THE VALUE
OF DESIGN
RESEARCH

THE PHOTOGRAPHY IN CONTEMPORARY DESIGN: USE PERSUASIVE FOR ENVIRONMENTAL CAUSES

Spineli, Patricia Kiss   State University of Campinas   kissspineli@gmail.com

Pinheiro, Olympio   Paulista State University   holihn@uol.com.br

ABSTRACT

The present research sought to broaden the understanding and the uses of digital photography in constructing the discourse of seduction and persuasion used in environmental campaigns. Herein, the campaign "No to Half Amazon", developed by the Non-Governmental Organization Greenpeace Brazil (Wesley, 2004), is analyzed. Such an object was examined based on Peirce's semiotics (Peirce,2003), to study signs and the relationship among meanings, and on classical or visual rhetoric, to understand how pictures create meanings. The aim was to verify if the photographic language used in environmental campaigns have the potential to convince the message recipient to adhere to the causes the campaign advocated (Soulages, 1998). The elements raised during the present analysis corroborate this hypothesis. In this context, the discussion allows to understand the value of photographic language in graphic design for communicating political, social and environmental trends. Was considered the computational resources favor the creation of persuasive images (Ehses, Lupton, 1998) that help to convince the reader about a particular cause. This type of image in contemporary times can be used to raise awareness of the reader as to the environmental issues. The analysis verified the use of new technologies and digital manipulation promoted the construction of an image persuasive and convincing. The analysis results showed that the specific aesthetic hybridity and the resulting digital alteration of photographs used on the poster image generated a highly pregnant. This picture has been able to hold the reader's attention and make him reflect on the environmental message included on the poster.

Keywords: Graphic Design; Photography; Greenpeace; Visual Retoric; Semiotics.

1 INTRODUCTION

When considering the contemporaneous context of our civilization, mostly based on images, the study of the different usages of photography in graphic design pieces becomes important. Given a world in which images are numerous, diverse and interchangeable, it is necessary to investigate the communicative effectiveness of such images in the imagetic culture that began in the 20th century and continues in the 21th century. To transmit its message, graphic design uses photography as an expressive language. From the beginning of the creative process to the project completion, the photographic image is adapted or modified in order to constitute a composite with the other elements of the layout. The photography is linked to graphic design as a visual reference for the materialization of the idea proposed by the designer.

The photography in contemporary Design: use persuasive for environmental causes

Spineli, Patricia Kiss; Pinheiro, Olympio

The photograph is historically and conceptually considered an important element in graphical layout (Hollis, 2001). An image able to communicate a message carries ideals and techniques of its time. Hence, it is possible to check the peculiarities of graphic design in the 20th century and beginning of the 21st century based on how it uses photographs.

Nowadays, it is possible to observe the massive usage of computer graphics for the production and photo editing in graphic design. In this sense, there is a great potential in digital images for manipulation and interference: textures, colors and shapes enrich the visual language of design. Given the abundance of imagery in the 21th century, the question is how to consume these images and what is their true informational and communicative potential. According to Flusser (2011), the images often go unnoticed in everyday life due to their ephemerality since they are constantly replaced by other images in a continuum.

In 2008, Greenpeace launched a campaign against Brazil Amazon deforestation entitled "No to Half Amazon". The campaign aimed to denounce the law project authored by Senator 6424/2005 Flexa Ribeiro (from PSDB, which opposites the current Brazilian government). The project permits the deforestation of 50% of native forests on private properties and legalizes the Amazon deforestation that had been conducted over the past 40 years. The Greenpeace campaign, produced by the agency AlmapBBDO, located in São Paulo, used websites, internet banners, press ads and a film to publicize the action of NGOs for the preservation of the Amazon. The campaign was published in newspapers, magazines, TV channels, web portals and other media.

The website www.meiaamazonianao.org.br hosts a petition. Signing it allows the public to engage with the movement in defense of Amazon. Through the site, the public can also send an email to the members of the Chamber of Deputies, and spread the campaign, inviting friends to download the petition and other initiatives. The site brings a ranking of those people most able to mobilize others for the project. Currently the campaign "Half Amazon No" remains active.

The present paper focuses on the press ads of the "No to Half Amazon" campaign of the Greenpeace NGO. Herein, the three published pieces were analysed under Peircean semiotics. The semiotic analysis presented here aimed to clarify the network of meanings that permeates the images of the campaign "No to Half Amazon and to discuss the persuasiveness potential that photography offers to environmental campaigns.

2 MATERIAL AND METHOD

Three pieces were selected as the objects of analysis: "Parrot" (Figure 1), "Monkey" (Figure 2), and "Indian" (Figure 3).

The pieces were selected considering the following criteria: 1) the excellence of Greenpeace activities in defense of environmental issues in Brazil and abroad; 2) the importance of the topic as well as the continuity of the campaign "No to Half Amazon"; and 3) the use of photographic elements in manipulated images considering the persuasiveness of the photographic language.

The photography in contemporary Design: use persuasive for environmental causes

Spineli, Patricia Kiss; Pinheiro, Olympio

A design product relies on its social, cultural, economic and political contexts. In the analysis of these three Greenpeace ads, we considered the ecological consciousness in vogue nowadays.

The graphical analysis of the three parts of the campaign was held under Peircean semiotic as an analytical tool to describe and discuss the chosen objects. Charles Sanders Peirce's semiotics is a general theory of signs and significant processes (Peirce, 2003). It explores the processes of communication allowing the reader to understand all kinds of message. The generality of the Peircean grammar allows the reading of languages, images, design products, musics, and advertisings, among other objects. Based on this branch of semiotics, it is possible to analyze how messages are generated and verify the procedures resources in the construction of graphic messages of photographic language.

to

and

used

the

Figura 1:   *No to half Amazon, Parrot. Source: AlmapBBDO*

THE VALUE
OF DESIGN
RESEARCH

11TH EUROPEAN ACADEMY OF
DESIGN CONFERENCE

APRIL 22-24 2015

PARIS DESCARTES UNIVERSITY
INSTITUTE OF PSYCHOLOGY

BOULOGNE BILLANCOURT
FRANCE

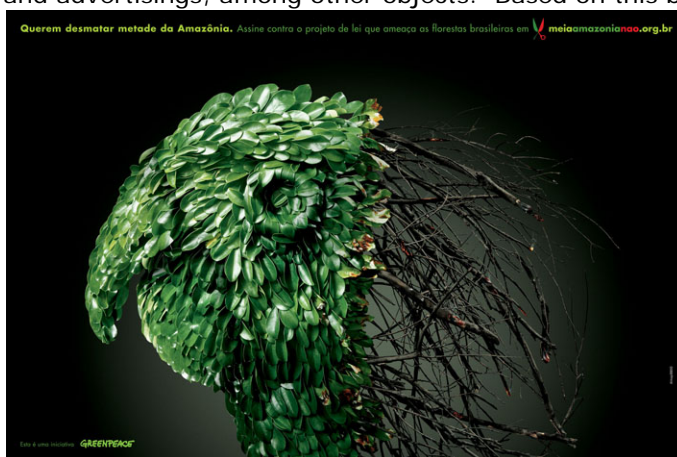CONFERENCE ORGANIZERS:

PARIS DESCARTES UNIVERSITY
PARIS SORBONNE UNIVERSITY
PARIS COLLEGE OF ART
ISTEC PARIS

The photography in contemporary Design: use persuasive for environmental causes

Spineli, Patricia Kiss; Pinheiro, Olympio

Figura

Source:

2: No to half Amazon, Monkey. AlmapBBDO

Figura 3: No to half Amazon, Indian. Source: AlmapBBDO

When applied to design, the semiotic analysis makes it possible to explain the communicative potential presented by a printed piece. The semiotic analysis explores the effects that certain text, picture or campaing produce in a receiver.

The interpretation references applied to design are:

(1) Iconic references: the product aspects are analyzed by similarity: associate to a group of products by forms; relate the color to a former idea; a metaphor by reference to another object by similarity, even having different materials and different uses.

(2) Index references: it is the determination of a causal link, traces of an existence. It can be found by traces left in the object, as well as the mark of use, the material touch, illuminated signs and sound traces.

(3) Symbolic References: references culturally established and disseminated, to be applied as rules. Among them are the colors, forms and symbolic materials.

The interpretation of the design can also be done in relation to the types of pleasure: *physiological pleasure*: body, first impressions; *social pleasure*: socioeconomic status, which is culturally inclusive; p*sychological pleasure*: affective and emotional needs; *ideological pleasure*: moral and generational values, beliefs.

In the interpretation of the design, the interpretative level is related to the type of system used in visual language: monosemic, polysemic, pansemic. According to Bertin (1983), the monosemic images are those that do not offer more than

THE VALUE OF DESIGN RESEARCH

11TH EUROPEAN ACADEMY OF
DESIGN CONFERENCE

APRIL 22-24 2015

PARIS DESCARTES UNIVERSITY
INSTITUTE OF PSYCHOLOGY

BOULOGNE BILLANCOURT
FRANCE

CONFERENCE ORGANIZERS:

PARIS DESCARTES UNIVERSITY
PARIS SORBONNE UNIVERSITY
PARIS COLLEGE OF ART
ISTEC PARIS

The photography in contemporary Design: use persuasive for environmental causes

Spineli, Patricia Kiss; Pinheiro, Olympio

one possible interpretation, there is a graphical objectivity. The polysemic images allow to more than one possible interpretation. The pansemic images allow to endless interpretations. In graphic design, the images used to communicate a concept are monosemics or polysemic, because if you apply the pansemic image with a communication aim, the design would broaden the interpretations, hardening the establishemt of a direct communication.

There is a close relationship between the artistic language and the commercial artistic language in which advertising and design are inserted.

The designer can generate an aesthetic object. Regarding the study of the design by semiotics, if the design generates an aesthetic object, it can be studied by normative sciences, since the normative sciences study ideals, values and norms (SANTAELLA & NÖTH, 1999). Aesthetics, for example, aims to determine what should be the ideal to which our sensitivity addresses us. To Peirce, what attracts the human sensitivity is the growth of creative reason embodied in the world and the possibility that ideas, behaviors and reasonable feelings come to realization.

3 PAPER LAYOUT AND STYLES

In the introductory overview of the Greenpeace campaign, a descriptive analysis of the considered objects was performed. We have analyzed the elements of the visual language before a deep analysis of the images.

The campaign "Not to Half Amazon" – composed by the pieces "Parrot" (figure 1), "Monkey" (figure 2), and "Indian" (figure 3) –consists of a printed visual communication in a rectangular shape. It features the following layout elements:

1) A key sentence "They want to deforest half Amazon. Sign against the law project that threatens the Brazilian forests in meiaamazonianao.org.br "; 2) the representation through photographic images of specimens from the Brazilian Amazon region; 3) the signature of the NGO Greenpeace: "This is an initiative Greenpeace"; and 4) the vertical signature of the agency AlmapBBDO.

The images are centered photos on the pages. The photographic purposes are mock-ups. The monkey and the parrot are representative animals of Brazilian fauna and the indigenous the original human inhabitant of the Brazilian forests. All of the specimens were photographed on a neutral background. The photographic purposes are recognized by formal aspects of their profile. The profile highlights key characteristics for their diagnosis: in the macaw, the size of the head and nozzle; in the indian, a crown of feathers. The differential of these images is in that there are constituted by half leaves and half dried and burned branches.

The green hues dominate the color scale in the printed pieces. Yellow and red appear less, as well as the achromatic black and gray. Black and gray predominate in the background of the image. With the predominance of green, the following are variations of saturation and brightness of the color.

The harmony of the colors attaches to the monochromatic composition scheme in which a color is combinated to a single one or with all of the colors of your own hue through manipulation of brightness/saturation. In addition to green

THE VALUE
OF DESIGN
RESEARCH

11TH EUROPEAN ACADEMY OF
DESIGN CONFERENCE

APRIL 22-24 2015

PARIS DESCARTES UNIVERSITY
INSTITUTE OF PSYCHOLOGY

BOULOGNE BILLANCOURT
FRANCE

CONFERENCE ORGANIZERS:

PARIS DESCARTES UNIVERSITY
PARIS SORBONNE UNIVERSITY
PARIS COLLEGE OF ART
ISTEC PARIS

The photography in contemporary Design: use persuasive for environmental causes

Spineli, Patricia Kiss; Pinheiro, Olympio

there is also a significant incidence of the tertiary brown color and the neutral black and gray.

The analyzed pieces have a unique structure and layout composition. The differences among each printed piece are the specimens (parrot, monkey or the indian), the type of foliage used for the production of the full-scale mock-up, and in some elements of the photographic language.

Below are stated the main results obtained in this work. Are discussed aesthetics and photography; photography as persuasive element; the originality of the images of the campaign and the importance of visual rhetoric.

3.1   AESTHETICS AND PHOTOGRAPHY

It was possible to verify a significant persuasive potential regarding the use of photography as language in environmental campaigns. This conclusion was possible through the study of signs by Peirce's semiotics and through specific theories of graphic design and visual rhetoric discussed below.

In visual communications, the images presented by Greenpeace campaigns have poetic function. However, they are not artistic images. Since the pieces are not artistic ones, they can be objectively analyzed. Each image reader has its own interpretative bias but the images were constructed toward a certain interpretative direction, allowing a less subjective analysis.

In the present analysis, the esthetic function of the object is secondary –in art works, the aesthetic role is dominant (Mukarovsky, 1997). The secondary aesthetic role consists of a simple aesthetic phenomenon. In this case it is called extra-artistic, because its main purposes are different ones: communication, publicity, and design. It is evident that the images that comprises the campaign "No to Half Amazon" have artistic content expressed by plastic and photographic elements. These are not, however, itself artistic, because they are used with pragmatic and specific functions.

The aesthetic is the science of the rules governing the sensory perception (feelings) (Mukarovsky, 1997). In an image, the aesthetic function provides some king of pleasure to the image receiver, with its plastic and photographic components (such as lines, colors, and shapes). This can also be an aesthetic "displeasure", touching, shocking and forcing us to reflect on what we are seeing.

The aesthetic ideal that reaches the image reader is related to how the images were created. In order to communicate a message, since its construction, an image is constructed to persuade the reader towards what is being announced or advocated. In sum, the type of image that is adapted is often tightly connected to the ideology of an epoch or society.

The final appearance of photographic images in the Greenpeace campaign "Not to Half Amazon" is the result of technological poetics. The images were manipulated and finished according to attributes available in a computer. This technological poetics is part of the everyday life of the contemporary image reader, and they are used to persuade the audience concerning the message of the campaign.

The photography in contemporary Design: use persuasive for environmental causes

Spineli, Patricia Kiss; Pinheiro, Olympio

There are many ways to represent the idea of "No to Half Amazon". We decided to analyze the images considering their realism through the use of textures, lighting and forms. Highlighting the texture qualities, as well as the lighting and the forms was an efficient way to product a image which is at the same time "beautiful" and able to hold the attention of the public, making it think about the issues under scrutiny and even act favorably to it. The use of photography was of paramount importance. With its iconic power (Bonnici & Pround, 1998), the photographs favored realism in the constructed image (through the use of lighting, texture, framing and angle).

The Greenpeace campaigns generally present powerful impactful images. Such kind of images is a mean of persuasion resulted from the fusion of digital manipulation and poetic photography. Compagnon (apud Jameson, 1991) argues that there are post-modern attempts to reinvent the meaning of "beautiful" and to return to its traditional concept. This can be understood as a new aestheticization of the cultural production (a predominance of a visual taste).

3.2   PHOTOGRAPHIC IMAGES AS PERSUASIVE ELEMENTS

The main argument used in the campaign "No to Half Amazon" is the analogy (Reboul, 2013). There is a comparison between objects that have multiple points of similarity. In the pictures, there are analogies among the body structures of a parrot, a monkey and and Indian (Figures 1, 2 and 3) with leaves and trees branches, representing the idea of foliage/forest.

In the campaign, the (1) ethos, the (2) pathos and the (3) logos (Lupton, 1998) may be comprehended as:

(1) Ethos, the ethical appeal. It is understood that it is an ethical obligation of the citizens to prevent deforestation. This argument is more textual, which complements the image and reduces its margin of interpretation, directing it to the destruction of the Amazon. The text "They want to deforest half Amazon. Sign against the law project that threatens the Brazilian forests in meiaamazonianao.org.br" (Figures 1, 2, and 3), along with the Greenpeace logo, gives credibility to the speech, and function as its ethos;

(2) Pathos, the emotional appeal. It is based on the construction of the visual message, i.e., its plasticity. The colors, textures, lighting and composition dialog with the receiver and have the potential to promote sentimental reactions. The way the images were constructed allows the reader to foresee the near future (in case, the destruction of the Amazon forest);

(3) Logos, the logical reasoning. It is related to the conclusion of the piece. The whole visual – text over image –, tries to convince the public of the truth of Greenpeace thesis – the deforestation of forest, and the extinction of faunal and native communities, if the law project is approved.

An argument can convince when it seems rational (logos), demonstrates confidence (ethos) and also make a call for emotions (pathos). The use of visual metaphors (Durand, 1982) is conducive to persuasiveness. The visual metaphor in the ads permits the construction of a rational argument in the reader's mind, and the plasticity in the image construction calls for emotional reactions.

The photography in contemporary Design: use persuasive for environmental causes

Spineli, Patricia Kiss; Pinheiro, Olympio

In the process of visual semiosis, the interpretative effects depend directly on the way the sign represents its object (Nöth, 1990). Making a visual reference to the plants of the forest – using photographic and digitally manipulated images – has greater appeal than if there were just pictures of dead bodies of a parrot, a monkey or a native.

In a campaign that has explicit intentions to persuade the audience to a particular environmental cause, –the representation in the communicative process should lead the image reader to reflect on the message and act on it. In the case of the ads analyzed for the campaign "No to Half Amazon", the use of persuasive possibilities of photographic images is effective for this purpose.

3.3   ORIGINALITY IN GREENPEACE IMAGES

The focus of communication is: (1) knowledge, when there is transfer of new knowledge, extending them or distinguishing them from that which already exists, which can lead to the alteration or replacement of an old or wrong knowledge; (2) attitude, when there is a strengthening of existing attitudes or the replacement of those unwanted; and (3) behavior, which can reiterate the existing behavior or cause its change (Andrews, 2008).

The campaign "No to Half Amazon" concentrates its focus on knowledge. The elements of the layout reinforce some information that the reader already have and add some new knowledge. The new knowledge refers to the true possibility of deforestation of at least half Amazon forest with the approval of the law project against which the campaign is raised. This information is reflected in the representation of the forest degradation in the images of the parrot, the monkey and the Indian.

Notwithstanding, the images of the Greenpeace campaign analyzed in this paper have the potential to generate new kind of information. The potential for the generation of new information is directly related to the originality displayed the ads, which reduces predictability in the communication process.

The originality in the presented photographic images lies on the second level of meaning, entitled the visual or figurative language. In the figurative sense there is a contamination of the verbal by the rhetorical figure in the visual language. Contamination of the verbal by the iconic promotes a kind of meaning that is more original and metaphorical. Hence, the degree of interest is increased (Aumont, 1990). In the analyzed images, the originality of the construction of the discourse can be attributed to the visual metaphors used (Bertin, 1983).

Greenpeace public is diverse and it is not possible to measure completely the repertoire of signs of the potential audience of a campaign such as "No to Half Amazon". An accurate measurement of the amount of information the message actually carries would depend on what the receiver already knows, since a wide audience is mainly characterized by different degrees of repertoire (Dretske *apud* Nöth; 1990).

It is likely that if the elements of communication are of very open meanings, requiring broad repertoire of readers, the hearing would be inversely lower. The average receiver could be unable to penetrate the true meaning of the sign and, hence, he or she will not understand the whole message.

The photography in contemporary Design: use persuasive for environmental causes

Spineli, Patricia Kiss; Pinheiro, Olympio

The analyzed ads have significant originality but are not completely original because there is some redundancy that brings the average audience closer to the intended message. Apart from the intentional redundancy, the images in the Greenpeace campaign (Figures 1, 2,3) offer a greater variety of elements and meanings that lead to their greater potential for creating new information.

An environmental campaign aims to reach a greater numbers of people with varied degree of repertoire. Thus, the informative value of an ecological message should be neither so low and nor so high. The audience must have an appropriate repertoire to decipher what the message codes. In addition, the image reader is not passive and, therefore, the degree of understanding of a message directly depends on the extent that it is re-signified and associated with the aspects of your life.

The redundancy of the pieces presented in the campaign can be checked, for example, in the divided pictures (Figures 1, 2, and 3), with a half covered with foliage, representing life, and the other half without any foliage, denoting the destruction of life that would result from the approval of the law project criticized by the NGO. This "before" and "after" dichotomy is frequent in visual communication as a way to facilitate the recognition of the intended message by the public. The theory of information (Moles, 1971) argues that the more redundant a message the less new information it will make available to the reader. The redundancy and predictability found in the Greenpeace communications analyzed in this paper does not compromise the originality of the message. Such use of elements widely recognizable is intentional and promotes a greater level of understanding for the reader. As said before, a high degree of predictability in an environmental campaign could not call the audience's attention to its underlying message, and will not be effective in changing people behavior.

In the cases analyzed here, the use of verbal language helped balance between originality and predictability. The sentence "They want to deforest half Amazon. Sign against the law project that…" contained the polysemy of images. The insertion of verbal elements in a campaign such as Greenpeace's helped to limit the interpretation and to direct the audience to focused meanings.

3.4 THE IMPORTANCE OF VISUAL RHETORIC

Rhetoric creates a system of effective communication to promote connotative speech (Reboul, 2013). The use of visual rhetoric in visual communications became recurring practice because it promotes creative and original ideas. Rhetorical means are used to achieve an objective designated in advance, with the intention of educate and entertain the public, as well as to awake emotions in it.

The use of figures of language proved to be favorable to the persuasiveness the in communications here analyzed. These ads were able to produce a greater range of interpretative possibilities in the mind of the receiver, and also to promote more reflection on the subject to which they relate. These images show rhetorical content, which is apparent in the use of metaphors and analogies in the construction of the images of the campaign. In addition to informing, the use of rhetoric in this context aimed to cause an emotional response that could

THE VALUE
OF DESIGN
RESEARCH

11TH EUROPEAN ACADEMY OF
DESIGN CONFERENCE

APRIL 22-24 2015

PARIS DESCARTES UNIVERSITY
INSTITUTE OF PSYCHOLOGY

BOULOGNE BILLANCOURT
FRANCE

CONFERENCE ORGANIZERS:

PARIS DESCARTES UNIVERSITY
PARIS SORBONNE UNIVERSITY
PARIS COLLEGE OF ART
ISTEC PARIS

The photography in contemporary Design: use persuasive for environmental causes

Spineli, Patricia Kiss; Pinheiro, Olympio

convince the public to become agent in the fight for the Brazilian environmental cause (by signing a petition against the law project).

In the communication, there are the presentation and the representation. The presentation aims to present the speech. The representation is how this presentation will be displayed, and it is of the utmost importance to cause the effect and the type of emotion on the receiver.

Through the semiotic analysis it can be inferred that the mock-ups Parrot, monkey and Indian are dynamic objects (Nöth, 1990) that produced a photograph with specific language. The idea of deforestation, extinction of fauna and exploitation of flora is the interpretant. These interpretative effects were possible because the parts used for the photo gives reality to the proposal.

In the process of building the dynamic object, the sign Parrot, for example, brings an analogy between feathers and leaves. The way that these signs were materialized to generate a photographic image can arouse the audience's interest to the way the ad was constructed.

The syntactical objects generated a poetic capable of influencing the image reader. Thus, relating fauna and flora through the similarity of the elements forming the body of the Parrot, the monkey and man with those constituting the forest appeals to the audience's reaction in favor of the cause advocated by the "Not to Half Amazon" campaign.

It is not possible to encompass all the communicative potential of an image or to say how exactly the public will receive this communication, and what will be the real effects upon all its readers. However, it is possible to perform projections by analyzing the rhetorical rules and basic persuasive mechanisms of an epoch, and to check the effectiveness of a campaign through case studies (Andrews, 2008).

The analysis of the Greenpeace campaign reiterates the idea that the use of rhetoric through figures of language and the possibilities that the photographic images offer enriches visual communication. Given the context of this work, this is especially valid for environmental discourses.

4 FINAL CONSIDERATION

One of the challenges for the contemporary photographic language is to promote reflection and to hold the attention of the reader to its content. It is essential the use of elements in photographic communication to extend the time for the reader's assessment of the intended message. The element of visual rhetoric favors the fixing of an image in the reader's mind and therefore the apprehension of the information.

The photographic language analyzed in the Greenpeace campaign has possibilities of persuasion, has the potential of expanding the audience's repertoire, and is visually appealing to hold the reader's attention. The analysis suggests that the increase of persuasiveness of such images is more predominant with the fusion of digitally manipulated images and text.

The photograph itself has high persuasive power, which can be increased with the use of visual rhetoric. It is well known that the photographic beauty and the "perfection" of the images can attract the reader (Jameson, 1991; Santaella;

The photography in contemporary Design: use persuasive for environmental causes

Spineli, Patricia Kiss; Pinheiro, Olympio

Nöth, 2003). The quest for originality in using the photographic language as part of communication within the visual rhetoric is essential in this process.

The advent of digital image photo and digital manipulation offer an improved aesthetic that favor the persuasion of the audience. The contemporary image reader identifies himself with this type of image and is adapted to them due, among other factors, to the repertoire he or she have acquired in their epoch, mainly characterized by abundance of manipulated images. Photographic pictures can increase its persuasiveness to fulfil the taste of the contemporary public when they are edited and manipulated by graphic software. Manipulated photos have high informative value because they have the potential to cause significant impact in the mind of the receiver and, consequently, to promote change in its behavior.

These manipulated photographs are widely used in graphic design in commercial communication and also in promoting messages with environmental content. In the Greenpeace campaign "No to Half Amazon", the images used in the layout of the press ads are examples of the contemporary aspect of embellishment and interference treatment in graphic design post-production (Bettetini,1999). The assessment of beautiful images produced by Greenpeace is in accordance with the ideal of contemporary beauty, characterized by images often manipulated and digitally "potentiated" (Bettetini, 1999).

The photographic pieces of the Greenpeace campaign mentioned above have been produced with the aim of evoking emotion. To evoke emotional response, their colors, lightning and textures, among other interferences, were manipulated. However, for to reach full communicative effectiveness (in the case of Greenpeace, to lead the audience to act against the law project to legalize harmful practices to the Amazon forest), it is necessary to avoid a symbolic emptying of the images. To avoid such lack of meaning, the preparation and implementation of these images in graphic design should be guided by digital interference that expands the creative and communicative possibilities. Only beauty can be sterile. The application of the rhetorical discourse with the use of figures of language helps to expand the potential persuasiveness, allowing to the emergence of new information from the relation of the image with its reader. The campaign "No to Half Amazon" is a successful example of such use. This confirmation opens the possibility to optimize the results for future practices in graphic design using figure of language and photographic images.

The use of photographs in graphic design contributes to the production of meaning. If applied to a social or environmental cause photographs can help persuading the audience. This happens because the own language of photography favors the construction of original messages and contributes to the availability of new information to the image reader. It is possible to restrict the polysemy of the photo and to direct the reader's eye to the understanding of the intended message in the graphic discourse. Photographs can be strong allies in the construction of persuasive messages if the graphic design is well constructed.

The Greenpeace campaign herein analyzed is a good reference in the use of graphic and photographic elements as persuasive tools for environmental causes. Through the semiotic analysis of the campaign, we demonstrated its high effectiveness in persuading the public about the importance of its underlying message.

THE VALUE
OF DESIGN
RESEARCH

11TH EUROPEAN ACADEMY OF
DESIGN CONFERENCE

APRIL 22-24 2015

PARIS DESCARTES UNIVERSITY
INSTITUTE OF PSYCHOLOGY

BOULOGNE BILLANCOURT
FRANCE

CONFERENCE ORGANIZERS:

PARIS DESCARTES UNIVERSITY
PARIS SORBONNE UNIVERSITY
PARIS COLLEGE OF ART
ISTEC PARIS

The photography in contemporary Design: use persuasive for environmental causes

Spineli, Patricia Kiss; Pinheiro, Olympio

5 **REFERENCES**

ANDREWS, M (2008). *Social Campaigns: the Art of Visual Persuasion, its Psychology, its Semiotic, its Rhetoric*. [On line] MaHKU I Graduate School of Visual Art and Design. Available from: http://www.mahku.nl/download/m_andrews_socialcampaigns.pdf. [Accessed: 1th November 2014].

AUMONT, J (1990). *L'image*. Paris: Nathan.

BERTIN, J. (1983). *Semiology of Graphics*. Madison: University of Wisconsin Press.

BETTETINI, G. (1999). Semiótica, Computação Gráfica e Textualidade. In: PARENTE, André (eds.). *Imagem máquina: a era das tecnologias*. São Paulo: Editora 34.

BONNICI, P., PROUD, L. (1998). *Designing with photographs*. New York: Rotovision Book

DURAND, J. (1982): 'Retórica e imagen publicitaria', IN METZ, Christian, ECO, Umberto y otros. *Análisis de las imágenes*. Barcelona, Ediciones Buenos Aires.

EHSES, H., LUPTON, E. (1998). *Rhetorical Hand Book*. Nova Scotia: Design Division.

FLUSSER, V. (2011). *Filosofia da caixa preta*. São Paulo: AnnaBlume.

HOLLIS, R. (2001). *Graphic Design: a concise history*. London: Thames & Hudson.

JAMESON, F. (1991). *Postmodernism or, The Cultural Logic of Late Capitalism*. Durham: Duke University Press.

MOLES, A (1971). *Information theory and esthetic perception*. University of Illinois Press.

MUKAROVSKY, J (1997). *Escritos sobre estética e semiótica da arte*. Lisboa: Estampa.

NÖTH, Winfried (1990). *Handbook of semiotics*. Bloomington: Indiana University Press.

PEIRCE, C. S. (2003). *Semiótica*. São Paulo: Perspectiva.

REBOUL, O. (2013). *Introduction à la rhétorique: théorie et pratique* . Paris: Puf.

SANTAELLA, L.; NÖTH, W. (1999). *A imagem: cognição, semiótica, mídia*. São Paulo: Iluminuras.

SOULAGES, F. (1998). *Esthétique de la photographie: la perte et le reste*. Paris: Nathan.

WESLEY, R. (2004). *Greenpeace: how a group of ecologists, journalists and visionaries changed the world*. Vancouver: Rodale/Raincoast Books.