

Functional Exchange in Promotional Design

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Abstract

Functional exchange in promotional design is characterized by a unique approach to functional support for product benefit. This is reflected in the image that the designer presents in the promotional advertisement, as it relies on psychological and emotional functions that are reflected in the design and benefit from it. The research titled "Functional Exchange in Promotional Design" is divided into four chapters. The first chapter presents the research problem, which focused on functional exchange and the diverse vocabulary between structure and processes and its use in promotional advertising. There is a weakness in the functional, performance and aesthetic design of promotional advertising for these advertising spaces and the mutual influence between the product, drawings and processes that enhance the function with the recipient. In addition to the importance of the research and the need for it and the goal that was determined to identify the functional exchange in the design of promotional advertising, reaching the limits of the research and the terms of the research and how the functional exchange was carried out in the design of the promotional advertisement. The second chapter included the theoretical framework and previous studies, as it included two topics: the first topic dealt with the reciprocal function, a conceptual approach and types of function, and the second topic dealt with the formal structure of the advertisement and the design processes that achieve functional exchange, reaching the indicators that resulted from the theoretical framework and previous studies and their discussion. The third chapter included the research methodology, while the fourth chapter included the research results and their discussion.

Keywords: Exchange, Function, Promotion, Advertising.

INTRODUCTION

Chapter One

First: The Research Problem

A group of stimuli work to attract the recipient. Humans are attracted to a specific image or title. Attention is the fusion of information at specific points. Others believe that humans focus on what is required for their needs, and reach the inclinations and values that affect attention. However, this development in the design of promotional advertising was not noticed in Iraq, as there was a weakness in the functional, performance and aesthetic design of promotional advertising for these advertising spaces and the mutual influence between the product, drawings and processes that enhance the function with the recipient. This contributes to the establishment of the advertisement with the recipient, which leads to the consumption of the product. When the designer starts thinking about the work, he starts thinking about the function or purpose that he will achieve from his design of the promotional advertisement, to enhance the mental image of the recipient and work to establish the advertisement with it, in order to perform the function that is intended to be achieved in the promotional advertisement. Accordingly, it was found that it is appropriate to define the research problem, which is:

What is the functional exchange in promotional design?

Second: The Importance of the Research

The importance of the research is reflected in the following points:

Theoretical importance: The study can be benefited from in providing knowledge through the objective and cognitive material that enriches the design department and its branches.

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Applied importance: It contributes to the development of the operational processes of promotional advertising designs.

Third: The Research Objective

To identify the concept of functional exchange in promotional design.

Fourth: The Research Limits

Subject limit: Studying functional exchange in promotional design.

Spatial limit: Egypt - Cairo - Helwan University - Faculty of Applied Arts - Advertisements that carried the slogan (More features than wings) - and (Monster advertising sense).

Time limit: (2022-2023) is the period that represented the the occurrence of the campaigns for promotional advertising designs that carried direct reference to functional exchange, so they were selected for study in the current research.

Fifth: Defining Terms

Functional Exchange

Linguistically

"And when We exchanged one sign for another" (Al-Nahl 101)

To give and take something in exchange for something else, to change one thing for another: to change it to something else. (As'ad, 2001).

Technically

Abd al-Jalil Mutasher: [1] A performance output that carries the characteristics of implicit and explicit, which the designer strives for in order to obscure the meaning and create a diverse intellectual environment in which there is enough interpretation to achieve a goal that is part of the function that the designer strives for.

Shaima Kamil: It is an integrative substitution process of power centers between typographic elements within the design structure to convey the idea and create the desired impact on the recipient.

The researcher tends to agree with Shaima Kamil's definition of functional exchange.

Chapter two

First: The Reciprocal Function: A Conceptual Approach

A group of ideas have been transmitted throughout history through forms and images, which have been heavily relied upon as a means of advertising and artistic production in their appearance, because the visual message has become eye-catching and more effective in transmitting the advertisement that relies primarily on the visual language and the idea from the material image is what reflects realistic or reality-inspired images, meaning that the material image is what reflects the image, and the designer must translate it into the world in a studied and inspired manner from the surrounding social environment. (Michael, 2003 p. 114)

As in Figure (1)



Figure (1): Advertisement for a hot sauce product

Types of Advertisements

Advertisements have multiplied, each according to its method of dealing with different topics, so there are:

The difference between a public service advertisement that does not aim for profit or to influence the behavior of individuals, and an issue advocacy advertisement that aims to influence the behavior of individuals to motivate them to comply with a demand for a good or service that aims to achieve profit.

Advertisements are divided into:

Public service announcements:

These are advertisements that are concerned with the details of supporting the public interest (PSAs) that are built on the basis of an advertising goal for community service and raise awareness of a group of important social issues, in an attempt to change the directions and behaviors of society and promote the positive side in it. (The advertisement that is referred to as a service advertisement for a group of social issues is an example of this. (Robin et al., 2017, p. 23)

As in Figure (2)



Figure (2): Smoking cessation awareness

Commercial Advertisement

"The process of attracting consumer attention is the most difficult stage, as the advertisement must contain appropriate stimuli for the consumer's desires, motives, and interests. This stimulus must be perceived by the consumer through the five senses, which is what is known as sensory perception, which is the way the consumer sees the world around him. (Manasir, 2015, p. 13)"

Second: Types of Function

Psychological Functions of Communication

There are several psychological functions of communication, including:

Attracting Attention: The process of forming the mental image that leads the consumer to buy the product is attention. The first function of advertising is to attract attention. The process of focusing thinking and directing all the senses to a specific thing or idea, while leaving all other influences and stimuli aside. (Hassanein, 2010, pp. 179-187).

Arousing Desire: The features of the product are displayed and the advertisements that are of interest to the consumer are linked, and the benefits that solve the problems are mentioned, by arousing interest, using images and drawings in a way that attracts the attention of the audience and arouses their desires, and clarifying the important features of the product to experience it. As the recipient's attention is attracted and aroused to provide him with the desire accurately according to his basic needs, the purpose, and the service that can reach a level of satisfaction and acceptance for the consumer. (Mona, 2007, p. 111).

The Persuasive Function: The innovation and adaptation of a specific message are two sides of the same coin in the same way that those responsible for designing media in the sixties of the twentieth century and beyond focused on another goal, as advertising is a quote from most of those responsible for the advertising industry, (Kelppner, 1979, p. 301) So the function revolves around delivering a simple, convincing, and logical message in order to lead to a change in the concepts that drive the consumer to buy a product, as there is no place to deceive the recipient, or to manipulate, as everything in the advertisement must be clear and obvious under all eyes, the advertising industry tries to deliver a convincing and simple message, and all that the creative person tries to do is to make us pay attention to this visual message. (Robert et al., 2016, pp. 36-37).



First: Providing Information

The consumer must be informed of the benefits that he will receive when he buys a specific product, and this information provided must be complete and accurate.

Second: Linking the Product to the Consumer's Need

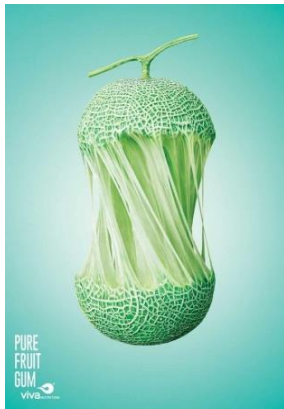
Actual conviction of the benefits of goods and services to create the buying desire, it is necessary to follow a specific behavior to satisfy a specific need, as this behavior is linked to the goal that the designer has set to

satisfy the consumer's need, and therefore it is necessary to think and work on the information background, characteristics, and contributions that the product achieves. (Dean, 1994, p. 34).

Changing Consumer Desires

Advertising makes it easier for the consumer to choose, enabling consumers to buy goods according to their budget, conditions, and choices, as the right choice makes the consumer happy and satisfied, as changing consumer desires change to:

Types of Design Treatments



Design treatments depend on the elements and foundations and the extent of their relationship to each other, to produce a cohesive design and create a functional exchange in the concept of the advertisement that is subjected to treatment, and to preserve the inherent characteristics of the product to achieve the best treatment and work to create relationships between the shape and the design space.

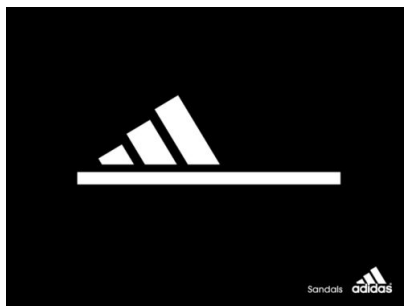
It is possible to link the product to another form to enhance the mental image of the recipient by merging the two forms so that the basic form of the product is not erased. (Ismail et al., 2010, p. 211)

Font Type: The treatment can be represented in the font type by using it as a trade name and representing it as the product image and replacing a letter from the letters to represent replacing the letter with the product. This treatment depends on the treatment of the font in the design of a promotional advertisement for the product, taking into account the preservation of the shape of the title in a large size and taking into account the colors that match the visual identity of the product. This treatment is one of the main treatments that the designer uses to highlight the visual identity of the product. (Al-Sarefi, 2012, p. 220) As in Figure (13) .



Formal Formations: The process of creating a group of data and vocabulary for the elements of the design work and treating them with a degree of the formations used in the promotional advertisement works to enhance the communication message between the designer and the product and its reach to the recipient using

formal formations. The effect of colors is represented by its color identity for the product. It achieves the contrast that leads the advertisement to the expressive connotation that is generated for the recipient to perceive the creative form. (Fouad, 2015, p. 468) As in Figure (14).



Reduction: It is the process of deleting the ineffective parts of the advertisement parts that occur when the model and its branches appear without affecting its study, meaning and significance. It transfers mentally instead of distorting the shape to a different form in meaning. Reduction is a technical work, and it is basically simplifying the shape of the letter by abbreviating parts of it. (Al-Hali, 2005, p. 89) As in Figure (15)



Indicators of the Theoretical Framework

Design needs an effective formal language, so it echoes nature in one way or another through communication with the environment by imitating it through images.

The title is often formulated in a large font and used to attract the reader's attention.

The image represents the ideal reality of the product and presents it in its best condition with high accuracy.

Levels of color gradation work to attract and add realism to the advertisement.

Treatments work to link the relationship between the elements and the surrounding space.

The synthesis of two or more forms into one form works to link between the product

and its function.)

Chapter Three

FIRST: RESEARCH METHODOLOGY

The researcher adopted the descriptive analytical method as it is appropriate for her study, in order to achieve the research objective.

Second: Research Community

The research included a number of models for promotional advertisements for the Red Bull energy drink campaign (More than Wings Features) and (Monster Advertising Sensation) in Egypt. After the researcher excluded repetitive and similar designs in terms of shape, the researcher limited the research community to advertisements and their number (15) models were counted from the website.

Third: Research Sample

The researcher relied on the intentional sampling method to choose a number of advertisements that serve the research purposes. After presenting them to the experts, (5) models were chosen out of 15, or 33.3%.

Fourth: Research Tool

The researcher designed an analysis form according to the questionnaire axes from the indicators of the theoretical framework in order to reach the research objective to meet the research requirements according to the following axes:

Types of advertising function.

Typographic structure.

Types of design treatments.

Fifth: Validity of the Tool

The analysis form was presented to a group of experts[*] and the comments and modifications were taken into account, and thus the form acquired its apparent validity from a research point of view.

Sixth: Analysis

It was represented by the following axes:

Types of advertising function

Typographic structure

Types of design treatments

Model (1)



Promotional Advertisement

Sample Name: Look for Energy

Ownership: Faculty of Applied Arts, Cairo, Egypt[2] .

Campaign: More than Wings

Design: Marwan Mohamed Hamid

Year of publication: 2022 AD.

General Description

An energy drink advertisement with a picture of the original can in addition to a can lid in the shape of a camera lens and a gray background with the company logo placed at the top. The product is in the middle of the design space, and

below it is the campaign name and a group of headings and the website of the producing company.

First: Advertising Function

The designer relied on the use of the promotional advertisement to attract the recipient's attention by placing a picture of the product and repeating it to arouse the recipient's desire, and then placing a can lid in the shape of a camera lens in the color value (black), as this advertisement represents providing real information below it to link the product to the recipient's need and attract it without other products.

Second : Typographical Structure

The typographical structure consists of repeated images of energy drink cans arranged in an organized pattern with the repetition in the middle of the design space to emphasize the importance of the product and encourage consumers to purchase it. The arrangement creates a sense of balance and order at first glance. The designer cleverly placed the can lid in the shape of a camera lens with a black color scheme to convey the product's function and the energy boost it provides to users. A large headline "LOOK for ENERGY" appears in the middle of the ad, with the first and last words in bold Arial font and a red color that matches the product's logo. Below the headline is a subheading "Red Bull is an energy drink sold by Red Bull GmbH, an Austrian company created in 1987. It is the best-selling energy drink in the world." The designer also included the product's official website at the bottom of the design space to establish authenticity and encourage purchase. The light gray background color highlights the product and draws the viewer's attention.

Model (2)



Promotional Ad

Sample Name: Look for Energy

Affiliation: Faculty of Applied Arts, Cairo, Egypt [1]

Campaign: Features More Than Wings

Design: Marwan Mohamed Hamid

Publication Year: 2022

General Description

This ad features an open energy drink can placed on the ground with footprints leading towards the company's logo. In the middle of the path is a straw package, a main headline, followed by a group of subheadings, and the product's official website.

First: Ad Function

The designer aims to create a sense of curiosity and excitement in the viewer by hinting at the contents of the product through the tail-like appendage. The advertisement also highlights the product's nutritional value by depicting the bull as a living creature that needs sustenance. The designer provides information about the drink's effectiveness and its status as the world's best-selling energy drink, encouraging viewers to purchase it as their go-to source of energy.

Second: Typographical Structure

The typographical structure consists of a prominent main headline "THE ENERGY HOUSE" in red bold Arial font, followed by a subheading "Red Bull is an energy drink sold by Red Bull GmbH, an Austrian company created in 1987. It is the best-selling energy drink in the world." The designer includes the product's official website at the bottom of the design space to establish authenticity and encourage purchase. The product logo is positioned with footprints leading towards it, and a hay bale, representing the bull's usual food source, is placed in the middle of the path. The product itself is depicted in a realistic style with an open mouth and a tail-like appendage. The designer uses the product's actual colors and adds shading below the product and the hay bale. The brand's signature red color is used for the main headline, while the subheadings are in black with a smaller font size.



Model (3):

Promotional Ad

Sample Name: Look for Energy

Affiliation: Faculty of Applied Arts, Cairo, Egypt

Campaign: Features More Than Wings

Design: Marwan Mohamed Hamid

Publication Year: 2022

General Description

This energy drink advertisement features a giant hand holding the product with a medical tube attached to it and a bandage. In the top right corner, the title

"HOLK ENERGY" is displayed in the colors of the energy drink, and the background is filled with the colors of the product. The company's logo is placed in the bottom right corner.

First: Ad Function

In this promotional advertisement, the designer aimed to arouse the desire of the recipient to try the product that nourishes the giant Hulk, emphasizing the product's benefits in gaining and using the giant's strength. The product is linked to its intravenous feeding to give it the necessary energy to nourish its huge muscles. The designer provided information at the top of the ad to illustrate its production strength, and used a consistent color scheme throughout the design space to anchor the ad.

Second: Typographical Structure

The typographical structure consists of a main title "HULK" in blue and "ENERGY" in red, which represent the product's visual identity. Below is a subheading "with 7.9 billion cans sold in a year (as of 2020)." The designer used a real image of the product with a straw extending from it to the giant's hand, secured with a small bandage. The giant is depicted in a technical drawing style, with his muscles and strength shown by the veins in his hand. The designer used a rectangular background with a combination of gray and blue, adding the product logo at the bottom of the promotional ad and the product's official website in black in the middle of the gray background to attract the viewer's attention.

Chapter Four

FIRST: RESEARCH RESULTS AND DISCUSSION

After analyzing the research samples represented by models (1, 2, 3) and based on the conclusions reached by the study from the theoretical framework and through the analysis axes form, the researcher reached the following results:

Types of Advertising Function

Advertising functions vary according to the design idea of the promotional advertisement and the type of function it belongs to.

Functional exchange is achieved in models (1, 2, 3) directly in terms of the construction process and the use of shapes and colors visually to attract attention, arouse desire, and convince the recipient.

Functional exchange is achieved in models (1, 2, 3) directly in establishing the product and its function.

Typographical Structure

Functional exchange is achieved in models (1, 2, 3) directly in employing the title in a clear color directly linked to the color of the product logo.

Functional exchange is achieved in models (1, 2, 3) directly and balanced between the product image and the drawings to perform their functional role in balance with each other.

Types of Design Treatments

Lack of exchange treatments in models (1, 2) and their direct appearance in models (3, 5) in color values, gradients, and their connection to the advertised product.

Exchange treatments were achieved in model (3) and appeared directly by employing text colors with the product logo symbolically to link the recipient's visual perceptions.

Functional exchange is achieved in models (1, 2, 3) directly to replace power centers between typographical elements.

SECOND: CONCLUSIONS

Functional exchange is essential in building promotional advertising to achieve visual attraction.

Activating the exchange relationship between the product image and the explanatory drawings adds functional and aesthetic attraction power to the design.

Activating functional exchange in color connotations in the structure of promotional advertisements indicates symbolism and effectiveness of attracting the recipient's perceptions.

Main and secondary texts are an essential part of the advertising structure that achieves the purpose of the advertisement and introduces the product.

Third: Recommendations

The researcher recommends the following:

Review international promotional advertising models for marketing food products to benefit from strengthening the designer's mental image and crystallizing it in the Iraqi environment.

The need to improve design work and look forward to modern technical developments and employ them for creative paths.

Fourth: Proposals

The researcher proposes the following:

Functional exchange of color coding in contemporary graphic design.

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