Structural configurations of commercial Advertising design elements

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Abstract: The Design is one of these arts and the most applied to all activities aimed at organizing and forming things, as it is an essential work for a person because most of the things he does include an aspect of design, which is one of the important technical and cultural foundations. An integrated plan to form something and install it into a unified template from a functional and aesthetic point of view.

Advertising represents one of the specialized areas, and it is considered one of the most important and effective means of media to introduce customers and consumers to the types and advantages of different commodities, in addition to being an art that works to attract and tempt the consumer to prefer a commodity or accept a certain idea over others.

Talking about advertising as an important means of promoting commodities is no longer just words arranged for a simple meaning. Advertising has become a self-contained science, and its means have become diverse, wide, and directed to the segments of society carefully and accurately in a way that achieves the primary goal of advertising.

Key words: commercial advertising, design, aesthetics, structural formations, eyesight

Introduction: The goal of the design process is to build a design system consisting of structural elements and structural formations within interconnected relationships that highlight the formal structure of the design in an impressive and attractive way.

The visual language is the basis for building the design, as the design process achieves its goals according to foundations and laws related to the visual organization, and the correct and studied use of these elements is the essence of the design process, and it performs its influential action in aesthetic and expressive terms, reaching the essence of the idea, as these elements determine the final appearance of the design. It is processed together and design space.

Structural elements to design Advertising Commercial:

Structural elements are used according to three basic objectives with regard to the concept of the design process according to its content, idea, purpose, purpose, and the main components of each artwork, which are :(Al-Kubaisi, 2001:83).
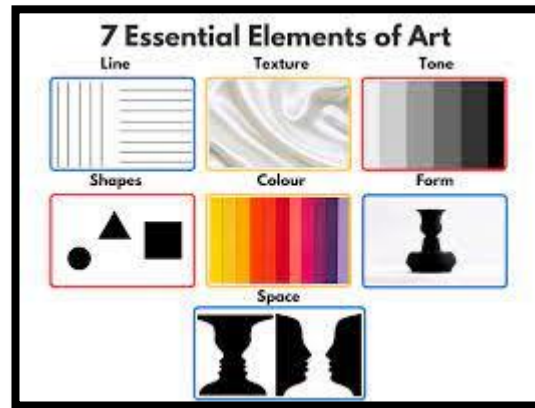
Line:

The line element is one of the most important structural elements in achieving aesthetic arrangements, due to the expressive and aesthetic characteristics it carries and its impact on directing the movement of the human eye across the visual field. (Myers, 1966: 237)

The line is the first thing the artist expresses what is in his mind, and it is one of the most basic elements in the visual arts that help give the shape its tangible existence, that is, it becomes a visible form that can be touched.

Likewise, the line has the ability to create diversity in it through multiple uses, whether it comes alone or through formations with overlapping or intersecting formations, and its effects are clear in dividing spaces, and the latter cannot be realized unless it is defined by lines and shapes. (Marjory, 1977, p. 143)

And the formations known as visual illusion are the best evidence that the designer can benefit from technically in aspects related to the advertising design or the brand in it, or even in the use of certain thicknesses in the titles.(Mohammed, 1999: 51)

The font is "a constructive element in the design and contributes to the expressive characteristics," and it can also add descriptions of the shape, such as texture, light value, defining movement, direction, and the extension of space. form (1) shows the location of the line, its type, its state scale, as well as its direction, in addition to the fading of the lines in perspective.(Mohammed, 1999: 40)
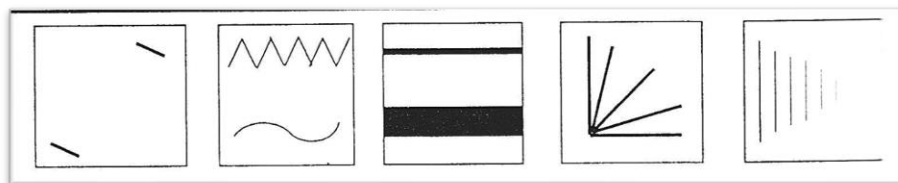

Figure (1)

The shape:

The shape is one of the important structural elements in design in general and advertising design in particular, as it is the gateway through which the design message passes to the recipient. Some consider that the development in the visual arts is confined to the form, "The process of

development in the arts is a process of development in the form.". (Haider, 1996:171)

The shape is the first thing to realizeHOr a person learns it in life, so the receiver receives a total form that he perceives, then he moves towards details.nto particles or elements combined, rather it is the whole through which the parts begin to become clear.the wise , 1986 p.12).

John Doe says, "It is an organization of constituent elements or component parts." (bang , 1983, p 193).

Accordingly, the form is the summary of the formation of certain elements based on an organization so that they are subject to sensory perception and expressive contents. And "the form gives the element its characteristic and characteristic and is employed as a symbolic and expressive value, and the design process is in itself a process of making forms and through mutual relations the contents and ideas are made. Expression depends on the form and the form cannot be dispensed with in delivering the design message, as it is what facilitates this communication what builds it." The designer has easy-to-understand forms linked to the design idea, and with understandable connotations.

(vernal 1999 , pp. 19-20)

Contrast:

Putting two contrasting materials together can create interesting juxtapositions. Here the types of material contrasts have been condensed into four categories. The hanging lamps above wonderfully demonstrate all four of these. (Skoog, Jeremy : p. 64)

There are 4 types of contrast in graphic design All forms of contrast play a vital role in whether you have a successful, attractive, and easy-to-follow design. In order for you to get a better understanding of these very important concepts, let's dive into the 4 types of variance so you can start implementing them with confidence in your next project: (Beyond Black & White: Contrast in Graphic Design, 2022)

1. Variation in size
2. Color contrast
3. Shape contrast
4. Variation of type

The color:

It is one of the most important and most attractive structural elements and influences visual attraction and excitement because of its ability to generate attractive forces for the resulting form.

Reid defines color as "an apparent property of all sensible forms, which helps to emphasize the physical nature and texture of those forms." (Reid, 1975 p.46).

Color is an element that has a great attraction effect on the form by conveying the sense and feeling that it carries to it with all its connotations, which makes it within the expressive goal intended by the artist, and thus the relationship of form with color is of importance because we cannot fully perceive the form except as a color.

Color is of great importance in its apparent value and its expressive and indicative contents. Color here is a denotative sign (Al-Asam, 1997:48) affecting the design in general and the advertising design in particular, which is the aspect that the designer must deal with carefully and accurately in choosing its colors. As the response to visual stimulation resulting from the employment of color, must reveal the reasons for its selection. (Sira, and Abu Zaid, 1986, p. 11)

One of the most important influencing factors achieved by color in advertising design is: Al-

Azzawi, 2004, p. 67).

1-   Attraction and attention Hit is one of the basic factors on which light is based on color contrast.

2-   Psychological effect: It is the communication factor that is based on the effectiveness of symbols. Each color has a symbolic meaning that expresses an idea that affects the psyche of the recipient.

3-   Consolidation and remembrance: Because color has a solid reminder value in the mind of the recipient, inference and to identify the formative and structural elements.

4-   Aesthetic pleasure: because of the expressive, aesthetic and semantic energy that color carries.

5-   Kinetic sense: Through the color gradient that gives the illusion of movement, it achieves visual attraction, and then leads to the development of aesthetic taste for the recipient.

Direction and movement:

The direction plays an active role in the process of designing the printed advertisement, as it works to create attractive effects that lead the eye according to a specific path within the visual field.

There are four primary trends in the visual field, namely the vertical, horizontal, slanting to the right and left, the direction towards depth, and the direction towards the recipient.

Among these important effects achieved by the act of direction is directing the recipient's eye to move within the artwork according to visual paths that push the eye to move through it and subject this process according to the designer's decisions in order to achieve a functional value associated with the design system as well as it achieves more linkage and interdependence between the elements of the design as a whole. The trend factor increases the effect of the sovereignty envisaged for a particular form or element, and thus contributes to highlighting the idea of design and its construction. (Al-Kubaisi, 2001:93) , and in general, "the direction design can be achieved through the line and the kinetic energy inherent in it." (Jubouri , 1997:21)

Here, it becomes clear to the designer the design potential to innovate and employ trends in building an aesthetic organization of the structural component of the design and thus achieving the idea and delivering the design message (that is, the designer works to find a balance between the building forces of the advertising design on a regular basis that is consistent and proportional to the functional role that each of them performs with an intentional direction that achieves effectiveness for design work.

Figure (2)

The element of direction is one of the attractive structural elements, which is mainly related to movement, and the subject of direction, when indicated by movement, depends mainly on the power of suggestion or the illusion of visual transition from one place to another. Thus, the movement in the essence of the design process has its importance in achieving its goals according to relationships that give rise to a sense of movement, as follows: (Al-Kubaisi, 2001, pg. 94)

1- Shape descriptions and expressive significance.
2- Direction descriptions, considering that the movement is a direct result of the direction.
3- Gradient suggests movement, and gradient here is of several types:
    A. Scale gradient. B. Gradient texture. c. Gradient by optical value.
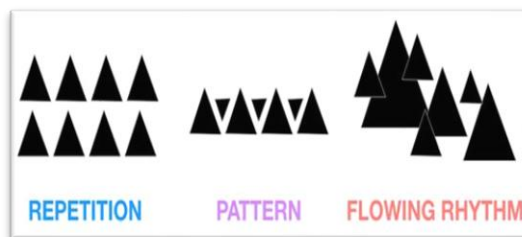5. The repetition and the verified paths suggest movement. (Al-Rubaiee, 1999:44- 47).

Figure (3)

Texture:
The element of texture lies in its importance in giving shapes its apparent aesthetic dimension, as it is the external appearance of the natural or artificial covering fabric of bodies or various objects that the eye sees or touches by the hand, and it includes the difference in softness, roughness, hardness, transparency, and opacity. (Sherzad, 1985:143(

The texture must also agree with the shape or with the basic composition of the thing for which it is placed. The visual difference between one texture and another is due to four factors, including: (Myers, 1966:243)

1. The extent of light reflection or absorption if it falls on other materials or raw materials. The glossy surface reflects more light than if the same surface was matte.
2. Color, which includes all the physical properties, which are the origin of color, its value, and the degree of Chroma, and the association of texture with optical properties, as it represents an important element among the basic elements that affect color.
3. -Opacity, transparency, or semi-transparency. Transparent glass is visually different from semi-transparent glass.
4. The size of the surface grains of the material, the extent of their convergence or divergence, and the extent of their regularity.

The researcher believes that it is possible to take advantage of the tactile diversity through multiple uses of the units formed for the advertising design, such as the use of contrast variations of the characters, shape, or background. .
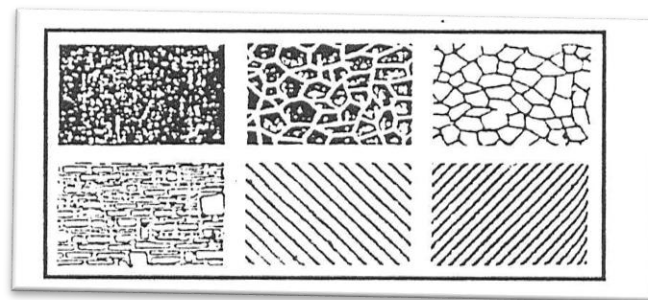

Figure (4)

Space:

A confusion occurs between the form and the floor, so sometimes the form appears as a form, and sometimes it appears as a floor, and this form is known as reversal, in which case the floor takes the place of shapes, and this thing depends on the perception process. Where each of the form and the ground have neutral qualities. And in Figure (1) when you try to focus your gaze steadily on the square at one moment you see the white figure on the black ground, and then without any apparent effort the figure turns black on a white ground.

From (5)

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