Article

Cognitive Framing and Its Impact on Graphic Design and Future Challenges

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Abstract: Contemporary reality is linked to a set of cognitive contradictions that contradict human thought and its original values, that reality produces exchanges that are difficult to face as future challenges to society and the State, and that prevent the realization of strategic structures in social construction, this lies in the strength of cognitive framing at the global, international and local levels, which necessitated identifying its cognitive contents and how to integrate with graphic design processes in its various dimensions to draw internal and external thought plans and the difficulty of synthesis between them to expose the design to outputs accessible to all individuals, that is, graphic design is not currently limited to the academic only, but it is available for everyone to deal with its tools to produce achievements that may compete with the academic designer cognitively.

1. Introduction

Researcher Problem

Graphic design is characterized as a comprehensive artistic and creative field for dealing with the immediate vocabulary of daily life and the needs of individuals, as it has spread widely, intertwined with the tools and means of exchange and social and institutional dealing, from here, some aspects that can be predicted in the near and distant future have been observed and the outcome of the technical tools and advanced programs that overlapped with artificial intelligence derivatives, the latter's young treatments amaze the mind and convince the thought of its unusual achievements, which are formulated based on the set of ideas that draw those cognitive paths of graphic design and the fact that the activity is instantaneous in the sense that during each second there is a graphic achievement that varies through the formulation and concept that suits the events and facts as future challenges imposed on individuals are inevitable, which allows the recipient to be exposed to various topics that carry a positive and negative nature.

Through an exploratory field study to watch some news and events that the Arab region is going through, especially Syria, Palestine, Lebanon and Iraq, leading to the events in Yemen, it was found that the local social division goes through multiple stumbles, which necessitated in this research attention to them through the cognitive framing provided by graphic design that embodies the social depth with values, customs and assets, hence, the researchers oriented in addressing this problem as follows:
What cognitive framing is reflected in graphic design influenced by future challenges?

1. Research Importance**:** The importance of research stems from the following:
   a. The theoretical aspect: a cognitive presentation of the culture of the conceptual term, which is related to cognitive framing and providing a cultural pattern that embodies the local human social dimension in front of designers and workers in the field of graphic design
   b. The applied aspect: It is related to graphic achievements that contribute to the stereotyping of individuals and society in a cognitive system dominated by peaceful coexistence; the achievements of the design hinder the hidden product that is intended for sabotage, abuse, and segregation.
2. Research Objective: The current research aims to:
   a. Statement of cognitive framing and its impact on graphic design, and according to future challenges.
3. Research limits: The research is determined by the following:
   a. Objective limit: Studying cognitive framing and its impact on graphic design and future challenges.
   b. Spatial limit: the cover of the magazine (Der Spiegel).
   c. Time limit: 2017.

Define Terms:

Cognitive Framing:

It is the process of forming paths and lines as information and data, it can acquire mental perception through representations of cognitive propositions embodied by design elements and their meanings and connotations that harmonize with the understanding of the recipient.

Introduction: This chapter aims to clarify the methodological procedures followed in this research, including research design, sample selection, data collection tools, and analysis methods.

2. Materials and Methods

The descriptive approach research was conducted for the purpose of analysis to achieve the research goal.

Second: Research Community: The Research Community was selected (cover of the American magazine Der Spiegel) "It is one of the most famous political magazines in the world, and it is known for its great influence on public opinion. The cover of the journal is often the subject of discussion and analysis, it can affect how people understand political issues." [2]. The analysis models adopt criteria that include the cognitive framing of the cover design of the American magazine Der Spiegel.

Third: Research Sample: The research sample was selected using the intentional method and according to the following:
1. Cover of Der Spiegel magazine.
2. A magazine cover that talks about war and peace issues: The cover of the magazine can affect how people understand political issues related to war and peace, the challenge and the future.

Fourth: Method: The exploratory observation method was adopted to match the intellectual framework.

Method:

First Topic: cognitive framing, its concept and dimensions in the fields of knowledge: The fields of knowledge in contemporary sciences vary according to foundations and principles whose strength and reflection are manifested through the method and method that embodies a certain thought through which patterns of information are harnessed in a specific organization and according to private or public goals, it shows through it the concept that embodies it, and this can be described as the visual format of graphic discourse, and it comes as follows:

1. The Concept of Cognitive Framing:

Cognitive framing "is the process of forming perception and meaning through the cognitive framework within which information is presented" [2], that is, framing is a state of performance towards a particular topic or issue, where it leads in its work to achieve a certain pattern of focus around the content of the framework, another meaning may be referred to following interrelated contents and topics called frameworks that would give a higher output than the required performance achievements, the cognitive framework puts thinking and perception in a specific mold through which it embodies the level of intended performance, the resulting effect is described as a positive cognitive framing, which is represented in graphic design through the following points:

1. The effect of cognitive framing on visual perception: The effectiveness of cognitive framing can be influenced by how individuals in society perceive and receive images and drawings [8].

2. The impact of cognitive framing on the design message: Here we find that the influence of the power of cognitive framing on how individuals in society understand the design message [4].

2. Future Challenges and Cognitive Framing in Graphic Design:

The ability of graphic design to cause a reaction in the recipient is embodied through the connotations and meanings affecting the formal acquisition whatever its existence is, real or imaginary, it is perceived and driven towards it and may refer us to receiving things and interacting with them and integrating as well, but with close levels of collective perception among these challenges, according to the future presentation of these challenges, are as follows:

1. Advanced technology: Advanced technology can affect how graphics and images are designed [10].

2. Cultural and social changes: Cultural and social changes can affect how people understand drawings and images [5].

The effectiveness of the influencer in its nature is effective for the stylistic modifier in presenting topics according to the vision of the actor, regardless of whether institutional or personal, external or internal within or outside specific social groups and according to multiple societies globally, such as formulations that pattern thought in a certain pattern in which ideas are driven towards the starting point on which individuals are framed.

Cognitive framing in the field of graphic design uses the futuristic freshness that is related to the event and circumstance based on the fact that the future is the dividing line to achieve the effectiveness and reflection of that framing, taking into account that the goal behind the framing is to reach the largest crowd of individuals with the attraction presented, for example: Promoting the idea of war and the news that precedes it on the psychological and moral levels, this makes individuals under a mental mold that we call the framework or frameworks, and it can be described as follows:

1. The use of cognitive framing in virtual reality design: Cognitive framing can be important in VR design [12].

2. Use cognitive framing in animation design: Cognitive framing can be important in motion graphic design [13].

The effectiveness of the visual format of digital and virtual graphic design is more attractive and interesting according to a high pattern of clarity and accuracy of output, which enables the recipient to easily respond and speed of interaction.

3. The Outputs of Cognitive Framing and their Reflection on the Recipient:

The reflection generated through cognitive framing enhances the design idea in the field of mind control, and this is indicated by many studies in the field of news communication, it even goes beyond that reflection to include visual communication as it depends on the crystallization of the instillation of the idea to be circulated visually, and the factors contributing to achieving the efficiency of cognitive framing come through the following:

1. Formation of perception: Cognitive framing can shape perception and meaning via the cognitive framework through which information is presented [2].
2. Influence on decisions: Cognitive framing can influence decisions by shaping perception and meaning [7].
3. Shaping attitudes: Cognitive framing can shape attitudes through the cognitive framework within which information is presented [4].
4. Influence on behavior: Cognitive framing can influence behavior through the formation of perception and meaning [1].

The Second Topic: The Characteristics of the Cognitive Framing of the Design Elements:

The graphic design process is based in its steps on the role of the elements and what they offer to the recipient of attractive forces that crystallize them visually to address the mind the image element is the strongly active element that presses on the perceptions of the mind, and on it can establish these image patterns, which are as follows:

1. Mock Formation:

a. Visual selectivity: Images can affect perception by choosing the visual elements to be presented [11].
b. Emotional impact: Images can influence feelings and emotions through the use of color, shaping and movement [8].

Pictorial diversity and its impact comes through the connotations of images and their meanings that contribute directly to their assimilation and the way they are attracted to them and believe in what they represent from a situation or situation, this is what we see in our contemporary time of images that carry a formal falsification that is reflected on the subconscious mind of the recipient, which achieves a negative or positive effect, and therefore most media institutions carry out these news, this may even extend to the preacher and advertise at the level of consumer products or some promoted products according to their utilitarian goal.

At the second level of the texts and their formation as a written visual discourse has the ingredients that can support the image and even extend to the impression of information inside the subconscious mind, which makes its spread fast, such as news related to killing and war this is what we notice in the media texts shown by international institutions in the deviation of the war on the surprise and the war with Ukraine, and the writings in posters and covers of political magazines vary as being biased to some party, it emphasizes the dissemination of information in other institutions, which makes it a global news to which the mind is subject with all its perceptions, and thus the texts are a pivot.

2. Textual Visual Language:

a. Language and discourse: Language and discourse can affect perception and meaning through the use of words and phrases [3].
b. Context and structure: Context and structure can influence the understanding of texts through the use of linguistic and structural elements [6].

The effectiveness of the image and its components in the field of design has varied independently in certain and specific cases based on the information that precedes it for the recipient, however, it still needs to be interpreted sometimes, which makes the text or texts supportive of interpretation, clarification or confirmation, generating from them the acquisition and control of the recipient's mind, which achieves some of the effect on which those in charge of the intended effect process are based, and the type of effect comes as follows:

1. Influence on attention: Cognitive framing can influence attention through the use of visual and vocal elements [9].
2. Impact on memory: Cognitive framing can affect memory through the use of visual and vocal elements [9].

Perhaps the reflection generated from the design elements in their diversity is subject to showing the psychological and physiological dimensions that achieve influence on the mind and perception of the recipient, from it, the designer proceeds according to cognitive awareness, making them cognitive maps from which the patterns of using elements in the inclusion of these cognitive frameworks are coordinated through mental maps that enable him to put the event, situation or phenomenon in its applied field through:

First: A mental map of the concept of cognitive framing: It can include concepts such as perception, meaning, context, language, and discourse.

Second: a mental map of the impact of cognitive framing on cognition: It can include concepts such as visual selectivity, emotional influence, attention, and memory.

Third: A mind map for the applications of cognitive framing in graphic design: it can include concepts such as image design, text design, and animation .

3. Future Challenges:

The frame analysis theory of graphic discourse represents the theory of cognitive confinement that studies the conditions of the impact of the message, this theory is based on creative cognitive references as it concentrates the contents of visual graphic discourse, it does not have a meaning in itself, but can be described as the development of visual formats in an organization and a race for persuasion in the form of news media frameworks, these frameworks organize shapes in the form of images and words in a visual language for texts and meanings, employ experiences and establish a link relationship to the prevailing subjective and social values, framing ideas in the early stages of design guides linear and visual choices, transforming abstract concepts into systematic visual language [14].

The framing of the design message comes with the abundance of the ability of persuasive meanings to measure the content of the message its interconnected role in influencing opinions and attitudes socially is explained as the specific crowd and individuals belonging to it.

In other words, it can be described as "when a certain incident occurs, the event may not have a great significance for members of society, but the media and advertising describe it in a media and news framework." In terms of language, wording and emphasis on a particular element so that it is declared as having importance at the heart of the social framework as a whole"

Hence, the cognitive framework in his future outlook for graphic design can be considered "a specific construction of the expectations used by the media to make people more aware of the social situation at some given time, it is a purposeful practical permission from the communicator when he reorganizes the message into people's perceptions and persuasive influences."

The artwork should be positioned in the middle between the text and the reading as an intellectual discourse through the intimate and emotional communicative interaction between the self and the subject, i.e. the text and the reader in the field of framing. Hence, the design artwork is greater than the text and greater than the reading. Rather, it is that interactive connection between them in a single melting pot that embodies the processes of the frames and their influence [16], [18].

And that challenges are subject at all times and places in the evolutionary aspect to monitoring the course of events at all levels, and what technology has become in putting the touches of innovation between what is utilitarian and obsessive shows its features in the short and long term, cognitive framing is present in all those social, cognitive, economic and political joints, and goes beyond that to reach the individual feeling of the frameworks it offers for transformation and change with ideas and orientations whatever it is commercial, cultural, or in the fields of advertising, promotion and games, which have come to dominate individuals and society, and technologies take an open way to quickly reach the common opinion, and we summarize this through the following two points:

1. The impact of technology on graphic design: Technology can affect graphic design and its impact on public opinion.

2. Challenges of cognitive framing in the digital age: There can be cognitive framing challenges in the digital age, such as the impact of social media on public opinion.

Foreseeing the future and clarifying challenges As for graphic design and preparing for it, they are the means of advanced and emerging institutions which always seeks to achieve excellence and leadership in the context of global competition in the fields of scientific, humanitarian, social and civilizational progress by building the cognitive system, by developing continuous strategies, well-thought-out plans and promising policies that deal with reality and its challenges, it draws the desired future with more rational features and an effective contribution in the field of design as it controls many joints of high-level technical tools, which in turn are based on general goals that can be summarized as follows:

1. Distinguish between future foresight, strategic planning, and technical challenges.

2. Monitoring future challenges and ways to face them in light of global trends and globalization.

3. Providing designers with concepts, goals and future foresight skills to facilitate the process of advanced transition.

4. Training designers on innovative strategies that frame the recipient's thought in building and advancement.

These four points, as an example that advances framing theory in its cognitive perspective from the recipient's perspective, distinguish between two types of knowledge that the designer relies on to frame his subjects:

1. Intuitive knowledge as the material of forward-looking thought.

2. Mental or intellectual knowledge as the path toward future foresight [15]. There are patterns of reading visual discourse through intellectual framing and readers in the field of intellectual framing in his studies of open text and absent text:
   a. Open text and open reading.
   b. Open text and closed reading.
   c. Closed text and closed reading.
   d. Closed text and open reading [17].

Quality Assurance Procedures:
1. Reliability: Systematic measures have been taken to ensure the reliability of the information.
2. Validity: Analytical description procedures have been taken to ensure the validity of the data.

Description and Analysis:
The analysis of the models comes by cognitive framing of the magazine cover:

1. Images and symbols: Images and symbols on the cover of the magazine can be used to frame political issues in a certain way.

2. Titles and fonts: Titles and fonts on the cover of a magazine can affect how people understand political issues.

3. Colors and design: The colors and design on the cover of the magazine can affect the mood and impression it leaves on the reader.

The impact of the magazine cover on society as a designer composition intended to frame the recipient and their goals:

1. Influence on public opinion: The cover of the magazine can influence public opinion and shape political positions.

2. Impact on political discourse: The cover of the magazine can affect political discourse and shape political debates [4].

Sample 1:

Figure 1. Analysis of Form
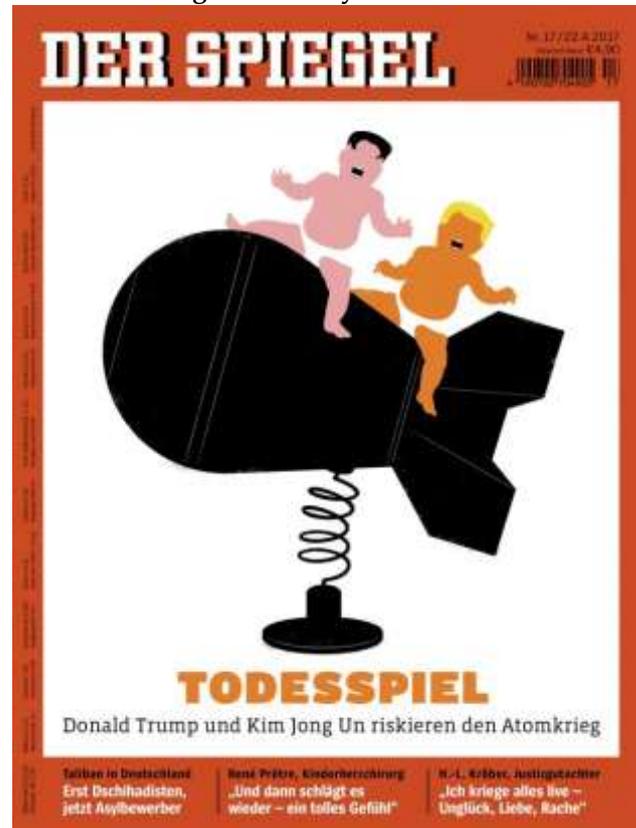
The image that came to represent the president (of Donald Trump and Kim Jong) in the shape of a bomb painted in black and located on a pulsating document comes through the movement of both President Trump and Chairman Kim as if they were children on that game, considering that thought absorbs the image from its premises and what it aims at, taking into account that visual selectivity came according to the conflict between the West and the East and the control of the countries of the East by America we also find that the emotional effect in both images has been abstracted, only the mouth is open as if shouting or screaming with the reduction of the two forms and their representation as they ride that atomic bomb the language of the speech came according to a futuristic outlook as if it were at one level of capabilities possessed by America and North Korea, and this cognitive framing stems from the well-known context in global armaments, taking into account the reduction of the background to white to focus on the black color as a formal sovereignty of the design elements, the visual text, according to the expression of what is intended to affect the attention and attraction of the recipient and leave the recipient in front of a future analysis of what will happen between America and North Korea political challenges are often subject to a process of thinking that we call the cognitive framing of societies, the masses, or individuals around the world, that is, the issue takes political, economic, social, and military dimensions, in addition to what came in the design of the two caricature pictures of President Trump and President Kim as if they were children who only wear diapers all of this confirms that the framing process stems from what corresponds to the memory of the recipient and obtaining the direct effect that refers us through these printing methods in form which confirms the rapid spread of this warning critical formal portrayal, which calls for a state of self-control in some cases and another case of preparation for a future process that does not have a specific time in its launch the

fact that the two countries possess these lethal weapons, and so we find that cognitive framing stems from the compatibility of the topics on which the design is based, thus, framing has the basics of focusing on what is presented as a visual discourse and what the future achieves by drawing attention and the invitation to the memory that can refer us to a very dangerous future this is how we find that framing and from it the symbolic signs framing which is evident through what came out of this painted picture as a form and model with necessary connotations and meanings and this is the focus on the cognitive framing of the future of societies as general masses and the future of the region as private audiences it can be focused on at all times determined by policies, cognitive approaches and trends to control and control some technical and technological tools that can perform certain purposes this warning as a visual language can supplement everything that may be raised in political issues that have social, cultural and economic dimensions, which is what the media person aspires to.

Sample 2:

Figure 2. Analysis of Form

In this model, we also find the use of caricatures to express subjects with a design dimension, which represents US President Donald Trump holding in his hand a large knife and the head of the statue of freedom with blood falling from the head of the statue on the ground while screaming loudly and the phrase America First any America is the first and here we find that graphic design has taken a new dimension of what the current situation requires in the visual selection of design elements to raise the subject of President Trump's goals represented by the elimination of some freedoms, even all freedom, and this prediction that he foresaw designed to convey with the idea of emotional influence to stimulate the reaction of the recipient of course, the topic does not concern the American reality only, but the global one, since President Trump and his government represent a global administration with what it describes as control and control in most of the countries of the Middle East and some East Asian countries. What I survived here in this design is also, this magazine uses its cover with a red frame with an internal identification of the design floor in white and that the language and speech that represent the focus of this issue is that there is no freedom in America first, and this proves the existence of laws. President

Trump will cut all those American and international freedoms as it is a country of global freedoms this speech is a speech to all the policies of the world and the world community as an approach to be followed in its new policy on the ground by some options and some laws and some fundraising were used in this field by President Trump as a context for the design that the graphic designer used to show the simplicity of the subject through a formative structure of reduced vocabulary to deliver that cognitive framing in front of the recipient the state in which the premises of this design are described as institutions of visual discourse with a ring of attention is that President Trump holds the head in one hand and the knife in the other, meaning that he will use it openly and legitimately for his policy, it is no secret to everyone that the American influence in the occupation and usurpation of rights in some countries, including Africa and the Middle East, and subjugating them with the resources they carry under the cover of international organizations and others, and this is what I survived in memory and the representation that came to everyone that this head is the head of the monument of freedom that is located in America Those challenges that the designer tries to show in front of the recipient and make it an cognitive framework characterized by modern means enhance the speed of spread and clarity of the features of American policy, thus, we find that the encryption in this subject is very clear, any of the recipients can mean that what is meant by this cognitive framing and calls for bloodshed and the killing of freedoms, starting with America, thus, we find that the cognitive framing is a system, high and practical subject to the vocabulary of formal coding in graphic design as future warnings that can be adopted and taken into account in a future perspective Foresight, we also find that President Trump, in his formal clothes, represents a law that governs these global organizations and administrations as the first power in the world, this is how it can be read through the language of visual discourse, the role of contexts, the distribution of forms, their structure, subject and content.

Sample 3:

Figure 3. Analysis of Form

What came in this design was different from the previous two designs because it deals with a topic that has some imagination and depending on the cultural awareness that the recipient possesses, I designed the cover of this magazine not as usual, but took a new style from the black background, which can be considered an essential element in the colors that

represent a specific context for the visual thinking style and visual selectivity that came accordingly to show the strength of the high contrast shape and background in black with simple borders, which shows the shape or shape of President Donald Trump in an attempt to withdraw the visual force as an element in the middle balanced in the form of lighting or lighting from a very far point at the top that sheds light on the head of the American President, which turns out to be a rectangular shape with sunken black eyes, this makes the emotional cosplay style as an artistic style that shows what contains with it a language that communicates visually, this speech has some ambiguity, that is, President Trump carries a mind that is not human, as if he is heading to another creature, with the phrase "the real face of President Donald Trump", meaning that in the same context and his formative structure, he shows the subject of its meaning is very different the body of the president of America in his black suit and red tie with the disappearance of the head and showing black eyes tilted in a way that approaches the reality and reality of the eyes of the American President Trump, the topic of framing here comes by influencing the power of attention and concentration in a point, it is that the concept of this topic is due to the cognitive framing loaded with a lot and symbolized by more than one topic and subject to interpretation as it deviates memory from some of the situations and events that the Arab region is going through in particular, as if he covers his head for not showing that he does not follow the truth in treatments or his view towards the global reality, such a topic refers us to another topic, which is hiding behind what is going on in Donald Trump's head and what is required, that is, political governments or political authorities in the world, as a future challenge, must read this mind or this thought and build future bridges for what this world order represented by America aspires to, but we find it in this design with its reduction as if it carries on its head the form of modern Jewish Christianity which take this cylindrical or conical shape as a shape for the hats that they are the ones who are united in this door and who control the world think according to hierarchical systems this design took a multiple analysis for each viewer and recipient, as some see it as framing in terms of media and others see it as framing in terms of coding and this is due to the way the designer in the inclination of this form towards reality and reality that painted picture adopted by the policy of this magazine is the dimensions of the political, occupation and cognitive subject of the orientation of the new globalization because it is invisible, it can't be predicted or deduced except by a careful and careful reading that can be through cognitive framing and the appropriate outputs that establish the design process in a pattern and style in expressing the meanings and meanings of what is going on in the media and political aspects and the global social reality The father of the American in acquisition, control and height, thus, we find that the cognitive framing in the design has multiple dimensions that can be abstract with certain reductions, but it poses a very delicate topic that is revealed in front of the recipient specialized in its features, elements, color and formal values alike.

3. Results and Discussion

First: Research Results and Discussion:

1. The effect of cognitive framing came in the three models of analysis according to the selectivity of the visual elements embodied in the identity of the figure (the body of the president) the formal dress (black suit and red tie) in the two samples (2, 3) while the abstract description of childhood forms for both the US and North Korean presidents was selected in sample (1).
2. The formal configurations of the design subject came visually according to the paths of visual framing of the formal reduction process simplifying the formations as an attempt to speed up framing and visual containment by stimulating collective awareness towards global political issues in particular.

3. The effect dimension of emotion is achieved by the fact that the shapes are in harmony with the nature of the sense towards the design in all analysis models, as a stirrer of perception as a fundamental pillar of cognitive framing.
4. The rhetorical embodiment of visual language as active design elements representing the cognitive discourse and the framing process embodied by the presence of the meaning accompanying the formation of the direct subject in the two samples (1, 2) while the implicit (veiled) discourse in sample (3) came to achieve an interpretive dimension of the multiple cognitive frameworks of the masses as structures of social framing.
5. The contents of the design are cognitive frameworks that have a direct impact on the speed of assimilation and attention in all models being based on the memory of individuals and society and related future challenges depends on interpretation and clarification now and in the future.
6. The graphic production technique of the magazine cover complies with the policy of color effect (red) as hot events with its psychological and psychological compatibility in the process of dissemination and the speed of information delivery, which is an essential ingredient for a cognitive framing of future products that hide a lot, such as surprise and reactions. This is evident in all samples.

4. Conclusion

Through the results of the analysis and the scientific content contained in the theoretical framework, the following conclusions appear:

1. Cognitive framing is a powerful tool: Cognitive framing can be a powerful tool in shaping public opinion and its impact on political discourse.
2. The importance of awareness of cognitive framing: It is important for graphic designers to be aware of cognitive framing and its impact on graphic design.
3. The role of cognitive framing: enhances the active effectiveness of receiving virtual and esoteric messages as a visual language based on the culture of society and individuals as public and private recipients.
4. The values of visual elements in design are interconnected within the visual grooming combination to express the type of cognitive frameworks to be presented to society according to factors (cultural, political, social, and political) as bridges to achieve cognitive frameworks and the related technical revolution in which the means of communication converge.
5. Attention and memory are two pivotal points to move perception and sensation during the process of cognitive framing, according to the pattern and style of direct influence.
6. Cognitive dimensions and social trends are a future outlook towards the processes and outputs of framing as episodes to communicate the interdisciplinary ideas that provide cognitive framing on the design process with functional objectives in their aesthetic and organizational form.

5. Recommendations

1. Develop effective graphic design strategies: The research recommends developing effective graphic design strategies that take into account the impact of cognitive framing.
2. Training graphic designers: The research recommends training graphic designers on cognitive framing and its impact on graphic design.
3. Future research: The research recommends further research on the impact of cognitive framing on graphic design and future challenges.

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