The Creation of New Design Ideas Using Light and Shadow Effects as a Creative Value Used to Enrich Visual Image in Advertising

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ABSTRACT

Light and shadow; two words used in art by so many languages to express different aesthetic and philosophical meanings. Light, as a natural phenomenon, is considered one of the most important elements that reveal and expose life to humankind. Our eyes use light to identify time, the passing of hours and seasons. Light is known to **create space** and its definition involves two sides, one abstract and the other tangible. The abstract side can be seen in philosophy and intellect, and it is actually a direct realization without any empirical evidence of the intellectual meanings. For example, the realization that time and place are infinite in the presence of light with all its composing elements. On the other hand, the tangible side is characterized by its visibility, which lies in the direct realization of reifications such as the realization of color and light reflected on things. Whether by application or abstract transference , namely recombination. Also , that the sum of the abstract and the tangible results in vision which we identify through things placed in positions and movements to assume new meanings.

As for shadows, they reveal the size and depth of things. A shadow is defined as a dark area produced by a body coming between it and the source of light. Such has no real shape of its own except for that which it acquires from the body upon which the light rays fall. Usually, it is either the shadows of something falling on something else or even part of that thing falling on a different part of it. Shadows casted from one thing over another look like printed hearts whereby the shadow is what shapes the imagination and assumes numerous interesting shapes. Despite the fact that it inevitably resembles the source, yet its shape has its unique beauty and special presence. It follows the light and forms in the opposite direction. The shadow does not usually form outside of its thing, meaning that it starts from its end and moves away according to the location of the light. All shapes are three dimensional, yet when light falls on them from one side, some sides appear more lighted than others. Such lights gradually fades until it becomes a complete shadow on the side away from the light, in isolation from the shadow that forms where it stands. Shadows casted from one thing upon another look like printed heart shapes that can be exploited by the artist's creative eye to create art designs that enrich the advertisement design process. This research discusses the possibility of using the effects of the art of light and shadow to form art designs that serve the advertisement process. As the art of light and shadow has the potential of tickling the imagination of every creative artist, it also makes it possible to achieve the strangest ideas brought by the imagination. However, one must put into consideration the physical capacities and the ability to create to achieve a kind of art that restores to the human soul its existence and maintains its feelings.

The research seeks to promote the aesthetic experience in artistic things (using the potential of light and shadow); things that exist in our world for no reason other than the fact that Allah, our creator, created them. Such things are based on the ability of our minds to identify Allah's

might, beauty and ability in his creations, as well as our ability to test the reason of our existence from a completely aesthetic side. This research deals with the symbolism that lies in light and shadow, the existence of shadows, the permeation of light through the souls of ancient Egyptians, the vision of the Islamic Egyptian artists and the artistic goals achieved by light in advertisement. The researcher then prepares a practical project whereby she presents its results and recommendations by the end of this research paper.

Keywords:
1. Light
2. Shadow, shade
3. Shape, Form
4. Composition

1. Reasons for choosing this topic:

Technology succeeded in imposing itself upon artists to employ their creative talents of using light and shadow, and the shapes resulting from them, which can change the artistic structure and visual language of advertisement. Light, and the shadows resulting from it, accurately capture the essence of the original object with a precise and artistic image chosen to handle and produce objective advertisement designs and shapes that are far from being superficial or tacky but are rather highly effective in their new advertisement purpose.

2. Research problem:

The research's problem lies in finding answers to the following questions:
Q1: Is it possible to use light and shadow in creating new advertisement ideas?
Q2: To what extent can the advertisement designer make use of the effects of light and shadow in his design?
Q3: How can the designer link the parts of an idea resulting from the effects of lights and shadow in its philosophical essence on one hand, and its application in the advertisement design on the other hand?

3. Research significance:

1. Deriving new artistic forms from the resulting shadow shapes that can be used in designing an ad. This is with consideration to the physical capacities and the ability to create and achieve a kind of art that restores to the human soul its existence and maintains its feelings.

2. Promoting the technique of light and shadow with its philosophical concepts and the images that result from both after their formation with all that they bear from form, thought and meaning.

4. Research goals:

1. Eliciting new artistic results from the practical experiment using the technique of light and shadow on some glass objects, then studying the results and using them in designing advertisements.
2. Understanding the concept of light and the shadows that result from it on both the physical and the abstract levels. This is in addition to finding new concepts through knowledge, philosophical, aesthetic and cognitive references of visual image in advertisements.

3. Studying and developing the results of light and shadow experiments as a creative value and their effectiveness in designing a visual image in Advertising.

3. **Research hypothesis:**

The relationship between light, shadow and the object is a relationship between an orbital space and axes creating a three-dimensional form that features the beauty of place and the genius of time (whereby the light that falls is affected by the change between night and day). It is a kind of language that speaks to the public to simplify the transformation process of form, color, texture and visualization into shapes with new aesthetic and artistic design techniques.

4.**Research Methodology**:

This research adopts a practical applied approach that relies on studying the scientific results of the practical part carried out by the researcher, then organizing and analyzing such results to derive artistic forms that can be employed in designing an ad.

Some practical applications in the search

Some creative works resulting from the manipulation of light and shade, which can be that can be used in the field of designing advertisement:

(A) The researcher placed a glass object (a plate that contains some prominent and sunken colored flowers) in a fixed place and changed the position of the light and the angle of the camera as follows:

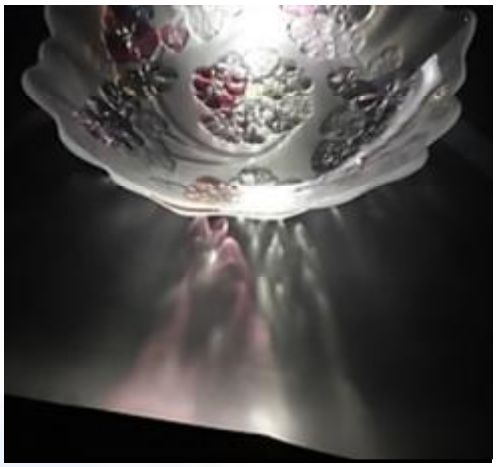
(1)

(2)

1- In the experiment conducted in figure (1), the plate was placed in the natural horizontal position over the table, meanwhile the source of light was placed from above and the camera was in an upper lateral angle, then the results were recorded.

2- In the experiment conducted in figure (٢), the plate was placed in a fixed position, meanwhile the source of light was directed on the plate from above in a diagonal angle, and a lateral camera angle, then the results were recorded.

(3)



(4)

3- In the experiment conducted in figure (3), the plate was placed in a fixed position, meanwhile the source of light was directed on the plate from above in a diagonal angle, and an upper camera angle (higher than the height at which the camera was placed at the experiment conducted in figure 1), then the results were recorded.
4- In the experiment conducted in figure (4), the plate was placed in a fixed position, meanwhile the source of light was placed behind the plate from the side in a diagonal angle, and an upper camera angle (higher than the height at which the camera was placed at the experiment conducted in figure 1), then the results were recorded.

(5)

(6)

(7)

5- In the experiment conducted in figure (5), the plate was tilted in a lateral angle (approximately 50 degrees), meanwhile the source of light was placed from the side upwards so that the light falls on the center of the plate on a diagonal angle. A lateral camera angle was used and then the results were recorded.

6- In the experiment conducted in figure (6), the plate was placed in the same position as figure (5). The source of light was placed from the side upwards (at a height lower than the one at which the source of light was placed in figure (٥), so that the light falls on the center of the plate on a diagonal angle. A lateral camera angle was used and then the results were recorded.

7- In the experiment conducted in figure (7), the plate was placed in the same position. The source of light was placed from the side upwards (at a height lower than the one at which the source of light was placed in figure (٦), so that the light falls on the center of the plate on a diagonal angle. A lateral camera angle was used and then the results were recorded.

In the **previous three experiments, we notice** that the further the source of light is from the object, the bigger and more prevalent the resulting artistic shadows are and vise versa. The closer the source of light is from the object, the smaller and more accurate and clear the resulting artistic shadows are.

(8)

(9)

8- In the experiment conducted in figure (8), the plate was placed in the natural horizontal position over the table once again, meanwhile two sources of light were placed at the side of the plate. An upper lateral camera angle was used and then the results were recorded. **We notice** that shadows in the picture overlap making it hard to tell which shadow results from which source of light.

9- In the experiment conducted in figure (9), the plate was placed in the same position and both sources of light were projected over the plate. An upper lateral camera angle was used and then the results were recorded.

We notice that shadows in the picture overlap making it hard to tell which shadow results from which source of light.

(B) <u>The researcher placed another glass object (a plate that contains some prominent and sunken colored fruits) and changed the position of the light and the angle of the camera as follows:</u>

(10)

(11)

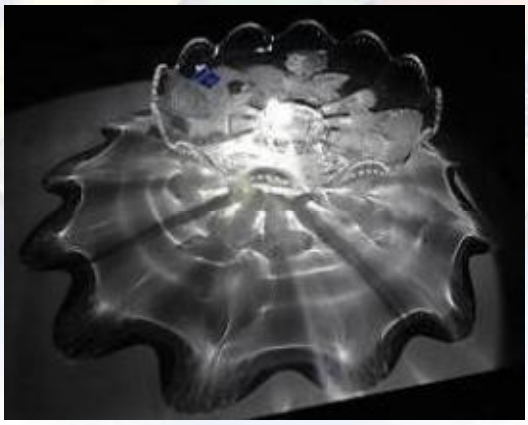
10- In the experiment conducted in figure (10), the source of light was placed at the bottom of the plate with the presence of another upper source of light and an upper lateral camera angle, then the results were recorded.
11- In the experiment conducted in figure (11), only one source of light was used and placed at the bottom of the plat and an upper lateral camera angle was used, then the results were recorded.

We notice that in the first case the shadows are uncolored meanwhile the shadows are colored in the second case.

C) The researcher placed another glass object (a plate that contains some prominent and sunken uncolored fruits) and changed the position of the light and the angle of the camera as follows:

(12)

(13)



(14)

12- In the experiment conducted in figure (12), the source of light was placed above the plat and an upper lateral camera angle was used, then the results were recorded.
13- In the experiment conducted in figure (13), the source of light was placed above the plate but a little closer than in figure (12) and an upper lateral camera angle was used, then the results were recorded.

14- In the experiment conducted in figure (14), the source of light was placed above the plate but with a slightly tilted angle and an upper lateral camera angle was used, then the results were recorded.

We notice that the artistic shapes resulting from the three experiments differ in terms of shape, degrees of darkness and lightness, accuracy and the overlapping of white with black.

(15)

(16)

15- In the experiment conducted in figure (15), the source of light was placed above the plate on its side (not directly projected on the plate) and an upper lateral camera angle was used, then the results were recorded.

16- In the experiment conducted in figure (16), the source of light was placed above the plate on its side (directly projected on the plate) and a lateral camera angle was used, then the results were recorded.

D- The researcher placed a glass cup in a fixed position and changed the position of the light and the angle of the camera as follows:

(17)

(18)

17- In the experiment conducted in figure (17), the source of light was placed above the plate and an upper lateral camera angle was used, then the results were recorded.
18- In the experiment conducted in figure (18), the source of light was placed from above inside the plate from and an upper lateral camera angle was used, then the results were recorded.

(19)

(20)

19- In the experiment conducted in figure (19), two sources of light were used, one from above and the other behind the cup and an upper camera angle was used, and then the results were recorded.
20- In the experiment conducted in figure (20), two sources of light were used, one from above and the other was placed in a random manner and an upper camera angle was used.

We notice a huge difference between the shadows resulting from each experiment.

E-The researcher placed another glass cup with a different design in a fixed position and changed the position of the light and the angle of the camera as follows:

(21)

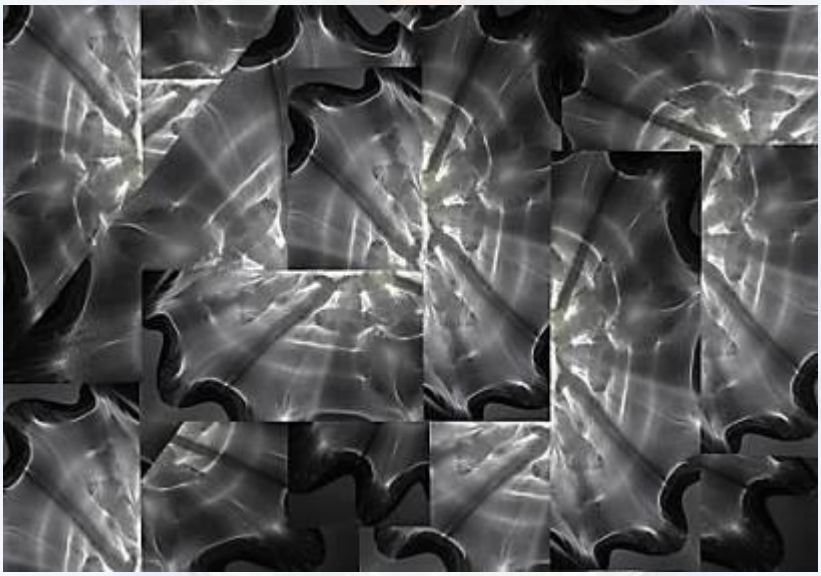
(22)

21- In the experiment conducted in figure (21), one source of light and an upper camera angle were used, and then the results were recorded.
22- In the experiment conducted in figure (22), two sources of light behind the cup were used, as well as an upper camera angle, and then the results were recorded.

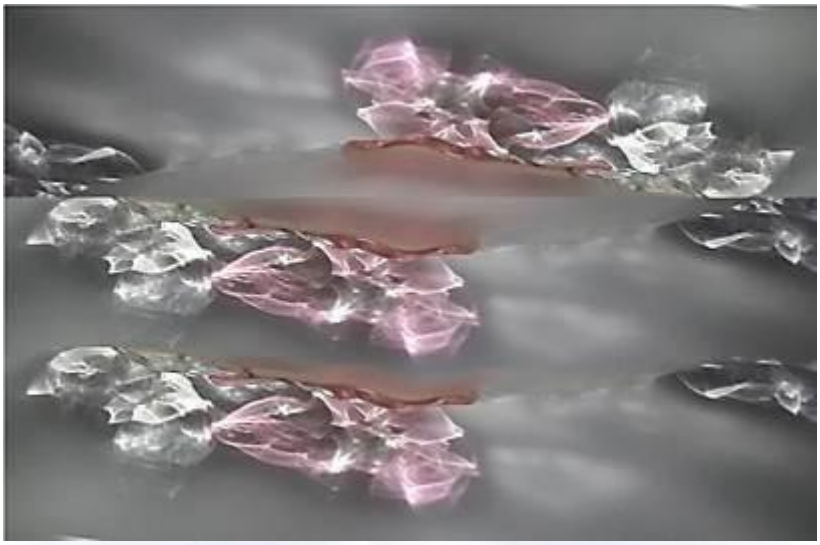
The researcher derived a number of marvelous artistic shapes from the previous experiments that can be used in the field of advertisement, and so the researcher designed a number of ads:

As the researcher doing some technical formations that may be used in advertising design, such as:

a) The researcher used the results of experiment No. (13)



b) The researcher used the results of experiment No. (1)

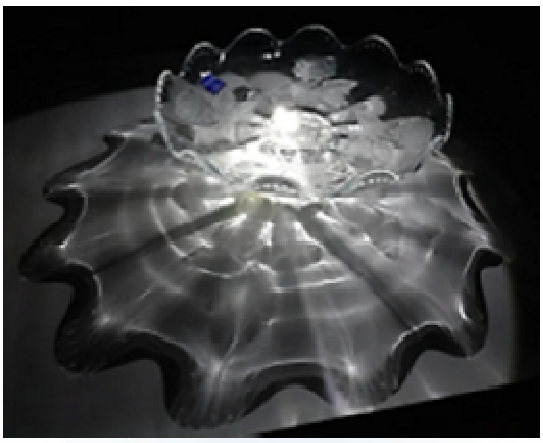


The first Ad. :

The researcher used the previous background in design of the Ad. of the perfume named **(poison).**

The Second Advertising (magazine ad. about makeup named (MAC):

The researcher used the results of experiment (14).

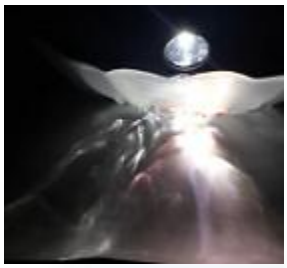



MAC
THE REAL BEAUTY


MAC

The third Ad.(Jewelry Ad.)

The researcher used the results of experiment (2).



The fourth Ad.(Mobile Ad.)named (SONY):

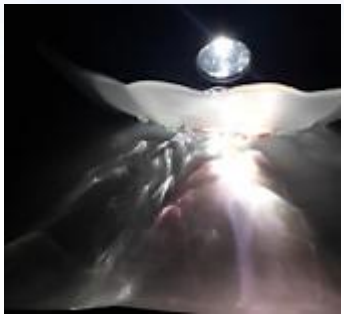
The researcher used the results of experiment (14).

The fifth Ad.(makeup Ad.) named (YVES SAINT LAURENT):

The researcher used the results of experiment (٨).

The sixth Ad.(makeup Ad.) named (MOULIN ROUGE):

The researcher used the results of experiment (٢).



The seventh Ad.(Asfour Crystal Ad.):

The researcher used the results of experiment (١٨).

The eighth Ad.(Asfour Crystal Ad.):

The researcher used the results of experiment (١٩).

Results:

1- The phenomena of light and shadow has a highly creative value its own importance in creating different artistic shapes that can be used to produce advertisement designs with different aesthetic values.

2- Shadow and light has a high creative value of importance in the formation of many art forms as a phenomenon the aesthetics of light and shadow are nothing but an enigma. A shape can be used not only to create a successful design, but can also be employed in ideas that bear various secrets of aesthetic values.

3- The formal and fine images of the art of light and shadow interact with the items and depths of the formation to form a complete vision loaded with artistic dimensions and indications. Such vision can be aesthetically employed in enrich visual image in Advertising.

4- The shadow resulting from some light is the best stimulator for imagination as it adds richness, vitality and mystery to the formed images.

5- As the designer's imagination (light and shadow) interacts with the imagination of the viewer of the ad, the production of images proceeds and the cognition transforms into intellectual images.

Recommendations:

1- The designer should not let his thoughts stop at that which already exists. The designer should search and experiment to reach his design goals.

2- The designer should broadly search in and study the field of light and shadow as it has many uses in the field of advertisement.

3- The designer should try to discover the secrets of shadow and reach the hidden meaning behind that dark surface.

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