

Invest in the incredible elements of creative advertising ideas.**Prof. Tamer Abdellatif**

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Human is in constant change generation after generation, and the mind-conscious innovator sees new, innovative beauty through the interaction of the subconscious and involuntarily influencing the recipient using modern thinking to achieve that action.

However, the strategy of unreasonable creative thinking requires searching the subconscious mind of the recipient and translating the visual experiences and relying on the impact of the visual shock, thus calling for a different visual perception that addresses the subconscious and the anti-visual familiarity when constructing the idea of advertising and reaching it into a kind of dazzling and thrilling.

These have become the magic keys to postmodernism. The ads based on the unexpected irrational thought of the viewer in the vision of the advertisement, and up to some sensory tricks in the process of visual perception, have become the hallmarks of postmodernism.

Hence the problem of research, which can be summarized in an attempt to answer the following question:

How can you invest the unreasonable elements in the design of the ad and reach an effective response by the recipient when presenting the idea (unreasonable) so that it has visual calculations that open up new horizons in modern advertising thought?

The aim of the research is to exploit the elements of imagination and imagination in the creation of design ideas based on dazzling and surprising and to reach an interactive response affecting the recipient, which has a profound impact on the overall change in the content of design thought.

The research follows the inductive method of collecting information and data for the development of advertising ideas dominated by the irrational. Then the research follows the analytical descriptive method of models of various means of advertising which rely on the irrationality in the uniqueness to present the idea in a different mental way through the irrational and then follow the applied approach to designs that are not visually familiar.

The study showed the effect of irrationality in modern advertising thinking on the interaction and imagination of the recipients of the advertising in an unusual manner. This vision was explored in the implementation of visual designs to employ fictional creative capabilities in the field of advertising and create a new case aimed at reaching a different visual language.

Key words

Incredible elements. Ad. ideas. Innovation.

Introduction

The progress made by man led to an attempt to understand his visual intelligence and the symbolic, miraculous and miraculous connotations of thinking in an unusual way.

It is in this sense that a new system of reality has emerged differently through the confusion, imagination, unreasonableness, and the importance of associative, emotional and cognitive power of images, and through the psychological changes of experiences that influence the recipient towards the declaration and create a new situation aimed at reaching a different visual language.

With so many ads, traffic and competition among companies to show off their respective identities differently, the ads are based on the irrational thought of the viewer in the vision of advertising through posters and other advertising.

And the extent to which the impact of development on the interaction and imagination of recipients of advertising in an unusual manner, and this vision was explored in the implementation of designs are not visually familiar to employ the creative capabilities based on the imagination in advertising, as well as the irrational dimension inherent within the receiver.

Statement of the problem

1. How can you invest the unreasonable elements in the design of the ad and reach an effective response of the recipient when presenting the idea (unreasonable) so that it has visual accounts that open new horizons in modern advertising thought?

Reasons to choose a topic:

1. The congestion of the means of advertising in presenting the idea through a traditional visual system does not take into account the mentality of the recipient of the study of changes and social developments in our time.
2. To draw attention to today's world and its development in the visual arts and abandon the traditional concepts and overcome the declaration with an innovative and unique thought for a new vision of reality.

Objectives

The research aims to:

1. Invest in the elements of imagination and imagination in the creation of design ideas based on dazzling and surprise and to reach an interactive response affecting the recipient.

Assumption:

The search assumes that

1. Employ unreasonableness in the design of advertising and reach an effective response to the recipient when presenting the idea (unreasonable) so that it has visual accounts that open new horizons in modern advertising thought.

Delimitations:

Objective boundaries: limited to different means of advertising that rely on the unreasonable in dealing with the design idea.

Time Limits: From 2008 until the end of the research period,

Spatial boundaries: The study of models of global and local designs that have benefited from the irrationality and imagination in advertising.

Methodology

The research follows the inductive method of gathering information about the unlimited powers of imagination to develop advertising ideas dominated by the irrational.

The research then follows the analytical descriptive method for different types of advertising methods that rely on the irrational. Then the curriculum follows the applied approach to designs looking for the unfamiliar to develop advertising ideas.

Theoretical Framework**Image patterns used to create unusual advertising ideas:****The pattern:**

A pattern is a major physical or psychological characteristic that includes a group of adjacent and interrelated subtypes or a group of individuals who share the same general characteristics and differ among themselves in their degree of belonging as such.

<https://www.altibbi.com/%>

Visual Style:

One of the important factors in visual observation is the ability to see all first without awareness of detail, and then to analyze the overall impression of detailed or partial impressions and then finally install these parts in All new. (Shaker Abdelhamid -2008)

Tactile style:

The basic aspect of the individual's tactile style is the muscular sensations of the body, the self, the tactile impressions and all the experiences that place the self in a valuable relationship with the outside world when the designer communicates the uncommon message of thought to the recipient. In this type of art or style, the self is projected as the true representation of the image that is the outcome of the particular installation process that was built on the basis of mental and emotional understanding.

Dynamic mode:

Since the presence of the "Dynamic Pattern" is a vital part of our psycho-social life, which is the driving force of the installation of unreasonable elements of design, so both real motion and visual movement can be converted into something static in design work, Consciousness or a form of emotion in a form recognized by the unfamiliar visual perception, this process may also serve the person's need to express himself through movement.

Elements not visually familiar:

The role of the designer, where he composes his work in a way that affects the habits of the recipient, changes the parameters of the experiment and reorients it in order to reveal the unusual design and the degree of absorption in the recipient, although it composes this work

from common elements, but is keen in the process of authorship to distinguish what it presents in This familiar range is a bit strange and absurd that attracts the attention of the recipient and affects his visual experience.

The stimuli of the recipient through the cognitive field

Excitement:

The stimuli are defined in the lexicon of psychology as "an external or internal physical factor, causing subsequent changes in the recipient's state." Psychologists interpreted excitation as "a particular act that would have a reaction or response. The stimuli varied and took many forms, And reflects the use of stimuli in the sense of stimuli, on the basis that the stimulant is the factor that affects mechanically or chemically in the members of sensory reception, and reflects the role of stimuli in the perceptions The unfamiliar visual Sensory receptors.

Conceptual Classifications Through Unusual Design Thought

Unusual concepts:

Concepts are systems with important formative relationships among themselves and dynamic functions in determining the course of thinking process, each concept has a specific connotation associated with it, the concept abstract idea refers to something has a picture in mind.

Characteristics of concepts:

Some of the concepts are characterized by the nature of the sheep, which is often a mysterious source (Peter Hafez - 2004), and consists of many concepts in the course of the subconscious and in the same way the values that regulate the behavior of the recipient without the attention of us, in this way to add to our outstanding types of aversion or Bias.

The power of fictional form:

Is the ability to use sensory perceptions and mental images to introduce unfamiliar new structures and structures. The strength of the artistic form follows from its ability to alienate, or temporarily remove, its recipients, away from the standards and values of their specific social worlds and through the so-called " "During the conversion of the subject from its normal state and its fashionable status to an extraordinary state.

(Vidler- 1992)



Figure (1) foo rire designs to invest in the incredible elements of creative advertising ideas.
[http // www.foorire.adv/2018/11/10.com](http://www.foorire.adv/2018/11/10.com)

special state of astonishment

What we mean here is that special state of astonishment that occurs when we see something or hear it, we are surprised by its appearance or occurrence, we think strange about its context, or unusual, we admire it, we may express it with a voice of admiration or disrespect, or expressions of the face and hands and amazement here It is related to the nature of what we are aware of at a given moment, as well as the nature of our perception of it and our responses to it, which are often a quick response, lacking the emotional or emotional depth or cognitive dimension associated with the phenomenon of strangeness.



Figure (2) is one of the applications in advertising based on fantasy.
[https:// www.jbl .adv/2018/11/15.com](https://www.jbl.adv/2018/11/15.com)

Fantasy:

Is a free imagination that can belong to people who make them paranormal, or any element of nature where they bring forms and actions to these elements beyond all that is realistic and familiar that the laws of the mind can not absorb.

Through creative imagination, the mind affirms itself and its own existence by linking its own motivations and perceptions on the one hand, and elements of nature or its own, on the other.

The imagination has, the energy or the queen transformation and transformation here of the special productive and creative capacity in the universe, it transforms the idea into an article, and it reveals in everything individual about the inner spirit of the formation of creativity

(Engell-1991)



Figure (3) MercedesBenz designs to invest in the elements that are not reasonable to create innovative advertising ideas

<https://www.trendhunter/2018/12/10.com/trends/mercedes-benz-brake-assist-plu>

Results:

Research after the theoretical and analytical study reached several results:

- Restructuring of design thought in (Egyptian society) and the ability of the designer to attract the attention of the receiver unexpectedly by investing the elements of the unreasonable design.
- Pay attention to more patterns used to develop advertising ideas in the presentation of innovative design ideas that achieve a degree of creativity and difference.
- The importance of fantasy in the free imagination to achieve a future vision of contemporary design in a new world full of difference, diversity and intellectual interaction, and the ability to remove the design and formative constraints that stand in the way of the designer through the use of fantasy to deliver the innovative message is distinctly unreasonable.
- Maintaining the sophisticated method of intellectually and structurally in design through visual borrowing, and adaptation to unusual structures and bodies.
- To study the mathematical vacuum and symbolism and to understand the extent of compatibility between the use of the design elements and the extent of the interaction and acceptance of the client through a design philosophy to develop advertising ideas.

Recommendations:

The research came out with several recommendations, the most important of which are the following:

- Continuing the development of abstract elements and abstract effects and their use in the design process so as to attract the attention and attention of the recipient is a starting point no more but is of great importance because it is the one that makes the designer motivate and crowd to work, it stimulates its motivation and unleashes its creative energy towards design.
- Attention to the psychological effects of visual aspects and their impact on the recipient, which helps to arrange the visual data and organize it to access the investment of the unreasonable.
- Studying the points of convergence of visual thought (unreasonable) in the international designs to achieve communication and formulate a contemporary design thought contemporary with the Egyptian society.

- Interest in studying the research on the effects and concepts are not familiar visually linked to the effects of visual connotations that lead to the sense of the individual and his interaction with the work to enter the emotional area of the recipient of the message.

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