

## Cultural Identity in Graphic Design

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### Abstract

*Saudi Arabia has strong economic growth due to developed trading and expanding commercial exchange with a diverse range of countries. This exchange is helping Saudi designers, specifically graphic designers, in their quest to become more innovative as well as more lucrative. They are likewise helped by rapidly developing technologies.*

*There are three important elements in this paper:*

- 1. the influence of an expanding economy on the abundance of graphic designing jobs;*
- 2. confirming identity as a goal of 2030 Vision;*
- 3. cultural diversity among Saudi regions.*

*Purpose of research: In order to measure the application of cultural identity in Saudi design, various sample brands will be analyzed and their authors will be questioned. The most germane results are: Ninety-five point two percent of designers in Saudi Arabia state that they apply cultural identity in the creation of their designs, although they use a variety of means to express this.*

**Keywords:** Cultural, Identity, Graphic Design, brands, Saudi designer's

### 1. Introduction and Research Problems

Graphic design is a field which engages a vast amount of knowledge reflecting a variety of human endeavors. At its most effective, it can convey messages which not only change the way the world looks but can even reform culture and a community's identity (Barnard, M. 2013). In an age dominated by technology, digital media affects everything. This is especially critical in all aspects of graphic design, helping clients to develop brand identity and customers a clear way to look at, and identify with products (Barnard, M. 2013). According to the World Competitiveness Report, in 2018 Saudi Arabia's economic growth outpaced a number of other. Moreover, the expansion of commercial exchange with other countries, in addition to a high level of customer satisfaction greatly enhanced the position of Saudi graphic designers. This, in turn, has ensured the sense of a unique Saudi cultural identity in this field (Rae. and Afsina.,2017). An important pillar of the Saudi Arabia 2030 vision is national identity. A country's visual identity impacts both the way other countries look at that country and the way it perceives itself. This study seeks to analyze the way cultural identity works in regard to brand identity and summarize the importance of that process.

Primary focus questions will be:

#### 1.1 To what extent can an emphasis on cultural identity help clarify brand's image?

1. To what extent does cultural identity help to create international brands?
2. To what extent can emphasis on cultural identity create international brands for Saudi designers?
3. Do Saudi designers place an emphasis on cultural identity in developing particular designs?
4. Do the creative visual identity and the strategies of the NEOM project reflect Saudi identity?

#### 1.2 Purpose of research:

In order to measure the application of cultural identity in Saudi design, various sample brands will be analyzed and their authors will be questioned.

#### 1.3 The importance of this study:

1. The research seeks to explain the extent to which some brands adhere to the study's findings.
2. The study analyzes the realization of the goals of Saudi's investment in Vision2030.
3. Designers will be questioned to see if they have a sense of cultural "belonging."
4. As no previous study exists on this topic, particular attention will be paid to the extent to which designers identify with the unique elements of Saudi culture and branding.

#### 1.4 Research style:

The researcher's approach is analytical and descriptive.

### **1.5 Research samples:**

Saudi/Non-Saudi designers in Saudi Arabia, as well as some brand samples.

### **1.6 Research tools:**

Analytical survey and notes, as well as analysis of previous studies:

- 1- Saham Abid Al-bishi, *Globalization and Cultural Identity*. An MA thesis, some of this study includes: understanding the most common globalization means which impact culture from the respondents' points of view; understanding some impacts of globalization on society and culture from respondents' points of view. The most common finding of this study concluded that globalization's primary impact on people's lives is through media--recent media particularly—and that those means affect 62.9% of youths. Specifically: media tends to deflect them away from their local cultural identity. The researcher depends on these findings to express the application of cultural identity in design, according to particular designers' approaches and viewpoints.
- 2- Saed Mohammed Alragab, *Cultural Identity in Contemporary Arab Educational Ideology and Future Challenges*. This is a PHD dissertation which aims to recognize the roots and references of cultural identity and understand the struggles among different strands among Arabian cultural identities. The current study exploits theoretical concepts, particularly, the references to the ideology of contemporary cultural identity.

## **2. Theoretical Aspects**

### **2.1 The importance of brands:**

Brands are the best means to capture the attention of customers, so graphic designers pay particular attention to brands' economic and culture aspects. Branding is a compound structure which aims to trigger and motivate a particular target group (Nigel et al,2011). The goal is to motivate that target group to think precisely about what that brand represents. When remembered, symbols which work as a trigger to evoke feelings, sensations and experiences are essential for visual identity(Nigel et al,2011). Moreover, typography is crucial in design because, without it, there wouldn't be differences among competitive brands (Cullen,2012). Also, a brand can evoke a set of emotions, understandings, expectations, images and ideas in people's minds, and at times can cultivate reliable, sustainable loyalty. The strategic goal of a brand should be consistent with the founder's vision of customers' experience; Brands are important in growing both for-profit and nonprofit organizations alike (Nigel et al,2011).According to the World Tourism Organization(UNWTO) in 2015, tourism is growing in service sectors, sometimes even exceeding that of oil and auto revenues. Tourism is considered one of the primary elements in International Trade and is a main source of income in many developed countries, making the areas which represent the service industry in any particular economy especially important (UNWTO,2015).

### **2.2 Ensuring cultural identity in creating brands:**

Because people like identifying with their culture, culture is one of the determinants which help graphic designers create their designs. So, designers almost have some sort of cultural intention in their designs. This study seeks to analyze the following:

1. concepts of culture and cultural identity;
2. a variety of selected samples to reveal how cultural messages are communicated;
3. how Saudi cultural identity is manifested in designing brands by Saudi designers;
4. the NEOM symbols which represent a giant Saudi economic project.

### **2.3 Illustrating culture and cultural identity concepts**

Cultural concepts are based on the normative social impulse to create symbols and images and transfer them from one generation to another (McMullen,2016). The paper define the emotional, ideological, spiritual and material traits which describe a specific society or a group of people and may include art, literature and various modes of living, as well as different attitudes toward human rights, values, traditions and religion practices. UNESCO,2001 defines concepts of cultural identity as those things which help individuals define their relationship with a variety of groups based on locale, religion, language and so forth. Each culture has its own uniqueness, reflected in its history, traditions and style of living, and each shows a whole which makes people feel they belong to a particular group and to the world generally (UNESCO,2001).

Cultural identity has three levels: that of the individual, the group and the nation. Each of these levels can serve as the basis on which designers create their work, and it is natural for designs to follow the rules, attitudes and general predisposition of the societies in which designers operate (Schwartz,2012). Designers and their designs negotiate the cultural exchange among individuals, groups and society. The connection between culture and cultural identity reveals consistently strong connections among members of a given society. However, within each society there may be a variety of cultural identities. For example, a nation can have different cultures with mingled components (Schwartz,2012). Within Saudi society, there are several different cultural strands from several different regions; these cultures are rich, open mixes of Islamic Arabian cultures. Graphic designers employ compound symbols. Sometimes they have a common meaning or may assert a message from the designer. Symbols are important, often entailing religious meaning. Some nations are made up of people who share deeply held religious beliefs, and in these nations religious symbols can express the believers’ identity and culture. Symbols also play a critical role in many aspects of life. Designers send implicit messages to impact their target group. As a creative person, a designer communicates a message through symbols and designs. This study draws attention to how designers and design brands do this.


**2.4 Analyzing selected brand sample:**


Question: to what extent can an emphasis on cultural identity create international brands? Practical study analyzes a variety of selected brands which belong to different cultures worldwide. The researcher selected brands according to the following criteria:

- 1.a brand working within a narrow application;
- 2.selected brands found everywhere;
- 3.international brands which serve people everywhere;
- 4.brands which appeal to people of allages;
- 5.brands which reflect cultural symbols—a successful brand should have a symbol which advances the brand’s goal by conveying a particular message and eliciting a particular response within a target group.

**2.5 Study Steps:**

The material samples are travel agencies because they belong to different places on different continents. The study focuses on describing content, brand locations, and brand message; the final results seek to determine if the chosen brands do or do not reflect cultural identity.

<p>The results of the study are as follows:  <b>Explanation and analysis:</b></p> <p>In this example, the company name indicates a clear indication of the service provided; the logo shows us:</p> <ol style="list-style-type: none"> <li>1.The color red indicates the presentation of good services.</li> <li>2.Flexibility is indicated in grey (a neutral color).</li> <li>3.The logo has a plain sign which is grey and it is heading to a bird which looks like an arrow to more targets.</li> <li>4.This logo also indicates that the company can achieve more goals, especially those desired by clients.</li> <li>5.The logo also hints at speed--quick flight, indicated by the identical length of the top and bottom of the design.</li> <li>6.The use of (D) as the sign of a plane.</li> <li>7.The use of flexible handwriting indicates flexibility. The typography, both straight and bending lines, suggests reliability, solidity and harmony.</li> </ol>	<div style="text-align: center;">  </div> <p><b>Description:</b>                  Name: Direct travel. Logo: D letter as plane.                  Combined statement: Travel at the speed of change.</p> <p><b>Result:</b>                  Creative use of symbols indicates the company’s polices in dealing with the public and in achieving the company’s goals.The logo has no specific connections to either culture or cultural identity and thus easily relates to an international professional clientele.</p>
<p>Figure (1)</p>	<p>Source:<a href="https://www.dt.com">https://www.dt.com</a></p>

<p><b>Explanation and analysis:</b>                  This company represents marvel travelling services, which encourages customers to expect a special experience from other companies. Its message is clear:                  1. Flight movement is represented by the flexible red horizontal line.</p>	
<p>2. The blue background suggests flying in a blue-sky. The horizontal red line evokes stability and consistency.                  3. The combination of the red and the blue indicates a combination of the wonder of travel with the stability of the company's services.                  4. The design also incorporates a sun, which may refer clear and shiny services.                  5. Through this company's services, customers feel joyous and happy, as well as secure in the company's reliability.                  6. The logo has a lot of blue, referring to both sky and sea, with the suggestion of a calming pacific experience.                  7. Travel Marvel is written in a straight white line which represents stability and reliability.                  The combined statement (travel more) indicates that the customer will have the kind of experience they will want to repeat.                  Figure (2)</p>	<p><b>Description:</b>                  Name: Travel Marvel.                  Design: Orange circle and horizontal red line, typography; white color and blue background.                  Combined statement: Travel more.                  Location: the main branch is in Australia, while other branches in the US, UK and Canada.</p> <p><b>Result:</b>                  There is correspondence between their goals and the services offered to customers. Additionally, these symbols refer to the company culture, which is clear from the logo color, also the colors of the Australia flag. Accordingly, the logo presents reliable image to the target group.                  Source: <a href="https://www.travelmarvel.com.au">https://www.travelmarvel.com.au</a></p>
<p><b>Explanation and analysis:</b>                  This brand provides booking services for flights, hotels, cars and insurance. As regards the company logo:                  1. Two dragons suggest the connection of Asian countries. Although the company is located in Canada, its services are specific to Asian countries.                  2. The logo incorporates wavy lines which express the consistency, speed and flexibility. This also implies quick services as well as consistency and flexibility in dealings.                  3. The design is green, which expresses generosity to customers.                  4. Green may also refer nature in these countries, and is also the color of Jade.                  5. One of the lines is red, which gives a sense of energy to the brand.                  6. The typography is stable and solid, with lines in both English and Chinese, the language of the Organization of trade.</p>	 <p><b>Description:</b>                  Name: Jade Tours.                  Symbol: two green dragons.                  Statement: the company name in two languages, Chinese and English.                  Location: Canada, presenting services to Asian countries.</p> <p><b>Result:</b>                  There is a correspondence between the design and culture identity. Asian cultures identify with dragons; from ancient time, the dragon has been associated with authority. This logo thus conveys an understandable, welcoming message to</p>

<p>7. At the bottom of the design, the words are in black, which conveys stability and reliability.</p> <p>8. Jade is a type of medication; use of it thus gives the company a healthy image.</p>	<p>customers.</p>
<p>Figure (3)</p>	<p>Source:<a href="https://www2.jadetours.com">https://www2.jadetours.com</a></p>
<p><b>Explanation and analysis:</b>                  There are many historical places, caves and other beautiful natural places in Maharashtra. The agency logo is unique in the following ways:</p> <ol style="list-style-type: none"> <li>1. Its design includes historical buildings and famous characters which are famous sculptures in this region.</li> <li>2. The design is thus meant to attract many tourists to see this culture.</li> <li>3. The logo's designer is professional, indicated by the use of empty space surrounding a single color.</li> <li>4. The use of brown color represents land and mountains. The sculptures are set in stone. The use of brownish orange suggests energetic, bright and active service.</li> <li>5. The rectangle shape gives the design a sense of stability and reliability.</li> <li>6. In the middle of the logo high pillars express "high class" service.</li> <li>7. The typography is flush with the width of the image, which helps the viewer focus on the unique symbol, contributing to the design's impact on the target group.</li> </ol>	<div data-bbox="982 388 1388 682" data-label="Image"> </div> <p><b>Description:</b>                  Name: Maharashtra.                  Meaning: tourism in Maharashtra. Symbol: sculptural building, designed with three holy characters' faces.                  Location: Tourism agency in Maharashtra, India, concentrating on touristic trips to historical places, museums, caves and beaches.</p> <p><b>Result:</b>                  Clear use of symbol is important, as it is related to this specific culture.</p>
<p>Figure (4)</p>	<p>Source:<a href="https://www.maharashtrtourism.gov.in/">https://www.maharashtrtourism.gov.in/</a></p>
<p><b>Explanation and analysis:</b>                  Passion for Italy has been a large travel agency for 25 years. Its logo is unique in the following ways:</p> <ol style="list-style-type: none"> <li>1. The Passion for Italy logo's typography is designed with lines which express harmony and flexibility, giving the client a sense that their trip will be happy and easy.</li> <li>2. The company's strategy is to ensure that the client feels relaxed in Italy, so the designer sets a field of beige within a grey frame; these two colors evoke comfort and relief.</li> <li>3. The frame lines act like brackets from the top to bottom and connect two straight lines, giving it the look of a shield.</li> <li>4. The two straight lines also suggest glory and honesty through the company's services.</li> <li>5. The antique bronze vessel belongs to Italian culture and implies an ancient history associated with the many museums which can be visited in Italy.</li> <li>6. Having a neutral color and elaborate ornamentation, the urn indicates Italy's long, artistically glorious history.</li> <li>7. Human, plant and animal decorations in the top of the antique suggest this of culture's identity.</li> </ol> <p>All these details create the idea that this company is expert in travel.</p>	<div data-bbox="852 1071 1445 1417" data-label="Image"> </div> <p><b>Description:</b>                  Name: Passion for Italy.                  Combined statement: designers of travel in Italy.                  Symbol: masterpiece urn.                  Location: Italy, with branches in Australia. The agency attracts tourists to Italy, with a special emphasis on locations of historical interest.</p> <p><b>Result:</b>                  Italian culture, cuisine and products are special and desirable, so the logo offers a strong association with Italian culture and identity, helping to spread the company's message to the target group.</p>
<p>Figure (5)</p>	<p>Source:<a href="https://www.pfitravel.com/">https://www.pfitravel.com/</a></p>

<p><b>Explanation and analysis:</b> Switzerland has a rich culture and stunning natural beauty. Swiss Vocation is a company which organizes trips and sophisticated services. Its logo suggests the agency unique qualities in the following ways:</p> <ol style="list-style-type: none"> <li>1. The company logo has an tall ice peak, a signature of the nature of Switzerland. This company books ski- trips; the logo clearly establishes this make connection.</li> <li>2. The logo also has a large mountain base which gradually leads up to the peak. This suggests a company with a strong foundation presenting services which will support clients reaching a peak of happiness with their services.</li> <li>3. A line bisects the left side of the logo, which connects the symbol and the company's name, suggesting the idea that the company will care of its clients.</li> <li>4. Next to the name, the Swiss flag evokes the culture to the target group.</li> <li>5. Both the logo's name and the mountain in blue have psychological effect. Blue conveys a sense of relaxation and rest and help clients imagine a relaxing time in Switzerland.</li> <li>6. In addition to the use of blue, he designer adds white and red. These colors echo those of the Swiss</li> </ol>	
<p>flag. White is associated with peace and purity as well, and red may suggest discovery.</p> <ol style="list-style-type: none"> <li>7. The logo is square, which communicates stability, as does the use of horizontal lines in the name. These elements give the design a sense of balance, while the jagged lines on the left slop suggest destination and adventure.</li> </ol>	<p><b>Description:</b>  Name: Swiss Vacations.  Symbol: White/blue ice mountain and white cross with red background.  Location: Switzerland.  Services: planning trips and booking hotels and cars in Switzerland.</p> <p><b>Result:</b>  Switzerland is a mountainous area, and mountain design embodies Swiss culture and identity. The use of the Swiss flag (white cross, red field) reinforces this, giving the logo a uniqueness.</p>
<p>Figure (6)</p>	<p>Source:<a href="https://www.swissvacations.com/pages/en/Home.html">https://www.swissvacations.com/pages/en/Home.html</a></p>
<p><b>Explanation and analysis:</b>  Elaf is a travel and tourism company. It offers services to large companies such as airlines. They specialize in religious trips to Saudi Arabia, Mecca and Medina. Its logo accomplishes its mission in the following ways:</p> <ol style="list-style-type: none"> <li>1. Elaf means intimacy, connection and non-stop communication; all these meanings are translated into strategies which encourage customers to continue dealing with the company.</li> <li>2. The logo is made up of a type of Islamic calligraphy called Kufic.</li> <li>3. The design ensures Islamic identity and Saudi culture.</li> <li>4. The calligraphy in gold represents the high quality of its services.</li> <li>5. The straight lines of the typography convey professionalism and stability in dealing with the firm.</li> <li>6. Horizontal lines suggest that the company is reliable and cares for its clients.</li> <li>7. A variety of decoration communicates the company's variety of dimensions.</li> <li>8. The use of blue in the combined words (Elaf Travel &amp; Tourism company) gives the logo a sense of rest, relief and tranquility—all achievable goals for clients.</li> </ol>	 <p><b>Description:</b>  Name: Elaf Travel and Tourism. Means: intimacy and connection. Symbol: stylized company name in Islamic typography.  Location: Kingdom of Saudi Arabia. Other branches in the Arab World and Europe.  Combined statement: Elaf Travel and Tourism Company.</p> <p><b>Result:</b>  The use of Islamic typography from the Holy Qur'an. Although this may not be understood by some clients, it clearly establishes a connection to cultural identity. This is a Saudi company, so the brand communicates a clear message which represents the</p>



	cultural identity of their product.
Figure (7)	Source: <a href="https://www.elafgroup.com/elaf-tourism">https://www.elafgroup.com/elaf-tourism</a>

### 3.1 Emphasis on local cultural identity in regard to creativity of Saudi designer's brands

Creativity is the most fundamental principle of design and requires the designer to have an open mind and a precise message. Adhering to both international standards and brand requirements in Saudi Arabia entails a number of challenges. For example, one must avoid triviality while being positive. Designers should also be able to connect two things in the consumer's mind: brand identity and how the product relates to the consumer's needs.

Obviously, a brand is only as important as it is able to attract consumers. It must express the graphic designer's skill and visual philosophy. Over time, products must elicit the consumer's trust in the designer's defining characteristics. Production must also keep pace with the evolution of technology. Saudi designers should have a uniqueness of style which reflects the essential identity of the culture. Achieving this presents a particular challenge: adapting ideas from other cultures and making them compatible with Saudi religious strictures. Al Deeb states that each culture draws its essential strength from its identity, which provides authenticity, confidence, and stability. It also gives the culture a sense of continuity with that which came before. The researcher thinks that Saudi design apply these means to ensure cultural identity in brand creations: Use of symbols related to Saudi locality: Saudi Arabia is rich in local symbols, a wealth increased by its vast geographical expanse. Saudi designers need to exploit this immense variety of symbolic sources. Calligraphy: Islamic calligraphy is world famous for its astonishing beauty; as such, it is an endless source of graphic inspiration. Holy sites: the Kingdom of Saudi Arabia is the home of two great holy mosques; Saudi identity associates with these sites and the symbols they provide. Exploiting these elements will help Saudi designers create designs which reflect the uniqueness of Saudi culture. What follows are some examples of Saudi designers implementing these principles:

1. Designs by Saudi designers.
2. (Commercial, services and education) Brand activity in Saudi Arabia. The following are examples of the use of native Saudi symbols:
  - Embedding references to well-known leaders. Figure 8.A is a picture of Prince Sultan Bin Abdalizz used as the logo of the Prince Sultan University. The designer of this logo employs blue to symbolize power and white to indicate purity and clarity, purity here being purity of knowledge.
  - Characters might embed a name, such as, for example, the Crown Prince Mohamed Bin Salman (Figure 8.B). The logo of Prince Mohamed Bin Salman College has the Islamic calligraphy "Athalth". This type of Arabic calligraphy has a red background, which symbolizes impressive educational progress.
  - Vision 2030 is an important and ambitious future event which will reflect cultural development in a number of fields. The designer of the logo (Figure 8.C) has done a wonderful job of providing an eye-catching design which is clever and easy to remember. It focuses on the numbers of the date of the achievement of all the plans regarding the vision. It consists of neutral gray, which symbolizes planning. It also contains a circle in the middle, the graphic Islamic zero representing the "Islamic star", which references the strategy generated by Saudi religious law. The designer also uses other colors, such as green (the glory of fruition and development) as well as blue and yellow. Over and above that is the "two swords and a palm tree" logo, representing the vision of political, economic and educational progress in Saudi Arabia.
  - Ornamentation is also important in symbolizing local heritage. For example, triangles organized within a triangle is a popular design found in construction work, fabrics and a number of other products such as boxes, and orange and crimson kitchenware. Figure 8.D is a restaurant brand in burgundy, crimson and orange. These colors are often used to denote Saudi Arabia and hopefully enhance the attention (and appetite) of customers.
  - Use of living creatures such as plants and animals are often related to a particular place. The camel (Figure 8.E) is a common cultural symbol, alluding to desert life and the camel race of a local festival. (Camels are of especial importance; their use generates a lot of money.) In fact, a lot of construction designs use animals to ornament backgrounds. Vertical lines represent aspiration; colors are often taken from the tents associated with desert life.
  - The palm tree is a common symbol of brands from the Al A has region and is used to represent dates, the most important agricultural product of this region ( Figure 8F). The structure of the Al A has logo consists of two parts: water and land. Water refers to the coastal region, land to that which is used for agriculture. The designer connects them by use of flexible lines of blue and brown. The blue represents human endeavor. Further, the browns represent the different shades of palm trunks and, along with the palm fronds, refer to the great variety of cultural development of that region.

Use of Islamic calligraphy is one of the most important elements in symbolizing independence and Islamic/Arabic cultural identity. Designers employ specific calligraphies according to very precise rules and in the process sometimes create new forms and typographies.

For example:

- Use of the Arabic letter *Jeem* (Figure 9.A). *Jeem* is the first letter in Jeddah, an important port city in Saudi Arabia. It is used in the logo for the Jeddah Chamber of Jeddah city. Since Jeddah is a port, blue is used to connect it to the sea, and the brush work which disappears at the edges represents Jeddah's variety of arts.
- Forming a group of Arabic words for a brand of Saudi Research and Publishing Company (Figure 9.B), an important Arabic publisher. The designer uses the base of *Thuluth* to form the name of the company.
- Figure 9.C is a logo of a commercial brand for a gas pump using Islamic calligraphy. Its design reflects the use of a gasoline pump, with a nozzle and the dispenser's name in Islamic calligraphy. The brand presents a flexible road, a creative idea expressed in Arabic lettering and orange, which denotes the energy associated with fuel.
- Figure 9.D is that of a brand designed with Arabic words executed in a way that harmonizes with English words, demonstrating the creativity of this Saudi designer in the use of a unique element. It is for use in a coffee shop and its variety of fonts indicate the variety of the shop's offerings. Elements of Islamic ornamentation (geometric and garden patterns) derive from Islamic art. Islamic art is refined, sophisticated and unique, descending from a rich cultural tradition. As Islam is central to Saudi civilization, and Islamic art eschews figurative representation, it is based on abstraction.
- The geometric shapes used in Figure 9.E function as Islamic calligraphy and are expressed in green shapes with the name "AlMadinAlMonawara" spelled out in blue. This brand is for the capital of Islamic tourism, the holy city the Prophet Mohamed, seat of his mosque and grave. It draws many visitors each year and thus doubles as both a tourist attraction and a site for devout religious pilgrims. The choice of the Islamic star and the color green represent the clothes of paradise, as well as growth, generosity and goodness. The use of sky-blue represents the spirit of the city and gives the visitor a sense of peace and security.
- Almasherq is a hotel in Riyadh city and its logo (Figure 9.F) is represented with Arabic features. The designer has creatively formed the name in Arabic calligraphy ornamented with references to Islamic gardens, elements of local cultural identity.
- Café et le dessert is a brand of coffee in Riyadh (Figure 10.A). It is a special brand employing Islamic garden ornamentation, thus expressing the local culture. Nevertheless, it is French name, yet another example of Islamic art's universality.
- The urban signs in Figure 10.B are for the Kingdom Center, an important landmark in Riyadh and home of one of the grandest malls in the Middle East. It also has a group of upscale brands and business offices with high tech features, along with some luxury apartments, and a Four Seasons hotel, which employs an abstract sign for its tower. Life Style as Expressed in Clothing Styles, Eating Habits and Physical Presentation
- Made for the Saudi costume shop Abaya, Figure 10.C is an example of deep cultural identity by use of a woman's veil (hijab).
- Joaan is a delivery app for various types of food from different restaurants; it also lists restaurant reviews and ratings and helps locals find nearby places to eat. Its logo (Figure 10.D) connects Saudi cultural identity by use of the Saudi *ghatrah*, with its colors red and white, with the black band of the *eagal*. It provides the sense that if you are hungry, you needn't worry—relax and smile.
- Saudi designers often exercise creativity in their knowledge of the great variety of cultures within Saudi Arabia as well as other cultures outside it through the use of international signs. For example, Figure 11.A (Live Saudi) is a program which appeals to the desire of young people to travel to the various regions of the country. This helps them to learn about sites important to the nation's heritage and history. The designer creatively emphasizes this by use of a map of the Kingdom inside of which is a heart. This connects the heart of the citizen to that of the nation and also implies a love of the larger world.
- Figure 13.B is for a store which sells smart phones. Its impressive red design abstracts a smart phone in a simple protracted band, implying that you can find anything you want on their screens.
- Saudi Aramco is a huge international company located in Dhahran city (Figure 11.C). The company manages crude oil reserves of approximately 260.8 billion barrels. The daily production of oil is 10.5 million barrels each day. Saudi Aramco has branches in Saudi Arabia, the United Kingdom, the United States, China, Singapore, Japan, India, Holland, Egypt, Korea and the United Arab Emirates.



- The logo of Saudi Aramco corresponds with its ambition: a bright star is extended everywhere. The logo is principally white, which indicates purity and clarity, thus representing its dedication to good products, purely transacted. Moreover, the spark from the center means that Saudi Aramco is a flourishing company in a flourishing Saudi economy. This shape is confined in a square with two colors blue and filled with blue. The square represents stability and expresses the essential connection of oil to Saudi economic stability.

### 3.2 Results of analytical study:

Generally speaking, designs for travel and tourism agencies are based on symbols implicit in the company name or a name which contains design elements. The goal is to send a message which focuses on each company's strategies and aims provided by its services. This is done in two ways. First, the use of symbols in travel agency designs tend to be on a plane, a semi-plane, or, in some cases, on more than one plane. They either contain abstract image of a plane or assert the design with a particular typography, often with a whole or half globe. Second, design elements employed by touristic agencies sometimes contain animal symbols particular to the country (such as a camel or kangaroo); plants, such as a flower or tree associated with the country; sculpture; entertainment activities such as swimming or skiing offered by the country; tourist attractions such as famous buildings or a particular kind of entertainment; or religious and cultural monuments and sites. Use of particular shapes and typography help to illustrate the values the company wishes to be associated with, such as, for example, trust or adventure. Sometimes a map or flag representing the country is used. To answer the principle questions in this study, the researcher should first answer questions 1, 2, and 4; the results are as follows:

### 3.3 Survey Results and Discussion

#### Demographic characteristics in the selected samples:

The tables illustrate the most important characteristics of designers' nationalities, cultural identity and experience.

1. Table 1 and chart 1 describe the designers' nationalities. There are 51 Saudi designers (81%) and 12 are non-Saudis (19%). The samples show the percentage of the researcher achieving goals, as this study focuses on reflecting the cultural identity of Saudi brands. However, some of designers are not Saudis, although Saudi culture impacts their designs because they live and work there.

**Table (1)**

Nationality	Frequency	Percentage
Saudi	51	81%
Non-Saudi	12	19%
Total	63	100%

2. Table 2 and chart 2 illustrate years of experience going into graphic design. Thirty-two respondents (50.8%) have more than seven years of experience. Moreover, around 21 respondents (44.3%) have three to six years of experience. Ten designers (15.9%) have less experience.

**Table(2)**

Number of experiences	Frequency	Percentage
2-1	10	15.9%
6-3	21	33.3%
7 & more	32	50.8%
Total	63	100%

### 3.4 Explaining designers' views emphasizing cultural identity, expressed in the following ways:

1. Table 3 and chart 3 illustrate that 40 respondents (63.5%) agree that brands with symbols indicate a connection between the symbols used and particular places, so the symbols vary with the places and the culture. Twenty-one respondents (33.3%) stated that some symbols are repeated among different cultures, which means that specific symbols in some cultures can be applied to more than one culture. Some designers, such as that seen in figure 3 (a Canadian travel company specializing in travel to Asia) employ symbols appropriate to the part of the world in which their services are used. However, 3.2% disassociate having any relation between location and design.

**Table(3)**

Brand cultural identity is different regarding site	Frequency	Percentage
Yes	40	63.5%
No	2	3.2%
To some extent	21	33.3%
Total	63	100%

2. Table 4 and chart 4 show that 21 designers (33.3%) emphasize a combination between their designs and cultural identity. A strong percentage supports this view, as the other 42 respondents (66.7%) stated that they use references to cultural identity in some of their designs. Both Saudi and non-Saudi designers demonstrate an awareness of cultural identity in their projects.

**Table(4)**

Designers in Saudi Arabia try to show cultural identity in brands	Frequency	Percentage
Yes	21	33.3%
Sometimes	42	66.7%
No	0	0
Total	63	100%

3. Table 5 and chart 5 explain the repetition of using particular dimensions to ensure cultural identity in creating brands. The researcher establishes that gradually, from common to rarer use, the top choice is used 46 times in selected brands. This represents 73% of designers using Arabic symbols, especially Islamic typography, which is especially associated with Saudi culture. Thirty-nine designers (61%) use Islamic decorations, such as plants and geometric designs, to maintain cultural identity. An even larger percentage (60.3%) of designers applies historical places to emphasize cultural identity. Twenty-two (34%) designers do not imitate designs or emphasize similarity among cultures. In the end, most of these elements assist Saudi designers in clarifying the connection between symbols and message.

**Table(5)**

Designers use these symbols to emphasize cultural identity	Frequency	Percentage
Local cultural symbols(Saudi Symbols)	38	60.3%
Arab cultural symbols	46	73%
Islamic symbols	39	61.9%
Holistic symbols	22	34.9%

4. Table 6 and chart 6 illustrate how the researcher establishes seven points: One > 95.2% of respondents use Islamic typography in design. Two > 82.8% of designers demonstrate considerable use of Islamic decorations, such as plants and geometric. Three > 55.6% of respondents use references to lifestyle such as those related to cuisine and recreation behavior. Four > 50.8% of designers employ architectural symbols such as famous architectural sites, places of historical interest and noteworthy contemporary places. This theme is always updated. Five > 34.9% use animals and plants references.

**Table(6)**

Means to show cultural identity in designs	Frequency	Percentage
Islamic calligraphy	60	95.2%
Plants & Animals	22	34.9%
Significant leaders/Characters	12	19%
Important events	16	25.4%
Islamic ornaments( plants& geometric)	52	82.8%
Architectural	32	50.8%
Life style(food habits, cloth print, physical performance)	35	55.6%

Six > 25.4% of respondents stated that they embody regional events in their designs by way of Islamic typography. Seven > 19% of designers like to use public figures such as respected leaders. All the above seven elements can be applied in design to ensure cultural identity and can be effective to varying extents, according to the message being delivered and the purpose to which the symbols used are meant to apply.

5. Table 7 and chart 7 explain the number of designers who support emphasizing cultural identity in the creation of designs. This is considered to address this question: Does designers support an emphasis on cultural identity in their designs? Establishing cultural identity in brands is strong, as it applies 60 (95.2%) of respondents. Only 4.8% oppose this trend. It is clear that designers have developed a way to create brands which follow specific strategies which reflect cultural influence without imitating the work of others.

**Table(7)**

It is interesting to ensure cultural identity in design	Frequency	Percentage
Yes	<b>60</b>	95.2%
No	<b>3</b>	4.8%
Total	<b>63</b>	100%

6. Table 8 and chart 8 show how designers in Saudi Arabia have achieved positive results from designs for clients from different cultures. The researcher illustrates four factors; the most important one is that Saudi designers have special skills, and because of their creative abilities they have achieved a diversity of clients from a variety of places. This is clearly supported by 100% of the study's respondents. Another factor is that designers respect differences among different cultures. In that regard, designers design creatively and in a variety of ways to achieve the design goals; 74.6% support this factor and 44.4% stated that it contributes to the spread of cultures. Designers in Saudi Arabia recognize the importance of establishing identity in their designs. Accordingly, they add symbols related to the client cultures in order to ensure those clients feeling that they, too, are represented. However, this view does not get strong support from 22.2% of the study's respondents. The explanation and interpretation here prove that, whether Islamic symbols or iconography associated with the particular client cultures, designs can achieve goals and impact particular target groups. To summarize, designers in Saudi Arabia demonstrate references to cultural identity in brands. They demonstrate the importance of doing this in designs reflecting their sense of belonging, even when their creations are based on a variety of methods.

**Table(8)**

Accomplishing project goals and reflecting cultural identity	Frequency	Percentage
Yes	<b>16</b>	25%
Sometimes	<b>29</b>	46%
No	<b>18</b>	28.6%
Total	<b>63</b>	100%

### 3. NEOM cultural identity:

Table 9 and chart 9 regards designers who say the NEOM logo has symbols, and these indicate the project's strategies. This project was founded and is located in Saudi Arabia and exerts influence throughout the world. Seventy point four percent of designers associate it with Saudi culture. For instance, 25% of the samples agree that the NEOM logo represents Saudi culture and reflects the project's goals. In addition, 46% stated this brand reflects Saudi culture and achieves the project's strategies by the use of the chosen symbols, some of which have contemporary touches such as a palm-tree leaf and a finger print, indicating opportunities in art and media. This element is expressed in the details in the content of the research. According to the survey, a number of designers report the design ensures cultural identity in very creative ways consistent with future expectations.

Table(9)

The achieved goal behind design for customer from different culture	Frequency	Percentage
Ensuring unique skills of Saudi designer	63	100%
Strengthening customers' belongings in their environment, community and culture	14	22.2%
Designer's respect of other cultures	47	74.6%
Contribute of spreading cultures	28	44.4%

### 3.5 Recommendations:

1. We should respect other cultures, and no one should impose or omit symbols which could offend religious principles.
2. Designs should emphasize culture and identity by carrying out design goals, as designers have considerable influence.
3. Future studies should focus on techniques and elements which emphasize culture and identity design products, not in

### Figures

#### Islam Typography brands



Figure numbers (A, B, C, D, E, F & 14,9)  
Brands design regarding Characters, events and places



Figure numbers (A,B,C,D,E,F&8,13)  
Variety of brands



Figure Numbers (10 A,B,C,D)  
Saudi Brands Figure Numbers(11,A,B,C)



A

SMART  
PHONE

B



C

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