

Abstract

Graphic design has been an intellectual and cultural discourse throughout all eras, as the discourse-visual language with its visual vocabulary and connotations summarizes many cultural, intellectual and living dialogues and propositions, especially that today's new media with its tools and enormous capabilities imposes new communication patterns that surpassed the limits of publicity and news. The role of such media is expanding nowadays, thereby taking a new civilized interactive form within an open communication space which is free of any professional censorship, and allowing individuals to present themselves and release ideas through their own platform with absolute freedom. This confuses professional visual design that carries an intellectual visual message with design experiments carried out by non-specialists, which lack professionalism and originality. This creates some chaos in the midst of such interactions in the open communication space, and significantly contributes to the absence of meaning and the loss of intellectual content despite the media's tremendous communicative features and technical means that support inspiration and creativity.

The research revolves around the intellectual significance of visual semiotics and the most important intellectual and technical changes that have occurred in visual communication in light of the overlap between graphic design and multimedia, as a visual discourse that includes ideas that belong both to a system of cultural and social values which form the mental horizon for those ideas, and to a group of common meaning determinants among humans, which include thinking patterns, and cultural and referential frameworks that achieve audience's perception and understanding of visual work.

The research studies the intellectual significance beyond the visual symbols by observing the patterns of thought and thinking from the early beginnings, depending on many knowledge fields such as media, semiotics and philosophy, and making use of some psychological aspects of perception and reception. Then the research studies the design intellectual construction within the modern technical and communication data which support of content on one hand, and ignoring it on the other hand. Here, the researcher finds it necessary to focus on the design works that are characterized by presentation and expression style at the intellectual, aesthetic and functional level, aiming at supporting intellectual content in media platforms and various multimedia, and focusing on the intense presentation of these important design experiments, so that the original design can survive by the strong idea and deep meaning it has, and by the intellectual visions it provides, which are able to influence, spread and remain in the minds of the public because of the content it carries and addresses audience's thought and conscience and touches their life, ideas and needs.

The creative choice of a visual sign not only lies in the beauty of the sign as a visual vocabulary, but in the semantic trait which adds expressive features to the intellectual content. The intellectual connotation is the supreme goal the graphic design seeks to achieve because this semantic unit

represents the apparent meaning that can be represented by one element or by the composition of many visual elements such as drawings or pictures with captions, color and other interconnected signs that form a semantic unit with each other. By its communication system, visual composition may constitute an intellectual and cultural dialogue that extends to open up horizons and possibilities which are not inferior to the interpretive capabilities of literary texts. Human traits are comprehensive, rich and complex, to which creativity adds semantic and semiotic features that carry people's view of the material and immaterial world; that is, the thought of the creative artist in the form of symbolic, systemic and mental perceptions, so that the human thought constantly innovates to develop sign systems and achieve progress in graphic design which increasingly and comprehensively expands within modern media with its style and huge presence in today's people's life at the individual and collective level. Today, graphic design has become the art that is associated with human life, thought and daily living in light of the technological progress that has put modern media at people's fingertips and made it an essential source of information.

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