

# تجليات الآخر في التصميم الكرافيكي

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مجلة الأكاديمي-العدد 100-السنة 2021 ISSN(Print) 1819-5229 ISSN(Online) 2523-2029  
تاريخ استلام البحث 2021/3/15 ، تاريخ قبول النشر 2021/4/14 ، تاريخ النشر 2021/6/15



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## ملخص البحث

ان موضوعه الآخر في التصميم الكرافيكي والاعلان فيه تحديداً يشكل دراسة معرفية لبنية الاتساع الفكري في منظومات الابداعات المعرفية والفكرية لما يقدمه من تجسيد ضمني ومعلن ضمن اليات قراءة في التصميم الاعلاني التي تمظهرت وفق الآخر وعبر تجسيد النصوصية والاختلاف والمتقابلات الثنائية ما هو إلا ردة فعل للفكر التصميمي وما يشكل من تجليات الآخر في التصميم الاعلاني. وبناءً على ماتقدم نستعرض هذه الدراسة الموسومة (تجليات الآخر في التصميم الكرافيكي) لتوضح الموضوع عبر اربعة فصول، تتضمن الفصل الاول مشكلة البحث بالتساؤل الاتي(ماهي تجليات الآخر في التصميم الكرافيكي) اما هدف الدراسة(التعرف على تجليات الآخر في التصميم الكرافيكي) كما ضم أهمية البحث في انه قد يسهم موضوع البحث الحالي خطوة علمية في فهم ظاهرة تجليات الآخر التي دخلت عن طريق مختلف الاتجاهات الفكرية والأدبية داخل النص وانسجامها مع الاتجاهات الفنية المتجاوزة معها. و قد يفيد البحث المختصين في مجال التصميم الاعلاني عن طريق تبلور فكر المصمم الكرافيكي لتحقيق الابداع الفكري التصميمي . فضلاً عن تحديد المصطلحات. اما الفصل الثاني تضمن (مفهوم الآخر) و(اليات قراءة التصميم الاعلاني وفق الآخر) والفصل الثالث تم استعراض الاستنتاجات التي تضمنت:

1. ان الآخر تمثل بحركته كنظام فني جديد غير ارتباطه بمفاهيم التحول والتطور والتغير كونها مفاهيم اليات ضمنية في تجلي الآخر في الاعلان عبر انتقاله من الثابت الى المتحول للوصول الى اشكال جديدة لاتلبث حتى تخضع للآخر نحو تحولات بنائية.
2. تمثلت جميع الأفكار التي تحاول أن تحيي الآخر إلى تشكيل بنية من المتكافئات تربطها علاقات توسط لأجل إعادة الخلق عبر التحول المستمر ، أو عبر علاقات التكامل والإغناء بين المراجع .
3. تعددية تجليات الآخر عبر اليات قراءة التصميم الاعلاني لبنائه على مستوى تشكيل بنية التصميمية ، أو الفكر والذي يتم عن طريق واحد أو أكثر من المؤشرات الثانوية : النصوصية ، الإختلاف ، المتقابلات الثنائية .

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في ضوء الاستنتاجات التي توصلت إليها الدراسة , توصي الباحثة بما يأتي :

1. امكانية استثمار الآخر في التصميم الكرافيكي عبر الطروحات التي وضحت تجليات الآخر في التصميم الاعلاني.  
عن طريق تحويل وإزاحة الأنماط السابقة وتوليد أشكال مختلفة وجديدة .
2. توصي الدراسة بالاستفادة من الفكر النظري واستثماره والاعتماد على الأساليب والإجراءات التي يطرحها الآخر عن الماضي وتوليد أشكال ومعاني مختلفة جديدة في التصميم الاعلاني.  
الكلمات المفتاحية(الآخر ، الاختلاف ، النصوصية ، المتقابلات الثنائية )

DOI: <https://doi.org/10.35560/jcofarts100/305-318>

## The manifestations of the other in graphic design

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Al-Academy Journal ..... Issue 100 - year 2021

Date of receipt: 15/3/2021.....Date of acceptance: 14/4/2021.....Date of publication: 15/6/2021



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### Abstract

The issue of the other in the graphic design and specifically the advertising constitutes a cognitive study of the structure of the intellectual expansion in the cognitive and intellectual creative systems because of the implicit and declared embodiment it provides within the mechanisms of reading in the advertising design that appeared according to the other and through the embodiment of the textualism, the difference and the binary opposites is nothing but a reaction to the design thought and what constitutes of the manifestations of the other in advertising design. Based on the above, we review this study (Manifestations of the Other in Graphic Design) to clarify the topic through four chapters. The first chapter included the research problem by asking the following question (What are the manifestations of the other in graphic design) As for the aim of the study (to identify the manifestations of the other in graphic design) and also included the importance of research which will contribute to a scientific step in understanding the phenomenon of the manifestations of the other, which

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entered through various intellectual and literary trends within the text and their harmony with the artistic trends bordering with them and may benefit specialists in the field of advertising design by crystallizing the thinking of the graphic designer to achieve design intellectual creativity. As well as defining terms. As for the second chapter, it included (the concept of the other) and (the mechanisms of reading the advertising design according to the other) and the third chapter reviewed the conclusions that included:

1- The other is represented by its movement as a new artistic system, through its connection with the concepts of transformation, development and change, being the concepts of implicit mechanisms in the manifestation of the other in the advertising through its transition from the fixed to the transformed to reach new forms that do not last until they are subject to the other towards constructive transformations.

2- All the ideas that try to revive the other were represented in forming a structure of equivalents linked by mediating relationships for the re-creation through continuous transformation, or through complementary and enriching relationships between references.

3- The multiplicity of the manifestations of the other through the mechanisms of reading the advertising design to build it at the level of forming a design structure, or thought, which is done by one or more of the secondary indicators; textualism, difference and binary opposites.

In light of the conclusions reached by the study, the researcher recommended the following:

1- The possibility of investing the other in graphic design through propositions that clarified the manifestations of the other in advertising design by altering and displacing previous patterns and generating different and new shapes.

2- The study recommends making use of theoretical thought and investing it and relying on methods and procedures that the other proposes about the past, and to generate various new forms and meanings in advertising design.

Keywords (other, difference, textual, binary opposites)

## Chapter 1

First: - The research problem

The formulas of the relationship with the other varied through the historical development of design in light of contemporary, including modern, post-modern and deconstructive, as designs adopted different types of it to form its structure within the limits of difference, textualism and binary opposites, and Derrida specified in the content of each structure or system that one of the two parts of the dual configuration is more important from the other,

which indicates the positive or the main, and the other negative or secondary, However, the binary formation has an algebraic relationship, and neither of them can exist without referring to the other, as it is a basic characteristic inherent in the design of the advertisement through a cognitive system in which the other moves, changing from a constructive formula to a sign and new constructive formulas, and it may not be subject in its transformation and in the final outcome its difference for any standard, but the subjectivity of the creative designer or the mentality of the actually different designer in defining it and changing its structural system. From here the researcher formulated her research problem. What are the other manifestations of graphic design?

Second: The importance of research and the need for it: The importance of research lies in that:

1- The current research topic contributes to a scientific step in understanding the phenomenon of the manifestations of the other, which entered through various intellectual and literary trends within the text and their harmony with the artistic trends bordering with them.

2- The research may benefit specialists in the field of advertising design by crystallizing the thinking of the graphic designer to achieve design intellectual creativity.

Third: Research objective: The current research aims to:

Identifying the manifestations the other in graphic design

Fourth: Defining terms

1- The other

Philosophically:

The concept of the other manifests itself in various dimensions represented in the similarity or the difference by defining the ego philosophically as a thinking self.

<http://www.enashir.com/blogs/tarik/8854/> Jun, 25, 2006

Louis defines it as:

One of the main concepts that the design focused on as a structure, or a system consisting of pairs, or a binary configuration that represents the basic unit of these structures or systems, or from two expressions, one of which is the other, and both of them are placed within a certain level of the relationship between them. (Louis, 1996, p3)

Procedurally:

It is the associative relationship that is homogeneous and intertwined in dualism and intellectual readings, and in order to achieve complementarity between them, it is necessary to present the presence of the other in the advertising design.

## Chapter 2

First: The concept of the other

The other is the catalyst for any reading of existence being a cognitive being relied upon in the extreme moments of thinking that impose itself, and here (Ricoeur) decides the impossibility of constructing a one-sided dialectics between the Equivalent and the other which, according to Leviannis, will become the one who is able to guide the ego to what it is. It is a responsibility and makes it reach its end, and Ricoeur, unlike Levianis, tries to follow a second path and form a new model for the other as (the ego - the coherent - imposed on the ego) This other is the structure of the knowledgeable self and enters the core of its psychological architecture from an unknowing point of view, and by means of which it reconciles with moments of self-esteem and surrender of the ego, the identity of the other precedes the identity of the other on which this other can only be reached by his ability to interpret. The moment of interpretation is somewhere between the ego's defense of itself as it is ("I think therefore I am). (Descartes) and recoiling and contempt for this defense. (Jabr, 2017, p. 14)

This is because the inner (ego), hidden behind the veil of private thinking, which produces its thoughts from within the positions of the self with all its peculiarities, problems, centers of weakness and power, and its belief and doubts about what it owns and what it is made, but it is in fact intertwined with the other in the most special of its peculiarities and has made its faculties, history and beliefs in the existence of the other That lies outside and inside the self at the same moment, It is unable to transcend its internal structure and heritage, which was built with the existence of the other, and this is only because art is a product of a sensitive subject that has the ability to express what was imprinted in it from the cosmic signals that reach it through its delicate sense, and the designer artist, as he expresses himself and internalizes it, provides us with information about the reality of the human soul and life and its realities. Indeed, some critics declare that what is considered in the artistic effect is the subjective character of the era and the environment in which the effect arose and not the subjective character of the artist (designer) self and they take this feature as a reason to evaluate the design work and determine its aesthetics, Every literary product is an expression of his era, for its content and form are caused by the taste, habits and inclinations of that era, and the more

the artist's status is magnified, the stronger and clearer the dependency that subordinates the character of his product to the character of his time (Arvon, 1975, p19). And as a scientific expression without the mechanical separation between the two expressions, it is to recognize the work of art as a value in itself and in others and as a mere expression of creation and significance at the same time, I, he and others, the self, the subject and the date together, the moment and the subject together, the ego and the we in the definite and absolute time and place simultaneously, the structure, the movement, the form and the content are all binary connotations that show the value of the figurative text. The natural representation here is not its primary concern, but the semantic or indicative representation. (Al-Youssef, 2011, p.79).

The disagreement about knowing the other can be overcome from Schiller's point of view because he believes that the other does not consist of a duality, one part of which is hidden and the other visible, or two halves, one of them is devoted to internal perception and the other to external perception because they are deeply interconnected. Rather, it is a totality that is exemplified by its external appearances and we can know it completely, so the other is not a stranger (I). As for Deleuze, he believes that the other is not that visible object, or that other person, it is the structure of the perceptual field, as it is a system of interactions between individuals as (others), so when the self realizes something, it cannot surround it in its entirety except through others. So the other is an absolute structure that manifests itself in the perceptual possible and is an expression of a possible world, and knowledge of the other must be a structural knowledge. In the twentieth century, we find that this mixture between the existentialist and the other was shaping the works of many contemporary philosophers who in turn influenced the theorists of identity, race, and nationality. Which formed a huge series of studies into existence (De Beauvoir.1989.p2).

Second: The mechanisms for reading the advertising design according to the other

Despite the multiplicity of mechanisms of transformational investigation by the action of the other in the structures of form, technology and conceptual system, there are some cognitive concepts that the researcher finds it necessary to refer to through the fundamentals of advertising design. Therefore, the researcher had to review them and explain their actions and focus on the manifestations of the other in advertising design as a key indicator. To construct the other at the level of forming a design structure, or thought, which is done by means of one or more secondary indicators; textualism, difference, binary opposites.

1- Textualism: The idea of the other in the text lies in the nature of the relationship of the text with what preceded it and the reflection of one with the other in light of the idea of impact and its connection with the idea of presence and absence, as the propositions clarified this relationship starting as the design is a final outcome of a topic and meaning, so it can be called a text, which we see often contains something else, in which its simulation and approach represent another topic. And when the texts are primary sources, the textualism represents that phenomenon of the text, which is a case for the latter and the effect of it is not original because it carries the possibility of another text preceding it, meaning that there is a first and another text present within it, so the existence of the other in the text carries ambiguity, but there are present effects that indicate it. So, the otherness here is the effect as the presence of absence (Eisenman, 1989, p. 42).

Here intertextuality requires the new structural composition of adjacent texts and on the basis of the unusualness of the aesthetic design, so that in the end there is an effective effect on the taste of the recipient, since intertextuality within the concept of the other is a mechanism for penetrating neighboring texts to reconstruct them according to formulas that alienate them from their first places until they almost do not end with a specific gender, and this is what makes intertextuality work within The area of the other different transformation, which in turn establishes semantics, opens the absolute possibilities of interpretation, stimulating the reading mind to enter the text and dialogue. (Al-Ghadami, 1994, p.6). We notice in Figure (1) the designer's intention to employ text and intertextuality is a modification of other texts in the advertisement for PepsiCo, placing the product on the insect being a low-calorie drink, which enabled the insect to carry it and in an unfamiliar manner that intersects and intertwines in which vocabulary taken from other related designs interferes with each other to come in the new contemporary form by borrowing an image that embodies the user's identity and form a new language by using ready-made texts and placing them in new texts drawn from the designer's savings, in harmony with the other's memory.



Figure (1)

2- The difference: Difference is one of the basic pillars of the methodology of deconstruction, and it is necessary to study its significance and uncover its hybrid roots from a number of vocabulary, and it indicates contrast, difference, and dissimilarity or similarity in the form, and it means the existence of one other than the existence of the other, postponement, delay and adjournment and obstruction, and it means that there is a bond combines the two, which is temporary or postponed. It is clear that variation and dispersion are properties of spatial things related to space, while postponement and delay are related to time. and when this other can get out of the circle of controversy, as the contradiction fades out at the level of the composition, it does not become a subordinate to a different self, as in the figure (2) we see the shift around the other form occurring in the advertisement as that shape transformed to take another new form in which the language of the other is an indication and is the most correct and this is what takes the form out of its stillness and confinement around the concepts of the basis of formal stability towards a process and continuity of a renewed and continuous transformation of the other. The difference here clarifies the relationship between the contradictory forms through metaphor, which is the basis of the relationship between the form and the intruder other or the added one.





Figure (2)

As the focus on the importance of the other is by describing it as an exposing of the structures of intellectual systems has achieved its objectives in an attempt to deny or destroy the foundations on which the binary opposites were based. (Eisenman, 1993, p. 11).

3- Binary opposites: These are the topics adopted by contemporary design trends due to their importance in forming and generating shape, although the formulas for dealing with them differ from modern designs to deconstructive ones, which they focused heavily on, and adopted their approach to criticize the western centralism. After adopting the designs of many of them, which are often arranged within a hierarchical distribution, where one of the concepts is always dominant while the influence of the other diminishes and becomes subsidiary, these priorities were adopted as the basis for many design ideas. We find that the shifting figure suggested a case for the binary characteristic, so instead of placing one over the other, and instead of the hierarchical distribution of the relationship between them, a state of doubt and uncertainty (effect) emerged from the collection of equivalents, so displacement does not occur when one concept is very dominant, so the second concept must be within the first concept, and thus designs are based on revealing what is between within these classifications.

A) Binary relationship presence / absence: The presence relationship is represented by the presence of one of its parties that always calls for the presence of the other (absent), and this duality is the basis that deconstruction adopted in criticizing metaphysics, undermining its foundations and transforming its epistemological equation from the power of presence to the absence of meaning and the multiplicity of its connotations. The presence and absence is the given that constitutes a critical culmination of the other's sayings and its mechanisms, as it

represents the cognitive fruit of the deconstructive analysis, because all the procedures of the critical process of deconstruction are subject to the presence of functions and the absence of the signified, which gives the other continuous because the bet is beyond the direction of absence. (Al-Sheikh, 2002, p. 166), as shown in figure (3).



Figure (3)

We notice in the design the presence of the man's personality by embodying the shape of the mustache on the advertised product (Pepsi) for its importance in generating meanings, and the shape of the other was manifested in a different manner in the advertisement, which led to the active and dynamic effect by forming structures of equivalents through which the dominance of one of the binaries over the other is canceled. Then a state of intertwining appeared, the state of presence and absence in the advertisement, and this duality was devoted in advertising design to generate meanings when both parties work together to achieve eloquence and re-creation based on the concepts of displacement and the different other in search of perpetual communication with the recipient and the emphasis on finding a balance between presence and absence. In the visual text where each party leads to the other.

B) The signifier / signified binary: This duality was strongly embodied in the language in order that the signs could have a clear and explicit system in the expression of many sensory and philosophical concepts, and the emergence of the relationship of the other here lies in the nature of signs and functions and the meanings they express, which range from clear, frank and transparent to Mysterious and ambiguous. And since structuralism believes that both the signifier and the signified are separate, then post-structuralism sees them come together, and the same applies to advertising design, as the designer tends to separating the relationship between them to achieve displacement and create a greater possibility to reflect on the nature of the resulting meaning and open the way to its plurality. All this depends on separating

things and not dealing with them as binary opposites such as meaning / function, meaning / creation, meaning / form, (Ibrahim, 1990, p23) as in Figure (4). The other manifested itself through its relationships by attempting the designer in the design environment in form, technology and concept that makes it possible for that design to break free within the field of aesthetic creativity to replace the images of the familiar, the finite and the ideal model with the images of expectation and surprise by the act of the other indicative and meaningful, as the other was a tool to erase the main breaks that changed the taste of vision and the mechanisms of aesthetic implementation in advertising through the employment of color , form, expressive and aesthetic.



Figure (4)

C) Form / content binary: This duality can be described as being essential in shaping the structure of advertising design, the first of which is physical or appearance, and the other is intellectual or essence, which is described by the dynamics of the physical side, so the two parties are inseparable and neither of them can be separated from the other by a wall, a thin shell, or an imaginary line, as it is not possible to define precisely where and when the content begins and the form ends, and vice versa as long as the relationship of one to the other depends on the system that governs and defines their relationship. As for the advertisement, the trend of modernity is considered the first to raise the saying of unity between the two because it adopts the principle of combining the contradictions to an extent that neither of them knows the other and the essence of that lies in their overlapping and intertwining together, between what is a vital relationship that cannot be separated, and that what is between them of mixing and interaction is as deep as we could say that one produces the other. The formalists separated them, relying on the ability of the form to express itself and

thus does not need the content as a complement to it, in contrast to the Russian formalists who considered the content a manifestation of the form and postmodern ideas supported that when it considered the form as the content because neither of them exists without the other.

D) The binary of disassembly / rebuilding: This binary emerged after the representation of the role of the other, which was restricted to performing a marginal function; The self is the center and the other is the periphery, as the deconstruction incited the recognition of the other as a cognitive necessity to understand the self through the concept of difference by exposing it to the mechanisms of center and concentration in all its forms, as long as his outward rhetoric embodies the impossible about meaning (Jacques, 2017, p.11)

And the cognitive systems that formed this center and an attempt to embody the other in advertising design. Therefore, deconstruction is an attempt to demolish Western existentialism based on clarity of hierarchical distribution in binary opposites that are based on a constant and transcendent meaning, as in Figure (5).



Figure (5)

The researcher sees the realization of the unexpected as a transforming system in design and forming the self of the other to demolish and rebuild the idea, not just the design, here the designer demonstrates the idea that was formed in the mind of the recipient about the aesthetics of the idea and its imbued values with familiar and prevalent reference centers, which deconstruction tried to undermine its stability by proving its contradictions. This enables it to abolish the boundaries between binary opposites, leading to a world of complete becoming without foundation and without origin, but without center, in which a settlement takes place between all things and absolute relativism prevails. Therefore, deconstruction is described as the strategy that establishes difference and inclusion together, because it is not

destructive and not building, not with the discourse of margin or decentralization versus the center, or the subject versus the other, or vice versa.

### Chapter Three

#### First: Conclusions

1- The other is represented by its movement as a new artistic system, that changed its connection with the concepts of transformation, development and change, being the concepts of mechanisms implicit in the manifestation of the other in the advertisement through its transition from the fixed to the transformed to reach new forms that do not last until they are subject to the other towards constructive transformations.

2- All the ideas that try to revive the other were represented in forming a structure of equivalents linked by mediating relationships for the sake of re-creation through continuous transformation, or through complementary and enriching relationships between references.

3- The multiplicity of the manifestations of the other through the mechanisms of reading the advertising design to build it at the level of forming a design structure, or thought, which is done by one or more of the secondary indicators; textualism, difference and binary opposites.

4- The propositions clarified that the two parties to the relationship in any duality are two related concepts that cannot be separated from the other, for the existence of either of them always presupposes the presence of the other, and thus it can be said that the relationship between the two is simultaneous and interdependent.

5- The manifestation of the other, reduce its marginalization in interaction and raise its value by promoting the unfamiliar and undermining some of the concepts and expressions on which advertising designs have focused, as this necessitated the disclosure of binary opposites within a fixed and sequential structure, and to confirm that seeking to revive or revitalize otherness represents progress in advertising designs and communication.

6- The other moves from established constants in consciousness to effective forms that lead to the realization of the different, variable form according to processes occurring in the system of absolute constants in which the same different is a spoken other.

Second: Recommendations: The researcher recommends the following:

1- The possibility of investing the other in advertising design through propositions that illustrated the manifestations of the other in advertisement by mutating and displacing previous patterns and generating different and new shapes.

2- The study recommends making use of theoretical thought and investing it and relying on methods and procedures that the other proposes about the past, and to generate various new forms and meanings in the advertisement.

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