

**The use of graphic elements on the walls to emphasize the  
visual identity for university institutions .**

Athesis presented by The Researcher

**Wafaa Ebrahim Ebrahim El- Hangery**

Demonstrator in Graphic Department

Faculty of Arts and Design – Pharous university

To Obtain the Master Degree in Fine Arts

Graphic Department – Communication

Under Supervision

**Dr. Hassan Mohamed Abo El Naga**

Asst.Professor of Graphic Department

Faculty Of Fine Arts – Alexandria University

**Dr. Amara Abdullah Abd elhamed**

Asst.Professor of Graphic Department

Faculty Of Fine Arts – Alexandria University

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## English Summary

Achieving a unified program of visual identity for corporates is important for many institutions, especially those working in the field of services; Providing a coherent visual identity is very important. It is the way the institution speaks for itself to the public.

Identity is the largest and most valuable asset owned by the institution, it gives the institution its identity as distinguished from other institutions , Institutional identity is defined as the appearance that is similar to the goals and beliefs of the institution or individual. The institutional identity includes many elements that help to manifest them: the culture of the institution, the structure of the institution, the strategy of the institution, the institutional behavior, the industrial identity and the visual design of the institution.

The visual identity of the organization is one of the most important elements that helps to distinguish the institution visually from other institutions. The visual identity of the institutions includes many components that are working to show them. The organization also distinguished from other competing institutions. Perhaps the most important of these components is the logo, name and colors used. But extends to include the institution's buildings and colors to the design on the walls, both external and internal to the institution.

He knew the design on the walls a long time ago from the cave man he used to recount his stories and express his fears and hopes. And the evolution of the use of walls with the development of civilizations and access to schools and artistic movements. It was used by the artists of the Dada movement beginning in 1915 and reached the twenty-first century. Graphic designers used graphic design elements in their designs on the walls, which include elements of the written and other images, including the elements of the images (photographs - drawings - icons), which depends on the use of the elements of the script (letters - typography - numbers).

All these means are complementary to the other elements of the institutional identity. They are interlinked to show the identity of the institution, which distinguishes it from other competing institutions.

This research aims to highlight the importance of graphic design on the walls and its role in emphasizing the visual identity of the university institutions . It also aims to study the graphic elements used in the design of the walls .

**The research has three chapters ....**

### **Chapter One: Corporate Identity**

This chapter examines all aspects of corporate identity and monitors the key parts of an organization's identity, starting with corporate culture, industry identity, corporate structure, corporate behavior, corporate strategy, and corporate design. The chapter clarifies all aspects of institutional design and the objective of visual identity with its components and characteristics.

### **Chapter 2: Graphic Design on Walls using Written Elements.**

This chapter deals with the study of the typographic elements (letters - typography - Numbers Numbers) used by the graphic designer in the work of his designs on the walls to emphasize the visual identity of the institution,

Writing is a component part of a variety of media that we consume in our daily lives, from magazines to television and the Internet. They are an essential part of our daily lives. They are the culmination of centuries of development. The letters that make up the written word have evolved and have been crystallized into the alphabets now used.

Technology has played a pivotal role in this development. By developing the printing industry, technology has generated the concept of printing, and many different offers of the same character set.

It also includes a detailed explanation of the names associated with the letter, Letter Weight, Letter width, and detailed explanation of the style. It



also shows the effect of the difference in letter size and letter weight on the visual orientation process in graphic design on Walls.

It also deals with the design of letters Letter Design and explain the basis of the selection of the character used in the design and at the end of this chapter is explained how to use typography (Letters - Numbers) in the graphic design on the walls, both in the internal environment of the institution or the external environment.

### **Chapter 3: Graphic Design on Walls using Visual Elements.**

This chapter describes the visual elements (photo - illustrations - symbols) and how they are applied to the walls to emphasize the visual identity of the institution. It is studied from the date of the photographs, the definition of the image, the tasks of the picture and the types of image, to a detailed study of the photographic images through study of the components and the study of the color harmony in the photographs as well as the study of ratios in the cadres and how to choose the photographs for use in the design on the walls to confirm It also helps to distinguish them from other similar institutions. The chapter also deals with graphic processing of images using specialized computer programs and studying how to merge text with photographs and when The study also examines the way the image is displayed and how it is cropped up to the study of illustrations and their types and how to design the walls using the illustrations and at the end of the chapter a simplified explanation of the symbols and how to apply them in the design on the walls.



Helwan University  
Faculty of Fine Arts  
Graphic Department

# **hiroshi yoshida works in *ukiyo-e new* Shin-hanga movement**

**Submitted by  
Reem Reda Ali El-sakawee**

**Supervised by  
Prof.Dr. Ashraf Zaki**

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## research summary

Japan has its own charm and traditions and customs of different arts from any countries in the world, but as a result of opening up with the western intervention made it possible to dive into the art and identify them. For each country a period of golden age and the era of decay and ages renaissance once again, the art of ukiyo-e represents the history of art in Japan. As a result of foreign intervention began this art in decay and disappear, and all painting of this art is coming from the landscape, where is the source of inspiration for all artists and centered all their works of nature because of its inherent holiness for them, in this research iam talking about how they retry the spirit of this art again through "Shin Hanga" movement and how to maintain the originality and the use of technical modernization without eliminating their identity.

this research show the vulnerability to my art that I show in the research

the Research contains of the three chapters and are as follows:

### **first chapter :**

#### **SHIN-HANGA traditional prints in a new world:**

The artists of the shin-hanga (new prints) movement in Japan represent one aspect of a search for national identity that preoccupied the Japanese intelligentsia around the turn of the century. And The central advocate of the shin-hanga movement, Watanabe Shozaburo (1885 -1962).

#### **Social Change and Cultural Reaction in Japan through the shogun until Taisho period:**

How Japan was isolated by its rulers and then doubled phase and the beginning of American involvement and influence that began happening in Japanese society and the changes in the traditions, customs and foreign tendency.

#### **Ripples of Change: City,Country, and proplesm of the sexes**

Meiji era of modernization included the cities of new means of transport and communication and alienation of architectural styles.

#### **Thaditionalist arts in an era of transition in japan :**

The writers and novelists calls for the revitalization of the core of Japanese culture on the basis of the commemoration of poetry, history, and was followed by many of the books published the landscape of the Japanese countryside using watercolors.

Changes in the Japanese youth. The images also the woman who painted in the era of "Shin Hanga" could be compared to what we know about the status of women changed in the period from the beginning of the year (1910) and until the beginning of the year (1940).

### **The transition from print "ukiyo-e" and the appearance of prints "Shin Hanga":**

prints "ukiyo-e" was a floating images of the world and which were the entertainment and fun in transit. And it influenced the process of Westernization on traditional art direct and harmful efforts Japanese artists in linking Westernization and prints Japanese influence.

### **How innovation and creativity in the "Shin Hanga" prints :**

the production process has multiple steps of Shin Hanga "opportunity for artists to participate, but most of that same process led the craftsmen and artists to produce new effects and tries every individual artists how to develop his style and try new and different intervention in the process of drawing and painting and print individually each artist with his style.

### **Sosaku -hanga and shin-hanga :**

Artists from the "Sosaku-hanga" first sought for the shroud of respect publications refined as they were the first to have announced the expressive possibilities of the prints of wood, which had the effect of offering all kinds of woodblock printing. Then the Shin Hanga movement has emerged a number of the participating artists printed technical work relies on teamwork rather than individualism .and points differences and compatibility between the two movements.

### **Second chapter :**

### **Introduction: Shin Hanga and Western criticism in the period of "taishō":**

Japan allowed in the early 1980s and the period after World War I for the next generation of artists, writers, drafting a new perspective of "Shin Hanga" and we realized the close relationship that connects prints "Shin Hanga" the values of that culture.

### **Watanabe shozaburo (1885-1962):**



Its beginning and how it became a major movement Sinn Hanga and published the work of all Japanese artists .

### **Foreign artists and their use of the techniques of Japanese woodblock printing:**

Convince "Watanabe" Many foreign artists to experience woodblock printing and publication of their work in the markets.

### **Landscape prints**

They tried to record the splendor of nature and the warmth of the old Japan because they were disappearing at an amazing speed in front of their eyes

And they offered their publications as an updated version of the traditional print version, using Western concepts and famous artists who painted nature.

### **Kacho-e "(printed birds and plants or nature studies):**

A wide variety of birds, animals and flowers that appear in the "Shin Hanga prints" represents a distinct stage in the history (pictures of flowers and birds) in Japanese prints and the amendments made by the artists to the development of such publications.

### **Cultural Landscape: scenes of Japanese and European styles:**

Methods foreign and different patterns that influenced the artists in their publications.

### **Meisho the most famous places in Japan:**

(Famous places in literature or art) and those mountains and rivers Japan speaks so eloquently to the needs of the aesthetic and spiritual famous domestic Japanese audience.

### **Mountains and rivers pride of place:**

Rivers in the pre-modern society has served as arteries for trade and transport Japanese human Valsven sailing connecting the inner cities, and fishing villages, major urban centers.

### **Technical publications for all artists.**



## **Chapter three:**

### **Yoshida Hiroshi's Woodblock Printmaking**

His life and learned his way and his travel abroad and be artistic personality.

### **A Complete Artist "H. E. Robison"**

Where Henry is talking about his vision and his view of the artist Yoshida in the Shin Hanga movement and exhibitions in which he participated and his travel abroad and return to Japan and analysis methods and technical prints

### **Yoshida Hiroshi : His Personality and Art**

#### **Yagmaga Koichi**

Talking about learning Yoshida western style and traveling abroad to learn foreign style and joining the art galleries and associations with other artists and Bdaat traveling around the world to record your own technical prints

### **Memory of the Sketching Trip to India**

#### **Yoshida Toshi**

Toshi talks about his father and his relationship with him and his travels to India and the events that happened to them during the trip and Toshi note to his father to learn from it and move his artistic process.

### **My Father, Yoshida Hiroshi**

#### **Yoshida Hodaka**

His second son talking about his father from the personal and love for the mountains

### **Complete technical group all prints of artist Hiroshi Yoshida.**

## **Chapter four:**

Self-experience of the researcher.

## **Conclusion :**

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**The printing process**

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