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The virtual structure for the formality metaphor in the published advertisements on the Internet

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ABSTRACT

Electronic advertising is a sophisticated means of communication that keeps pace with the times and ease of access to the recipient in a way that suits communication technical developments and human trends. On the effect on the recipient through the content of the suggestive metaphor, which depends on the juxtaposition of two content, each of which carries a hypothetical significance to the content of the advertisement, as the metaphor is represented by two meanings, the first for the real image, and the second for the relational construction according to the designer's vision to form a hypothetical design building within the the formality metaphor that the designer invents in Advertisement works within a technical formula that is adequate and influential in the recipient, and from this point of view, the research problem raised by the two researchers is summarized in the following questions:

How is the hypothetical metaphor structured in electronic advertising?

What are the outcomes of the hypothetical construction of the formality metaphor in electronic advertising and its communicative effectiveness?

The importance of the research lies in the fact that it establishes intellectual and applied premises for the axes of The virtual structure and the formality metaphor, in addition to that it is a scientific method in employing virtual the formality metaphor in electronic advertising.

The current research aims to reveal the mechanisms of employing the hypothetical construction of the formality metaphor in electronic advertising..

Keywords:

The virtual structure , Metaphor, The formality metaphor

1-1 Research problem:

Electronic advertising is an impersonal means of communication between customers and producers. The designer seeks to present the advertising message within a format that achieves the functional goal by employing it within a hypothetical building mechanism in which the formality metaphor is used to form intellectual connotations and contents capable of affecting the recipient, through the suggestive content of metaphor, which depends on the juxtaposition of two content, each of which carries a hypothetical significance for the content of the advertisement, because the metaphor is represented by the interdependence of two meanings, the first meaning of the real image and the second meaning of the relational building according to the designer's vision to form a hypothetical design structure within the formality metaphor that the designer creates in the advertising work within a technical formula that is adequate and influential in the recipient, and from this point of view, the research problem raised by the two researchers is summarized in the following question:

- **How is the hypothetical structure of the formality metaphor formed in electronic advertising?**
- **What are the outcomes of the hypothetical construction of the formality metaphor in electronic advertising and its communicative effectiveness?**

1-2 Research importance:

The importance of the research lies in the following points:

1. Giving a conceptual approach to the hypothetical construction of the formality metaphor.
2. It is a practical approach in employing the virtual metaphor in electronic advertising, which is one of the options for designers and specialists in this field.

3. It establishes intellectual and applied premises for the axes of the hypothetical construction of the formality metaphor.

4. It benefits scientific institutions, colleges and institutes whose curricula include print design in general, and printed advertising in particular.

5. This research seeks to provide a scientific addition to the scientific library as it has two important entrances in the field of advertising design, namely the virtual structure and the formality metaphor, as each of them is one of the foundations of building the design idea and its creative field.

6. It opens up horizons for the virtual world and ways to employ it within the frame of the taken picture.

1-3 Search Objective:

- (Revealing the mechanisms of employing the virtual structure of the formality metaphor in electronic advertising).

1-4: Research Limits

1. **Objective limits:** the hypothetical construction of the formality metaphor in electronic advertising.

2. **Spatial boundaries:** the website (Behance).

3. **Time limit:** from 10/31/2021 to 4/28/2022.

1-5 Define study terms:

First: Structure - linguistically: singular Structure, source Structure on, social structure, structure or organization¹

- idiomatically: it is (a series of organized operations to achieve the goal, and it is an activity connected to a series of variables that produce a specific shape within continuous and continuous lines through which a specific goal is achieved²).

- Procedural: A technical method followed by the designer according to an executive pattern that is consistent with the formative elements to produce a design work that achieves the functional goal.

Second: Assumption _ Linguistically: an imposition “I made something obligatory, I made it obligatory, and I imposed it to multiply. And God says, “A Surah that We have revealed and imposed³” hypothetical, hypothetically, probable”⁴

- Idiomatically: "breaks the usual norms through the new that it imposes⁵, so Virtualization is defined in artistic design as "the process of building and creating new phenomena through changing the mechanism of order and relationships and creating new non-dominant forms to achieve attraction."⁶ And the imposition “the mental permissiveness, i.e. the action assumes the impossible and the impossible, i.e. observes and imagines them, the conception of the mind, the invention of what does not exist⁷.
- Procedural: The process of creating and inventing unconventional patterns through non-dominant system mechanisms and relationships to attract the recipient by breaking out of the norm.

Third: The virtual structure

- the construction that depends on achievement and the assumption of a reality that does not already exist through the computer and mediated by software that specializes in creating exotic forms in order to reach the virtual building that presents a pre-image of worlds represented in the designer’s imagination.⁸

- **Procedural:** A technical method followed by the designer according to an executive pattern consistent with the formative elements to produce a design work that achieves the functional goal.

Fourth: metaphor _ linguistically: claiming the meaning of the truth in something to exaggerate the analogy with the mention of the suspect in the clear, as you said you met a lion and you mean by it the brave man.⁹

- Idiomatically: “You mention one of the two sides of the simile and you want the other party claiming that the suspect is in the sex of the suspect.¹⁰”

What combines two separate sides in a perceptual and emotional relationship through the direct use of the form in a manner appropriate to one of them being a lens for depicting the other, revealing a new relationship.¹¹

Procedural: It is a similar procedure that links the suspect and the suspect in a perceptual relationship in an innovative way that evokes new meanings to convey a certain meaning.

- **Metaphor in advertising:** a design performance that produces vocabulary characterized by innovation and creativity with specific purposes that are related to the suspect according to design relations to produce purposeful content and achieve its functional and aesthetic goals in communicating the communicative message of the printed advertisement.

Fifth: Form _ Linguistically: (form, likeness and proverb, and plural forms, and this is said in the form of this, that is, on his article, and so-and-so is the form of so-and-so, i.e. like him in his cases)¹².

- Idiomatically : it is the thing that includes some organization. If the shape is not known, then we call the thing shapeless, and we do not mean literally that we can see any form of it, but we think that it is not in a good form.¹³
- **Procedurally:** It is the installation of a group of elements, a group of elements subject to a group of relationships and links that depend on the organizational mechanism of the work, and its goals in order to produce the work in the manner perceived by the recipient.

Sixth: The formality metaphor

- **Procedurally: 1.** It is a group of interconnected elements within a virtual body that are linked to analogous forms that are harmonious with features that carry significance and meaning and achieve the functional aesthetic of the formality metaphor.

It is the capable technical performance of the creative designer, who is characterized by high skill and distinguished technology for the virtual design building, based on a coordinating mechanism that combines two ideas to inspire a new idea according to artistic, aesthetic and expressive considerations that serve the advertising message with the highest degree of efficiency and intelligibility for its recipients.

Seventh: Electronic advertisement:

It is one of the means used for non-personal communication between customers and producers, which is established on the World Wide Web, and it has a variety of methods and methods, whether on well-known sites, advertising sites, or in the form of extensive mail messages¹⁴.

Chapter Two (Theoretical Framework)

2-1 Virtual perceptions

The idea is related to the mental perception of a subject and it has meaning and vision. It is (the incoming of something in the mind to produce meaning)¹⁵, it may be complex or simple depending on the type of topic and its data, to solve the specific problems to be solved, and in

the field of advertising design it is (the designer's style of forming meaning) And presenting the ideas and events surrounding it¹⁶, and thus producing virtual works different from the old advertising ideas, to be the beginning of creating prominent and distinguished works with innovation that attracts the recipient and achieves sensory excitement through the The virtual structure of the advertising achievement.

2-2 Different perceptions, goals and functions by which the hypothetical idea is produced¹⁷.

- 1 The hypothetical perception based on "mental meditation" This perception includes the assumption of a formal idea that the recipient interprets to express the purpose and content of the advertisement in a manner commensurate with the goal of the advertising idea.
- 2 The hypothetical perception based on "representative similes" through the production of an advertising idea in forms similar to the content and type of advertising. The design idea is a self-communicative process within the designer "inside the individual and his mind"¹⁸, as it depends on his experiences, ideas and awareness as well as perception and cognitive overlay towards the declared subject, as well as the target party, thus producing the advertising idea that results in the recipient's mind from a set of external factors represented (environment, society, science acquired experiences), as well as need nutrients (knowledge, evaluation, technical, skill)¹⁹, and in order to produce design works based on a good idea impose comprehensive knowledge of tools, techniques, means, methods that transform the mental idea into reality Perceptible and perceptible as well as the experience and skill technology of the designer, thus an accomplished production that attracts the

recipient according to the flexibility of thinking by choosing alternatives to rearrange them in an employment manner that serves the work according to the logic of evaluating the ideas of the advertising designer.

2-3: The default technical build

Virtual technical construction is one of the digital technologies that are formed in computer memory, and it is a form of human-computer interaction in a three-dimensional environment. Computer and digital design that simulates reality²⁰ (and in the twenty-first century there was the possibility of creativity and interaction with the world through two- and three-dimensional configurations²¹) a possibility that motivated the designer to create configurations that reflect experience in how to formulate the idea that produces assumptions and delusional representations, as he put forward (the term virtual reality for the first time 1989)²².

The example of the virtual structure is the formation of a virtual environment by means of computer programs simulating and similar to reality, but it cannot be lived, as it is a space environment, but it is possible to interact with it as if it were real, and by means of the virtual world that enabled the individual to learn experiences and perform them, which he cannot deal with in real reality because of the danger of its implementation. In fact, the high financial cost, time constraints, complexity and size, and that the default construction simulates the receiver.

2-4: Elements of the virtual building

1. Technical (functional) value

The artistic value of the advertising design is achieved through the innovative advertising idea represented by the designer's broad imagination. It is achieved through the type and purpose of the advertising message, in which lies the functional and aesthetic aspects that meet the needs of the recipient, depending on the mental image, knowledge storage and extensive scientific experience. Thus, the design is produced in a thoughtful

manner that serves the content to deliver the communicative message. Which achieves its goal, as the performance of the technical designer is to employ his ability to present an advertising product that people accept to feel satisfied and happy and to recreate their souls (by means of ideas, designs and various methods of output, the spirit of joy is introduced into the hearts of the recipients)²³. Through design output, innovative design treatments are produced according to innovative techniques capable of persuading the recipient and creating an atmosphere of pleasure for him, as they saturate the recipient with joy and optimism and keep him away from the anxiety and tension he faces in his daily life.

The advertisement that achieves the artistic and aesthetic aspects, it comes very close to achieving the goal of the advertisement, and that the interdependence of form and content according to the vision of the designer and according to an organizational pattern in which the epithet characteristic meets the hidden essence of the work produces a homogeneous mixture of a brilliant creative idea accepted by the recipient, and one of the functions of advertising design is that it conveys Ideas, knowledge and talents. It is the management represented in the formation of a community culture to raise the value of; Through the intellectual perceptions and objective applications that the designer communicates to the recipient, they affect the personality of the individual and society, as (advertising is a tool through which the cultural heritage is transmitted from one individual to another and from one society to another)²⁴

And that the successful advertising message is based on technical foundations (capable of forming or changing a new habit for the recipient of the topic presented to him)²⁵.

2. Aesthetic value Aesthetic value is a value related to the abstract and imperceptible mental meaning, generated from sensory

reality, as this value bears two artistic and aesthetic aspects in the advertising work, which is represented in (the visual perception of the recipient who is born with convictions)²⁶, that the aesthetic value of the virtual advertising ideas It is manifested by creative thinking, strangeness, and a formulated style based on the assumed reality.

What the human mind has reached in terms of creativity in the field of advertising design by employing advertising designs that carry free and new ideas, new values and scientific knowledge represents an innovative scientific practice that leads to artistic taste for useful design work²⁷, as it is an effective value in design that leads to creativity, Through its design mechanism and the executive-directive format that the designer took in shaping the advertising design environment, and the aesthetic values are (a skillful treatment according to the style of the conscious designer who takes it in order to achieve the goal)²⁸.

The organizational structure of the advertisement represents the final output picture, which includes its different elements and organized a certain artistic organization in order to achieve the aesthetic values of the design to attract the recipient of the advertisement based on the designer's innovative ideas and the organized and creative employment that is characterized by innovation and positive balance that leads to the production of an idea consistent with the content, because the aesthetic values include The appropriate choice and the correct operational methods with the availability of experience, skill and knowledge that appear through productive works based on innovative and modern technical ideas and formulations.

3- Expressive value (connotation and meaning)

The design system contains the meaning that is arranged according to verbal or non-verbal contexts, which make images and drawings

signals with semantics and meanings in a conceptual design system²⁹.

It conveys the meaning to the recipient to comprehend it through awareness through which the mental image is formed, as well as the design containing the written text that carries many meanings and connotations to convey the idea to the recipient; Each design has an idea and meaning that tells the recipient about something. The environment that embodies the reality forms the emotions of the recipient. Advertising design is a process in which the designer creates an image with clear meanings that includes a sequence of information to reach within conceptual connotations that are easy to understand according to the innovative designer's style of advertising achievement, as (the meaning works influence on the recipient³⁰ and through metaphor, the meaning arrives through the idea it represents, And through metaphor, the meaning arrives through the idea it represents. The semantic transformation of the advertising work starts from the stage of selecting the idea to the formative building based on the harmonious relationships of the elements and ends with the creative design product³¹, and the use of the metaphor in advertising in order to convey a new meaning that works to fill the needs of And the desires of the recipients, and therefore the work is formed within a clear and accurate format so that the recipient understands the image that carries semantic power, and that the advertising message includes connotations that are based on the imagined image of the designer, which appears in the form of a perceptible sensory image.³²

4- Attraction and suspense

Attraction and excitement are achieved through the following:

1. Sovereignty: It is to highlight the image and dominate it over the rest of the other design elements in an attractive way that helps to install the image in the mind of the recipient to

remember, (the image affects directly and in an interesting way) ³³.

2. Departing from the ordinary: It is intended to be the designer's creation of strange, unfamiliar and exciting forms for the recipient, to achieve the attraction of the content of the visual advertising message according to the conceptual art approach based on the creation of new works and ideas (in a manner of producing strange patterns and ideas) ³⁴.

The rules and foundations that contribute to the construction of advertising are:

1. How to translate ideas and create shapes that are perceptible.
2. The visual text of the message directed by the virtual image and what he would like to say the metaphor of strange or unfamiliar forms.
3. Exceeding the temporal and spatial limits in order to increase the spread and circulation of the advertisement, thus achieving the desired goals.

2-5: Hypothetical idea (idea rhetoric)

For the designer, the advertising idea is (the basis on which the advertisement is built, and it is the goal that the designer intends, and that the lack of a clear goal for him is due to his superficial view of the world and his inability to reach the essence of reality)³⁵. Exciting (it is the external stimulus for the designer and the way his work appears in existence, and there is no meaning to the subject except through the designer's visions, as he raises the subject thanks to the visions and attitudes he adds to it) ³⁶, The successful advertising work must contain an idea with expressive meanings according to a format in which the formality metaphor is used, thus leading to positive emotions and reactions towards the communicative message directed by the designer, as "the relationship between the subject and the expressed emotion is not at all a relationship between a means to an end, but rather is The relationship of two elements that support each other within each interconnected"³⁷, and the integrated design work is the one in which the formal elements

of the image employ visual effects within an innovative idea that achieves the aesthetic and technical aspect, thus achieving the elements of excitement and suspense, Hegel says, "The content of art is the idea that is formulated in tangible" ³⁸, Achieving a visual fascination through the compatibility between the idea, technology and the goal, which leads to the production of an effective advertising work that enriches the advertising image in a way that produces the link between the designer and his advertising work ³⁹. Here, it is necessary to refer to the creative aspect of the idea and its characteristics with the mental factors of creativity, which are an important basis and criterion for the idea and its effectiveness, namely: novelty, originality, sensitivity to problems, flexibility and fluency.

2-6: Metaphor concept

Metaphor requires knowledge and mental and mental knowledge as well as high skill so that the idea can be transformed into a creative work that carries meaning and significance, so every part in the design achievement has a special vitality and complementary to each other, as the metaphor helps determine the communicative context as it provides new and non-current links According to a pattern that requires achieving the functional and aesthetic aspect of employing metaphor within the design structure, and this requires rules or basics represented by moving away from ambiguity. That is, the clarity of the idea and the duplication of meaning, and the avoidance of filling, that is, the construction must be regular according to the idea and also according to the arrangement of the elements that make up the design artwork. Because the goal of metaphor is to achieve the aesthetic dimension, which is one of the most important effective means in the process of mental and visual communication, which enhances the functional aspect, which is the goal of metaphor based on clarifying the idea and facilitating communication.

Metaphor has entered all areas of social and cultural life due to its visual value through use and learning, as it is circulated in society, and the innovative thinking of the designer in presenting advertising ideas to the recipients leads to raising their cognitive levels, which results in the advancement of society to the level of communication, communication and communication in different places and languages because (Innovation is the main feature in the advancement of humanity) ⁴⁰, and that the formal treatments added to the form aim to meet human needs because they are linked to the functional performance of the advertisement, and thus achieve circulation and spread because (the arts are not limited to arousing pleasure through sensory and mental perceptions, but must work to create bonds And relations between man and the environment on the one hand and the design work on the other hand) ⁴¹, and (the high experience of the designer depends on selecting the appropriate symbols and shapes with knowledge of their capabilities in order to convey the idea in a clear and easy way to the recipients) ⁴², meaning that the experience has a major role in delivering the communicative message to the recipients In the form that represents a clear metaphor that carries the meaning of the effective employment of all the elements included in the composition framework for the design building.

Metaphor can access the feelings of the recipients as the designer's smart means. It is a tool of excitement and suspense with an aesthetic dimension that affects the recipient, so the purpose of the metaphor is to achieve the communicative benefit effectively and broadly, as it combines what the designer offers in the circle of interest and benefit required because (the designer's goal is to deliver a message to it purpose, and circumstance)⁴³.

2-7: Formal processing of metaphor

The continuous development in technology has led to an increasing need for technical programs used in advertising, as they have an effective and clear impact on all aspects of life because they are (an important sign of creativity in all areas of human creativity) ⁴⁴, as for the self-development of advertising ideas, it is based on performance The designer and the methods and methods used to produce new and strange ideas stemming from the innovative and mental assumptions made by the designer, depending on the capacity of imagination, creativity and modernity that produce innovation. and technical materials that it adopts.

The nature of the virtual building is that it is based on transforming ideas, perceptions and intellectual visions into realistic or imaginary virtual designs that achieve the design goal, and that the designer has the duty to follow his design methods to build the advertising environment through the performance technology that requires harmonious coordination according to the conformity of the idea with the content through the components of the design and based On the construction, modification and innovation of what is distinguished by means of (the interdependence of the design elements in the default configuration to come up with a meaningful and meaningful work).⁴⁵

Formal intensification: The purpose of this process is to perform the formal overlay of the design area ⁴⁶ and the condensation is used in the form to make it more effective to achieve the desired effect in the recipient, so it depends in the tourism advertisement on highlighting the aesthetic values for the place, so the design appears to be a degree of suspense and exit from The monotony and boredom of watching the advertisement (by means of formal exaggeration, one element prevails over the rest of the other elements of the design form ⁴⁷, the treatment must be done in a studied manner according to the idea of the advertisement, so there are

advertisements that need exaggeration and others that need not be excessive in exaggeration to come up with a balanced and clear advertising idea, and it depends on the feature of repetition of elements. In an intense manner, according to a qualitative pattern for the whole design, based on the addition of tactile effects that draw the attention of the recipient to perform the functional and aesthetic role of the executed work.

Formal reduction: The purpose of this treatment is to reduce the details that are not required depending on the designer's vision, so the designer resorts to using them to transfer the intellectual content and related to the design necessity to come up with a product that delivers the desired goal and presents it in a real way⁴⁸, as the designer controls the shape and makes the appropriate changes to produce formal and appearance variations⁴⁹. The designer uses shorthand to embody the idea by means of elements with various manifestations according to his creative and skillful capabilities, depending on his vision and high artistic ability.

- 1 **Deletion and addition:** What is meant by this process is to modify the design form to obtain new and different forms resulting from the act of modifications. The space in the appropriate form is one of the designer's visions that should be employed with the correct mechanism to obtain the highest aesthetic value within the formal structure. It depends on the conscious activity of the artist, as it is not independent and random⁵⁰ meaning that the idea is directed to a cause that is subject to the designer's judgment and visions depending on the multiple executive techniques.
- 2 **Zoom in and out:** The purpose of this process is to show the importance of things and their capabilities through the different sizes of their own that appear within the design structure, that is, the enlargement and reduction of the design elements within the framework of formal exaggeration in a way that is

distinguished from the rest of the other elements involved in the design construction and the possibility of this technique (drawing attention By different thing from others to attract more attention)⁵¹. So this treatment is characterized by its great importance and to reach the desired goal of the advertising message, as the designer achieves sovereignty through color contrast with the public space of the design thus attracts the recipient, because color has a role and an impression. Strong, it arouses his interest in the content of the idea (some recipients want extreme contrast to dark and light spaces to create an impression and a sense of strength and vitality)⁵².

- 3 **Modulation:** Modulation is meant to change the shape into a new, modified idea that serves the designer's purpose. Through modern digital technologies, it is modified within the virtual space of the design environment that includes design relationships and systems. Modulation represents (a new opportunity to deal with design, in order to achieve innovative creativity)⁵³. The production of digital design forms that embody the mental image of the designer and reflect his ideas in order to produce advertising works that achieve the visual goal, according to the interdependence of form and content, based on an innovative directorial style that supports the presentation of the communicative message, and the designer through (virtual tools for modification and expression to the highest degree within an organizational format) It does not require any material considerations⁵⁴, so the designer uses these tools, materials and materials and turns them into virtual tools on the computer surface by means of digital technology to serve the advertising communication message, thus achieving easy, accurate and clear characteristics to make the designer on a level of creativity and innovation, and the production of a large interactive bearing Ma'an attracts the recipient and raises his

interest compared to the usual traditional means.

2-9: virtual design environment

The default theory represents (the structural description of representing the mental image and confirming its form in a pictorial way), and the design environment is formed (through the process of realization and building a virtual perception of the mental self-space of the designer to form the mind the virtual formations with symbolic and allegorical forms and connotations to transform from design elements and foundations to suggestive tools and visual means Communicative between the sender and the recipient ⁵⁵ , and to produce hypothetical design works within a creative and innovative format that requires the designer to have high self-experience and the appropriate method of employing the information he is exposed to to form hypothetical designs from his imagination, vision and intangible ideas and transforming them into a tangible or perceptible product to form “objective expression” ⁵⁶, which in turn depends on the “self-expression” ⁵⁷, influenced by the factors mentioned above.

The design space is linked to the process of sensory perception to confirm its physical forms in the manner of visual perception of the recipient. Sensory perception passes through visual perception, which is “a complex process in which subjective and objective factors are mixed with each other” ⁵⁸, as the eye in the presence of light performs the perceptual process, as it performs the comprehensive vision of the visual environment in a direct manner It works on taking a complete look at the advertising subject.⁵⁹

The process of creating the virtual mental space is done through visual perception, which is (the initial response to the excitement taken by a specific image of the recipient), as the response achieved by the designer represents a visual message that transforms the visual perceptual process into a mental awareness

that organizes the information and surrounding advertising based on subjective factors specific to the idea The designer thus creates renewed and innovative mental impressions within the virtual mental space.

2-10 Types of virtual environment

1. Realistic environment

The realistic environment means employing the image in a harmonious manner and compatible with the content of the advertisement, as it represents part of realism and enrichment to approach the recipient and his tendencies for advertising. The predicate: works to present specific characteristics of the commodity, and the emerging image: presents images of the new product, and the existential image: presents a reminder image of the product) ⁶⁰, in this stylistic manner used, a clear and understandable communication is achieved between the designer and the recipient, as the role of the realistic environment is important It is significant in advertising, and through it the recipient is attracted and influenced, as it is (the embodiment of reality as a sincere tool that transmits ideas and information to individuals) ⁶¹, as the environment must be clear and simple and contain a large amount of realism in order to be far from ambiguity and not distracted The mind of the recipient, it represents (part of it and trying to gain control over it) ⁶², as the environment represents the reality as part of the advertisement, as it is an indicative force that contains many meanings and expressive connotations that reach the recipient smoothly and easily if It is designed with the appropriate framework or format in which all the components of the design process are in harmony to produce acceptable results that convince the recipient.

2. fantasy environment

What is meant by the imaginary environment is the formation of imaginary virtual formations of absent, non-present things that the memory evokes to produce from the common sense of memory the shapes

and images of the sensibles under the so-called representative and creative imagination, as (imagining something means representing its image, to see the absent things are present, so this force is called the image)⁶³

The designer's ability is represented in his creative ability based on the mental power that produces non-existent forms, or invoking old forms, and that the designer's ability is represented (by the imaginative power that is able to implement the manifesting technique of design by analysis, installation, deletion and addition)⁶⁴, as the imaginative power resulting from the mental image formed by accumulation. The designer's knowledge, awareness and feeling capable of analyzing ideas and perceptions or deleting and adding to produce the formal design in a creative way, and imagination in (the world of spirituality and the world of materialism, some of them consider it a chaotic style because the mind represents the basic salary for their production)⁶⁵, through the mediation of the mind, the designer can deal with The tools and means in a rational manner embody the idea that revolves in his imagination depending on the shapes and images that are compatible with the design idea. The imagination represents the creation of new innovative ideas. The imagination is represented by the creation of new and innovative ideas that represent the development of old ideas that have their original value. devoid of knowledge"⁶⁶

3. Abstract environment

The term abstraction refers to the abstract school that depends on the abstraction of the form from its real image, away from the real world, and the reliance on the artist's vision and ideas, which are represented by "organizing the form in the language of numbers after abstracting it"⁶⁷, selecting the form and working to organize it in a calculated manner governed by a certain measure to produce a balanced formal harmony and that Successful work is a kind of abstraction.⁶⁸

And obtaining a new abstract form that differs from the previous patterns, so it appears in the following way, bearing a distinctive idea of re-installing it according to the new vision of the designer. Abstraction is one of the characteristics of art, and it represents a style with a distinctive characteristic used according to the goal to be achieved. The formal values are represented in the plastic elements of the design (point, line, shape, area, space) and the expressive values include the qualities of the formative construction of the design (freedom, simplicity, strength, self-delivery of the artwork). And his life⁶⁹, and the word abstraction in the plastic arts "is a description of the process of extracting the essence from the natural form and presenting it in a new form"⁷⁰

The artist strips the subject from its realistic form to show the role of the artist by highlighting his idea of presenting a new image of the real form. He works to persuade him, "The artist, by following the method of abstraction, can achieve the psychological content of the human being that the person does more forcefully and adaptively"⁷¹, meaning that he can satisfy the recipient's utilitarian and psychological needs, which represent the main pillar (the basic need) to resort to the commodity, so he resorts to it with great demand as a result of for urgent need.

4- Mixed environment

The mixed environment is the mixing of reality with fantasy; And when the designer wants to build a design work based on his imagination, which contains a diverse mental image, multiple ideas, and an accumulation of knowledge affected by the surrounding environment, to form with him the experience and high skill capable of employing the idea within a combined style in which reality and imagination meet at the same time. Topics and formulation of ideas in multiple colors and shapes)⁷², through which a clear communication message is sent to the

recipient through which he senses the suggestive idea that he wants to convey to him by the designer, who must (has the genius and talent as a complement to the imagination and one of its means)⁷³.

The simplest type of imagination is the metaphor represented (by assembling the elements in a different formation from the original) ⁷⁴, as the designer employs the metaphor within the framework of the imagination in a manner that includes the production of designs that are different from the original in a new and innovative way while employing reality within the idea of advertising to convey an idea in a new and distinctive format and deliver an advertising message loaded with meanings⁷⁵ Which the recipient should have a degree of awareness in order to understand it, and also the designer must formulate it in a mechanism that is not difficult for the recipient to decipher so that it does not become a puzzle that is difficult to solve. Two halves, the first half represents the shape of the globe and the other half represents the formative form of the environment. The designer employed reality and imagination to convey a conceptual message with an idea characterized by clarity.

2-11: Dazzling photo

The formation of the virtual structure in electronic advertising requires from the designer a store of knowledge and a capacity of imagination to produce innovation, and ideas characterized by modernity in order to lead to creativity, and thus events of visual dazzle in the recipient and influence him, the success of the advertising message depends on the successful innovative idea, and to produce a renewable advertising idea (requires Non-typical thinking through research, exploration and looking beyond events and phenomena, to produce the idea that is the outcome of the thinking process, and is characterized by creativity, fluency and imaginative perception⁷⁶.) The meaning is according to an attractive artistic style, and the idea is useless

if it includes the appropriate style, pictures and advertising graphics appropriate for the proposed idea, and designers resort to producing innovative and non-traditional advertising works to attract the audience (as 20% represent people affected by non-traditional advertisements) ⁷⁷ Therefore, the designer should use modern methods and techniques in the field of advertising, because the new advertisement draws the attention of the recipient and raises his interest, and the advertisement that carries a renewed idea according to studied interconnected relationships that lead to a different product that fascinates the recipient, (The success of the advertisement depends on the good and attractive idea of the recipients, which is characterized by their distance from repetition and imitation)⁷⁸.

Motion visual dazzling enhancers include:

The movement represents a launch of the direction, which can be a direction to the right, left, diagonal, vertical or horizontal, and these effects contribute to the delivery of the message to the recipients.

Movement as a general element means (a vital act of the various human activities to achieve the requirements of the eye and interaction and its continuity and permanence) ⁷⁹, meaning that the role of movement is represented in all the daily activities performed by the human being.

The role of the movement in the design building is to clarify the idea by highlighting a certain element or form, and the movement is either real (as in cinema, theater and dance) or suggestive as in the plastic arts, and each of these two types has its expressive and communicative importance in the communicative process).⁸⁰

And that the designer employs movement for images in the advertising design in order to attract the attention of the recipient and to achieve a kind of vitality and suspense for the recipient of the advertisement and that the possibility of computer programs is to present

a digital metaphor in a different way and work a kind of renewal through its work mechanism approved by the designer, for example, Photoshop (works to modify The digital image in the best possible way)⁸¹, as by means of it we get a realistic and lively image through the effects of shadows, colors and focus lighting, depending on the skillful ability of the designer to bring out his creative potential and use it in design work with the support of the smart ability of the Photoshop technical program, which is a treatment program for it (many methods has no count)⁸².

2-12 Eccentricity (unfamiliar)

The innovative idea developed by the designer leads to creative production, and the strange or unfamiliar shapes produced by the designer through the virtual world come by initiating a new idea in a way that no one has presented, that achieves the coherent pattern of the design value presented to show the Marathi image of the creative designer under the name of creative thinking whose percentage varies among the designers, each according to his own vision, and the creativity that produces unusual (exotic) ideas is defined as “the ability to collect ideas in a unique way to find an unusual connection between them”⁸³, That is, the designer’s ability to produce ideas and combine them to produce an unprecedented or previously unimplemented idea to show the creative spirit of the designer artist. of confusing the recipient's mind.

The unfamiliar virtual forms excite the recipient (as it removes the sense of monotony and boredom, as it affects his sense and his mind to attract his attention and arouse his interest)⁸⁴ by using unconventional forms represented by their total or partial strangeness to win the recipient within a new employment dimension in which the conditions for attraction, attention and arousing surprise are met According to an aesthetic direction (achieving attraction and arousing interest, depending on the

convictions and tendencies of the recipient)⁸⁵, this is done through the technical methods used by the designer and represented by visual dazzle through direction, color, lighting and texture, using exotic forms that bear an aesthetic aspect in which the functional value of access is available. To the communicative value that enriches the design work and works on the success of the communicative message, the possibility of obtaining the attraction of the productive design work is done through diversity, as it works to enrich the design through diversity in shapes, sizes, contrast in colors and diversity in design relations, as it works to attract the recipient, and the style of plurality of elements And the diversity of the elements involved in the design or an increase in the visual features produces (visual enrichment, which causes attraction and attention, which stimulates the default build by receiver).⁸⁶

What is meant by enrichment is the rich, aesthetically and functionally integrated image. Automatically, the coordination mechanism used by the designer achieves attraction and arouses the curiosity of the recipient towards the design of the advertisement, thus influencing it and capturing his interest in order to achieve the sale or fame of the presented product within the method of creative employment of the elements of the exotic form, as the recipient accepts Or he is satisfied with the advertising work when it is within the context of a novel and non-traditional proposal, so he will automatically attract it, regardless of the type of idea produced or presented.

2-14 Excitement

The process of arousing interest comes after the stage of attraction, as these two processes are correlates that affect each other, and the excitement depends on the extent of attention of the recipient, related to the formal aspects or aspects of the advertisement, represented by its intellectual subject.

Among the factors that help arouse interest are:

1. Concern for the consumer: This is done by clarifying the extent of the benefit that accrues to the consumer from using the advertised commodity, and that the consumer's goal in buying the commodity is to achieve a specific goal and satisfy his needs and desires.
2. Linking to the prevailing occasions: The advertisement should be closely related to the prevailing conditions of daily life, such as an advertisement display for the requirements of the New Year holidays, schools and universities, or the winter and summer season. Through offers, the attention of the recipient is greatly acquired⁸⁷.

2-15 Grooming (persuasive style)

The methods used by the designer to convince the recipient of the idea, the service or the advertised commodity that he promotes through the advertisement, and these methods must be employed in a manner that achieves a clear message of the goal to gain them towards the topic presented. Attractiveness is divided into several types:

2. Emotional grooming: This method is based on presenting emotional claims in the advertising message, and this grooming is important for several reasons, including the increase in competition between goods and services, the arrival of goods to the stage of maturity, and emotional grooming positively affects the recipient to attract his attention and arouse his interest in the direction of The idea and the service.⁸⁸

Emotional grooming is based on a group of grooming, namely:

A- Conspiracy of fear: This solicitation depends on adopting a method that provokes fear in the recipient and the negative effects that may occur to him when he does not purchase the promoted commodity.

b- Humor appeal: It depends on presenting the commodity in a humorous manner that people

like to make them accept the offered idea or service.

C- Gender appeal: It depends on attracting attention to a high degree in advertising, for example, perfumes, jewelry, and clothes, as they attract attention and arouse the interest of the opposite gender.

D- Imaginative grooming: It depends on the use of human symbols and meanings that are linked with the idea in a way that attracts the attention of the recipient based on common human criteria.

2- 16 Indicators of the theoretical framework:

1. There are types of virtual design environment for the formality metaphor, including the realistic environment based on representing and simulating reality, the imaginary environment based on imagination in forming advertising designs, and the abstract environment that depends on the designer's vision in forming the advertising idea, and the mixed environment represents two combined trends.

2. The default idea is a combination of a group of trends to produce a new and updated idea and all kinds of environment have its own effect depending on the style of the professional designer.

3. The elements of virtual design is to achieve three important aspects in the design science, which are represented by the artistic, aesthetic and expressive value. The design work is a purposeful message that carries an intellectual meaning and significance that directly affects the recipient.

4. The visual dazzle in the virtual design building achieves the appeal, by employing the designer's works in a manner that attracts the emotions of the recipients and in a logical way that makes them tend to the declared idea and accept it.

5. The eloquence of the hypothetical design idea is based on the creative aspect represented in it by the distinct features (novelty, problem-containing, fluency and flexibility) as it is the

essence of the successful idea and full of intellectual and executive creativity.

6. The the formality metaphor depends on the best allegorical representation of the idea's basis, which enhances mental interpretation and simile representation. The first is the designer's interpretation of the idea he wants to produce, and the second is related to the similar representation of the renewed idea, which is characterized by a kind of strangeness to go out of the ordinary and thus attract the recipient as a result of the innovative style of the creative works of the designer.

7. The visual dazzle is achieved depending on the mechanism used by the designer, which contains the element of strangeness in the production of design works, as well as the elements of movement and color contrast that fascinate the recipient and arouse his interest, thus accepting the advertising idea by the recipient.

8. Visual dazzle enhancers are direction and movement, and movement is a descriptive product of direction.

9. Formal exoticism mostly comes from unfamiliar forms that the designer adopts in building his design and display idea or through the formality metaphor, and they reflect the creative aspect of advertising.

10. The process of arousing interest comes after the stage of attraction, as these two processes are interdependent and depend on each other.

11. Grooming is one of the strategies designed in the design building, and it is one of the persuasive methods of the idea, service or commodity announced in the advertisement.

Chapter Three (Research Procedures)

3-1: Research Methodology

The researchers adopted the descriptive analytical approach to analyze the research samples (as a scientific approach that helps in obtaining information and data about the

phenomenon that has been studied)⁸⁹. The descriptive analytical is one of the scientific steps that fit theoretical and applied research.

3-2: Research community

The search community is represented by the advertisements posted on the website www.Pinterest.com.

3_3: Research Sample

The researchers chose the sample in an intentional way to suit the goal of the research, which numbered (6) six models, from the community, which numbered (60) sixty commercial advertisements, and the rest of the advertisements were excluded according to the following justifications:

1. Repetition and similarity of advertisements
2. Ads that do not contain a metaphor
3. Ads not included in the virtual building environment.

3-4 search tool

To achieve the goal of the research, a form (the research tool) was prepared to analyze the sample models that were prepared by the researchers according to the indicators of the theoretical framework and previous studies, and to review the literature of the specialty.

3_5: Believe the tool

For the purpose of verifying the validity of the analysis tool and demonstrating its validity, it was presented to a number of experts** in the field of competence before applying it and after discussing it and making amendments to it, the final form of the analysis form was reached, which gained its validity in the research.

Model No. (1)

Ad name: Fanta natural drink

Release date: 10/31/2021

Ad type: commercial



General Description

The advertisement included a picture of the yellow lemon fruit in the engineering center on which the lid of a juice bottle was placed, from which the bottle was opened to approach the general shape of the bottle and the lemon juice product appeared as if it was submerged in water, and to the top there is a written material in English (do you have to say more?) in the form of an arc And in the small size and down the form of the logo of Fanta products.

Analysis

default visualizations:

The virtual structure came according to preconceptions of the content of the juice bottle for the natural products of Fanta to approach the virtual reality, which is the shape of a lemon with the shape of the juice box. (Fanta) is nothing but natural lemon juice. This reinforces the formal structure between the shape of the lemon and the lid of the closed Fanta can, which you only need to open to drink the natural lemon juice.

This perception based on giving a picture of the analogy between Fanta juice (Fanta can), reinforced the hypothetical theory through the formality metaphor, which led to a conceptual knowledge of the relationship between the product and the materials that made it, and then to the value and importance of the product.

The virtual idea and its creative side

The idea was linked to the default direction of the design building and how to produce it to

produce the expressive and communicative meaning according to its specific content with the functional objectives in communication and influence, and linked to its artistic and aesthetic aspect with realistic possibilities with its metaphorical elements as if it was moving away from reality with its The virtual structure to achieve strangeness, attraction and suspense, and this is one of the basics of building the design idea, as well as its realization aspect Creative through its originality and flexibility in assimilation of the basic subject with all its merits and fluency with what it stores of expressive contents and its connection to the basic problem of communication and expression.

Allegorical hypothetical ingredients

The idea relied on the virtual structure on expressive compatibility events in an easy way. It adopted the metaphorical basis as a structural premise based on hypothetical components between the elements of the main shape (lemon fruit) and the cover of the box identified by the expressive aspect of the basis of the idea, and then achieving the functional aspect in the delivery and influence, enhanced by artistic and aesthetic values through the form. The main (lemon fruit) and the design treatment with what surrounds it (the shape of water with the background), which achieved an atmosphere of formal and color harmony, and then an aesthetic aspect.

Formal processing of metaphor

The virtual design treatments appeared through the formal, expressive relationship of the idea content between the main shape (lemon fruit) and the lid of the lemon juice box (Fanta) to reinforce each other in the expressive aspect and the functional relationship that links one to the other for the final product (natural lemon juice) as well as what appeared from the liquids. Surrounding the shape of the lemon fruit to express the natural pure juice, it was a dialectical connection that cannot be separated from the other and a feature that achieves the confidence and credibility of the product.

Virtual design environment

The virtual design environment appeared through the technical construction of the idea, which is linked to the the formality metaphor between the lemon fruit and the cover of the lemon juice can as it dives into a liquid. The environment became watery, organized in a radial manner. The distribution emanates from the lemon fruit in the center to the outside to spread in the rest of the advertising space for water waves to transform the advertisement To an aquatic environment that achieves the expressive aspect and then the communicative aspect and influence on the recipient.

Picture dazzle for metaphor

The visual dazzle appeared in the advertisement, which is one of the important means to achieve attraction and suspense in the form of lemon fruit, which represents the lemon juice box, on which the metal lid of the box appeared. Structural formalism between the two to achieve a new form with a The virtual structure in line with the orientations of the idea and its artistic, aesthetic and then expressive construction.

Model No. (2)

Ad name: Nescafe coffee drink

Release date: 12/22/2021

Ad type: commercial



General Description

The advertisement included a picture of a cup in red with the word (Nescafé) written on it in white vertically as if steam was coming out of it and in front of it the figure of a person walking actively, and a person in a state of stress and fatigue, and deductive symbols with a sign (+, =) and at the top the main address in a small size and in English Nescafé and to Below is a written material in English (imagine the taste of power).

Default visualizations

The hypothetical construction came according to hypothetical perceptions between two different states, before a particular act (before using the product and after using it) and represented the shape of a cup of Nescafe with the form of the two

inactive and active people. That when drinking coffee, it will be in a state of activity, energy and vitality. This formal structure between the shape of the cup and the two inactive and active people is reinforced, which expresses the transformation of a person after drinking it into a person with high energy.

This perception stems from the interconnected relationship between what the product offers in terms of changing the consumer's condition, feelings and feelings through the formality metaphor, and then to a conceptual knowledge of the relationship between the type of product and its potential, and then to its value and effectiveness.

The hypothetical idea and its creative side:

The virtual idea was linked to the design building and the way it was produced to produce the expressive and communicative meaning according to its content to achieve its functional goals in delivery and influence, and related to its artistic and aesthetic side with a system that oscillates between reality and imagination for its metaphorical elements as if it was moving away from reality with its The virtual structure to achieve strangeness. And attraction and suspense, and this is one of the basics of building the virtual idea, the creative side appeared through its originality and flexibility to absorb the basic idea in all its aspects and its fluency with its capacity in expressive content and its connection with the basic idea in communication and expression.

Allegorical hypothetical ingredients

The virtual structure was based on the metaphorical basis in an easy way that leads to the production of expressive compatibility, according to a structural premise that is based on the default components related to the elements of the main form (the cup of Nescafe and the inactive and active person) to determine the expressive aspect of the phenomenon of the idea to achieve the functional aspect of delivery and influence, enhanced by artistic and aesthetic values through the main form (Nescafe cup) and the design

treatment with its surrounding forms (the two inactive and active people, and the steam coming out of the cup), as it produced an atmosphere of formal and color harmony.

Formal processing of metaphor

The virtual design treatments are linked to the basis of the idea and are achieved through the formal, expressive relationship of the content of the idea between the shape of the cup (Nescafe) and the inactive and active people through mathematical symbols that reflect the expressive and functional aspect of the idea's interrelationship with the shapes, as well as what appeared from the movement of steam coming out of the cup to give a suggestion of vitality The product (Nescafe), the design process was a formal interdependence based on giving the arithmetic result to achieve the confidence and credibility of the product.

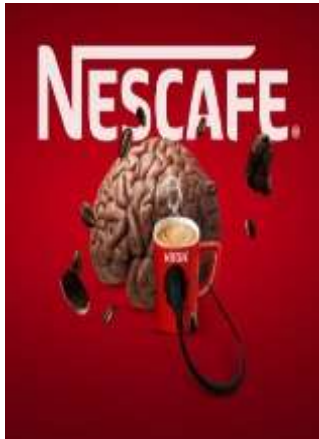
virtual design environment

The hypothetical design environment appeared in the organizational relationship of the advertising elements related to the the formality metaphor between the cup of Nescafe and the two inactive and active people and the blowing, so the environment became within a arithmetic sequential distribution process that starts from the inactive body and the plus sign (+) and the cup of Nescafe and the steam coming out of it and then the result sign (=) and the active body to turn Advertising to a computational environment to compare two cases that represent an expressive aspect that achieves the communicative aspect of influencing the recipient.

Picture dazzle for metaphor

The characteristic of the main shape (coffee cup) and the additions that appeared on it (writing and steam) reinforced the process of attraction and suspense, as well as the characteristic of visual dazzling represented by the important tool to achieve it in the advertisement. In order for this contrast to achieve an advanced degree of visual dazzling, it was reinforced by the structural formal

treatment between the three forms to achieve a strange and renewable idea with its virtual structure in line with the assumptions of the idea and its expressive structure, and then artistic and aesthetic.

Model No. (3)**Ad name: Nescafe coffee drink****Release date: 1/2/2020****Ad type: promotional****General Description**

The advertisement included a picture of a cup of Nescafe in red color, containing a written text of Nescafe in white color that is wired in the shape of the human brain with coffee beans scattered in the advertising space, and at the top is the title Nescafe in large size, in white and red.

Analysis**Default visualizations**

The default perception came according to the merits of the main topic, which is the coffee product (Nescafe), which provides the person with an additional energy that gives him activity and vitality. To approach the virtual reality, which is the shape of the Nescafe cup with the wired connection between the cup and the brain. To reinforce this formal structure between the Nescafe, the electricity wire and the brain, and the researchers believe that this hypothetical perception took a long range in the formal representation between the function of coffee and electric energy.

This perception based on giving a picture of the analogy between the cup of Nescafe, the wire and the brain reinforced the default theory by means

of metaphor. Formalism and then to a conceptual knowledge of the relationship between the effectiveness of the product and its effectiveness, and then to the value and importance of the product.

The hypothetical idea and its creative side:

The idea was associated with the default direction of the design building according to the output mechanism to produce the expressive and communicative meaning defined by the functional goals in delivery and influence, and reinforced by its artistic and aesthetic aspect and its metaphorical elements and its The virtual structure as if it was moving away from reality to achieve strangeness, attraction and suspense, as well as its originality and flexibility in representing the main subject in all its directions to achieve the creative aspect And its fluency, including the expressive contents and its connection with the basic idea of communication and expression.

Allegorical hypothetical ingredients

One of the components of the virtual structure is expressive compatibility events in an easy way. The metaphorical basis was adopted as a structural trend based on hypothetical components between the elements of the main form (the cup of Nescafe), the electric wire and the brain, which represent the basis of the idea represented by the expressive side and then achieve the functional aspect of response and influence, enhanced by artistic values And the aesthetic through the main shape of the Nescafe cup and its design treatment with the surrounding forms and the appearance of steam from the top of the cup and the flying of coffee beans, as it achieved formal and color compatibility to lead to the expressive aspect.

Formal processing of metaphor

The virtual design processors appeared through the formal addition of the main shape (the brain) of the electrical conductor, as well as the steam rising from the coffee cup to document the

expressive and the aspect that one to the well as the appearance steam and



direction functional connects other, as of coffee the

volatilization of its grains in a way that gives vitality and movement within the design. Dialectical correlation that cannot be separated to achieve the outcome of the idea and to give confidence in the effectiveness of the product.

Virtual design environment

The virtual design environment relied on the associative relationship between the elements of the advertisement, the formality metaphor, between the cup of Nescafe, the conductor of the electric wire, the brain, and the flying of coffee beans to become a special environment that emanates from the conductor of electricity, the cup and the steam coming out of it, and then the brain, so that the advertisement represents an environment that reflects the expressive aspect of the idea to achieve the communicative aspect to influence the recipient.

Picture dazzle for metaphor

The visual dazzle appears when the characteristics of attraction and suspense are achieved, as it represents the end result of achieving them. A strange idea according to a hypothetical construction that is consistent with the basics of the idea and its expressive construction, and then the artistic and aesthetic one that leads to the functional aspect.

Model No. (4)

Ad name: Nescafe coffee drink

Release date: 2/14/2022

Ad type: commercial

General Description

The advertisement included the image of a coffee cup (Nescafe) for its spout from the top in white in a geometrical graphic style filled with coffee, the power indicator with two letters (E, f), the cup grip at the letter f is full, and a red background and written text in English (power full) appears under the cup. The fuel tank is full.

Analysis

default visualizations

The default perception came according to preconceptions of the objective basis of the advertisement (Nescafe products), approaching the (virtual) reality, which is the shape of the cup with the speed indicator. It gives high energy that enhances the formal construction between the Nescafe cup and the fuel tank indicator.

This perception based on giving a picture of the analogy between a cup of coffee (Nescafe) reinforced this hypothetical theory through the formality metaphor, then to a conceptual knowledge in the relationship between the possibility of the product and then to the importance of the product and its value in enhancing human energy and activity.

The hypothetical idea and its creative side:

The idea was linked to the virtual aspect of the design building according to an output mechanism that produces expressive and communicative meaning according to its content related to the functional objectives in communication and influence and related to its artistic and aesthetic

direction with realistic ideas for its metaphorical elements and the fuel tank indicator, according to its The virtual structure to achieve strangeness, attraction and suspense, and this is the purpose of the design work and through its originality and flexibility in Producing the basic idea in all its meanings (the relationship of energy with coffee drink) to achieve the creative side and its fluency with its capacity in expressive contents and its attachment to the basic problem of communication and expression.

Allegorical hypothetical ingredients

The idea of the virtual structure relied on the expressive formal compatibility in a series way that included the metaphorical basis as a constructive direction based on hypothetical components between the main shape (coffee cup) and the fuel tank indicator determined by the expressive direction of the basis of the idea and then achieving the communicative function and influence, depending on the artistic and aesthetic values through the main figure (coffee cup) and a design treatment (the shape of the cup with the background), which produced formal, color and aesthetic harmony.

Formal processing of metaphor

The hypothetical design processors appeared through the formal, expressive relationship of the basis of the idea between the main shape (coffee cup) and the fuel tank indicator to be related to one another in the expressive and functional aspect that connects one to the other to show the importance of the product (Nescafe) as well as the bubbles surrounding the Nescafe drink to express The splendor of the product and its mastery, the relationship was a syndrome that cannot be separated from the other in a demonstrative manner that shows the product's potential, effectiveness and safety.

default design environment:

The virtual design environment appeared based on the formality metaphor according to the technical construction and the design relations

between the Nescafe cup, the fuel tank indicator, and the cup grip that goes to the full indicator.

Picture dazzle for metaphor

The two characteristics of attraction and suspense that determine the objectivity of visual dazzle appeared in the formal relationship between the fuel tank indicator and the coffee cup to show a correlation between the real fuel tank indicator and the possibility of employing it in advertising to reflect the ability of coffee (Nescafe) (high energy) This correlation achieved a high degree of visual dazzle Enhanced by the formal and structural treatment between the two to achieve a new hypothetical idea in line with the basics of the subject matter of the advertisement. Its expressive, artistic and aesthetic construction.

Model No. (5)

Ad Name: Fanta Orange Drink

Release date: 5/3/2022

Ad type: commercial



General Description

The advertisement included a main shape on the left side of the advertisement, which is a picture of the orange fruit, on top of which the slices of natural orange were placed, and on top of it half a bottle of the natural juice drink (Fanta), to approach the general shape of the bottle of the product (Fanta) orange juice, as if the box (Fanta) came out from the orange and towards the side. On the right is a small text in English (sweet

orange drink) and to the top is the Fanta product logo.

Analysis

Default visualizations:

The virtual structure came according to preconceptions of the advertising subject of the natural products (Fanta) to approach the virtual reality of the advertising elements, which is the shape of the orange with the shape of the juice box. Found inside the juice box (Fanta) is the natural orange juice that reinforces the formal structure between the shape of the orange and the (Fanta) juice box. This perception is based on giving a picture of the analogy between (Fanta) juice and the natural substance from which the juice is extracted. Through the formality metaphor, and then to a conceptual knowledge of the relationship between the type of product and the materials manufactured for it, and then to the value and importance of the product.

Default idea:

The idea was linked to the design building, hypothetically, according to how it was technically produced to produce the expressive and communicative meaning, depending on the specific content of the functional objectives in communication and influence, and linked to its aesthetic artistic aspect with assumptions that move away from reality according to its metaphorical elements to appear away from reality with its The virtual structure to achieve strangeness and then attraction and longing, and this is one of the requirements of the design idea As well as achieving the creative aspect through its originality and flexibility in representing and producing the basic idea of the design work in all its aspects and its fluency with its depth of expressive contents and its connection with the basic idea of delivery and meaning.

Allegorical hypothetical ingredients

The virtual structure was based on the allegorical basis in an easy way that leads to the production of expressive compatibility,

according to a structural premise that is based on the default components related to the elements of the main form (orange fruit and its slices and a can of juice bottle) to determine the expressive aspect in the representation of the idea to achieve the functional aspect in the delivery and influence, enhanced by artistic and aesthetic values through The main shape (orange fruit) and its design treatment with its surroundings (the shape of water with the background), as it produced an atmosphere of formal and color compatibility leading to the production of the aesthetic aspect.

Formal treatment of the metaphor:

The expressive formal relationship was based on the hypothetical design processors between the main shape (orange fruit and its slices) and a juice box (Fanta), so that the meaning of the two forms in the expressive aspect and the functional relationship that combines each of them together for the final product (natural orange juice) as well as the apparent liquids surrounding the shape of the orange fruit And the juice to express the pure natural juice so that the relationship between them is a dialectical and inseparable correlative that enhances the trust and credibility of the product.

Virtual design environment:

The virtual design environment relied on a set of opposing elements in form, harmonious in color and expressiveness between the orange fruit and its slices and the natural juice box, as if it were coming out of the orange liquid. So, a special environment became a diagonal way of distribution from inside the orange and the slices to the juice box (Fanta), so that the advertisement would turn into a water environment (juice). Orange) achieve the expressive direction of the idea and then the communicative direction to achieve the effect of the recipient.

Picture dazzle for metaphor

The visual dazzle appeared in the advertisement through the realization of the elements of attraction and suspense in the

form of the orange fruit and its slices, which represent half of the orange juice box. An antagonistic relationship appeared between the manufactured mineral antagonism and the natural orange fruit, so that this antagonism achieves an expressive coherence that achieves a dazzling visual to a good degree, in addition to the structural formal treatment. Between the two forms to produce an original idea, with a The virtual structure that corresponds to the basics of the idea and its artistic, aesthetic, and then expressive construction.

Model NO (6)**Ad name: Fanta Apple Drink****Release date: 4/28/2022****Ad type: commercial****General Description**

The advertisement included a main shape (a picture of green apple fruit) in the engineering center of the advertisement. A part of the apple was cut out and a drink box (Fanta) was placed in it, and on the apple two green papers, and inside the apple specifically in the middle, a bottle of juice drink for a bottle of apple juice product. The juice box and the apple were fed from paper.

Analysis**default visualizations:**

The virtual structure came close to virtual reality according to preconceptions of the content of the juice bottle for Fanta products, which is the shape of an apple with a juice box. The natural structure enhances the formal structure between the shape of the apple and the juice box (Fanta), as well as the two leaves of the apple tree.

This perception based on giving a picture of the analogy between (Fanta) juice through the formality metaphor reinforced the hypothetical theory and then the conceptual knowledge in the relationship between the type of product and the materials from which it was made, and then the value of the product and its importance.

The hypothetical idea and its creative side

The idea of the design building relied on the default direction according to the mechanism of its output to produce the expressive and communicative meaning according to its specific content with the functional objectives in delivery and influence and related to its artistic and aesthetic aspect with realistic foundations for its metaphorical elements and by its The virtual structure that moved away from reality to achieve strangeness, attraction and suspense and this is one of the requirements for building the design idea, as well as achieving the aspect Creative through its originality and flexibility in absorbing the basic subject in all its directions, including its abundance of semantic contents and its connection with the basic idea of communication and influence.

Allegorical hypothetical ingredients

The virtual structure was based on the allegorical basis in an easy way that leads to the production of expressive compatibility, according to a structural premise that is based on the default components associated with the elements of the main form (apple fruit and juice box) to represent the expressive aspect of the basis of the idea to achieve the functional aspect of delivery and effect, including artistic and aesthetic values through the main form and processing The design with its surrounding forms (the shape of the water with the background), as it achieved an atmosphere of formal and color harmony, and then the aesthetic aspect.

Formal treatment of the metaphor:

The formal, expressive relationship was based on the hypothetical design treatments for the content of the idea between the main shape (apple fruit) and the apple box (Fanta) to solidarity with each other in representing the expressive aspect and functional direction that connects both with the other for the final product (natural apple juice) as well as what appeared from the liquids It surrounds the shape of the apple fruit and the juice box to express the natural pure juice, so that the

relationship is a dialectical interconnected that cannot be separated from the other, achieving a characteristic of trust and credibility of the product.

The default design environment:

The virtual design environment relied on the technical construction based on the idea based on the formality metaphor between the apple fruit and the Fanta juice box, as if they came out of the apple liquid. The expressive side and the communicative side, and then influence the recipient.

Picture dazzle for metaphor

The elements of attraction and suspense depended on the feature of visual dazzling as the important means to achieve it, with a The virtual structure that is consistent with the orientations of the idea and its expressive construction, and then the artistic and aesthetic ones.

Chapter Four (Results and Conclusions)

4-1: Results and Analysis:

1. **Default perceptions:** The hypothetical perceptions came according to the merits of the topic and its links to the basis of the idea, so these perceptions are diverse, they focus on the promotional aspect of the product sometimes and show its features and effectiveness after use as in models (2, 3, 4) at a rate of 50%, and sometimes focus on the features of the product And reliability and safety in it as in the models (1, 5, 6) by 50%, and sometimes add the interesting and tempting aspect as in the models (1, 5, 6) and by 50%.
2. **The default idea and its creative aspect:** The default idea appeared according to the contents of the communicative message and the functional aspect of the advertisement in achieving the highest degrees of impact and response and reinforced by the technical and aesthetic aspect as in the models (1, 5, 6) and at a rate of 50%, the creative aspect also appeared high in it to accommodate the basis (the container of the problem (In addition, it carries a degree of novelty, originality, flexibility in assimilating the merits of the subject and its fluency in accessing its contents easily, and the hypothetical idea emerged by adopting the formality metaphor to achieve the highest degrees of exoticism and then attract and arouse interest as in the models (2, 3, 4) at a rate of 50%.
3. **Allegorical virtual components:** The virtual components relied on the formality metaphor clearly to enhance the expressive aspect in all models at 100%; It was also clearly reinforced by the technical and aesthetic aspect in models (1, 5, 6) and by 50%; One of the most important features that emerged from the hypothetical components of the formality metaphor is the formal and functional compatibility to reinforce one another in the system of design relations to achieve its communicative objectives as in the models (1, 4, 5, 6) by 70%.
4. **Formal treatment of metaphor:** Formal treatments of metaphor appeared clearly and in exaggerated and varying forms, including the simple treatment as in the two models (2 and 3) at a rate of 35%, and to a medium degree as in model (4) and at a rate of 15%, and to a high degree as in models (1, 5, 6) by 50%, and this disparity appears according to the designer's vision and method of treatment, as well as the basis of the design idea in achieving the expressive content.
5. **The virtual design environment:** The virtual design environment is determined by the organizational relationship of the advertising elements related to the formality metaphor, and it oscillates between reality and imagination as in all models and at 100%, approaching imagination sometimes as in models (1, 3, 5) and at 50%, and approaching reality Other times, as in the models (2, 4, 6) at a rate of 50%, according to the requirements

of the idea and its technical and communicative construction, as well as to enhance attraction and suspense and achieve exoticism.

6. **The visual dazzle of metaphor:** the visual dazzle appeared through design treatments and according to the basis of the idea and according to the vision and style of the designer and the artistic and aesthetic aspect as in the models (1, 5, 6) at a rate of 50%, and the visual dazzle appeared to a lesser degree in models (2, 3, 4.) and by 50% according to the basis of the idea, in which the designer adopted the expressive aspect of the idea and its content, and then strengthened the communicative aspect.

4_2: Conclusions:

1. Hypothetical perceptions in advertising design mental perceptions related to functional goals, and can only be achieved by adopting mental foundations and related to the perceptual aspect of the recipient and moving his feelings and feelings, as well as raising the degree of credibility and reliability of the advertiser.
2. The virtual idea opens the way for the designer in his choices and choices and expands his imagination to choose the optimal elements suitable for the formality metaphors in representing the idea, and then raises his degree of creativity with him.
3. Virtual components mostly rely on the formality metaphor to enhance the expressive aspect as well as the artistic and aesthetic aspect.
4. Formal and functional compatibility in the system of design relations is one of the elements of the hypothetical construction of the formality metaphor and enhances its functional objectives.
5. The virtual design environment is determined by the organizational relationship of the advertising elements related to the formality metaphor and is

built according to the rationale of the idea, vision and style of the designer. It may be an imaginary or realistic environment or a mixture of reality and imagination.

6. The virtual design environment is linked to its organizational boundaries, and is self-sufficient within its expressive framework for the content of the idea.
7. The visual fascination is enhanced by the design treatments of the formality metaphor and according to the requirements of the hypothetical construction of the idea.
8. The visual glamor increases and decreases according to the vision and style of the designer and in accordance with what enhances the expressive aspect of the idea and its content, and then enhances the communicative aspect.

4_3: Recommendations

1. Giving importance to the subject of the formality metaphor and its The virtual structure. as well as the virtual design environment, and including it in the curricula that study advertising.
2. Setting the subject of the virtual structure of the formality metaphor and the virtual design environment within the future studies and in accordance with the strategies for developing the curriculum, and its philosophy, in theory and in practice.
3. Placing the theme of the virtual building within the main design axes at the level of scientific conferences, seminars and artistic activities as a virtual mental perception that is realistically achieved.

4-4: Suggestions:

1. The design and implementation treatments of the formality metaphor in the printed advertisement.
2. Strategies for the virtual structure of the design idea in the print advertisement.

Ministry of Higher Education and Scientific Research

Middle Technical University/Faculty of Applied Arts
 Department of Advertising Technologies / Postgraduate Studies

The researchers
 Phd. Ibrahim Hamdan Sabti
 Fatima Majid Mohammad

S / the analysis axes identification form

To / Honorable Professor:

Greeting:

In view of the researcher’s confidence in the payment of your scientific opinion and for the purpose of completing the requirements of the tagged research (**Hypothetical metaphor in advertisements published on the Internet**), as the goal of the research is (discovering the mechanisms of employing the hypothetical construction of the the formality metaphor in the electronic advertisement) and in order to reach the objectives of the research, we would like to be informed by your valuable comments For the information contained in the analysis form..... We ask for your cooperation to serve the research, with your valid observations, if any.
 Thank you very much

Notes:

- 1.....

2.

- 3.....

Professor's name: Academic title:
 Signature and date:

Axes Analysis Form							
NO	Main axes	secondary axes			achieved	Somewhat achieved	not achieved
1	default visualizations	analogy					
		mental interpretation					
2	The virtual ide and its creative side	Eloquence of th idea	creative side	seriousness			
				Innovative			
				modernity			
3		artistic value					
		aesthetic value					

	Allegorical hypothetical ingredients	weird			
		Attraction and suspense			
4	metaphorical formal processing	Zoom in and Zoom out			
		morphological condensation			
		formal reduction			
		Deletion and addition			
		modulation			
5	virtual design environment	Realistic environment			
		fantasy environment			
		Mixed environment			
6	Picture dazzle for metaphor	strangeness			
		Excitement			
		the movement			

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