

Achieving Unity Of Visual Impression Through Multiple Visual Communication Channels (An Applied Study On SARY ACADEMY)

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Abstract:

In recent times, the means and channels of visual communication have evolved significantly, resulting in new needs and requirements in visual design. A variety of factors have contributed to the evolution of visual design in recent years. Starting with the diversification of communication channels between print, digital, fixed and mobile, as well as digital technologies evolving between responsive designs, virtual reality technologies and augmented reality, and ending with the evolution of the way people interact and communicate with systems, products and people.

The visual identity is the cornerstone on which many of the activities of an organization are built, starting from architecture and interior design, and ending with marketing, promotion and advertising. Therefore, it was important for the corporate identity to be characterized by its diversity and dynamism, with the ability to unify the general visual character.

All of this led to the need to work on the visual identity in a dynamic manner that hears its transformation to suit new means and channels of communication and at the same time preserves the general impression of its visual appearance.

During this paper - Within the framework of cooperation between academic institutions and the labor market - the researcher lays the foundations and rules required to achieve the unity of visual impression in many different communication channels, through an applied project on the Sary Academy.

Sary Academy is an educational institution that receives 3 categories of children: toddlers - pre-school - after school. Sary Academy is located in Alexandria, Egypt. The biggest challenge was to develop a design vision characterized by dynamism to include all the activities and requirements of the institution, the researcher dealt with the development of the general strategy for visual identity and its various applications, starting with interior design and sign systems, through publications and print applications, and ending with screen designs such as designs for social sites, website and mobile applications.

Keywords:

Visual Impression, Visual Identity, Design Unity, Dynamic Brand.

Introduction:

Visual identity is a modern term that may have emerged to avoid the long-running debate between the meaning of brand and corporate identity, in the 1980s the term brand appeared to mean anything that has the ability to maintain attraction and influence on people. Politics, states, movements, artists, celebrities, educational institutions, as well as product companies, all

became trademarks. While corporate identity is described as the total experience provided by a company to its employees, customers, etc., it is a wonderful combination of intangible promises that bring customer confidence and tangible attributes and benefits.

The visual identity is an element in branding. It is the visible part or what is clearly seen, and it is a very important part, because the thing you see has more impact on you than the thing you hear, or that you are told. A visual identity consists of graphic design elements that together provide a system for representing and identifying a brand. [10]

And because visual identity is one of the applications of visual communication theory, this requires the formulation of design elements in a visual way that expresses the institution visually and reflects its characteristics, in addition to achieving the unity of the general impression or the legal personality of the institution in all its products and at the same time striving to attract the target audience and achieve its desires and expectations towards product or service. Therefore, the goal in the Sari Academy identity design project was to work on designing a unified and harmonious visual environment through all communication channels.

The Sari Academy is an academy for children's education in Alexandria, as the target groups are pre-school children, while it offers many activities for after-school age, such as teaching drawing, robotics, and others.

The challenge was to develop a comprehensive vision from the beginning of the logo, through the interior design, to the designs of social media and digital applications.

Research problem

Lack of interest in theorizing design works and placing them in an academic framework that allows designers to refer to it in their design practices. Through this applied study, the researcher seeks to achieve the unity of the visual impression in many of the institution's visual communication channels, both digital and printed. Trying to answer the following questions:

How can we achieve visual dynamism in communicative work?

Can all communication channels be linked to one identity? And at the same time be dynamic?

Research goal:

Through the applied study, the researcher seeks to achieve visual harmony for the institution between all channels of visual communication.

Search hypotheses:

Can the philosophical vision of the logo be employed in confirming the vision and mission of the organization?

Can color be treated as a color group that has its own characteristics that give the designer diversity in design proposals? Or will this change the visual impression of the institution?

Do pictorial elements have a role in unifying and emphasizing the visual character? Or is it a marginal relationship?

Can unity be achieved in photographs? Can photographic energy be exploited to unify the visual character? or not?

Research importance:

The importance of the research is due to the researcher's attempt to theorize the design practices carried out by designers in the field of visual identity and to set an academic framework that controls them, so that it is then easier for beginners to visualize and implement them.

Search limits:

Objective limits: the visual identity of educational institutions.

Time limits: from 2010 until the end of the research.

Theoretical framework:

The corporate visual identity includes an expressive and homogeneous visual language in various communication activities, and here the challenge for the advertising designer lies in balancing flexibility and innovation in order to achieve the unity of the visual system [4]. The dynamism and setting up a model for a dynamic visual identity. [7]

Dynamic branding is a new way of employing logos with multiple options that opens the door to creativity and progress at the same time. The designer's dilemma when implementing a dynamic logo is to maintain unity while making different logo options. Dynamic logos have found their way into many brand representations due to their flexibility and ability to provide space for advancement. [1]

The main reason for the emergence of these terms is to give an advantage to the identity of institutions so that they can adapt to different means of communication, especially after the great development of digital technology that we are witnessing, in addition to the intense and changing market competition, all of this making the urgent need for a diverse visual identity with multiple appearances in line with digital, interactive and printed media.

The main purpose of the dynamic identity can be reduced to two things:

1 - The first thing: is to achieve diversity in the visual identity so that its employment in different media serves, on the one hand, and on the other hand, a diversity that serves the communication and marketing messages that the institution directs to the public on an ongoing basis and serves the overall vision of the institution.

2 - The second matter: achieving unity and cohesion: with the achievement of this diversity, all actions must be linked and harmonious in the end in the mind of the recipient so that they do not mix with the identity of another institution, otherwise those communication messages will lose their primary purpose, which is to influence the consumer and link him/her mentally and to be passionate about the brand.

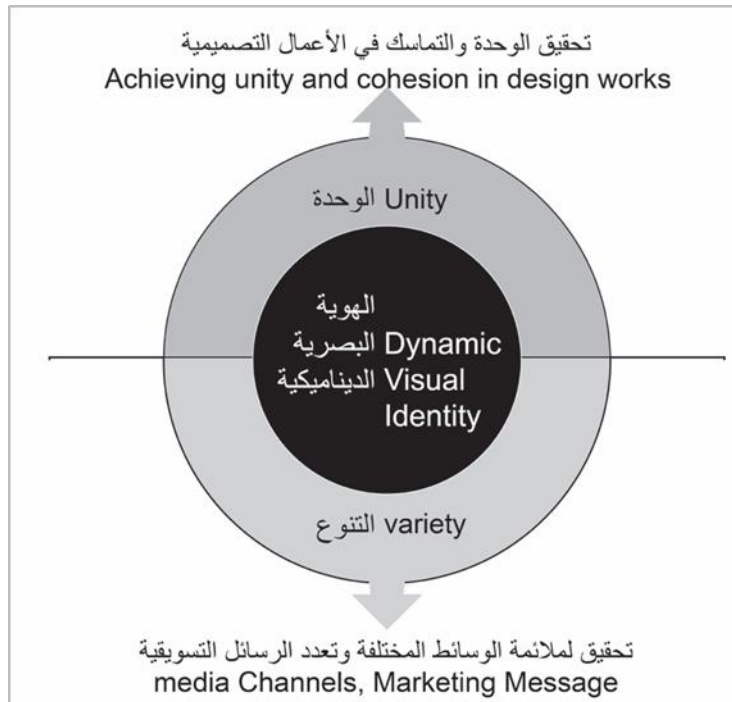


Figure (1) An illustration from the researcher's work illustrating the main purpose of the dynamic identity, which is to achieve unity and diversity, and the basic purpose of each one of them.

Based on the foregoing, the designer must adopt a design approach that enables him to achieve the difficult equation; It is the unity of the overall look with the variety that lends visual richness and dynamism to the design vocabulary.

In addition to the general design elements - point, line, space, texture, color, space - the visual identity designer in particular and the graphic designer in general depends mainly on the graphic design elements, which are the raw material upon which he builds his various designs, namely:

- 1- Shape
- 2- Color
- 3- Typography.
- 4- Imagery

Most dynamic visual identities consist of more than one variable design approach [2]. Therefore, designers' attempts to adapt graphic design elements in a dynamic and unifying manner will ultimately depend on two essential elements:

- 1- Constants
- 2- Variables

The identity designer must define the constants through which he will achieve the visual unity between the different designs through the different media, and at the same time he must have variables that achieve diversity for those designs in their different forms, objectives, printed or digital images, fixed or moving etc. [7], [5].

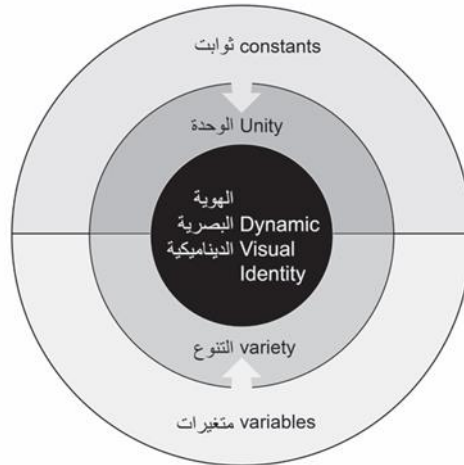


Figure (2) A clarification from the researcher's work showing the designer's need for the constants to achieve unity and the variables to achieve diversity.

The constants or diversity are not limited to visual or design elements, but may also move to concepts and ideas that will enhance the message of the product or service adopted by the institution. The adoption of the royal character as a concept or the popular character, may be considered one of the constants that enhance the unity of the visual character of the institution.

For a study by João Miguel Cunha et al. [7], entitled "Dynamic Visual Identities: From a Survey of the State-Of-The-Art to a Model of Features and Mechanisms"

They put eight ways to achieve the diversity mechanism, which are the following:

- 1) Diversity of color
- 2) combination
- 3) Content variation
- 4) positioning
- 5) Repetition
- 6) Rotation
- 7) Scaling
- 8) Shape transformation

The visual identity designer must define his own constants, and the word constant does not mean inertia, but rather means fixing its own law. For example, if we deal with the "color" element, the designer can achieve diversity by choosing a large number of colors, while achieving constants in it by fixing the degree of saturation and lighting those colors, in a more correct sense, it is not limited to one or two colors, but any color can be used but a certain degree of saturation is being fixed or using a fixed value for it, for example; the use of earthy colors or highly saturated colors.

On the other hand, the designer can be satisfied with only two colors, but with different saturation degrees and values for the same two colors.

	Color
	Combination
	Content variation
	Positioning
	Repetition
	Rotation
	Scaling
	Shape transformation

Table (1) shows the diversity mechanisms that can be implemented on the design elements [7]

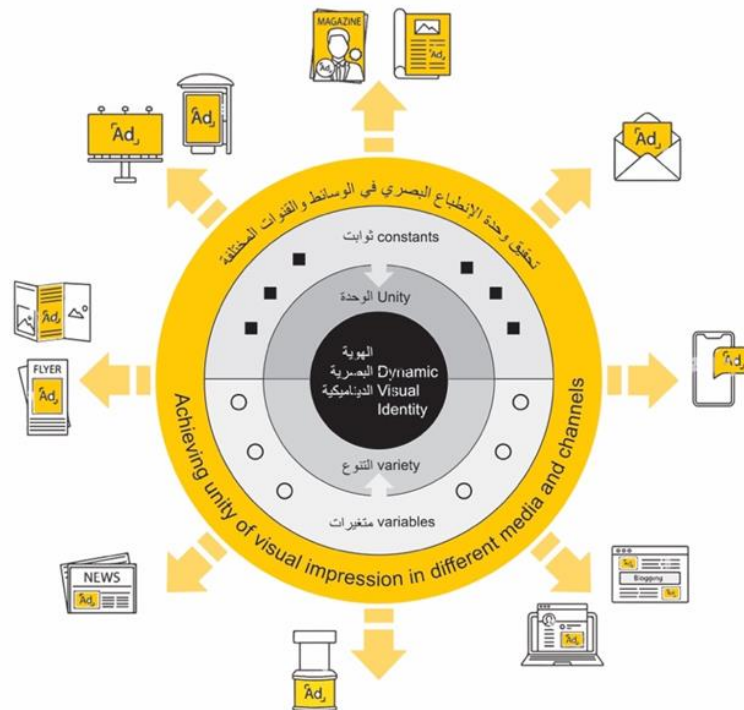


Figure (3) of the researcher's work illustrates the mechanism of achieving unity of visual impression through different media.

Research Results:

- The philosophical vision of the logo contributes greatly to unifying the visual impression of identity, as it is considered one of the flexible constants that can achieve a dynamic design.
- Dealing with color with the concept of chromatic groups that have their common impression, would enhance the dynamic aspect of visual identity. Colors can be divided into groups based on the three color factors: hue, saturation, and value.
- Homogeneity in photographs helps to enhance the visual impression of the institution.
- Digital and print advertising differ in some technical aspects, but they share a visual approach, and the title, content, logo and forestry elements play an important role in achieving harmony between them.

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