

Aesthetic Aspects of the Visual Elements of the TV Scene and Their Role in Conveying Concepts

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Abstract

Introduction: Scene design is one of the most important factors that contribute to the main purpose of the "narrative". Scene appliances, gadgets, scene places, clothes design and are among the factors that play a role in the design of the scene. Of course, the main tool for designing the scene of graphics elements. The scene designer should recognize these elements correctly and use. The purpose of this study was to identify the aesthetic characteristics of art design art in TV programs and its role in transmission.

Methods: In this study, qualitative content analysis was used. Qualitative content analysis seeks to maintain the benefits of quantitative content analysis on qualitative texts interpretations. Therefore, with the design of the questions, then by performing library studies, the definition of the analysis unit, reducing data, the use of the categorization system, the reform of the data categorization system, providing a report of qualitative data and ultimately, by providing interpretations to Analytical presentation of the texts was discussed. MAXQDA software was used for this purpose.

Results and Conclusion: Based on the initial and selected codes, 41 primary coding was classified. Then, 22 sub-categories, 7 major categories, a major concept and a network of concepts also was formed. Considering the "main concept" and the "network of concepts", the impact and role of sub-categories, the main categories and components (aesthetic scene criteria on TV) were positioned and the "artistic scene design" characterized. The very important concept of suitable between decor and concept transmission is one of the necessities that program producers should pay attention to. Depending on the subject of the program, the concept of "decor and content fit" is one of the necessities that producers should pay attention to. Stage decor is directly related to the topics covered in a TV program. In fact, it is the non-verbal language decor of a TV program that should be taken into account by programmers.

Keywords: Aesthetics, scene design, TV programs, concept transfers.

INTRODUCTION

Television as a social phenomenon has been widely studied by psychologists, anthropologists, and researchers in telecommunications and art education. The effects of television on people of different socio-economic ages, groups, and with different cultural value systems have been considered. On the contrary, the sources of studies that are

rooted in the aesthetics of television are few, unfortunately (1).

Topics related to television aesthetics include ubiquity, timeliness, design, continuity and intimacy, the commercial and artistic factors of the media. A large number of art professionals, critics, film researchers, telecommunications, semiotics, social scientists, anthropologists, and

to some extent aestheticians, art educators, and curators have studied television as art (2).

Early discussions of TV aesthetics relied heavily on the visual criteria of fine arts, theater, and film. Why so much of what was broadcast on television included theater and film (3).

Thomas Olson, for example, argues that painting and television both exist in a two-dimensional frame, while theater and television embody vision and sound and include time, place, and motion. Both film and television are available through the camera and have technical aspects. He considers three main sources for the development of these criteria: (4) the principles of composition for expressive purpose in painting, (2) the principles of temporal composition and performance in theater, and (3) the principles of form in film.

In the aesthetic discussions of television, the features of theater, film, fine arts, along with special features of television such as immediacy, pervasiveness, and the like are discussed. Many writers focus mainly on the visual features of media and products, cultural or commercial aspects, while others seem to ignore the aesthetic component of television (5).

On the other hand, the artistic tools used for the aesthetic aspects of television include action-cutting, close-up, selective or soft focus, still frames, low-angle shots, montage, parallel action, screen orientation, slow motion detection, and zoom shots (6). Some of the internal resources - such as high-angle shots, circular camera motion, or superimpositions, are among the aesthetic tools used to shape content and form for television as well as cinema. So, to some extent, the aesthetics of TV is the aesthetics of film.

The aim of this study was to identify the aesthetic features of the art of stage design in television programs and its role in conveying meaning.

Methods

This research was conducted based on the method of "qualitative content" analysis with the author's mental assumptions. In social research, knowledge and mastery of scientific methodology and research path are required to identify and solve problems. Quantitative and

qualitative research, which differs from the two paradigmatic foundations, identifies these paths. Research (with quantitative and qualitative approach) requires various tools and methods, one of which is content analysis. Qualitative content analysis can be considered as a research method in the service of content interpretation of data.

The main question is "What is the importance and aesthetic position of designing a TV show scene to convey concepts"? Sub-questions also include the following:

- 1 .What are the aesthetic dimensions and components of "stage design" in TV programs?
- 2 .What is the position and function of "stage design" in conveying the meaning of TV programs?
- 3 -What are the formal and content effects of the text and structure of TV programs in the aesthetic category of stage design?

Library studies include written sources such as books, articles, news, reports, and interviews with experts, and analytical units are defined based on sentences, paragraphs, articles, news, and the like. Duplicate data in texts were deleted. Using two inductive and deductive methods to obtain comprehensive categories or classes so that no data is between two classes or in more than one class, the classification system was prepared. After determining the categories based on the research data, the categorization system was modified and some categories were removed and added.

According to the review of reference texts, interviews, articles and various books (theoretical saturation), the "aesthetic criteria" of the TV scene, the relevant concepts were identified and coded. According to the available data, a written report was prepared and presented in the form of detailed tables. Also, using MAXQDA software, a selective coding chart was presented to show the relationship between concepts and research codes. Finally, by providing interpretations, analytical materials about the texts under study were presented, so that the hidden meanings could be interpreted.

Results

The output chart related to the selective coding of the relationship between concepts and research codes represents the structural and causal relationship between the concepts and the initial codes. In such a way that the "aesthetic criteria of the TV scene" as the "main concept" are related to the "main categories" of the scene and composition, and they in turn are related to other concepts and sub-categories.

The "main categories" of scene and composition are also related to other sub-elements and concepts. The concept of "scene" is related to "architecture", and it also interact with various other categories, respectively. The concept of composition is also causally related to its subcategories. The following are the main and sub-research questions:

The first research question - what are the aesthetic dimensions and components of stage art in TV programs?

As mentioned, using MAXQDA and based on primary and selective codes, 41 categories were finally classified as primary coding and formed into 22 sub-categories, 7 main categories, a main concept and a network of concepts. Correspondingly, the effective components and dimensions in the scene design were examined and the results were determined as output.

The second research question: What is the position and function of the art of stage design in the transmission of meaning in TV programs? According to the outputs, the effect and role of subcategories of subcodes and main categories and aesthetic criteria of the scene on television, the effect and function of "scene design" on "concept transfer" can be achieved.

Table 1- Primary and selective codes, main concept, subcategories, main categories

The main concept	The main component	The main categories	Subcategories	Subcodes	
Transfer of concepts	Aesthetic criteria of TV scenes	Scene preparation	Location Selection		
			Specifications		
		Aesthetic concerns	Aesthetic concerns	Line	
				Dimension	
				Texture	
				Lines of vision	
				Proportion of decor and content	
				Virtual staging	Digital locations
				Space	
				Mezzanine	
				Architecture	
				The light	light and shadow
					Lighting
				Color	
	Coordination				

				Rhythm
				Attention point
				Contrast
			Composition	Motion
				Scale
				Proportion
				Balance
			priority	
			Shape and background	
			gravity	
			Align / highlight	
			Visual pressure	
			Golden divisions	
			Minimalism	

Third research question: What are the formal and content effects of the text and structure of TV programs in the aesthetic category of their stage design?

The matching between the decor and the content of the TV program is one of the necessities that the producers of the programs should pay attention to. Stage decor has a direct relationship with the scientific-cultural level of the topics that are exchanged in a television program. It should be noted that the updating of technology has also contributed to this issue. For example, the decor of a TV sports program should convey excitement and life to the audience. On the other hand, the decor and the stage of the program should be far from visual taste and be able to be successful in conveying concepts.

Various programs with various concepts are produced and broadcast on television; the decor and scene in each of these programs should be appropriate to their mood. When the subject of the program is serious and, for example, political, the decor must be serious, and when the subject is artistic, the stage must also be artistic. As one expert points out, when the decor and scene are fixed and inanimate, they damage the program: "Colors should be used in the decor in such a way as to increase the motivation of the

audience to watch the continuation of the program. An attractive decor will definitely help the audience to enjoy seeing the presenter and experts and hearing the topics".

In explaining this question, referring to the software output of the selected points of reference texts well shows the formal and content effects of the text and structure of TV programs in the aesthetic category of stage design.

However, dealing with the details of "content relevance" in a particular program or group of programs produced on television with a scene design form is one of the specialized topics that require separate research.

The concept of "scene" is one of the most important concepts under the aesthetic criteria of the TV scene and has been discussed in many sources. Included:

Staging and making elements of the scene, determining the location of each element of the scene, lighting, costumes, makeup of the actors and their behavior and movement, visual composition of each scene, the relationship between objects and people in each scene. The scene, the relationship between light and darkness, the color of the scene, and the choice

of angle of view, as well as the movements in each scene, determine the sense of space. In this way, the director actually brings an event to the stage by controlling the "stage size".

Since the issues raised in the concept of "stage" are mainly related to theater, issues such as "tele-theater" are also discussed. For example: To improve the TV stage performance, it was filmed from several different angles and then shown on TV. It is as if the spectator looks at the scene from the front and from his point of view when he is in the theater. While playing this way of TV with a small frame, it is monotonous and boring.

Stage accessories provide facilities for theater groups that, although far removed from the view of many theater audiences, can be of great help to theater groups. For example, in one of the analyzed texts we read that: "Stage equipment or (accessories) as aesthetic and visual elements of the show from a psychological and sociological dimension, has a great impact on audience attraction." "Selecting a location" and "preparing the scene" include preparing the studio for the group's rehearsal, which itself includes other steps such as: setting up the decor, staging, adjusting the light sources, placing the cameras, sound equipment, and so on.

The role of "stage designer" as one of the sub-categories of "stage" is very prominent and it is mentioned in one of the sources that: "The stage designer creates the visual space, and for a TV work or movie, the main thought and feeling of both media must first be well understood so that it can be conveyed to the viewer with the help of proper composition, atmosphere and coloring". At the same time, he must have a clear idea of the differences between the field of stage design and decor in order to be able to make his artistic and technical production lively and believable for the viewer."

Similarly, the category of "decor in children's programs" is another concept discussed in articles and research: "The correct use of color along with other visual elements has a great impact on the transmission of educational messages, it is obvious to study how to use color in "Children's TV programs can be effective in improving the quality of programs by emphasizing its importance and identifying possible side effects."

One of the sources states that:

"Architecture, as the basis of new stage design, has presented appropriate solutions to the stage designers to formulate these rules, and the need to pay attention to them is undeniable."

In analyzing the Taj Mahal plan, Le Corbusier describes the three elements of volume, surface, and plan as accurately as possible. In this analysis, Le Corbusier enumerates eight steps in designing the Taj Mahal plan. He briefly describes these eight steps as follows:

1 -Central form: The main plan of Taj Mahal is drawn as a square in the first stage and this central form is completed with the main and secondary axes.

2 -Geometry: In the second stage, spatial divisions are formed according to the central geometry.

3 -Space: In this part of the crown design process, the space divides the space into five domes.

4 -Input: In this section, the entry points are identified based on the main axes.

5 -Main movement spaces: At this stage, the main movement spaces are also located on the main axes.

6 -Sub-movement spaces: Sub-movement spaces are also installed on the secondary axes.

7 -Corners: In this stage, the form of the corners emphasizes the existence of sub-axes.

8 -Parts: Finally, in the final stage, the division of the overall form into smaller parts creates the rhythm in the view of the building.

In discussing "form" as one of the most important architectural concepts, Le Corbusier believes in both specific form and general form. According to him, it is these forms that create the system.

In this regard, Le Corbusier considers the first design step to be a return to the plan and the choice of a central form. Choosing a central form to design the scene of a drama can be the first step to reaching the final design. A square, a rectangle, a trapezoid, or even a circle can be the first choice.

A central form consisting of central and sub-axes. At this stage, according to the pre-selected central form, spatial divisions are made on the

plan. The divisions that underlie the formation of other forms, shapes, and volumes that arise in later stages. All the small forms of the plan, which are formed based on the main and sub-axes, are divided into smaller squares and rectangles, and the designer is faced with more choices.

Undoubtedly, the concept of "space" is one of the most important elements of stage design. Every scene that takes place is an event that takes place in a space, and obviously the space is not independent of the architecture and design of the scene. The concept of space is a container in which events take place, is experienced with the help of the agent of time, and tells a story. The time factor for experiencing space is the reason for the existence of hierarchy and narrative in architecture, while in theater, space is formed based on narrative and drama.

To the extent that Adolf Apia also sees space as balancing the symmetrical components and volumes of the stage, which give rise to three-dimensional compositions, it integrates with the boundaries of the stage. In other words, at this stage, he thinks about leaving the vertical lines and volumes that take root from the plan. The stage designer can also think about some of the volumes he wants in the stage design and include them in the work plan.

American stage designer Adrien Loeb refers to a component in his designs as the "big idea." According to him, the great idea is the main element and the center of attention of his works. The great idea is the pure creativity and mindfulness of the design artist, who emerges at this stage and, with a perfectly calculated movement, enters it into an eight-design process.

The concept of "moving spaces" in a drama includes paths that are less commonly used by the director in the design of *mise en scène* and movements.

In fact, the design of the scene with the help of *mise en scène* elements achieves the organization of the required space of the drama and gives the narrative a physical appearance. Narrative with the help of the element of movement can narrate events that occurred in another time and place in another time and place.

The concept of "light" has been considered in the form of representation and manifestation:

1 -Nothing is visible without light.

2 -During the "show", the first task is to light the shapes and volumes on the stage. But this is only one function of light in the scene.

There are four types of lighting on the stage:

1- General light to show and illuminate the whole scene and décor

2- Mode light to create the effects of special situations.

3- Decorative light that is used to decorate the stage, decor and stage equipment.

4- Local light that is projected on objects or people to emphasize them. Light has physical properties that knowledge of them can help the stage designer to make the most of the potential of light.

There are also three modes of light on the stage:

A- Light intensity: represents the night is different from it. The lighting designer should be familiar with these intensities.

B- Color of light: One of the properties of light is its ability to create a dramatic state, and this is done by revealing the color or changing it in the scene. Colored light can completely change the color of the stage space and create a different mood from the first mode. The effect of colored lights on different colors is one of the topics that the designer should be professionally aware of.

For example, red light creates a scary and violent atmosphere, and green light, according to Iranian and Islamic culture, gives a spiritual and relaxing mood to the scene. Now, on what body and with what color these lights shine to have the same meanings, is a very specialized subject that the designer needs to be familiar with.

C- Light scattering: The path of light and the angle of light can give a flat shape, volume and create a special texture or visually change the texture. Light height, light intensity, darkness, shadow and angle of light and color can affect the shape and volume. Different lights and the direction of light emission on identical surfaces in terms of shape and gender can induce different effects: Light radiation from below, front, above (back), two sides up, right (top,) right or left side, above and the left and right sides (front), creates different situations that will naturally have different effects on the viewer.

Regarding the concept of "the role of light and shadow in the drama", Apia put a lot of emphasis on light, but the light is accompanied by shadow and darkness. For the first time, Apia gave a special perspective to the category of shadow and expressed its function in creating a stage space and even deep conceptualization of the actor and a special plan. He insisted that the visual power of light is as important to the actors as it is to the stage.

"Light will not be used only to enhance or weaken the state of the face, but naturally, depending on whether the role of a particular actor covers the whole scene or is a sub-scene, it will serve its unity or dispersion from the scene".

The poet's musician paints his image with light. According to Apia's theory, the actor, the procedures of the story, the objects of the scene must all appear as a single visual art, and lighting is the most important element that achieves this goal, because with the help of light the "unity" of the actor, the scene and the objects. The scene is provided.

Apia believed that light, apart from the secondary importance of illuminating a dark scene, had the greatest visual power. Because it does not accept any contract, it can vividly and eloquently show the slippery eternity of the appearance of a phenomenal world.

One of the concepts of the subset of light is the concept of "lighting". In one of the cited sources we read that:

"Staging has always been considered as an important element in the field of theater from the past and from this perspective, theatrical lighting is not a decorative factor but as one of the internal and basic factors of the performing arts to better and more communicate with the audience. "But the same aesthetic element, if it is disliked in a drama, will cause boredom and inattention of the theater audience".

Also, the light and illumination of the scene, in addition to complementing and overlapping the effects of other factors in the show, appear even beyond these factors and transmit the message in the light channel.

It was also found that stage lighting in theatrical performances can create persuasion in the form of motivation and psychological framework and audience perception. "Using the light channel in

the form of stage lighting increases the amount of attention, understanding, improvement and perception of the meaning of the message resulting from the theater and in the mind and belief of the spectator and even increases the amount of spectators."

"Color" is one of the most important and basic factors in stage design and can cause many changes and transformations in the form and transfer of the drama space and the desired feeling of the director, stage designer, or writer. In general, two factors create color on the stage. First, the pigmenting material or the same color that is used in painting paintings and objects. The second is the light sources on the stage.

An important issue in the design of the scene in relation to color is the effect of different lights on different colors. The color used under the stage lights is remarkable and studied in different ways:

- 1- Bottom or color or shade
- 2- The value of color
- 3- Color brightness

Regarding the very important concept of "composition" in all visual arts, including theater, cinema, painting, and stage design, it has been said that: "The creation of all works of visual art requires the careful design and organization of visual elements or the same composition."

The artist combines elements such as line, shape, texture, light, shadow and color in the form of a regular two-dimensional or three-dimensional building complex, thereby transmitting his mental ideas and concepts to others.

"Visual elements", in combination with each other, in a visual collection, create special and valuable qualities visually, which play an important role in instilling the concepts desired by artists to others. There are many of these basic qualities that make a good composition, but the most important are:

- Rhythm
- Balance
- Proportion
- Shape

- Theme
- Positive and negative atmosphere

The category of "coordination" is one of the most important concepts in the concept of "**composition**" and in order to create harmony, it is possible to arrange irregularities on the stage by classifying and grouping unrelated objects in a continuous and continuous manner. Different objects may have common points in terms of shape, color, texture, etc. Repeating these commonalities can be one of the easiest ways to create harmony. In other words, the simplest way is to create repetitive coordination. The monotony and fatigue caused by repetition can be eliminated by creating contrast or variety.

Observance of "proportionality" in the composition of the scene is also important. All components of a stage design must fit together. Also, the stage design must have a "balance". Balance is an effective factor in attracting the viewer's attention. However, the design of the scene is not like a painting in which the balancing process is over. But the presence of actors in the decor can also be effective in creating its balance.

Studies have shown that "stage design" is the fifth priority, after playwright, director, actors and style of drama, among the criteria for choosing a theater by the audiences. One of the most important factors in creating a good composition, "balanced relations between form and context" or positive and negative spaces within the frame, have full knowledge and understanding.

The harmonious relationships between form and context have always been of special interest to artists throughout the history of the visual arts, and have been part of the aesthetic values of enduring and historical works related to this criterion. The existence of positive and negative spaces sometimes causes the human eye to make mistakes. In the relations in an image, the force of attraction and gravity of the elements relative to each other forms another principle of Gestalt theory and is referred to as the law of aggregation, which has great value in combinations. Man always has an urgent need to make wholes out of individual units, in which case his job is to connect the points sensually to each other, which is due to the force of gravity between the points. This work is known as

"gravity and contraction" in the concept of stage design and design.

On the other hand, what is predictable and expected at the place has a special attraction, but this attraction fades in the face of an unexpected phenomenon. The opposite point of harmony and balance in the composition is the visual element, which is presented unexpectedly and with pressure and emphasis. In psychology, these two poles are called "aligning and highlighting." The third type can also exist in visual composition, and it is a situation in which the point is clearly neither highlighted nor aligned, in which case the eye has a lot of trouble determining the balance of the components of the composition, we call this state ambiguous.

The opposite of harmony and balance in the composition is the visual element, which is unexpected and presented with pressure and emphasis. In psychology, these two poles are called "aligning and highlighting." A third type can also exist in visual composition, and that is the situation where the "desired point" is neither highlighted nor aligned. In this case, the eye has a lot of trouble determining the balance of the components of the composition, we call this condition ambiguous.

Visual ambiguity, like ambiguity in words, obscures the main purpose of the composition and makes it difficult to understand the meaning. This kind of ambiguity disrupts the natural flow of balancing, and sometimes due to this kind of expression, which is spatially meaningless, it becomes impossible to induce the main purpose.

Visual force

The process of arranging a shape in order to detect the presence of order or disorder in it is generally done intuitively and unconsciously. The lack of balance and consistency in a visual news or message is a misleading factor for the sender as well as the recipient.

Using balance is one of the most effective visual methods to convey the message with more power and impact. The effect of balance is a direct and cost-effective force for conveying a visual message.

It should be noted that force, as an unexpected, irregular, complex and unstable factor, is not the only factor that affects the human eye. In different stages of seeing, there are other factors

that draw the eye's attention to the areas of these two lines (horizontal and vertical axes) with great force. In simple and regular forms, locating these areas is easy. In more complex forms, locating the perceptible axis becomes more difficult, but this does not diminish their importance. Therefore, if a visual element is located around the location of the perceptible axis and the horizon line, it will automatically have more emphasis.

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Geometric proportions, known as the "Golden Ratio", have been regarded for centuries as a key to the mysteries of art, and their application is so common not only in art but also in nature that it has sometimes been revered religiously.

However, art deviates from these rules to a precise and delicate degree. The extent of this deviation, like the poet's capture of the weight of poetry, is not a function of the rule, but a function of the instinct or talent of the artist. Greek vases are subject to geometric laws, which is why their perfection is so cold and lifeless. In simple rustic pottery, there is often more life and joy. In simple rustic pottery, there is often more life and joy. The Japanese

practically ruin the whole shape they get by turning a rotating earthenware table because they believe that true beauty is not so regular. The same rule applies to the "aesthetic criteria of the TV scene.

The "proportionality" is also one of the principles of stage design, which is the relative and deductive relationship between different components and the whole of an element. Proportionality is sometimes created through discovery intuition and insight, and sometimes through the application of mathematical ratios. In visual works of art, mathematical proportions are as beautiful and valuable in creating proportions that natural proportions provide many possibilities for creating beautiful proportions. However, sometimes the artist uses his inspiration and intuition to achieve the desired proportions, in harmony with the individual feeling, and frees himself from the shackles of formula and dry mathematical proportions. At this phase, only informed, experienced, and experienced artists have the ability to break free from the shackles and achieve the element of personality in their art.

In a temporal proportion, it seems correct that the various elements are neither too much nor too little. The proper fit varies in different situations because proportionality is essentially a moving and active element, not a static one. In order to create different sensory and emotional qualities in a work of art, different proportions are essential. In creating a work of art, special attention should be paid to the existing relationships between visual elements. For example, how much volume, unto how much soft tissue is placed? The use of mathematical proportions in presenting beautiful proportions in a composition has always been considered by various artists throughout history. One of these mathematical ratios is the law of the "Golden Ratio".

Unlike the early twentieth century, today we are facing a new change in the process of stage design, techniques, ideas and performance spaces. With the presence of modern works and plays that offer a special atmosphere and a different perspective, more than all the elements, the show space (stage design) attracts attention, which is why stage designers have to use new technologies and technologies to present Use a different space. One of these spaces is minimal art. This type of art is a product of pop art, which

is presented by presenting three-dimensional works and is made of different pieces.

"Line" has been mentioned as one of the aesthetic criteria of the TV scene in several sources. The line is the most important factor in the design of the scene because it creates the shape and volume that exists in different artistic combinations with different shapes and modes. The line has many functions. Line can restrict the perimeter of objects. The line can create a two-dimensional shape or appear in front of the viewer alone. The line can tilt the eye to one side. The line is seen in several different forms on the stage or in the image frame.

The "dimension", as a category of concepts of the "aesthetic criteria" of the TV scene, is not only the size of a form, but also the relationship between the size of a form and another form. The relationship between smaller and larger volumes and the observance of proportional distances is closely related to the color, light and texture of the scene.

"Texture" as a material includes paper, plaster, nylon, glass, Plexiglass, stone, brick, plaster, Plastrofoam and may exist from very rough to very smooth surfaces on the theater stage. Visuals have different effects on the viewer. In the process of making decor in stage design, the last step before using color is to create the right texture. Texture or gender is the visible and tangible part of a shape or volume by the viewer.

"Lines of view" and "place" as an element of the "aesthetic criteria of the TV scene" include different parts of residential, commercial, exhibition, theatrical, and how to be seen by the viewer and has different values.

Conclusion

The aim of this study was to "identify the aesthetic features of stage design in TV programs and its role in conveying the concept." By methodically studying various theoretical sources, a network was identified and analyzed from the concepts, categories, and elements involved in the stage in general and television in particular.

Considering the main concepts and sub-categories of "aesthetic criteria of stage design" (and especially television) and the structural and causal relationships between them, we can refer

to the "theoretical" relationships to their "practical" aspects in creating the best visual effects in "Scene" reached.

These relationships start with the simplest elements such as "line", "texture", "place", "light", "color", etc. and move on to more complex concepts like "proportionality of decor and content", "virtual staging", "Mise-en-scène", "Minimalism" and the like end. Finally, it gives the main concepts related to the "aesthetic criteria of the TV scene" such as "composition", "architecture", "space", etc. Using the method of "qualitative content analysis" and paying attention to recognizing these concepts and the communication network between them, this research has achieved its ultimate goal.

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