Inspiration from Modern Art Schools in Logo Design "An Applied Study on Governorate Logos"

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Abstract

The arts play a vital role in expressing the cultural and social identity of societies, and logo design is one of the most prominent visual means that carry meanings and symbols that represent the identity and spirit of a place. With the development of modern art schools, innovative artistic methods emerged those express ideas in an abstract and simple way, making them a rich source of inspiration in various fields of design.

This research represents an exploration of the ways designers draw inspiration from modern art schools, such as Cubism, Surrealism, Abstractionism, the Bauhaus School and the Bohemian trend in designing provincial logos. The research aims to analyze the methods of these art schools and the possibility of adapting them to be a means of expressing the local character and cultural heritage of each governorate, while preserving the modern character and visual appeal of the logos.

Through this research, the focus will be on the importance of combining modern artistic elements with local cultural values and studying how to enhance the visual identity of the governorates by taking advantage of the techniques and methods of different art schools, which reflect cultural and geographical diversity in an innovative way.

Introduction:

Artistic elements inspired by art schools are considered an important source of functional and aesthetic formation because they possess plastic tools that help in their multiple design functions by creating a harmonious visual rhythm resulting from innovative configurations of shapes and spaces.

The logo is based on several cognitive functions that are concerned with the field of cultural arts in general and the field of visual arts in particular, which are arousing attention, stimulating the senses, stimulating thinking, satisfying visual and aesthetic pleasure, stimulating memory, curiosity, imagination, expectation, curiosity, and stimulating visual dialogues. Through a variety of visual formulations of iconic, indicative, and symbolic signs, the designer invests in aesthetic employment using various design elements and foundations inspired by the elements of different artistic schools to achieve aesthetic values from the systems of rhythm, balance, and overall unity within the framework of artistic design.

For the identity of the governorate to become clear in logo design, the designer must show the features of the governorate through the elements, symbols, and lines present in the design. It works to preserve the vocabulary of identity in the design, and there is nothing more representative of identity than using the distinctive signs of each governorate.

Problem Statement:

- Can the designer draw inspiration from the various artistic schools, with their distinct artistic and aesthetic features and characteristics, and employ them in designing the governorates' logos?
- How can a contemporary logo be designed that carries the governorate's identity by benefiting from different artistic schools?
- How can the creative energy of formation be revealed with elements inspired by different artistic schools in logo design?

Aims and Objectives:

- Highlighting the role of art schools as one of the trends from which the designer can draw inspiration in design.

- Shedding light on art schools and their visual components in logo design.

Hypothesis and Methodologies

- Inspiration from various artistic schools, with their distinct artistic and aesthetic features and characteristics, represents an entry point for the designer to design innovative logos that express the governorate's identity with a contemporary artistic character.
- Investing in the aesthetic values and non-typical visual rhythms possessed by the elements inspired by the various artistic schools helps in creating new visions of formation within the design of governorate logos in a way that achieves economic and aesthetic goals.

The study has adopted the descriptive analytical method for studying the problem and achieving research hypotheses.

Research Importance

The research aims to reveal the creative energy of formation with elements inspired by different artistic schools to achieve new visual rhythms that are compatible with the nature of the design message to achieve the communicative goals of designing governorate logos, and to enhance local identities by combining artistic heritage and modernity.

Theoretical Framework

1- Logo design

A logo is a symbol, image, or visual element used to denote a brand, a specific product, or any institution. The logo is usually designed to quickly convey the idea. The logo usually consists of elements such as graphics, symbols, a specific line formation, or a symbol and line together. (Bilal, 2018)

A logo is a brief visual symbol to indicate an activity or idea. It expresses the nature and content of what it represents, whether it is a company, a governmental institution, a cultural institution, or an individual. This makes it of high importance and status because it speaks to and addresses a large group of people. Due to the semantic nature of the logo, which leads us to understand its nature and function, it is an abstraction of several elements and employing them in a way that serves the idea and achieves the desired goals to the fullest. It is one of the means of communication that relies on brevity in conveying the idea or message. (Yazeed, 2019)

Figure (1) represents the logo of Marsa Matruh Governorate including the olive branch, a symbol of peace and the governorate's main crop. The gazelle refers to the governorate's famous deserts and reserves, and the tower refers to the oil wells.10

2- The logo's design function

The logo is used as a design for the purpose of conveying a specific message, as it is characterized by its effective reminder. It is also used as a sign to express specific content and to distinguish between the different and diverse contents of the logo's meanings. The logo is also considered a tool for conveying ideas, and it helps in communicating with all people around the world. It helps the recipient to remember and distinguish an institution or activity over a long and fixed period without change. The basic function of the sign is to achieve understanding and results in attracting and retaining the recipient's attention.

3- Logo design criteria

The logo in its integrated structure is a communication process between it and the recipient. The most important thing that distinguishes a successful logo is achieving its specific goals. To design a creative logo, it must be simple, and often a simple logo is the most effective because it helps meet most of the design requirements. For the logo to be more diverse and used across a wide range of advertising media, a simple design also helps in easily remembering and

recognizing the logo.

Also, one of the important criteria in logo design is to make it relevant and appropriate to the content, that is, the logo should be appropriate to the activity it represents and the audience that deals with it.

Also, one of the important criteria is ease of remembering, because one quick look is all the time the logo takes to leave an impression on the recipient, as the creative logo design is the one that the recipient remembers after just one quick look. (Yazeed, 2019)

4- Specifications, features and characteristics of logo design

The process of organizing the elements of logo design within the design space depends on the combination of several technical foundations, which will show the advantages and characteristics of each element, and these foundations are:

The design thought for building the logo is subject to artistic and scientific standards that confirm its visual identity, which are as follows:

1- The logo should be characterized by strong connotation and clarity of ideas. A good logo is one that can be easily recognized and reflects the same meaning to all target audiences and evokes positive feelings towards it.

2- Simplicity in design is one of the most important reasons for the success of the logo, its distinction and ease of remembering it by recipients. Most people agree that clear, simple symbols free of complexity and many details are attractive to the eye and thus provide the eye with complete comfort and abundant scope to understand the content of the logo.

3- Simplicity in the use of colors. Excessive colors in the logo confuse the recipient and makes it difficult to understand; therefore, the logo should contain from one to three colors at most; which gives the logo a simplicity and the

ability to convey the message carried by the logo.

4- Expression of content: The logo must be characterized by the ability to convey a complete picture of the nature of the work of a particular institution, and translate the message of the institution, its values, and its goals on the one hand, and be appropriate for the target audience on the other hand.

5- Clarity and readability: It depends on the process of structural organization, emphasizing the visual characteristics of the logo units, and realizing the effectiveness of linking them together through good coordination of design elements and avoiding complexities that constitute an obstacle for the recipient to understand the content; Successful logos are those that can be understood and the text written in them can be read directly at first glance; Also, simplified letters or words, and their dominance in the general form of the logo, are often a source of attracting the recipient's attention, noticing and memorizing the logo easily.

6- The logo should be multifaceted and multi-use: The multifaceted uses of the logo mean flexibility and usability in various means of communication, and ensure that the accuracy, clarity, size and color contrast are not lost.

7- Identity and reference: which is embodied in the logo design through a number of formal and semantic aspects of its constituent units, and how to employ and display them in a manner that is consistent with presenting a design that carries a distinctive and supportive privacy for the idea of its compatibility with the recipient; so that the common elements in the civilizational product of a society are highlighted, and it is an ongoing search undertaken by the designer to distinguish his design product temporally and spatially from others, and this distinction can only be achieved by possessing the ability to select and be capable of presenting the model that meets the goal of achieving identity and privacy in the logo design.

8- Effectiveness of the elements used: That is, the designer seeks to emphasize the clarity of the formal units in the logo; by determining their positions, and adapting their characteristics to achieve effective visual excitement that will be rooted in the recipient's memory; The recipient only perceives what attracts his attention from the rest of the logos, and the factors that influence achieving visual attraction are innovation, renewal, and clarity; In addition to

realism; to achieve compatibility with the recipient's mental perceptions.

9- Uniqueness and originality: The design of the logo considers uniqueness, distinction, and modernity of the idea, and that it has complete privacy without any interference or similarity with other logos; This requires the element of innovation by achieving a balance between originality and modernity as originality is the main principle of logo design.

10-Timeless, which means sustainability, stability, and steadfastness arising from a well-thought-out strategic planning, from which the communication policy derives the strength of building its visual identity, and thus its logo. When designing the logo, the designer keeps in mind thinking about an effective logo in the long term. (Abeer, 2020)

5- Significance in logo design

Semantics is "that knowledge of something entails knowledge of something else, and the first thing is the signifier and the second is the signified". Semantics is known as the study or science of meaning, and what is meant by meaning is "the idea represented by the sign or the idea that can be attributed to the subject of thought."

The logo, as a significant sign, does not acquire its significance unless it is placed within the framework of culture, "for signs do not have meaning unless there is a conscious, aware person."

Design is essentially a language that links symbols to meanings, making it a system of indicative signs. "Design is a symbolic language that speaks through the shapes and formations it contains, which have expressive meanings about the event and the idea. All the shapes and formations it represents are visual symbols that are employed according to what the design idea requires. This is because the meaning is a single word rich in ideas and meanings, as it gives the design complex intellectual and design capabilities. (Yazeed, 2019)

6- Symbolism in logo design

The designer must make semantic symbols the basis of his design, as the symbol is one of the semantic signs that include the historical depth of society. Symbols are actions, events, or things that are embodied indirectly or in an abstract form. Once the symbol becomes meaningful in society, it becomes part of the language of that society.

The symbol is a language through what it includes forms and ideas with expressive content about an idea or event, and this is since the symbol is a single word rich in ideas and meanings, and there is no doubt that it gives the design of logos distinctive intellectual capabilities.

So, the sign is a relationship between a (signifier) and a (signified). The signifier is the form that the sign takes, while the signified for it is the concept or mental image that it represents. (Yazeed, 2019)

Figure (1) represents the logo of Alexandria Governorate, the logo contains the Lighthouse of Alexandria, and the goddess Isis, protector of sailors, stands at the front of the ship, holding the papyrus that contains the secrets of science and wisdom, and the ship is surrounded by the waters of the Mediterranean Sea.11

7- Visual identity:

Visual identity is a set of visual elements used to express the personality and identity of an institution or brand in a distinctive and consistent manner. It aims to leave a strong and lasting impression in the minds of the audience, and reflects the values, goals and message of the entity it represents.

Visual identity is something tangible that can attract the senses and has an effective role in achieving vision, perception and distinction. It relies on experience in conveying ideas and meanings. Visual identity is a visual system of a set of graphic elements that are employed to identify and distinguish a personality, goals and beliefs from

others.

The importance of visual identity:

- Enhancing distinctiveness: distinguishing the brand from competitors.
- Communicating with the audience: communicating messages and values in a visual way that is quickly understood.
- Building trust: enhancing the credibility of the brand and making it more professional.
- Increasing recognition: facilitating the recall of the brand and associating it with certain situations or feelings.

8- Modern art schools:

Modern art schools are art movements that emerged in the late 19th and early 20th centuries and represented a radical shift in the way art was understood and created. These schools came as a reaction to the strict rules and classical traditions in art that had prevailed in Europe for decades. They sought to express the spirit of the age, focus on individuality, innovation, and explore new subjects and styles that fit the social, cultural, and economic changes that occurred in societies during that period.

Modern art schools were characterized by bold experimentation and the use of unconventional materials and techniques, and they focused on emotional, intellectual, and political issues. The most prominent characteristics of these movements are:

1. Diversity and innovation: It included different schools, such as Impressionism, Expressionism, Cubism, Futurism, and Surrealism, each with its own unique vision and style.
2. Self-expression: It gave great importance to subjectivity and emotions, as art became a means of deep personal expression.
3. Rejection of traditional realism: These schools criticized the pursuit of imitating reality as it is and focused on the artist's subjective perceptions and symbolic methods.
4. Interaction with technology and the modern era: It was influenced by technological and industrial developments and reflected the changes in modern societies.

These schools were a revolution in the world of art, paving the way for expanding artistic boundaries and breaking traditions, and greatly influencing other fields such as literature, theater, design, and architecture.

8.1. Abstract art

Abstraction in art is either relative or absolute. There is no art that is free of abstraction. The abstraction doctrine revolves around searching for the essence of things and expressing them in a concise way that carries within it the artistic experiences that artists have gone through. The word abstraction means getting rid of all traces of reality and connection to it. The artistic image with abstract art has become more abbreviated in terms of content and details, and the form has become a prominent role according to its work with comprehensive concepts and foundations, balance, harmony, homogeneity, and rhythm. (Ahmed, 2024)

The origins of this trend go back to the nineteenth century, but it flourished in the late twentieth and early twenty-first centuries. This school is interested in abstracting drawings to their simplest forms and natural origins and going beyond the ordinary. Work does not necessarily resemble its image in nature and reality. It is also interesting in moving away from geometric shapes and relying instead on the artist's imagination and his own vision. The abstract school seeks to search for the essence of things and express them in concise forms that carry within them artistic experiences that aroused the conscience of the abstract artist. One of the most prominent pioneers of this school is Piet Mondrian (1892-1944). (Arwa, 2023)

8.2. Cubism:

Cubism originated in France in the early twentieth century by Pablo Picasso and Georges Braque because of contemplating nature and then formulating the essence of the structure of forms. It revolutionized European painting and sculpture. In Cubist artworks, objects are analyzed, dismantled, and reassembled in an abstract form. Cubism is considered the most influential artistic movement of the twentieth century, which was associated with aspects of industrial life. (Arwa, 2023)

Cubist representatives tried to establish rational sources for the artistic form inspired by the geometric and natural shapes of the place, such as the cube, cone, cylinder, sphere, circle, triangle, square, rectangle, and other geometric shapes. (Ahmed, 2024)

8.3. Realism:

An artistic movement that emerged in France in the 1840s around the French Revolution (1800–1960). Realists rejected the Romanticism that had dominated French literature and art since the early 19th century. Realism rebelled against the emotional themes and drama of the Romantic movement and instead sought to depict contemporary people and situations in a realistic and accurate manner. The movement aimed to focus on non-idealized subjects and events that had previously been rejected in artwork. Realist works

depict people of all classes in situations that arise in ordinary life, often reflecting the changes brought about by the industrial and commercial revolutions and addressing social issues. One of the most famous artists of this school was Gustave Gorbet (1817–1877). (Arwa, 2023)

8.4. Surrealism:

Surrealism means super-realism and is an artistic and literary movement that represents the subconscious mind in a way that is outside of logic and the familiar. The Surrealist school emerged in France and flourished in the second and third decades of the twentieth century. It was characterized by focusing on everything that is strange, contradictory, unconscious and unfamiliar. Surrealism aimed to distance itself from the truth and release repressed ideas, imaginary perceptions and the control of dreams.

The artists of the surrealist school relied on the theories of Freud, the pioneer of psychology, especially regarding the interpretation of dreams. Surrealism was interested in content rather than form, which is why its paintings appear mysterious, even though they are an artistic source of endless symbolic formative discoveries, carrying intellectual and emotional contents that need to be translated by the connoisseur audience, to understand their meaning according to their past experiences. Surrealist works are characterized by the element of surprise and unexpected juxtaposition. One of the most famous pioneers of this school is the artist, Salvador Dali. (Arwa, 2023)

8.5. Bauhaus School:

The word Bauhaus means building Haus and is one of the most famous German schools in architecture, design, applied arts and handicrafts in the modern era and has had a strong and contemporary influence all over the world. (Sohair, 2021)

The school focused on functionality and simplicity, avoiding excessive ornamentation. Designs relied on simple geometric shapes (such as squares, circles, and triangles), and the colors used were primary (red, blue, yellow) with clear, pure lines.

8.6. Bohemian art

Bohemianism emerged in the late 19th and early 20th centuries but was particularly associated with the social and cultural transformations that Europe experienced after the Industrial Revolution. The term comes from the French word "Bohémien", meaning "bohemian", and was used to refer to people who lived an unconventional or unusual life, especially artists and intellectuals who adopted a free lifestyle that was not restricted by social norms.

Applied Study:

The researcher formulated ideas for designing a logo for some Egyptian governorates, explaining the distinctive elements of each governorate in a style inspired by different artistic schools, whether in the way shapes, lines or colors are treated, so that the proposed design logos are closely linked to the Egyptian identity and express it visually and communicatively.

Figure (3) represents a proposed logo for Giza Governorate using a summary of the external shape of the Sphinx statue and combining it with the key of life, drawing inspiration for the lines and colors from the Bauhaus school and relying on abstracting the elements, which are important features of the school.

Figure (4) represents a proposed logo for Fayoum Governorate. Pottery is one of the most famous industries in Fayoum Governorate, so it was used to express the identity of the governorate by drawing inspiration from the bohemian art style and the unconventional treatment of elements by choosing

Figure (5) represents a proposed logo for Luxor Governorate by combining a summary of the Hatshepsut Museum building and combining it with the ship logo and abstraction inspired by abstract art.

unsaturated earthy colors.

Figure (6) represents a proposed logo for Red Sea Governorate by using the most important landmarks of the governorate, such as coral reefs and the sea, and an artistic treatment of the shape of the sea, drawing inspiration from abstract art and reformulating these elements with a new artistic vision.

Results:

- Taking inspiration from modern art schools in designing the governorates' logos represents an opportunity to make them more attractive and distinctive, while enhancing their cultural and historical identity. By combining artistic creativity and local heritage.
- Logos can reflect the character of each governorate in a way that expresses the spirit of the times and achieves the goals of visual design.

Recommendations

- Interest in research concerned with studying the relationship between the idea and the design construction of visual identities and design logos as a new entry point that enables the designer to innovate in design.
- Searching for new philosophical approaches to academically enrich visual identity and logo designs and benefiting from them in the field of teaching contemporary advertising in specialized technical colleges.

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