Aesthetic Philosophy in Digital Media: New Reflections on the Representation and Aesthetic Experience of Animation

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Abstract: The lack of correct understanding of aesthetic elements among the relationships between visual elements and their application in the first place with animation has caused a lack of attention among the practitioners of this art and technique. This infrastructure is called aesthetic in animation. In today's world, which is somehow called the era of communication, the exchange of information and the transfer of concepts, ideas, and opinions among the cultures of different nations has an important place, and also the advancement of technology and practical tools to be used in this way requires a lot of consideration. The category of using images instead of text in speeding up the transmission of messages has been given a sensitive position, which creates the need for a category called image language. We see the most effective use of this image language in various branches of television graphics. This research aims to review the ratio of external and internal effective elements in animation and expand the topic of aesthetics in animation to the philosophy of aesthetics in digital media in China with a descriptive-analytical method.

Keywords: Aesthetics; Visual Elements; Animation; Television; Visual Media; Image Language

1. INTRODUCTION

During the 1960s, graphic design was proposed as a way to solve communication and information problems, and in the same way, it was proposed as a fashion in the mass media (Frascara, 2022). Something that was related to the taste of being up-to-date and even progress. But the change in its style was the result of several effective factors such as technological advances in the field of media as well as common developments in society (Landes, 2003). And since it was not only visual art and speech that also had an effective role in it, it could be noticed by experts and experts who were aware of the social importance of communication (Barry, 1997). Graphic design, in addition to the areas that were previously in the hands of artisanal traditions, such as newspaper design, also expanded to television and video media, and the role of graphic design in public services and cultural advertising also increased (Meggs & Purvis, 2016). In the 1970s, graphic design became part of the money business and was used mainly to provide a recognizable visual identity for

companies. All organizations and institutions, however small, felt the need to use some kind of symbol or sign. Gradually, designers were called to work to market products and services and create images that can identify a product or company. However, animation is still one of the things that needs a lot of work and research (Dewsbury, 2014). Graphic design includes a kind of language that is expanding. We can understand a graphic work correctly only when we understand its language. This is where the language of animation is of great importance (Meggs & Purvis, 2016). In today's world, mass media, newspapers, radio, television, and cinema have taken a big role in the progress of human culture and civilization by transmitting information and new information and exchanging public thoughts and opinions, so that many scientists have called the current age "the age of communication" (Starker, 2017). The abundance of population, the concentration of large groups of people in big cities, the special conditions of industrial civilization and the complexity of social life, national and international dependencies and correlations, insecurity and crises, the transformation of political and social systems, the transformation of cultural foundations, the abandonment of old traditions and especially the awakening of social conscience are all among the factors that increase day by day the human need to be aware of all the current events and happenings in the living environment. In these societies, people always try to be aware of all social affairs and issues so that they can directly or indirectly play their special role in group life. For this reason, social awareness is considered one of the most important characteristics of contemporary times (Wei et al., 2013). By looking at the conditions of today's societies and the effects that new media have on the formation of culture and customs of a society, we will realize that the use of tools plays a significant role in conveying a message (Chung & Pennebaker, 2011). With the advancement of technology in the cinema industry, we are witnessing huge changes in filmmaking techniques (Rabiger, 2013). Paying attention to this made me study the progress of this new industry in the field of special computer effects to the best of my ability. Graphic design and cinema are both the offspring of a ruling thought in modern and contemporary societies. These communication media have always been considered inseparable components of human life. But what is considered important is the scrutinizing of aesthetics in animation, how to extract aesthetic capabilities from within this animation, which is considered to be animation in a way, and present it to convey the correct message to the audience. But what has been the link between these two is the effect of graphics on different aspects of cinema. Among them, are the title of the

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film, which is used to inform the title of the film, visual effects on the shots, graphic techniques in editing, framing of shots by the cinematographer, etc. In this research, we tried to examine the visual elements related to animation and their role and interaction with each other. The reason for this choice was having an excellent story and scenario, the optimal use of the most important factors of the scene, including good photography, favorable graphics, the choice of excellent shots, beautiful color combinations, and other visual factors (Beaird et al., 2020). At the end of this section, it should be emphasized that society and culture are two concepts that cannot be separated from each other, and art is a concept that is in search of meaning and knowledge, if it reaches this knowledge, it can have a great impact on the cultural development of the society. Cinema, as an art that has a great impact on the audience, plays a key role in this. With the passing of years, motion graphics and cinema in its professional sense have not yet received collective attention in China. The lack of information resources, lack of attention and authoring of related books, and lack of attention to this field among relevant officials such as mass media, professors of related fields, researchers, students, designers, and educational centers, double the importance of this issue.

2. THEORETICAL FOUNDATIONS OF RESEARCH

2.1 Definition of Beauty

Thomas Aquinas's definition of beauty is a definition specific to him. He presents two definitions of beauty in Jame Alam Kalam, which are similar to each other but differ from each other in some aspects (Morewedge, 1992). In the first definition, he calls beautiful objects that look at them gives pleasure to the viewer, in the second definition, he calls those objects "beautiful" whose true perception causes pleasure (Fry, 2018). It seems that these two definitions are incompatible with each other, because in one, beauty is defined in a narrower way than looking at something through a lens, and in the other, a broader definition of beauty is presented through the lens of perception (Zwerling et al., 2021). The first definition of beauty is limited to visible objects. does, while the second definition does not. Of course, Thomas explains elsewhere that sight as the most complete sense, in his terms, is a suitable substitute for other senses, and the term "seeing" is used for all other senses. Therefore, it can be assumed that St. Thomas had only one definition of beauty, although he expressed it in two different ways. The difference of opinion between those who believe in the

authenticity of utility in works of art and those who believe in the purely artistic aspect is about the type of motivation that caused the production of a beautiful object (Phillips & Steiner, 1999). This topic brings us to the realm of aesthetics, which includes research on the nature of sensory perception and how to experience and feel beauty, and beauty is mostly its artistic aspect. Socrates asked: Do our experiences of beauty have intrinsic value or should their value be measured based on their utility and profitability? Philosophers all believe that there are emotions and feelings in art, but in visual arts, religious, social, and domestic, the subject always changes with the change of the purpose of production. The only aspect that exists in all arts is that through them you can communicate with others, whether this communication is concrete or abstract. Henri Bergson writes about this: "Art is simply the more direct observation of reality (Bergson, 1999)." From this statement, we can conclude that visual arts, even in their best form, have a special function and are therefore useful. "Now we will show the relationship between different types of visual arts and their place in the evaluation hierarchy between applied art and fine art (Arora & Vermeylen, 2013)." The old form of dividing art into two poles, beautiful and practical art, has taken a new form in the eyes of contemporaries (Smith, 2009). Today, the importance of mental expression and the qualitative application of art is the criterion of that division. Personal interpretations, along with creative expression, belong to the realm of fine arts, while attention to utility and uses belong to applied arts. It is true that when a painter paints a picture without a previous order, provided that he does not care about the market and the sale of his work, and works only for his satisfaction.

2.2 Definition of the Word Aesthetics

Aesthetics (German: Asthetlk, English: aesthetics) is one of the five classical fields of philosophy (along with epistemology, logic, ethics, and metaphysics). Philosophy seeks to know beauty and beauty well and determine its truth and characteristics, and if possible, to make the principles and rules of beauty available to everyone. This field of philosophy, which deals with beauty and what it is, is called aesthetics (Walton, 2007). In aesthetics, like in all other fields of philosophy, we face the most fundamental questions about beauty and what it is, questions like: Basically, what do we call beautiful? Is there real beauty? That is, is it something that exists in the outside world and can be pointed to, or is it a mental matter and there is no such thing as beauty? (Townsend, 2010). Is beauty absolute? It means that a beautiful thing is beautiful for everyone

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and forever. Or is it a relative matter and one person may consider something beautiful and someone else does not, or a beautiful thing loses its beauty over time? Can it be said that beauty has been added to objects and creatures? Does that mean we have an object and a beauty that is combined with it? Are beauty rules fixed or variable? Basically, why is beauty beautiful, what is the use of art? What is the difference between art and beauty? What is the relationship between art and beauty? (Leighton, 2008). Why do people have different opinions about ugly and beautiful things? And are there any qualities in humans that are specific to recognizing beauty? If so, what kind of swans are they? And...since aesthetics is one of the branches of philosophy, it tries to put art in a principled format by specifying some rules. Painting, sculpture, and architecture are examples of these arts (Witz et al., 2017).

2.3 Animation

Animation design is the art of bringing static graphic design to life using animation techniques in animation, video, editing, cinema, television, etc (Xu et al., 2022). Fixed letters enter the world of animation design from the time of animation; Also, simple graphic forms also enter this world from the time of animation; Animated design brings characters back to life by animating them in a photo. Animation is created using video or animation technology and creates the illusion of movement or change in the appearance of visual elements (Jian, 2014). Perhaps, in a general view, it can be said that the entire medium of cinema and television is considered animation because in a cinematic shot, you come across a graphic work and it must have the characteristics of a desirable work. Among them, some sections are closer to the concept of animation (Jian, 2014).

2.4 Aesthetics in Animation

In printed products such as books, magazines, etc., the most important factor is language and words, and factors such as placement and composition, shapes, and images are secondary and auxiliary to the first, while in today's new media such as television and movies, the opposite is true, that is, the visual factor or image is in the first place, and words have a secondary aspect to it (Swale, 2015). Communication through printing has not yet disappeared and may never disappear, but human culture, which has been defeated by speech and language, has gradually turned to photography. Today, a large part of our information, learning, and beliefs is due to seeing the photographic image and its influence on us. The same

goes for things we buy or make. This will intensify in the future. The influence and influence of animation in various ways in today's society is a return to what was important for the satisfaction and life of our eyes (Wang et al., 2017). Today, in terms of cinematography and also in television programs, the titling based on the rules of aesthetics, in the framework of animation, has drawn the attention of art experts and international festivals allocate special awards for it (Macdonald, 2015).

3. THE ESSENCE OF TELEVISION AND CINEMA

According to logicians, the inherent characteristic is inseparable from the object. By negating the essential and inherent characteristics, the object is destroyed. In cinema and television, what is the intrinsic characteristic or characteristics? The essential and inherent characteristic of television and cinema is animation. Just as the essence of painting is in form and color, the essence of radio is sound, and the essence of television and cinema is animation. If you remove the sound from the film, the film does not disappear, but if you remove the image from it and the sound remains in it, it becomes a radio (Levine, 2008). At its beginning, cinema was an animation that gradually acquired aesthetic characteristics. Therefore, just as the essence of a fixed image is like painting, form, and color, we see that we have independent schools of painting and independent aesthetic essences as many peoples and civilizations own paintings, so how has the essence of painting served different cultures and has not found any aesthetic distance with the details of those cultures?

This is not the case in television and cinema; That is, as in many countries that use television and cinema media, we do not have a cinema in the sense of a school with an independent aesthetic structure. The reason is that the main source of shaping cinema and television as media with an aesthetic structure is the West and Western secular culture. It is for this reason that this structure cannot be a suitable container for different cultures, because these aesthetic characteristics in the form and structure of cinema are the same as culture and meaning. It is certain that if cinema was born in eastern climates like China, the fate of this medium would be different and it would have different aesthetic characteristics from what we see today. If we can preserve the original traditions of our art, little by little, we will achieve special aesthetic innovations in this field, and from then on, we will examine cinema and television along the lines and results of our traditional arts, and this disconnection that exists now and the essential relationship

between television and cinema and the aesthetic characteristics of our traditional art will not exist. Cinema and television are the evolutionary forms of at least five traditional arts that have existed in countries and among nations for centuries. These five traditional arts are the art of image and illustration or painting, fiction, music, drama, and architecture. These five arts make each of the following dimensions of television and cinema. If in the present age, we feel an aesthetic distance between the concepts of our national culture and the aesthetic concepts of cinema and television, it is because our past artistic and technical contribution in the form of television and cinema is so insignificant that it is better to say that it does not exist at all. The current nature of cinema and television is defined along the aesthetic nature of the aforementioned artistic sources. The reason for the amazing evolution of cinema in a period of one hundred years and television in about 50 years from a mere technological tool to a media with an aesthetic nature in the West is that cinema and television in the West did not start from zero, but cinema and television are a new form of the tradition of painting, story, music, theater, and architecture. Cinema and television became the continuation of the cultural and artistic traditions of Europe and the world. Undoubtedly, if these traditional sources of art did not exist in the European background, this art might have been at the beginning of its path. Cinema did not start from zero at the beginning of its creation in the late 19th century, but it became the continuation of the cultural and artistic traditions of Europe and the world. These traditions took place in their historical course in the 20th century in a new format called cinema and television. Cinema, in a sense, means the evolved form of painting and traditions of illustration, literature, especially fiction, theater and drama, music, and architecture. In the field of illustration and transformation of the written space of a story into visual elements in film, cinema, and television, it is owed to and signified by several thousand years of experience in European painting and illustration art. By referring to the visual works left on some terracotta works of ancient Greece and Rome, for example, in the cities of Herculaneum and Pompeii, it can be seen how much the illustration in Western cinema is rooted in European visual traditions. From the creation of spiritual spaces in the material forms of nature in a thousand years of medieval painting to the creation of material and secular spaces in ancient Greece and Rome, as well as from the Renaissance to the present age, it has provided a wide source of experience, skills, ways of artistic expression and principles and rules for the artists of television and cinema in Europe so that the artists of today can portray their concepts and subjects. If once the European painters created images

with the traditional tool of brush on the canvas, now the cinematographers are the successors of the same painters who now paint not with a brush but with a camera. By examining the works of great Western filmmakers such as: (Jean Renoir), (Michelangelo Antonioni), (Alfred Hitchcock), (Robert Bresson), (Federico Fellini) and others, one can understand how much their works are indebted to the careful study of the visual works of their predecessors. It seems that nothing has changed in the meantime. Once upon a time, western painters used to portray the concepts and mentalities derived from the essence of Western thought with the help of traditional tools, and now new cinematographers along this historical process bring the same essence to the fore with new tools. So those fundamentals of thought remain and these are the tools that have evolved based on the same fundamentals. The imaginary essence of Chinese art caused verbal arts such as poetry to be at the top of Chinese art and Chinese visual arts to be second in importance. The aesthetic logic of Chinese painting, whether miniature or other types, is based on drawing the imaginary world and making visible the essence of objects and concepts, rather than drawing the phenomenal and momentary form of nature. In this sense, the aesthetic logic of Chinese painting is exactly against the impressionist school of Western painting, whose goal is to depict the moment of material nature. The aesthetic importance of the image, technique, and graphic techniques play a significant role in the field of cinema and moving media. It seems that the essence of graphics has achieved favorable growth. But the knowledge of its correct use and the correct solutions for its better use still have a lot of work to do. At least for our country, which itself is the consumer of this modern tool. For this reason, I say that we are consumers because we could not make practical products in this field. We still do not have native software in this field. We do not have a plugin or a Photoshop filter. Unfortunately, in China, graphic design is not in a favorable position. Part of it goes back to those who are working in this field. It can be said that there are only 20% who make good use of their job skills. Unfortunately, in China, effort and perseverance, and research in identifying the role of graphics in society are not significantly observed. A large part of it also goes back to the creation of a cultural platform for which the members of the media are responsible (BARAN, 2011). Considering the importance and position of the media in the culture and customs of the nation and the needs of the audience of these media, it is appropriate to pay more and more attention to visual language. Not paying enough attention to this category will certainly have negative consequences. This tool is like a wayward horse that is galloping fast, for

which limits should be set, and path and position should be considered. In short, the tool must be dominated by the designer's thinking. In the discussion of concept design for an animation sequence, you don't have to deal with the details of the scene at first. Rather, you value the combination between forms and skeletonization of work. Conceptually, it is the part of the work that is considered important and the meaning of the director or the owner of the artwork is taken into account at this stage of the work. Considering the dimension of time and movement in animation, we have a strong need for a visual script, which is called a storyboard. One of the factors that is very vulnerable in television graphics is not paying attention to this category. Perhaps, in a general view, it can be said that the entire medium of cinema and television is considered animation. In Cinema, every shot is a graphic work. This image means the same animation. The animated design brings characters back to life by animating them in a photo. Now it's time to say goodbye to old and classic frames in today's important media such as television, radio, web, multimedia, and applications. Finally, after the visual knowledge and knowledge of the alphabet of the visual language, and mastering the visual power, energy, and secrets of the elements and visual qualities in this media, the television graphic designer has new facilities to convey concepts and images and chooses the easiest way to influence the viewer through the simple and expressive language of the graphic (Phipps, 2014).

3.1 Effective Factors In Animation

The space that the designer tries to divide is the visible order of events that he experiences. Ideation is a kind of thinking. And so it is natural as well as inevitable that the steps taken by the designer towards spatial experiential formulation are conditioned by his ideas and understanding of the existing social order.

3.2 Visual Factors (units) of a scene

The visual elements of a scene can be divided as follows. (performers, stage props, furniture, etc.) line (real lines in the scene, grouping of people, direction of movements) hue (shifting the color field of the text from white to black), and apparent or real depth, in which the principle of imagining scenic proportions plays a major role. The photographer can be involved in some of these factors by choosing the type of lens, the location and height of the camera, and the suggestions he gives to replace the objects. The stage designer can also have a strong influence on the visual

appearance of the scene. He can contribute to creating an effective composition of an image through the size, shape, relative position, and color tone of his decorations. He can especially use his expertise in creating a feeling of depth and scenic fit of the scene. He should be familiar with the art of image composition like the illustrator. Some factors of an image can be controlled by the light operator, and in some cases, the combined success of the scene is provided only as a result of the lighting used in it. But lighting is usually a means of emphasizing the moods of other elements of the scene. This is done by dividing light and shadow and by using light effects of different shapes, sizes, and relative values of pigments.

3.3 Group

An image rarely contains only one element of a group. Even a simple picture of the newscaster includes the performer, a table, a decoration behind him, and possibly a special sign of the transmitting station on the decoration. Since the TV picture is relatively small, it is better to reduce the detail in it than to pile it up with confusing detail. However, these group factors should be arranged so that the result is a favorable and balanced image and the point of emphasis should be well explained. If the performers and objects are similar to each other in the frame, very rarely a satisfactory picture will be obtained. The result will be too formal. The image is visually uninteresting and there will be no obvious emphasis at that point. In most cases, a slight change in the location of the camera or objects and people is all that is needed to eliminate unwanted symmetry. And if adjustments of this type follow the principles that we will talk about, the result is a favorable image with a well-defined point of emphasis. The geometric center of an image is not the best place for a point of emphasis. It is difficult to explain why this is so, But it is so. If we divide the photo horizontally and vertically into three parts, their meeting points provide the best position for choosing emphasis points. This principle of "the meeting place of thirds", which is also called by this name, justifies itself well in practice; Especially if the other factor is arranged to direct the eye to these points. This system of placing emphasis points on the intersection of thirds is especially useful when used for portraits and over-the-shoulder shots. We will explain this in detail in the next chapter. It may not be worth noting that such a principle is related to the theory of the "golden ratio" of the ancient Greeks. They believed that the point of emphasis should be placed five-eighths inside each of the edges of the frame. It has been proven that these points have a strong emphasis and painters and other people are familiar with this principle. In practice, five-eighths is roughly two-thirds,

which is relatively easy for the illustrator to calculate. Since he needs to capture his images in a short period, the principle of collision of thirds will suit his needs perfectly.

3.4 Line

When we talk about the line in the image, we can mean the lines that exist in the photo: the grouping of objects, people, decor, or the direction of movement in the frame, but no matter how it appears in the scene, what is important is its shape and direction. The line can give a real sense of space and mood to a scene and make it more important by drawing the eye to the point of emphasis. Lines drawn parallel to the photo frame - horizontal and vertical lines - give it a sense of formality, order, and belonging. This image is unlikely to be exciting. But when an image is combined with lines like this, the goal is not excitement. If the horizontal and vertical lines have become the dominant factor in a scene, it can help to create a harsh, inflexible, and soulless atmosphere. Think of a picture of the inside of a prison. The image will be dominated by horizontal and vertical lines - a lot of them. It will have an effect of hardness and uniformity, and it should have. Therefore, straight parallel lines should be used with caution. It is very easy to exaggerate the effect of formality and order. If the dominant lines in an image are placed at an angle to the sides of the frame, it can result in a feeling of fullness, passion, and even excitement. The regular arrangement of lines parallel to the sides of the frame, as we have seen, can easily become boring and lifeless. A close-up shot of a performer with their head turned slightly to the side is often more engaging than one where they are looking straight ahead. A picture taken from a right angle of a row of houses does not have the same appeal as a picture taken from an oblique angle. In most cases, a slight movement of the camera is all that is needed to transform boring horizontal and vertical lines into exciting oblique lines. But if the diagonal lines are too dominant, it can produce confusing results. Of course, if the intention is to achieve such results, then this situation will be unimpeded. But if not, that's when you have to make sure that oblique lines do not dominate the scene. When we want to convey the feeling of gentleness and relaxation or softness to a scene, the dominant lines should be curved. A typical example of such a composition is a wide landscape image, but an interior landscape image must also have curved lines if the correct effect is desired. It is accepted that the cover of the decor emphasizes the difference, but the same cover ensures the correct use of the line in the image. If the curvature of the line is exaggerated, a weak and overly feminine result will be obtained. The

illustrator has little control over such a line in the scene, except that the line is obtained by grouping objects and people, but he can contribute to the success of this type of composition by not taking too many straight lines in his images and paying close attention to the height of the camera. By moving the dolly up and down he can often capture or not capture aspects of the scene, he must also think about the angle from which it is shot. If he takes the picture from a sharp angle, he can turn the curved lines into lamps and spoil the result.

3.5 Pigment

In black-and-white television images, different colors of a scene are converted to different degrees of gray, with white on one side of the scale and black on the other. The arrangement of these pigments in the image is part of the art of visual composition. Even if the linear and group elements of the scene draw the eye to the point of emphasis, its effect can be distorted by not paying attention to the correct order of the tonal factor, for example, light emphasis on one side of the point of emphasis can divert attention from it. The illustrator has very little control over the range of pigments that are present in the image he captures. Determining the size of the colors is one of the duties of the stage designer, he is the one who can increase or decrease this size with the materials and colors he uses. In color TV, another problem is added to these, and that is the correct experience of gray levels for white and black TV and creating a good color balance for color TV. Both of these tasks must be done at the same time. But some principles can help the illustrator to successfully combine his image based on the degrees of pigment that he has. The focal point of the image, whenever possible, should be placed in the brightest point of the scene or should have the strongest tonal difference. You should avoid having relatively bright pieces in the corners of the frame. These bright pieces attract the eye and the point of emphasis may decrease its importance. The image composition will have more compression if the corners of the frame are slightly darker than the middle of the scene. In such a situation, the eye will naturally focus on the important points of the scene. If the darker hues can be moved to the base of the frame, the result will be a solid confirmation of the point of emphasis. The point of emphasis will naturally be on this dark rule. And this arrangement will adapt well to the triangular principle in image composition. There is a problem of this kind in color television about context. Background colors should not change drastically when cutting from camera to camera on the same scene, or when going from an intro image to another.

3.6 Depth

Television is a two-dimensional medium, the majority of images are taken from three-dimensional images, and most of the expertise of those in this profession is devoted to creating three-dimensional effects, which is creating the impression of landscape proportions. Aspect ratios with the order of scene units so that a state of depth to the given 2D image is obtained. And there are four main ways to do this:

3.6.1 Group perspective

Group elements can be arranged in a scene to give an impression of depth. In some cases, it can exaggerate the aspect ratio and give the viewer an unrealistic feeling of a lot of space. This work is very necessary for studios, where it is not possible to use large decors due to limited space, and other means, must be used to create an impression of depth. The illustrator must understand the principles of group scene proportions well because he is the only one responsible for applying these principles successfully. The position of the camera, the lens to be used for each image, and the height of the camera, all play a role. Let us examine the issue of aspect ratio from the beginning. Consider a picture of two men, one of whom is standing closer to the camera than the other. If the front man appears to be much larger than he is standing further back, the eye and mind's interpretation of this scene will be that the distance between the two is too great. But what we want to say is that the viewer is guided by what his eyes and mind translate. The eye and the mind can be fooled, and that's exactly what an illustrator must do. And again imagine the image of a singer standing in front of a scenery of forest lands. There will be little sense of depth in the image, but if we add a foreground piece, such as a large tree trunk or branch, to the scene, the performer will be seen not only in the background scenery but also in proportion to this new surface. According to the relative and apparent sizes of these factors in the scene, an impression of a depth corresponding to those factors will be added to the scene. What can the illustrator do to help create the impression? As we saw in the chapter on lenses, wide-angle lenses make a greater difference in the size of objects in the foreground and background than lenses with a narrow-angle of view, so wide-angle lenses should be used whenever manipulation of aspect ratio is desired. But switching to a wide-angle lens doesn't necessarily add the illusion of depth to the image. There is one basic rule that should not be lost sight of when considering this: changing one lens for another does not change the aspect ratio unless the camera position is changed. We understand this better if we pay attention to an example.

The same two men are standing in our scene, one closer to the camera than the other. Using an intermediate lens, the image is framed so that the front man's feet are near the bottom of the frame and his head is one-fifth from the top of the frame. The man in the back looks much smaller. For example, if we say that the ratio of the size of the front man to the back man is two to one; It means that the front man is twice the size of the back man. Now let's imagine that we change the lens and shoot the scene with a wide-angle lens, say a thirty-five-degree angle of view lens, and the men look noticeably smaller. But the size ratio between the two of them will still be two to one. By changing the lens, the size of the scene is not added, and the frontman is seen twice as much as the backman. But if we move the camera further (again using a wide angle lens) rather than photographing the front man exactly as in the first example, (feet at the base of the frame, etc.), there will be a major difference between the two images. The man in the back, now much smaller than he looks, was captured with a medium lens; In fact, the size ratio between the two men may be something like four to one. The eye translation of this scene will be that the two men are very far from each other. We have created an impression of depth that was not there when using a narrow-angle lens. But keep in mind that we did this by using a wider angle lens and moving the camera closer - so that the frontman is pictured as in the first example. Simply resorting to a wide-angle lens did not change the aspect ratio of the image one bit. It is this principle that explains the unreal quality of a shear lens. While the crop lens is cut out, the camera angle is not changed, but the image is taken with a wider field of view lens. Both men look smaller, but their size ratio is two to one. There has been no change in the fit of the sizes. The camera is brought forward, still using the same wide-angle lens. The frontman is still the same size as in the first picture, but the backman is much smaller, the ratio of sizes between them is four to one. There is a greater sense of depth in the scene around the second man. This is because we both used a wider-angle lens and moved the camera forward. Its practical view increases, but the position of the camera does not change. The ratio of the size of the scene units at the end of the cut will be the same as at the beginning of it, the eye is unfamiliar with this effect. As we move away from a scene, we expect the size ratio between different units of a scene to change constantly. The movement of the camera creates such a feeling and the lens does not cut. So we can exaggerate the aspect ratio of the group by using a wide-angle lens and bringing the camera closer to the scene to achieve the same image sizes. But the height of the camera is also important. When the high-angle images are taken with a wide-angle lens, the space between the

vertical components is shortened and thereby intensifies the impression of height. The horizontal surfaces are emphasized and the objects in front have less control over the scene and maximum use of the floor area is possible. Low-angle shots taken with a wide-angle lens emphasize the foreground and vertical surfaces and create an unconventional and dramatic viewpoint. The photographer must constantly be ready to use the special facilities of the lenses (as well as the effect of different camera positions) in the art of increasing the depth of the scene.

3.6.2 Line Perspective

It is the combination of lines in a scene, not simply for the sake of creating an interesting composition, but to add the illusion of scenic proportions. The stage designer is the one who can contribute the most to the effect of this method, and some of the innovations he uses are the embodiment of mathematical arts. The sets are sometimes made in such a way that the parts of it that are farthest from the camera are much smaller than the parts that are closer to it.

This will help emphasize the propriety of the landscape and make the decor look much bigger than it is, especially if wide-angle lenses are used. Sometimes the floor lines of the decor are matched with the back lines to be placed along each other. But whenever the stage designer makes the scene considering the effects of scenic fit, the illustrator must depict these scenes from the right angle to get the desired effect. He will learn where to place his camera to take advantage of the scene created in this way and consult with the stage designer or director whenever he has any doubts. When portraying normal scenes, the photographer should try to avoid facing the scene directly. By moving the camera a bit this way and that, it can have oblique lines in the image to help create an image that fits the landscape.

3.6.3 Rangmayeh perspective

If the hues are arranged so that the darkest ones are in the front of the scene and the lightest ones are in the back, the scene will be given an image of depth. The scene designer and the light operator are the ones who provide such conditions. But the illustrator can often use the existing conditions in such a way that the required effects are obtained.

3.6.4 Comparative explanation

This issue was discussed in the chapter on lenses. If we sharpen the

subject using a lens that has a limited depth of field—for example, a narrow-angle lens or any lens with a wide f-stop—the background will almost certainly be out of focus. As a result, the main point of the image has clarity and shows itself. Such a situation helps to increase the depth of the scene. Only if the light level is not too high can the lenses be opened to larger f-stops to achieve such an effect. Since the light level for a particular program is pre-adjusted so that it is approximately uniform throughout the program, it is usually possible to use the analog resolution method using narrow-angle lenses. Apart from adding depth to the image, comparative clarity helps the viewer focus on the main subject. This is a very useful method that the illustrator should always be ready to use.

3.7 Characteristics of A Good Image

A good title is a title that is ideally in harmony with the subject and theme of the movie or program. The idea is the backbone and the main point of the credits, and until this part (idea) is not formed, the credits are a pure form that will be used for any film or television work with a little change. This point is especially important in TV series (serials) and considering it not only makes the titles not boring and repetitive in repeated shows but also provides the possibility of new readings and decodings for the audience.

The audience of such series, if they feel that they have taken and understood all the words and images of the credits in the first episode, in the subsequent episodes, don't have the desire to see the credits with reflection and they just think of it as the bell announcing the beginning of the series. What makes a title last is the ideal, and few titles in the history of cinema have become permanent only because of formalistic uses. From this, we can point to the title (The Man with the Golden Arm) whose formalism of rough lines made this title last in the minds, of course, it should not be forgotten that Man with the Golden Arm was one of the first new titles designed and made by Saul Bass for the film (Otto Preminger). Being the first on formalism is the reason for its durability. The idea of the title is in harmony with the theme of the work, and this harmony and fit is the conceptual link between the title and the film or program. The inconsistency of the two is a problem that is seen a lot, and in a broader view, the problem of inconsistency between idea and effect is considered to be the cause of many sectors and branches of other arts (especially graphics).

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4. CONCLUSION

In our time, pictorial symbols in art have a special place in the direction of human thought and action. With the progress of today's societies and the need for advanced communication tools and modern media, the feeling of needing to learn and know the language of images is formed unconsciously in humans. Because the cases of people using images to convey messages, communication with the borderless world, and communication with other ethnic groups and nations are increasing day by day. It is not without reason that today the main source of income in America after the arms industry is obtained through cinema. Today, the cultural and global force of modern media has intensified the necessity of teaching visual literacy in shaping the human image of himself. One of the best ways to communicate successfully is through raising the level of visual literacy. By knowing the visual relationships and the effective visual factors, we will reach a type of conversation that words cannot express. Just as the West is conveying the content of the mission it has undertaken in a good and elegant manner. If we are supposed to be alive on this earth and to express our being alive with the worldview and ideas and perceptions we have of the world around us, we have to go towards the correct knowledge of the image tool. As we see the desired result in Western media products. Beautifully and elegantly, all the content may have the opposite result for them, but it penetrates with the language of the image and brings them the desired result. The fact is, we are in the middle of the battlefield. These other communication tools, which we see progressing day by day, have moved out of a passive and neutral state. And it goes in a direction where this communication tool can be called a war tool. The difference is that in this war there are no guns and tanks. Your pen, your image, and your thinking should be your defense and attack tool.

5. ACKNOWLEDGMENTS

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