intellectual position is related to two cases. The first: It represents the state of organizing the building materials within an entity that has a specific good that can be realized by direct and indirect human sense. The second: represents the significance or the idea that the form carries, so that the typographical achievement reaches the highest levels of achievement when a balance is achieved between the first and second cases in the structure of the product form and its general composition.

3 -The form in design in particular, in which the formal systems are characterized by an integrated unity that expresses a subject, which has its structural composition and its basic elements that cannot appear to exist without it; because it represents its physical unity that makes it embodied in a coherent and harmonious sensory subject in its substance. Its inner meaning, on the other hand, expresses a spiritual reality that the recipient feels according to his abilities outside his concrete reality.

4 -The shapes are organized and meet according to certain unknown and ambiguous laws that move feelings in a certain way, and the designer's task is to collect and join them so as to move our feelings. Objectively and designative based on the cognitive framework of the designer who works to select his vocabulary from the historical, heritage or contemporary environment, trying to rebuild and formulate the vocabulary in a way that suits the requirements of the design idea while preserving its formal characteristic and re-establishing it with a composition that does not distort its meaning.

5-The form is the tangible physical image, which refers to a mental image that is manifested through the substance of the form, and here lies the dialogue of vision between both form and content.

6-The audience of recipients is classified into a sensitive audience, as there are some individuals who are not affected by the idea of the message more than others. The other category is the stubborn audience, which does not give in to the means that seeks to change the opinions, attitudes and trends of the audience because the vision here assumes that the means have no means. Great persuasive power is regarded as a variable for people's minds, due to selective factors that affect the effectiveness of the communication medium, which are selective perception, selective exposure, and selective remembering.

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Picture 1: https://worldvectorlogo.com/logo/adobe-type-manager-deluxe
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Picture 3: https://www.deviantart.com/darthwil/art/Mc-Liberty-96452037