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سأقوم بإذن الله بالإشتراك في المؤتمر ببحث تحت المحور الأول الرئيسي

الإبداع في عمليات التصميم Design Innovation

على أن يكون البحث تحت المحور الفرعي

الفنون التطبيقية كقيمة إبداعية مضافة للثقافة البصرية

Applied Arts as an added creative value for visual culture

بعنوان : إستلهام تصميم ملصق إعلاني داخلي من فن الرسم بالظل

**Inspire an indoor advertising poster design from the art of paint
with shadow**

Second Research Summary

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with shadow**

ABSTRACT :

This research studies how the design of an indoor advertising poster can be inspired from the art of paint with shadow, an ancient performing art which was also known as "hand shadow art" and later as "Shadow play" which is also known as "shadow puppetry"; arts that also depend on the movement of shadows. Afterwards, it evolved

and became widespread in many countries around the world. Thanks to this evolution, it passed from movement to stillness, so it became as a kind of drawing that depends on lights and shadows as tools to produce a shadow drama and make creative formations of shadows. All this encouraged the researcher to seek inspiration from the methods of this art, in its contemporary form, for the design of an advertising poster, by using the same tools of the art of paint with shadow, to cast shadow formations in the design of a creative and artistic ad. The objective of this is to deviate from what is ordinary and create renovation in advertising posters designs in order to draw the recipient's attention, get him interested and keep the message fixed in his memory. That can also contribute to the evolution of the recipient's visual culture seen that such formations require a lot of effort to perceive them and to perceive the original shapes that formed them: which shapes are normally whether totally different, in terms of their constitution, from their own shadows or just simply reflecting them. So, in order for us to reach the most adequate and usable method of the art of paint with shadow in the design of an advertising poster as a new creative idea, we had to define this art, its constitutive ideology, its history and the most important artists in the East and the West, so we could understand the various methods they adopted and deduce the features of this art through it. It is also important to define the influencing factors of the formation of shadows; such factors vary between physical, psychological, artistic and geometric effects, in order to be able to cast shadows adequately and incarnate the required drama in the ad design. Afterwards, we handled how the art of paint with shadow can be a source of inspiration in ad designs, first by showing the essential differences between art and advertising as an attempt to give a precise definition to the art of paint with shadow and then by defining the features of the constitutive elements of ad design that employed the art of paint with shadow. From this we passed to the theory of Gestalt and the laws of visual perception in order to study the most important cases in which general perception creates correlations between shapes and that the shapes used in the ad poster should be perceived by the recipient in order to achieve the objective of its use. Afterwards, we exposed and analyzed some ad models that employ the art of paint with shadow, in order to define its strengths and weaknesses. And finally it was the applied section in which the researcher tried to transform some artistic works of this art into an indoor ad poster.

Keywords :

Inspire - Advertising - Shadow - Replacement mechanisms - Cognitive knowledge.

I. Introduction :

It's no more the only paint brush immersed with spectrum colors that can draw; the scope is getting bigger and so are the forms of art. Now, it's become possible to draw using any tool, even shadows can be used to create lot of masterpieces. This was like a wide-open door for creativity in ad designs, and not only by using computers, where development and evolution of the methods and techniques of ad design were achieved by the designer's endeavor to see what's new in the field of art. So, advertisement is just a copy of another copy, but it's an art that has a defined target. This research aims at taking the art of paint with shadow as a source of inspiration to

the design of an indoor advertising poster. So, it was necessary to give a definition of "art", "painting" and "advertising" in order to show the similarities and differences between them, and deduce a definition for the art of paint with shadow and show how it can be used as a technique in the design of ad posters without prejudice to the basis and rules of ad design. It was also important to handle the history and origin of this art, its different names, its basic ideology and its most important artists in both the Arabic and western worlds, to analyze their models of work and to explain how they were made by exposing the explanations of the basis and rules of their works as given by artists themselves, the nature of the used materials and how they employed it in the execution of their masterpieces. All this contributed to the enforcement of this kind of art, ensured its existence and continuity and at the same time made it possible to benefit from it in the design of an ad that would have the same spirit of the art; which art has its own well-defined techniques and materials. In order to get full benefit from this, we had to define the influencing factors of the formation of shadows, and how the laws of perception of Gestalt theory can be applied on some artistic works as a proof of the possibility of its application in the design of ad posters and to help in casting shadows and creating a dramatic effect in the ad. It was also important to acquire knowledge about the experiments of the use of such art in ad designs in general and not only in indoor ad posters designs, and to study the methods and techniques used in these ads and which of it would fit more in ads posters depending on the used advertising medium, the space designated for it, how easy it is to execute it and the used materials in terms of its availability in the market at a price that does not exceed the budget of the ad. Methods and techniques used in such art are multiple, depending on the artist, the nature of his work and the used potentials and facilities. All this obliged the researcher to make use of some artists' works in the design of an indoor ad poster in order to prove that the basis and elements of ad design can be implemented and that it does not conflict with the use of the art of paint with shadow in the design.

1.1 Research problem:

The research problem consists in our attempt to answer the following question:

Can the design of an indoor ad poster be inspired by the techniques of the art of paint with shadow? And that led us to the following questions :

- 1) Can we combine the art of paint with shadow and ad design without prejudice to the rules and fundamentals of each art?
- 2) Does the art of paint with shadow have specific features that make it suitable for use in ad design and able to realize its objectives?
- 3) Can the art of paint with shadow really inspire us with an ad design? How such inspiration can realize the objectives of the ad?
- 4) What can the art of paint with shadow inspiration realize in ad designs in general and ad posters designs in particular?
- 5) Can all the methods and techniques of the art of paint with shadow be used in ad posters designs, and how can we choose the methods and techniques to be used?
- 6) Should we as for the assistance of the art of paint with shadow in the art of paint with shadow inspired ad designs? Or are there rules and basis for the techniques and methods of this art that the ad designer can apply by his own?

1.2 Goals and Significance of the Research :

1. Defining the art of paint with shadow, its history, its philosophy, its types, its production mediums and its artists in both the Arabic and western world.
2. Defining the art of paint with shadow as a source of inspiration in ad design, and the features that allow it to be employed in ads design.
3. Studying the methods and techniques of the art of paint with shadow in order to define which of it is more suitable and can be used in ad posters design.
4. Knowing how to maintain the basis and rules of both the art of paint with shadow and ad poster design while mixing between them.
5. Defining the influencing factors of the formation of shadows in order to create the maximum required dramatic effect from the shadow shape in the design of ad posters.
6. Reviewing the history and methods of use of the art of paint with shadow in ad design in order to define its strengths and weaknesses.
7. Defining the functions of taking the art of paint with shadow as a source of inspiration in the design of an internal ad poster.
8. Defining the basis and rules of the art of paint with shadow that allow the designer to apply the art of paint with shadow by himself, without need to seek artists's help.

1.3 Research hypothesis :

The researcher assumes that :

- 1) An internal ad poster can be designed by employing the techniques and methods of the art of paint with shadow.
- 2) The rules and fundamentals of both the art of paint with shadow and ad posters design can be maintained when mixing between them.
- 3) The art of paint with shadow has its own features that make of it a suitable artistic method to be employed in ad designs as a techniques that contributes to the realization of its objectives.
- 4) There are experiments of use of the art of paint with shadow in ad designs, some of it was a big success, and some was not.
- 5) The use of the paint with shadow technique in ad design may realize some functions that do not vary between both ad designs in general and poster designs in particular.
- 6) There are some methods and techniques of the art of paint with shadow that are more suitable for ad posters designs, and that can be defined depending on the space and budget designated for the poster.
- 7) There are basis and rules for the methods and techniques of this art that allow ad designers to apply it by their own.

1.4 Research limitations :

This research is based on the study of the history and present of the art of paint with shadow methods and techniques since its beginning and till 2015, in addition to the history of its use in ad design in both the Arab and western world.

1.5 Methodology:

The researcher employs an analytic, empirical and descriptive method by describing the fundamentals and evolution of the art of paint with shadow and analyzing some models of this art and other models of ads designs that employ its techniques. Afterwards, the researcher conducts some experiments by handling some art models

of the art of paint with shadow in order to implement the techniques of this art in the design of an indoor ad poster, and show its ability to realize the goals and functions of the ad.

1.6 Research axis:

First axis : History and evolution of the art of paint with shadow.

Second axis : Influencing factors in the formation of shadows.

Third axis : The art of paint with shadow as source of inspiration in ad design

1.7 Examples from the sample of the art of paint with shadow :



Figure(1) A work of the Palestinian artist Abd Allah Mareeh, represents the shadow of the Palestinian President Yasser Arafat, the maquette made from gypsum.



Figure(2) A work of the Greek artist Triantafyllos Vaitsis, represents shadow faces of famous personalities, the maquette made from metal.



Figure(3) A work of the Japanese artist Kumi Yamashita, under the name (chair Woman) represents shadow of woman sitting on the chair, the maquette made from carved wood.



Figure(4) A work of the Japanese artist Kumi Yamashita, represents shadows of human faces, the maquette made from crepe paper cardboard.



Figure(5) A work of the Japanese artist Kumi Yamashita, represents shadows of human faces, the maquette made from cast resin.



Figure(6) A work of the Japanese artist Kumi Yamashita, represents shadow of the profile of a girl's face, resulted from the fall of light on wooden geometric shapes.



Figure(7) A work of the Japanese artist Kumi Yamashita, represents shadow of the profile of human face, resulted from light reflection on the alphabet letters which are made of carved wood.



Figure(8) A work of the Azerbaijan artist Rashad Alakbarov, under the name (Intelligent shade) represents shadows of natural view with colors, resulted from the reflection of light on colored cardboard maquettes.



Figure(9) A work of the Jordanian artists Bassam Al Saliya & Mason Mosalaha, represents shadow of a carved arabic phrase (be Satisfied from me Allah) which be a man sitting between minarets asking Allah satisfaction, the maquette made from assay casting painted with gold leaf.



Figure(10) A work of the Jordanian artists Bassam Al Saliya & Mason Mosalaha, represents shadow of a carved arabic phrase (The ease with hardship) which be a picker of Sheikh Zayed in UAE, the maquette made from assay casting painted with gold leaf.



Figure(11) A work of the Dutch artist Det Wegmann, represents shadow of the singer Michael Jackson, the maquette made from straw covered with aluminum foil.



Figure(12) A work of the British artists Sue Webster&Tim Noble, represents shadow of modern city view, the maquette made from scrap.

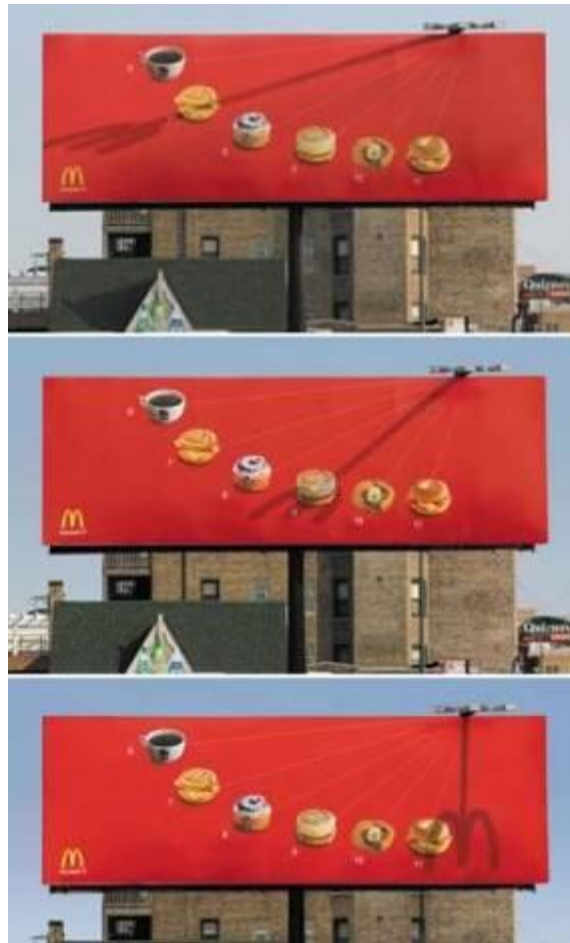
1.8 Examples from the sample of ads used the technique of paint with shadow :



Figure(13) Heineken beer Ad, depends on paint with shadow technique using the reflection of artificial light on a set of geometric shapes of wood.



Figure(14) Kolestron Naturals dye outdoor ad, depends on emptying the part represents the women's hair from the ad board to capture the differences in sun color all over the day time as euphemism for the dye color, to inspire that the dye colors is from nature colors.



Figure(15) McDonald's Ad, depends on paint with shadow technique using the reflection of sun light on the fork set over the ad, that the fork shadow moves with the sun movement during daylight hours to tell the ad's viewer, what & when to eat or drink any of McDonald's products from sunrise to sunset.

1.9 Examples of indoor Ad posters used the technique of paint with shadow from the experimental work of the researcher :



Figure(16) A work of the Japanese artist Kumi Yamashita, represents shadow of a man crossing a barrier, under the name (PATHWAY), the maquette made from aluminum with cut-outs.



Figure(17) The Art work after converted it to Audi car indoor ad, can be exist in trade shows sell cars and big shopping mall.



Figure (18) A work of the Azerbaijan artist Rashad Alakbarov, which resulted from shedding light source on scrap from the back.



Figure(19) The Art work after converted it to indoor ad for a treatment center for addicts of cigarettes and drugs, can be exist in corners or corridors of libraries, clubs, and all social institutions.



Figure(20) A work of the Japanese artist Kumi Yamashita, represents shadow of flying girl with glider, under the name (GLIDER), the maquette made from aluminum with cut-outs.



Figure(21) The Art work after converted it to indoor ad for the sanitary towels (Always), can be exist in big shopping mall, and the package of (Always) can be used as a means of distributing free samples or as a free service in the place available all the time.

Finally these experimental models may be inaccurate in its implementation , that it was only to demonstrate the possibility of using this art techniques in indoor poster design.

1.10 Results:

The researcher has drawn many deductions through the research's literature review and its applied framework which depended on the analysis of some art models of the art of paint with shadow in both its primal and contemporary forms and the analysis of some ads models that employed the same technique in its design, in addition to some other experiments in which the researcher tried to transform some artist works into an indoor ad poster. And the results were as follows :

1. It was shown that the art of paint with shadow can be used in the design of both indoor and outdoor ad posters, but it's more successful and can get better results in indoor ad poster designs, except for some limited cases such as hair coloring ads which depend on the method of texture filtering. When the art of paint with

shadow is used in outdoor ads, the ad idea that depends on such technique shall be shown all day long, which can be difficult because if we depend on natural light such as sunlight in the formation of shadows, we'll find out that the sun changes its movement all day long which can generate variable shadow shapes for the same object. Furthermore, sunlight disappears after sunset, which means that there will be no more shadow, as we saw in Macdonald's ad that depended on the movement of the sun. On the other hand, if we depend on artificial light sources, it means that the ad will be only shown at night just like in the beer ad. In the case of indoor ads, complete use of artificial light sources is possible and an ad idea depending on paint with shadow technique can be used and shadow shape will be able to maintain the same appearance all day and night long. In addition, artificial lights are easy to control, which allows ad designers to change the light's angle of incidence, and consequently, it will be possible to cast shadows in any position, whether upwards, downwards or on one side. In the case of outdoor ads that depend on sunlight, we found that the movement of the sun is defined by unchangeable angles, and the casted shadow is often under the object or, in rare cases, parallel to it, because the sun is always above the objects, so the design must fit with such definer.

2. The basis and rules of both the art of paint with shadow and ad design were maintained while mixing between them in ad design in general and in ad posters in particular. There was no prejudice to any of the arts' rules and basis which was clearly shown in the analyzed ad models and the experiments that were conducted by the researcher, which models depended on different methods and techniques of the art of paint with shadow. The art of paint with shadow employs a source of light, an object and the casted shadow of such object. We should determine the location of the source of light and its angle of incidence accurately in order to cast a defined unchangeable shadow shape representing the image or the paint which is essential for the ad design and must be related to its subject. A space suitable for the position and size of the object that casts the shadow was always provided; that object was never hidden whether when it was similar to or different from the shadow. In both cases, its appearance was attractive and effective in the ad design. Depending on the technique of the art of paint with shadow was a way to give a new creative idea, so it was important to highlight how it was realized. Advertisements also have some essential, specific elements and basis which were employed to fit the technique of use of the art of paint with shadow in order to create a special artistic ad which would have the appearance of an ad design while following the method of the art of paint with shadow. All the elements of ad design were respected; whether the images, i.e. the shadow shape whether appearing alone or accompanied by other images and drawings depending on the subject of the ad. The ad was of a big size in order to make full use of the techniques and to focus on the shape of the shadow and make use of its dramatic effect. The writing was precise and suitable in terms of its size and color for the shadow shape, not to forget the logo.
3. There is an influencing factor that affects the formation of shadows, which factor shall be taken into consideration while using the methods and techniques of the art of paint with shadow in order to produce the maximum required dramatic effect from the shadow shape in the design of indoor ad posters. These factors include the following :

- Physical factors: type of light sources (natural or artificial) seen that the types of casted shadows vary in each case.
 - Psychological factors: consisting in the direction of light, its angle of incidence, its intensity, its type and its location; seen that the resulting effects vary in each case.
 - Artistic factors : the extent to which there's a balance between dark and luminous parts, in a way to produce a psychological effect by highlighting the relationship between shadow and light and creating a scene with a dramatic dimension.
 - Geometric factors : consisting in the shape of the shadow casted by two and three dimensional shapes, the shapes of the casted shadow are geometric figures. All shapes in the world are inherently geometric figures.
4. The art of paint with shadow has its specific features which made it a suitable artistic method to inspire ad designs and contribute to the realization of the ad objective. Those features are as follows :
- Availability and low cost materials: This art depends on wood, cardboard, plastic, aluminum and even debris. There was a special focus on the features and potentials of the preforms that was employed to produce the desired shadow shape.
 - Accuracy, audaciousness and simplicity of formations : This art depends in its formation on contemporary esthetic and creative criteria, in addition to the simplicity of the original shapes and shadow shapes which contributed to adding a great artistic value and enabled it to reach the modest recipients.
 - Fecund vision and accurate expression: Backgrounds always seem very luminous while basic elements seem to be dark, which creates a conflict between light and shadow and realizes the visual drama required for achieving the objectives of the ad.
 - Getting far from enlargement and applying the rules of perspective drawing: This art is characterized by its flatness though it was mostly formed by three dimensional shapes and that because it aspires to another kind of profundity: emotional profundity.
 - Particularity: This art has its own character where the limits between painting and sculpture seem to melt down.
 - Abstraction and movement : Ads that used these techniques seemed to have employed a simple idea, clear elements and a spirit of movement which the artists of this art succeeded to highlight.
5. There are experiments of the use of the art of paint with shadow in ad design, such as the one that the researcher conducted in outdoor ads. Some of these ads depended on ancient methods and techniques of the art of paint with shadow such as texture filtering, others on contemporary methods such as the use of solids. Some of these experiments were a big success, others were not. Some achieved relative but not complete success because of the lack of efficiency in the use of techniques as when they depended on morning or night light in the formation of shadows. Some ads depended on the natural light of the sun, but the sunlight disappears after sunset and they found themselves unable to find an alternative for it. Other ads depended on reflecting artificial light on the original object in order to cast the desired shadow shape at night, but without being able to find an alternative for it in the morning. So, the shadow shape changes depending on the movement of light source in the morning: the sun. The desired shape was not formed and by consequent, the objective of the use of the art of

paint with shadow was not realized, neither was the objective of the ad. That's why the researcher focused on indoor posters as it was easier to control artificial light sources and to control the shadow shape used in the ad in the same manner all day long.

6. The use of paint with shadow technique in ads design has many functions that don't vary between ads in general and indoor ad poster in particular; such functions are as follows :
 - drawing attention and interest whether by the shadow shape itself or by the original object, seen that both are attractive, and that by dissolving the relationship between the object and its shadow and employing shadows as an independent element in ad designs. This can produce a more interesting and exciting influence than in traditional ads thanks to the idea of the unexpected and odd. All this contributed to drawing people's attention and made them try to realize how such shadow was casted by such object especially when it was very different from it. All these questions encourages the recipients to see the ad and try to perceive it, and consequently, to perceive the product and give the required response to the ad.
 - The use of the art of paint with shadow in ad design contributes, as an element of visual culture, to the development of the esthetic perception and awareness of the recipient by depending on one of the arts that contributed to understanding the idea of the ad in an esthetic manner. Some methods of the art of paint with shadow depend on the laws of perception of Gestalt theory, which contributed to the formation of public taste and awareness among modest public.
 - The use of the art of paint with shadow in ad design fit the approach of globalization where there's an orientation toward unification between ideas and approaches. The culture of shadow is the same among all different generations, races and classes. The shadow form is an international language that can be understood by most people thanks to its ability to transmit the meaning and seen that when shadows are used as symbols, shapes can be identified by its sex (masculine or feminine), age (child, young, adult, and old). There are neither race specific features nor skin colors that could suggest racism, there's no uniform that might refer to a certain people, profession, age or religion. There are no expressions or body gestures that might suggest seduction, and even if so, it's never too dishonorable. The shadow shape used in ads design employs a typical human figure. It's, inherently, an art and an ad addressed to human beings in general as symbols and not as persons. That's why it's easy to use this art in ad designs all over the world, especially in those countries which have specific principles and traditions that refuse the typical image of female and sexual exploitation of women.
7. There are methods and techniques for the art of paint with shadow that are more suitable for ad design, this is to be determined in accordance with the shape and size of the solid that casts the shadows, seen that there's a limited space of the poster. By studying ads that depend on the techniques of the art of paint with shadow, and on the basis of the experiments conducted in the applied section, the researcher realized that the solid that casts the shadows in the ad poster is better than the separate shape which requires a huge space and special light. While the use of solids posters only requires a space in the poster and a simple light source to be directed towards it in a defined angle that allows the shape to appear. Also, the used material plays a vital role in determining the used method

and technique, depending on its availability and costs and depending on the ad budget. That can also be determined by its ability to resist the climate in which the ad will be placed or the possibility of it being subject to misuse by children or sanitation workers, seen that it will be placed in a public place.

8. There are stable rules and basis for the methods and techniques of the art of paint with shadow that the designer can apply by himself without seeking artists's help. While talking about his works, each artist explained in details the ideas and materials used in his work, how he employed it to produce the drawn shapes and how the light source should be placed in order to produce these shadow shapes. All this is inscribed in art books about the art of paint with shadow and on the websites of these artists.

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