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سأقوم بإذن الله بالإشتراك في المؤتمر ببحث تحت المحور الأول الرئيسي

الإبداع في عمليات التصميم Design Innovation

تحت المحور الفرعي

التحليل الدلالي للأفكار الإبداعية في التصميم

Semantic Analysis for creative thoughts in design

بعنوان : وظائف ودلالات الإستخدام الإبداعي للظل في تصميم الإعلان

Functions and Semantics of the Creative Use of Shadow in Advertising Design

Research Summary

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ABSTRACT :

Shadow is a creature of God. It accompanies everything in life once that thing is exposed to light. Whenever there's light, there's shadow. It's a normal phenomenon that, exactly like all common things in people's everyday life such as water and air, doesn't draw people's attention, however, it may agitate certain people and have a material effect on them: for a benefit they can get from it, or move them emotionally: by the significances and semantics it provokes in their souls which is the case of poets, artists and designers. After the evolution of the techniques of print ads designs thanks to the use of continuously developed computer software, and after the technical development of photography equipment used in TV ads, it was allowed for designers to do without natural shadow. Haven't we ever asked ourselves why shadow is used in advertising? Why are they widely and deliberately casted by using computer software? Some designers even employ it deliberately as the star or the

player of a starring role in ads designs. Sometimes, it can even appear without the main object that caused it. So why is it casted this way? Is it a design mistake or just a way to transmit the semantics of the use of shadow? In the framework of these questions, we will carry out our research through a literature review, followed by the analysis of a random sample of TV ads in order to define the functions and semantics of the use of shadow, how much similarity exists between the functions and semantics of the use of shadow in advertising design and its functions and semantics in all other discussed fields, and whether it's a complete or partial similarity or whether there's no similarity at all.

Keywords : Shadow – Design – Advertising – Semantics – Functions - Metaphysics.

I. Introduction :

Shadow resume millions of significances that we can deduce from the philosophy of ads design, this is the framework within we will handle our research. It's a kind of a journey around shadow to haunt its notion, form and conception. An attempt to penetrate the barrier behind which it hides in ads design, a way to reveal its roots and cognitive dimensions; starting from the Ontology of shadow and ending by its functions and semantics in various cultures and fields. There's an opinion according to which everything that draws our attention shall have a shadow. And though shadow is continuously present in our everyday life, they can't be completely perceived by our conscious minds. However, they can only be perceived by what they represent: a form or a signification, i.e. functions or semantics. We don't give a specified name to a shadow, that's to say; we don't name this shadow or that shadow. However, shadows are incorporated in objects by our unconscious mind, which enables us to see our world the way we used to do and feel it according to our previous experiences with it. Shadow has many extensions and dimensions, and can be associated with other concepts that may seem to be close to it or far from it: words like cloud, woman and ghost can be used alternatively to designate it, which concepts exist in the deep heart of mythical, religious, philosophical, literal, artistic and cultural texts. This contributes to enriching the concept of shadow on one hand, and makes it more complicated and more profound on the other hand. Lot of things in our life seems to be simple while they are not. Shadow, which may seem unnoticeable for us, has many functions and semantics that constitute a wide-open door for a valuable research on the images and significations that it represents in the different fields of life and human thought, which can also be used in ads design. All this encouraged us to conduct a research on the significances carried and expressed by shadow: whether the realistic, symbolic or metaphysical significances, and the ways it's represented: whether it appears alone without the main object or with it, similar to it or different from it. We were able to do so by organizing all related ideas in a way to define how people perceive shadow. Our goal is to know how shadow is transformed from their visual image as represented in ads to the mental image as perceived by the recipients of the ad message.

1.1 Research problem :

It consists in defining whether the use of shadow in advertising design has specific functions and semantics, or whether it only has an esthetic value. In order for us to have a good and accurate knowledge of this information, we had to start our research by posing the following questions :

- 1) How are shadows used in ads design, and does its use have a realistic, symbolic or metaphysical meaning?
- 2) Were they used with the main object that caused them or did they substitute it? Why was the substitution method used? Was the shadow's shape normally similar to the original object or different from it?
- 3) Were the functions and semantics of the use of shadow in various fields similar to its use in ads design?
- 4) Were the functions and semantics of the use of shadow in ads design similar in both Arabic and western ads designs?
- 5) Were the functions and semantics of the use of shadow in ads design similar all over the different epochs?
- 6) What are the most common functions and semantics of the use of shadow in ads design?
- 7) Do the functions and semantics of the use of shadow in ads design vary depending on the advertising medium or type?

1.2 Goals and Significance of the Research :

The goals and significance of this research consist in defining the functions and semantics of the use of shadow in ads design, how much these functions and semantics are similar to the functions and significances of the use of shadow in the various fields of life, how Arabic and western ads are similar in the implementation of those functions and semantics, how much these functions and semantics seemed similar or different all over the ages and what forms does the shadow take in ads design in order to transmit those functions and semantics.

1.3 Hypotheses :

The researcher assumes that:

1. The use of shadows in ads design has many functions including the esthetic values it can add to the designs.
2. The use of shadows in ads design can generate various meanings that vary depending on the way it was used.
3. Shadows were used in ads design both in their realistic and metaphysical meanings.
4. Shadows were used in ads design sometimes contiguous to the objects they represent, sometimes substituting the original objects.
5. In the cases where the shadow was accompanying the original object, it was sometimes contiguous to it, and sometimes far from it.
6. The idea of substituting the original object by the shadow was employed with different advertising ideas.
7. In most cases, shadows were used in ads designs similar to the original object, and rarely different from it, not in terms of their shapes but in terms of their position and direction.
8. The functions and semantics of the use of shadows in ads designs were similar to the functions and semantics of their use in all other discussed fields including religion, myths, literature, art and psychology.
9. The functions and semantics of the use of shadows in ads designs were similar both in Arabic and western ads.
10. The functions and semantics of the use of shadows in ads design were similar all over the different ages.

11. In most ads, the use of shadows had common functions.
12. In most ads, some semantics of the use of shadows reigned over others.
13. The functions and semantics of use of shadow didn't vary depending on advertising medium or type; however it varied depending on the subject of the ads.

1.4 Research limitations :

This research handles the functions and semantics of the use of shadow in ads design by analyzing a sample of Egyptian and western print ads from 1930 to 2015, and TV ads of some satellite channels especially Dubai TV and mbc Channels during a period of three years (2013 – 2015). In order to define to which extent the functions and semantics of the use of shadow in ads design in both Arabic and western world and in both print and TV ads were implemented during the different ages, and how similar or different they were.

1.5 Methodology :

The researcher employed the descriptive-analytic approach in order to define the facts of the problem and realize the goals of the research, and that by describing and studying the phenomena in the theoretical section of the research, proving the hypotheses of the research and analyzing the content of a sample of Arabic and western print and TV ads of different subjects and in different ages.

1.6 Research axes :

First axis : the Ontology of shadow (identity and structure).

Second axis : functions and semantics of the use of shadow in the different fields of life over the ages.

Third axis: functions and semantics of the use of shadow in advertising.

1.7 Examples from the sample of the research :

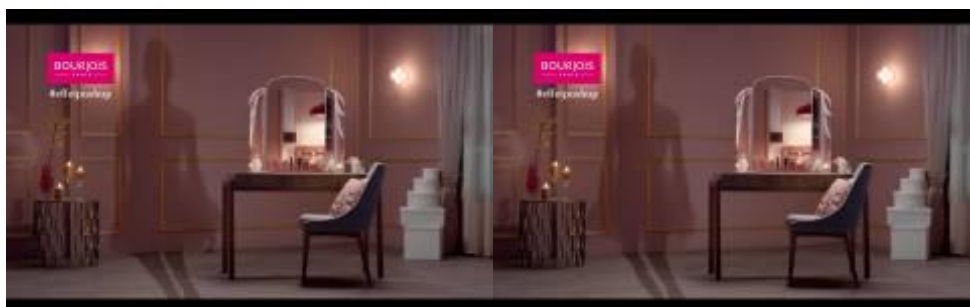




Figure (2) MASCARA VOLUME GLAMOUR PUSH UP ULTRA BLACK TV Ad, 2015, Dubai, depends on the moving and fixed shade in more than one scene, and shown in more than one case.



Figure (4) Ezz Steel factories TV ad 2015, Egypt, to rebuild trust after the political problems he faced by linking emotionally between the factory buildings and workers by their shadows to inspire the audience that the factories is a source of livelihood for Egypt workers.





Figure (5) Tv ad from e3a campaign of community development,2002,Egypt, the shadows have been used to link the ad characters with words that appear in the scene later.



Figure (10) Insecticide print ad,1934,Egypt, it's design depends on the draw of the insect and inflated it's shadow to emphasize how serious.



Figure(11) American ad from the period of World War II,1941,America, stimulates people to resistance warring with America, substitutes in it with shadow instead of the original format of army man hits victims with a whip.

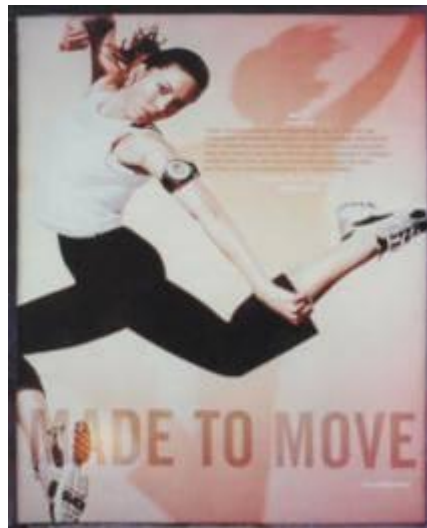


Figure (13) Sportswear shop print ad, 2008,A foreign outdoor ad In Egypt, Shows a girl in position of jump to the top as well as her shadow. However, they are different in situation and direction as a euphemism that the girl by dint of these clothes can precede her shade.

1.8 Results :

The researcher has drawn many results by matching the theoretical framework consisting in the study of the Ontology of shadow, its functions and semantics in the different fields of life and its use in ads, to the analytical framework consisting in analyzing a sample of TV and print ads of different types (political, commercial and social ads) over the different ages in order to answer the questions of the research and prove the researcher's hypotheses. The drawn results were as follows:

- 1) The use of shadow in ads design has many functions which include highlighting the shape, form, depth and weight of objects, enlarging an object, bringing liveliness, vitality and shine to objects, highlighting the texture of surfaces, making designs look more realistic, attracting recipient's attention, defining the distance between objects, giving the impression of movement or obscurity, dramatic incarnation, in addition the esthetic value it may add to a design. Of course, all those functions do not appear in all the ads; the function of the use of shadow in ads design varies depending on the objective of its use. It was however observed that the function of dramatic incarnation was the most common in the research sample; which is logical seen that the use of shadows is a way to express the idea of the ad.
- 2) the use of shadows in ads design was not limited to its esthetic value, but it had many semantics such as: life and death (whether literal or figurative death), expansion and contraction, danger, the soul, the ego, glorification and sovereignty, misery (torture), homage and reverence, seductiveness (women), the inseparability between two persons, dreams and transparency, nature, the desire to resist, spiritual refuge and sanctuary, honor and inaccessibility, home, power and helplessness, a virtual shadowy person, a melancholic character, a virtual character, mystery and secrecy, the world of marginalized and poor people, battle and struggle, the effects of oppression on the soul, suffering, mystery, dread, the hidden part of the personality and its spiritual dimension. Of course, all these semantics don't appear in each ad; the Semantic of the use of shadow in ads design vary depending on its subject. After examination of the research sample, it was observed that the semantics of home and dread were less used, while the most used semantics were expansion, power and mystery.
- 3) The use of shadows in the design of the ads of the research sample carried out both realistic and metaphysical significations of shadows, the first consisted in using shadow in the form of the original object, while the metaphysical signification consisted in the semantics of its use.
- 4) In the research sample, shadows were used whether accompanying and following the original object, sometimes even contiguous to it, in order to realize one or both functions of highlighting and enlarging the object. And sometimes they were a little or too far from the original object in order to realize the defined semantics depending on the subject of the ad, including without limitation: exaggeration of a certain danger as in figure (10), as a Semantic of the soul that precedes him as in figure (12) or that his soul has preceded its shadow as in figure (13).
- 5) Shadows were used instead of the original object in various ads of the sample for different reasons depending on the idea and subject of the ad. Shadows were always used alone without the original object, so they seemed to be a mimic of the substituted object, as in the ad of "Hadeed Ezz" figure (4), the ad of (O3a Campaign) figure (5) and (facing America's enemy) figure (11) with different functions for the use of shadows in an attempt to the Semantic of moral personality. The shadow substitution method was used by alternating the original object and its shadow in TV ads in order to create an association between them in a way to transmit a certain meaning as in figure (2) in which the method of substitution was also employed in order to create suspense by showing the shadow as an anticipation of the subsequent appearance of a woman, seen that a shadow cannot exist without a certain original object. The method of substitution was also used to give emphasis to a certain personality or to its importance as in

figures (4), (5) and (11) as a Semantic of a virtual personality or neglecting it as in figure (2) in respect of the buildings.

- 6) In the most ads of the sample, shadows were used in the design similar to the original object, in the cases where shadows seemed different from the original object the dissimilarity was only in terms of the position and direction of the shadow and not in terms of its shape, as in figure (13) where there's a differentiation between the soul and the ego. That always aims at transmitting a certain semantics; however it was rare in the chosen sample.
- 7) The functions of the use of shadows in the different fields handled by the research including religion, myth, literature, art and psychology were widely similar to the functions of its use in ads design; they were almost the same functions.
- 8) The semantics of the use of shadows in the different fields handled by the research including religion, myth, literature, art and psychology were widely similar to the semantics of its use in ads design; most of it appeared in the ads of the research sample except for the semantics of ignorance, the inseparability of two persons, falseness and the famous woman's husband.
- 9) The functions and semantics of the use of shadow in ads design were similar in both Arabic and western ads and all over the different epochs. The implementation of these functions and semantics was not limited to Arabic or western ads, neither was it limited to a certain epoch. The percent of use of shadow for its functions and semantics didn't vary between Arabic and western ads, or depending on the epoch. Shadows appeared with both their realistic and metaphysical meanings in all samples of the research, sometimes in the same form of the original object, and sometimes substituting the original object, depending on the need and subject of the ad. However, they didn't vary depending on the culture or nationality of the ads neither did they vary depending on the age in which they were designed.
- 10) The functions and semantics of the use of shadows in ads design didn't vary depending on the advertising medium or type. The sample varied between TV and print ads and included commercial, political and social ads. However, no difference was noticed in the functions and semantics of the use of shadows in ads design whether depending on the advertising medium or type. The only difference consisted in the methods and ways by which shadows were casted instead of the original object. In TV ads, substitution took place by alternating both the shadow and the original object, and casting shadows as an exciting anticipation before the appearance and identification of a certain person as in figure (2). However, it seems that it has something to do with the type of the medium because of the continuous snapshots of TV ads, totally different from print ads which depend on a sole snapshot. While the use of substitution as a way to give an emphasis to a certain personality was used in both TV and print ads.
- 11) The ads of the sample combined the use of shadows in designs both in its functional and Semantical dimensions in addition to its esthetic value in designs which was one of the principal functions of the use of shadows in most ads. The use of shadows in ads was not only limited to its esthetic, functional nor Semantical value, quite the contrary, it included three of them.

1.9 Deductions :

- 1- The use of shadow in ads design has different functions and semantics that do not vary depending on the advertising medium nor type, but in terms of the ad's subject and idea.
- 2- The use of shadows in ads design cannot realize the functions and semantics of the ads' objective unless by using a creative, carefully thought and planned method which depends on an accurate choice of the elements to be combined together and the way it will be used.
- 3- The creative use of shadow in ads design for its functions and semantics was not limited to the ads of the Arabic nor western world, the functions and semantics of the shadows were similar in both ads and the use of shadows under their various meanings and uses, whether accompanying or substituting the original object, was the same in both worlds.
- 4- The functions and semantics of the creative use of shadows during the different epochs since the 1930's till today didn't vary in terms of its accuracy and quality. These functions and semantics were quoted from the cultural heritage of shadows, and this can be proven by the similarity between the functions and semantics of the use of shadows in ads and the functions and semantics of their use in all other different fields handled in this research: religion, philosophy, culture, literature, art and psychology, which fields has existed since the dawn of the history. So, it is not surprising that all these mental images have traversed different cultures, stayed in our minds and become true through the creative use of shadow in ads design.

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