

# The Complementarity of Spaces and Disparity in Advertising Formats

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*Abstract:* - The image in advertising may communicate countless meanings. The symbols and signs that build it are not there by mere chance, they have a specific function: to guide the target audience through the identification of their cultural patterns.

Space is understood as an instrument where contextual communications are found and meanings produced. We can surely assert that space is the communication of contexts. This work was developed with the objective of perceiving the way space produces significances in advertising according to its characteristics.

With this study, we intend to clarify the meaning of the advertising image, having as reference the magazines: Domus - Contemporary Architecture Interiors Design Art, from June 2007 to June 2008. In this research work we studied several spaces, whose variety is the result of advertising formats developed by Jean Marie Floch and “Arquiespaço” model.

*Key-Words:* Space – Advertising formats – Communication - Architecture

## 1 Introduction

In the image of publicity or advertising, what we observe and our interpretation is directly connected with the symbols and graphic elements, which will express an idea that the author wants to be interpreted. It is the meaning of the meaning.

## 2 Problem Formulation

If we are trying to understand an advertising image, what we can see? How we can interpret the space of the image and its connection with the meaning, or with the product that the author wants to reveal?

To understand space we must find contextual instruments of communications and the respective meanings produced like: Referential Advertising, Oblique Advertising or Publicity, Mythical Advertising and Substantial Advertising.

We will use as reference the magazines: Domus - Contemporary Architecture Interiors Design Art, from June 2007 to June 2008, and make some analyses to the space of image, according the research work of Jean Marie Floch and “Arquiespaço” model ( arquiespaço=archispace ).

### 2.1 The complementarity of spaces and the disparity of the formats in advertising

This study is essentially composed as a practical component, from the visualization of the images of our corpus of analysis and all different formats of

publicity, from the methodology of Jean Marie Floch, and the model “arquiespaço” that we will substantiate signs, symbols, icons and contexts that characterize, differentiate or complement all of these formats of space. Find out how, from these formats, you can "advertise" and show the form as the tags expose their products in the ad space of Domus magazine. According to Georges Péninou “[1] Péninou, Georges. Semiotics of advertising. Editions, Gustavo Gili S.A. Barcelona, pp32. 1976.”, the advertising image produces the appearance of an attitude, which, much more than a knowing acquired, it is the response triggered by reactions in the recipient. For this author, the purpose of publicity is not communicating an image, but rather communicates through an image, the message that you want to stream. Advertising/Publicity cannot be considered a means of communication among men, however, belongs to the category of media patchy, as opposed to systematic media, who put into play well-defined units that combine or structure between them according to well-defined rules, postulating about reciprocity of consciences. The objective of advertising is here at the demonstrations. His method of analysis focuses on these manifestations, whether they are sociological, psychological, or aesthetic, and not reactions “[2] Idem, pp.33”. Publicity is a subject of semiotic analysis; its expressiveness attracts public attention, both for its aesthetic value as for their factual value, the image

all the elements that constitute are thoroughly studied thoroughly care, as they are entered within certain theoretical advertising formats. Jean Marie Floch “[3] Floch, Jean-Marie. *Sémiotique, Marketing et Communication. Sous les Signes, les Stratégies*. Puf. Col. Formes Sémiotiques. Paris. 1990.” tells of four advertising ideologies: d. Ogilvy, PH. Michel, de j. Séguéla and j. Feldman. These authors are considered advertising ideologues, since their studies and their reflections are based on well-structured ideas on this topic, make use of symbolic tools geared to the creation of meaning.

Defend and enhance a particular position in relation to the other and, also, because they believe in the power of their ideas. The different points of view of these theorists seem to us so important, that we will clarify them so that their theories become intelligible and also to explain the existence of various ideologies advertising becomes clear. Advertising campaigns are composed of speeches about the space where they expose products and can these be taken as implicit speeches on the way to describe these spaces and these products, i.e., advertise with us, them, making it necessary to understand the position of different ideologies, advertising in that there are additional aspects that unite and contradictions that away.

The” *arquiespaço*” “[4] The model *arquiespaço*, is a model of interpretation that is in development on a Phd thesis in architecture, UBI.” model, whose conceptualization signifier is based on the reflections of Edward t. Hall “[5] Hall, Edward T.. *The Hidden Dimension*. Publisher Relógio d’Água. Lisboa. 1986.”, consists of the fixed space, may emphasize the relationship between the characters and objects, featuring this spatiality with urban and suburban buildings (companies, industries, silos, family homes, buildings, sophisticated buildings, bridges, viaducts). He can still match the interior space of housing, commercial and industrial establishments. In short, fixed topological space can be existing or building or imaginary, internal or external, commercial or non-commercial. In turn, the semi-fixed space corresponds to how mobile barriers are arranged in the advertising image, that is, all the accessories that are present in space, all pieces of furniture, motor vehicles, boats and planes.

The shed on the informal space corresponds to personal territory around the body, which moves with the person (determines the interpersonal distance), which, in our study, corresponds to the management of the actors in the architectural landscape. In this category, we have integrated the

way it presents the image of advertising, the angle of the photo capture, the position of the objects and people; their relationship in terms of plans, the looks, the overlap, the omission, the positions – rivalries or gaps-the objects, the theatrical representation of the characters and the psychological load that transmits-ringtones, hugs, overlays, queues, marches, demonstrations, groups; people moving or static (activity or passivity), intersection of people and objects.

Finally, we have the dimension of lack of space, which is also another important category that is observed in presenting the subject in the form of architectural space, the image ad. In this study, this space corresponds to the lack of architectural image framework in a context or in a place; this spatiality when shared by other has the characteristic of being predominant. Its design was based on studies of Marc Augé “[6] Augé, Marc. *Non-Places. Introduction to an anthropology of About modernity e. Edition du Seuil*. Paris. 1992”. This absence of background space representation values the project design or construction, turning it, simultaneously, on the basis of scenario. In its dimension of meaning, the absence of space corresponds to the empty seat, the non-place, the fictional place, to place the chart image, space not practiced, i.e. the space not lived. This spatial arrangement, usually, is evocative of the idea of (un) temporality.

Subsequently, the image is framed into categories of meaning, e.g. spaces: anthropological and ethnological, historic, relational, temporal, social (un)-lusque or fusque. We will then show the pictures of the magazines *Domus* how can complement the spaces of the “*arquiespaço*” model with the positions of four of ideologues of advertising or publicity. From advertising formats we will reflect on four ideologues the differences and similarities that feature.

### 3 Referential Advertising

They all have a distinct position. We'll start by explaining the ideology of d. Ogilvy, who advocates a referential advertising, in which prevails the representative function of language. To better understand the concepts underlying each reflection, we are pursuing with the explanation of referential advertising defended by d. Ogilvy. For this author, she has to be "coherent, truthful, credible and enjoyable" “[7] Floch, Jean-Marie. *Semiotics, Marketing and Communication. Sous les Signes, les Stratégies*. Puf. Col. Formes Sémiotiques. Paris, pp. 208. 1990.”, an advertising where truth is the most important, while adapting to reality. In this type of

advertising, tries to reproduce a fragment of life to convey to the consumer the feeling of veracity. All details are true, do not invent or construct.

The reality of d. Ogilvy translates everyday life, represents situations, experiences that refer to other, nurturing, in advertising work, an effect of density and credibility to the consumer. This task can often benefit from the use of photographs that aims to convey the idea of the real. The spots and commercials realistic and honest are defended by referential advertising. With regard to the speech, the referential advertising adopts a discursive strategy based on what is true. The objective of this publicity, trying to reproduce a true reality is based on narrative discourses, objectives (not abstract), descriptive; in the language of Ogilvy, this translates into joints before-after “[8] Idem, pp.213.”, concrete information, attractive and with humor and without adjectives. The construction of a procedure, it is fundamental to d. Ogilvy, using demonstrations, press ads that make a clear separation between text and image, photographs, since “las fotos representan la realidad, mientras que los dibujos representan la fantasía...” [9] Ogilvy, D., *Les Confessions d’un Publicitaire*. Paris, Dunod, 1985 (trad. cast. *Confessions of a advertising man*, Barcelona), pp. 101 ou *Ibidem*, pp.213. Orbis, 1986”. In this type of advertising, a part of the notice must refer to another, i.e. the text refer to the image and vice versa; the image, in which the product is built as an internal for advertising which benefits from the clear fidelity representative of photography. On the other hand, the referential advertising is keen that his speech did not have fictional appearance, but on the contrary, translate the relationship with the image displayed, so that the advertising is linear and purchase a logical continuity. Reading and understanding, in this type of advertising, are almost immediate, allowing in this way, a faster response. The erroneous information in Figure nº 1 is an example of this logic.

For model “arquiespaço”, in your shed significant fixed space and semi-fixed have a color harmony with informal space, as if this present as the continuity of the image. The lines of modern bathroom furniture have underlying the concept of modernity that young age recognizes and visualizes and demanding.



Figure nº1

The positioning of the actress is intended to show how the space is sanitized and clean, where you can stay in anybody position. This spatiality has a creation of sense that fits in the anthropological and ethnological, because it is full of references and meanings that correspond to a realm of experience of a social group, it is evocative of its stage and Union of its identity [[10] We confirme, Mitchell, G. Duncan- *New dictionary of Sociology*. Porto, Rés Editora, 1966, p. 32 e p. 209, with regard to the concepts of “anthropology and ethnography”]. Here the young search your true existential sense, where the statement of your “I” is recognized and shared by a group of individuals with a common identity. This bathroom space is the space of reference. How individuals relate to each other and share determined values, are entered within a system of non-verbal -“are a set of rules of behavior and unspoken thought, implied, that control everything we do” [11] Hall, Edward T. (1983). *The dance of life. The other dimension of time*. Editora Relógio d’Água. Lisboa, p. 14.”-within your social group and is the cultural heritage recognized by all as the essence of group identity.

#### 4 Oblique Advertising or Publicity

Ph. Michel “[12] We use, again, the Floch (1993).” advances with oblique advertising, in which it is denied the representative function. D. Ogilvy “[13] Floch, Jean-Marie. *Semiotics, Marketing and Communication*. *Sous les Signes, les Stratégies*. Puf. Col. *Formes Sémiotiques*. Paris, pp. 214. 1990.” advocates the denial of advertising as referential. In this type of publicity, it is necessary that the public build sense, since this is not pre-existing.

Is an advertising of paradoxes that goes against common sense, has as base of support something that is out of place and the non-immediate. The public that receives this advertising message should know build it an interpretation, and thus your intelligence put to the test. Is the public that it is the task of assigning meaning to advertising, unlike advertising ogilviana in which the relationship between text and image presents simple and predictable. A campaign based on oblique advertising is appreciated by the manipulation carried out, since if bet on a modification of perception or vision that if have of things; This is assumed to be the lateral thinking, i.e. " es una extraña manera de desplazar continuamente el tema para volver a verlo de una manera fresca, nueva, diferente, significativa, emocionante ". "[14] Idem, pp. 215." According to the author, this is the method that best communicates, by moving, by reinventing the way of seeing the world. This is a way to advertise that exercises the intellectual capacities to the public, since the meaning implicit in the advertising message are not easy to access. He will have to reason to understand. The irony, humor, breaks between text and image to lead the reader to have to develop a critical and interpretative competence, since it is required the construction of the sense of advertising message. The photo based on Surrealism, such as Raúl Eguizábal "[15] Eguizábal, Raúl. TheAdvertising Photo, Madrid, Ediciones Cátedra. 2000." presents in his book "La Photo Publicitaria", would help, too, in the development of oblique advertisements, since the sense of what is photographed is not directly or easily captured by the reader. Example of this advertising format is Figure N° 2.



Figure n°2

## 5 Mythical Advertising

The mythical advertising is defended by J. Séguéla, which considers it a constructive function of language and characterized as a machine that allows to produce happiness. This typology of advertising illustrates its objective which, as the author, is lead to consumption, erasing the hassle of everyday life, dream wearing products that, without more would not be advertising than normal objects of everyday life of each one of us. The mythical campaigns are full of dream and imagination in order to allow the construction of a scenario with meaning and form. The sense that the receptors attach to this type of advertising is sustained in a story imagined by them and for the use of it. To achieve this purpose, the advertiser makes use of captions, symbols, heroes, actors and actresses that serve as a support structure to the product. Anyway, should not be limited to the use of large advertising mythic references, because, first of all, what sets is the construction of the value of the product from the spot or of the poster. In this type of advertising is undoubtedly important, support for photography.

Photographic manipulation of a product allows you to turn it into something that it is not in reality. Here is the attempt of recovery of advertised products. Thus, the implementation of manipulated photographs seems to have an important role, as well as photographs of testimony they attach to the product with a stamp of credibility. As an example of this metaphorical language we have the

symbology of the family in Figure N° 3. In “arquiespaço”, in the physical aspect of space, the scenario is absent, we only can see that the informal space predominates, but the empty space, once again the underlying advertising strategy is to forward the recipients for the fundamental characteristics of the product. In his conceptual dimension, the fictional temporal space (un), although the Association of nesting dolls (dolls that fit each other) is not directly with the actresses present in image space, lets you uncover an environment of climatic comfort provided by Vimar brand to the concept of the family, because the conceptual epitomised this message home, the image is familiar heat, where until the pet is covered, enabling you to view the General comfort of the group.



Figure nº3

## 6 Substantial Advertising

Finally, the ideologist of advertising, j. Feldman advances with substantial advertising that denies the constructive function of language and the values of the mythical advertising, refuses the use of irony; give the idea of oblique advertising. This advertising is a discourse which refers only to the essential product, ensuring their value and exploring its virtues. The product is the principal point of attention, has a prominent role; However, the fundamental objective is to illustrate their main advantage. Feldman uses its advertising elements as the essence of the product, your reality, more than their origin or their color. in these advertisements produce illusions, is not the objective, the aim is to

present a subject in front of an audience, valuing the tactile values, the photographs with early plans, definition of traces and forms.



Figure nº 4

The intention of the substantial advertising is the production of an emotion based on aesthetic of advertising production and, above all, photographic. The attempt to demonstrate some loss in the field is necessary to understand the advertising causes, by mode of enunciation; substantial advertising is the inverse of oblique advertising. The semiotics lends to for this analysis a degree of objectivity which allows you to make clearer its characteristics which are not for commercial use only, discuss the relationship between the advertising discourse and reality of the product. Erroneous in Figure N° 4 is this ideology. Already in the model “arquiespaço” the missing space is assumed as the predominant significant strand, because the space semi-fixed of focus is the protagonist from which the Artemide brand shows the essential characteristics of the car to your target audience. The significance of space (un) enables to perceive the non-living space, the space not experienced and shared with other references.

## 7 Conclusion

In the research, carried out on the basis of images of Domus magazine, we note that these are the fruit of a specialities complementarity of cultural factors and are important to understand how advertisers use the space to more effectively present their products.



In this work, the meanings of advertising space in the template “arqui espaço” in your shed signifier, i.e. the fixed space, semi-fixed, informal and out, are predominantly represented the absence of scenario. However, when we look at the dimension of meaning concluded that the most important space is the category of (un) space and temporal (un) fictional temporal from the ostentation of the products we show how to establish the relationships between them and the actors, how to use the space for a glimpse of expressivities. Finally, the practice of exposing products and articles in the scenario of the photographic image is an art that encompasses all the elements that constitute the space as main protagonist of the "theater advertising", because it fits personality and mediating relations between actors and objects, where construction is the result of the understanding of the target audience and advertiser.

The methodology of working in architecture has always been based on ideas and transformed images. These images will reveal secrets and explain about what an architect wants to be reported. In this way the pre-existing structures and the concept of the project, will pass to the client, through the image, in this case through the image linked to advertising.

It will become the project's experience, a virtual experience, where the image placed in a magazine, will influence directly the final client, through visual stimuli and the formal organization of photography. This is a photograph of a place, and it is in this field that this article becomes important for the architecture and the architect, because without no place and no space there is no architecture.

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