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For a generative methodology of advertising creativity

Francesc Xavier Ruiz Collantes

Doctor in Mass Communication from the Universitat Autònoma de Barcelona. Professor of Audiovisual Communication at the Universitat Pompeu Fabra.

Abstract

When faced with classic methods of advertising creativity based on stimulation of the unconscious, we propose the definition of generative methods of advertising creativity, operatively based on models of a generative nature developed in the heart of textual sciences and cognitive science. This proposal is illustrated by means of a specific advertising message. We apply, in this message, a method of analysis with a semiotic character and consider the possibility of converting this method into an idea-generating method for the configuration of advertising messages. Finally, we sketch out a proposal for heuristics for ideation of advertising messages.

Generative models and advertising creativity

In any project-type process there is a phase in which a subject must define the layout of the object designed. The advertising process can also be understood as a project process in which there is a specific phase where the adman, beginning with a document which makes a succession of objectives and conditions explicit (the briefing and, more specifically, the copy strategy), must think up and define the advertising message. In this phase there is a creative leap by means of which the specific layout of the message must be determined; a layout reporting on the basic contents defined in the copy strategy and which must also consider conditions such as target audience, broadcast medium, etc.

The methodology of advertising creativity has as its aim to provide admen with concept and procedu-

¹ Several authors have developed methods for creativity of an intuitive nature, based on black box processes. Among these methods we can point out those appearing in classic works on the theme such as Osborn, A.F. (1960); Gordon, W.J. (1961); Bono, E. De (1977).

ral instruments for developing idea processes for the advertising message. Generally, admen use purely intuitive methods (black box methods) to develop their work; these methods can be unstructured and totally personalised, or can be more systematic and standardised as, for example, brainstorming, random stimuli, or synechtic.¹ These methods, and the underlying creative philosophies, have dominated the practice of advertising creativity during the last decades. However, and also during the last decades, theoretic and methodological methods have evolved in the heart of different cognitive and text sciences which allow a glimmer of a possibility of constructing a new kind of methodology for advertising creativity. Disciplines such as Cognitive Psychology, Generative Linguistics, Structural Semiotics, and even Artificial Intelligence have developed enough theoretic and methodological implements to allow considering the new methods of advertising creativity as a work horizon.

At the heart of some of these disciplines, generative theoretic models have been defined.² These models, due to their special characteristics, can relevantly contribute to definitions of methods of advertising creativity. Generative models have some basic characteristics which we must go over:

- They conceive the message as a structure with different levels organised on a depth basis. There are deeper levels which are more abstract, and more superficial levels which are more specific and tend to the perceivable manifestation of the message.
- There are generative routes leading from one level to others. Each level is constructed beginning with a set of operations applied on another, preceding, level.
- For operations of generation of some levels from others, there are principles or rules to be applied and which, although normally carried out unconsciously, can be revealed by analytical work.

Generative models try to explain: cognitive processes of message production and comprehension (for example, Cognitive Psychology), structures immanent in texts and messages (for example, Structural Semiotics); on the other hand, they try to modalise algorithms to reproduce generative processes by computer (Artificial Intelligence).

The practice of advertising creativity establishes a meaningful parallelism with some of the characteris-

tics of generative models. In the first place, the deepest and the most superficial structure of the advertising message is explicit. The deeper, more abstract structure is defined in the copy strategy, and its basic nucleus is the contents which, in the end, the advertising message has to transmit. This semantic nucleus is constituted as a propositional structure which defines on what brand/product some characteristic or value has to be carried, and what these characteristics or values are. This deeper nucleus is decided starting from marketing strategy.

The more superficial, more specific structure, is the susceptible of perception by the audience and that which is made up of figures, shapes, colours, words, sounds, music, etc. It is the structure which reaches the audience and in which, finally, the perceptible message configuration has been defined. Between these two extreme levels, there are other intermediate levels.

On the other hand, in the advertising process, creative work consists in defining how the deeper structure is transformed in the more superficial structures. We can establish the hypothesis that between the deeper and the superficial structures there is a route in which generative rules and principles are used. Normally it is understood that rules are contradictory in comparison with creativity, in the sense that rules are restrictive and regulating while creativity needs absolute freedom. However, we must consider that creativity cannot be disassociated from a succession of basic rules which define the framework in which creative activity is to be developed. In this sense, advertising communication can be understood as a 'language game'³ in which basic rules allow the possibility of developing the game inasmuch as they constitute and make possible, within the said game, the development of original, new, unusual, etc. moves. Absolute creativity, beyond any social framework of reference⁴, beyond

² Generative models have been developed basically in those disciplines specialising in language and texts. Two greatly relevant theory generating models are generative linguistics developed from work by Chomsky, N. (1974, 1983, 1984, 1998), and structural semiotics developed from work by Greimas, A.J. (1976, 1973, 1983) and Greimas, A.J. & Courtès, J. (1982, 1991).

³ The concept of 'language game' was introduced and developed by the philosopher Wittgenstein, L. (1976, 1983).

⁴ Within structural semiotics applied to advertising, we can point out relevant contributions such as : Everaert-Desmedt, N. (1984); Floch, J. M. (1985, 1993); Magariños de Morentin, J. A. (1984); Sanchez Corral, L. (1997); Semprini, A. (1995).

some kind of specific language game, could not be understood as such and would only generate a chaotic event impossible to understand and evaluate. Generative rules, like games rules, make up the game itself and the possibility of playing it and the possibility of creating infinite different moves.

Perhaps of all disciplines with a generative matrix, Structural Semiotics is the one now contributing more relevantly to a methodology of advertising creativity, for three basic reasons: first, because it is about messages which, like admen, are complex and go beyond simple phrases or sentences; second, because it is about messages which, like admen, are made up of different sorts of languages (natural, image, colour, shape, musical, etc. languages); and third, because within this trend, studies and analyses of advertising messages have already been widely carried out.⁵

In the following paragraphs, beginning with a specific example, we will offer some indications on how to apply a generative model of analysis of advertising messages and, especially, on how this model can be used to define a generative method of advertising creativity. We will not try to carry out an exhaustive analysis, nor precisely define creative methods, which would be beyond the scope of this article. On the contrary, it is a question of succinctly offering some reflections showing new ways and new horizons in the world of advertising creativity methods.

Generative analysis and route

Our example will be the ad (fig. 1) for Nobel Light cigarettes. The linguistic text appearing in the centre of the image is 'More Nobel. More Light'. This linguistic sentence is relevant because it directly manifests the values making up the deep semantic nucleus of the advertising message. 'More Light' refers to lighter and, ultimately, to a reduction of the harmful elements in cigarettes –less nicotine, less tar. 'More Light' could be translated as 'more less'. 'More Nobel', on the contrary, refers to an increase in the quality 'being cigarettes', 'being Nobel' and, thus, an increase in the positive qualities of cigarettes: flavour, pleasure, etc. Eventually, 'more Nobel' can be translated as 'more more'. In this way there is a focus on the relation which tends to neutralise a brake to light cigarette consumption: light cigarettes are less cigarette, less flavour, less pleasure.

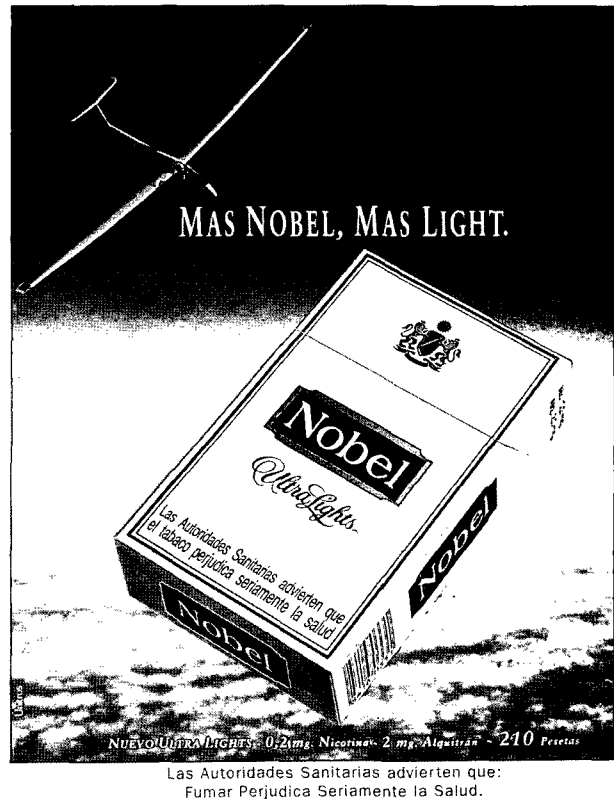


Figure 1.

There thus appears a deep narrative structure according to which the Subject achieves a specific Value Object: a less harmful cigarette which gives greater pleasure. In this sense there is a synthesis of two opposites by means of a causal implication: 'more more' is achieved by 'more less'. The synthesis of opposites generates a mythic structure.⁶

⁵ At the heart of structural semiotics and structural rhetoric a distinction has been raised between the iconic level and the plastic level of the image. For this distinction, see Floch, J. M. (1985), Grupo M (1992).

⁶ Work by some cognitivist psychologists such as Lakof and Johnson (1986) and Johnson, M. (1991), have placed the semantic connection of metaphoric type as one of the basic operations in the construction of meanings in the forefront. These connections are deeply interiorised in the culture and in the way of thinking of individuals in their everyday lives, in such a way that they are habitually used in ordinary language. Thus, for example, metaphors of a spatial type are currently used, so that to explain that a business is making increasingly greater profits we say it is "going up", while to indicate that it is making increasingly less profit we say it is "going down". Both "going up" and "going down" are spatial concepts which can be

We can analyse how the values of the deep nucleus are embodied and manifested by the more superficial levels which make up the ad image. There are two distinct levels in the image: icon level and plastic level ⁷.

At the icon level there are figures defined: characters, objects, scenarios, etc. At the plastic level shapes, colours, composition structures, etc. are defined.

At the icon level there are basically two identified figures: a glider and a packet of Nobel cigarettes. Both objects are placed in the immensity of a blue sky.

The flying glider refers to different values, some of which are central to the 'more light' characteristic, specifically the figure of the glider refers to 'lighter'—a plane characterised by its lightness in respect to other planes. Other values derived from the figure of the glider are: activeness, sport, adventure, excitement, intense feeling, and Nature—it moves by natural energy, air currents.

The Nobel packet floating in the sky directly refers to the concept 'light'. The immense blue sky refers to values such as 'natural', 'clean', 'pure', 'open', but the solidity of airspace also refers to 'light' as opposed to the 'heaviness' of a space made up of solid matter: earth, minerals, etc.

At the icon level there is an instance which is also relevant in the construction of semantic values: it is an aspect instance. In this instance there is a definition of the point of view from which the scene is observed. In this case, it is an oblique point of view, placed above the objects appearing in the image, a point of view defined as slightly overhead. Moreover, it is a point of view closer to the image of the cigarette packet and further from the glider. The definition of the point of view places the implicit viewer looking at the scene in an elevated position, floating on air, and this position also refers to the value 'light', and also defines values around the dominance of the observer over space. The location of the observer's point of view also determines a larger size for the cigarette packet and a smaller size for the glider. Moreover, for the cigarette packet, the oblique point of view determines a representation in perspective which underlines the figure of the packet as a three-dimensional parallelepiped figure, reinforcing ideas like 'solidness', 'density', and 'forcefulness'.

At the plastic level, the composition is defined as a play of rising diagonal lines following axis marked by each of the shapes of the glider and the cigarette packet (fig. 2); and the two shapes together mark a dia-

gonal axis (fig. 3). Diagonal compositions refer to 'dynamism' and 'movement'. The plane-shape is placed, within the two-dimensional composition space, at the point defined by the upper-left, off-centre parameters. The off-centre point refers to 'dynamism' and 'tension', while the upper position and a relatively smaller size of the shape within the composition space connect with the value 'light'.⁸

On the other hand, the placement of the cigarette packet in the centre and lower area of the composition space, along with the relatively larger size, defines values of 'density' and 'weight'.

At the chromatic level, the predominance of blue and white make up a structure of cold shades which



Figure 2.

represented by means of iconic or plastic levels which define the images. Metaphoric connections between concepts in different ambits are basic to understand idea-generation processes in the different levels of configuration of advertising messages.

⁷ In Ruiz Collantes, F. X. (2000), there is the development of a generative model for the ideation of advertising messages. This generative model presents a systematic repertoire of operations which allow generating advertising ideas following an unlimited number of routes.

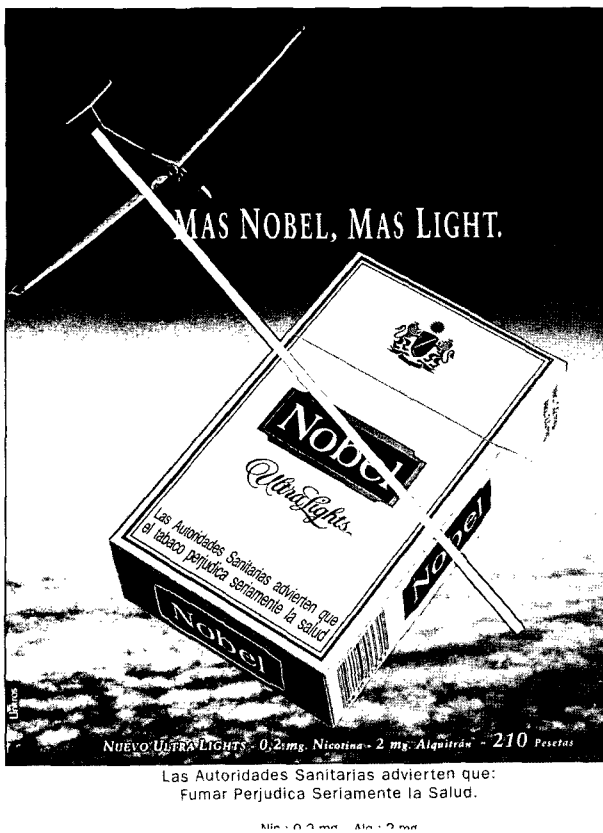


Figure 3.

refer to 'coolness' and a certain 'asepsis'. On the other hand, the whites used for the glider and the cigarette packet accentuate the effect of lightness in these objects.

At the same time, the colours are not flat, but rather modulated, and they generate a connection with 'subtle' and 'soft' and, in the end, also connect with 'light'.

However, the absolute predominance of the dominating blue in the whole background of the composition space is related to the value of 'intensity'.

If we take into consideration the levels of the different levels analysed, we can appreciate how many of them carry recurrent values which can be grouped around the two semantic poles defined in the deeper level: 'more light-more less' and 'more cigarette intensity-more more'.

They refer, directly or indirectly, to values related to 'light-light': the flying glider, the floating cigarette packet, the airspace with non-dense materiality, the placement in the upper space of the physical and natural world, the point of view in the upper position, the small size of the glider shape, its placement in the upper/off-centre in the composition space, the composition axis defined as

diagonal, the cold, modulated, clear, and luminous colours.

On the other hand, connected to the concept of 'light' there are other elements alluding to 'healthy': the completely clean and open sky/space, the white and blue referring to 'clean' and 'natural', the glider in flight, and the diagonal composition axis all refer to dynamic and, finally, to vital. Natural, clean, and dynamic/vital point to healthy.

On the other hand, there are also values appearing which refer to cigarettes as something of great magnitude which suppose an intense sensory experience: the Nobel packet, placed close to the observer's point of view, relatively large and on the vertical axis of the image, indicates 'relevance'; the perspective of the cigarette packet making its three-dimensional shape explicit refers to 'solidity', 'density', the engineless flight in the middle of the immensity of the sky refers to 'intense experience', as well as the intense sensory experiences which are the deep blue defining the whole background of the image, and the view of the celestial space from the point of view where the observer is placed.

As we have already indicated, the elements appearing in the perceptible superficial levels of the advertising message ultimately are projected as the deployment of the two basic premises defining the deeper level of the generative route: 'more light/more less harmful' and 'more identity of Nobel cigarettes/more more sensory intensity'. Finally, there is a deep narrative structure: the Subject –consumer– can obtain a Value.

An object in which apparently contradictory qualities (eliminating substances –lightening– implies increasing sensory experience –intensifying) are synthesized.

By this brief analysis we have revealed how deeper values that should be carried by advertising messages are displayed all along the different levels of configuration of the message and are embodied, by means of several kinds of operations, in the distinct and variable elements belonging to each of the levels.

Creativity and generative route

The analytic model introduced can be used as a basis for defining creative methods. This involves establishing a system which inverts the direction in which the analytic model is directed. If the analyst begins with an advertising message at the levels it directly manifests, and goes back to the deeper more immanent levels,

the adman must do exactly the opposite: start from the deeper values and go through the different levels with the aim of manifesting those values through the successively more superficial levels. With this route, the adman must choose a succession of operations, must opt among alternative routes, and make decisions on specific solutions. The generative routes which can be developed starting from a nucleus of deep values are innumerable, infinite, and each specific final message generated implies carrying out a specific route among all the other possible routes.

Taking an analytical generative model and, from there, developing a creative generative model can be metaphorically compared to the operation of turning a glove inside-out. We would end up having a conceptual artifact with anverse and reverse with differentiated methodological functions: analysing and creating.

To note some basic considerations about a project for a generative method for advertising creativity, we will develop an approach beginning with the example of the ad previously analysed (fig. 1). We will do this exercise considering one of the ad's basic deep values: 'More light/more less'.

In this case, we will have to make clear which operations are carried out and what the most important decisions taken are, those which finally determine the most relevant elements in the advertising message configuration.

At the icon level, the adman must decide what figures are to appear in the image to carry the value 'light', what characters and/or objects are to appear in what scenarios, what actions to be carried out, etc.

In the ad we analysed, two basic operations were carried out to define the figures. In the first place, a transference operation is set in motion, which is formulated in the following manner: determining objects which culturally, and for the objective audience, possess the value 'light' and can be used to transfer this value to Nobel Light cigarettes by positive association. In our culture, there can be several elements to which we ascribe the value 'light': butterflies, birds, feathers, balloons, etc. Finally, the adman chooses the element 'glider'. From here, we derive specifications by means of questions such as 'what is the plane doing?', answer: flying; or 'where is it flying?', answer: high in the sky. The definition of the kind of space where the plane's flight is situated also transfers the value 'light' to the cigarette in opposition to the space of material solidity related to the value 'heavy'.

Besides transference operations, at the figurative level an operation of causal implication is set into motion. To carry out this operation, and beginning with the identification between 'light' referring to weight and 'light' referring to the density of substances in a product, the adman can formulate the operation in the following way: determine the consequences of the fact of Nobel cigarettes being light. Finally, the solution to the introduction of this implication operation is: the result of Nobel cigarettes being light is that the cigarette packet floats.

For the definition of the basic components of the figurative level, a succession of operations has been developed, from which solutions must be determined on objects, characters, activities, spaces and times, etc. To develop creative work around this level of the advertising message, it is necessary to have two basic elements: on one hand, a basic repertoire of operations that can be put into practice; on the other, we must have available a set of structures of semantic memory in which structured categories and cases of characters, objects, activities, space-time scenarios, etc. appear.

At the aspect level, we determine the point of view of the implicit observer who watches the scene and with whom the audience-spectators have to identify.

The point of view can determine, in reference to the objects, different directionalities: frontal point of view, overhead point of view, undercut point of view. At the same time, overhead or undercut shots can be perpendicular or oblique. The deep value 'light' is opposed to 'heavy', and 'light' can be related to 'dynamic' while 'heavy' can be related to 'static'. At the same time, 'dynamic' connects to 'oblique' while 'static' connects to 'frontal'. By this series of relations, the opposites 'light' vs. 'heavy' are parallel to the opposites 'oblique' vs. 'frontal' and, thus, 'light', in the ad we analysed, can be differentially ascribed as a value by an oblique point of view.

Moreover, the observer can be considered as an implicit figure placed in a position in respect to spatial coordinates. One of these coordinates is that established by the axis 'up' vs. 'down'. 'Light' is related to 'up' -light rises- while 'heavy' relates to 'down' -heavy sinks. By an operation of causal implication the following determination is established: the fact that the figure implicit in the point of view is characterised as light places it in an 'up' position.

Thus, to carry the value 'light', the observer's point of view is defined as oblique and in an 'up' position, that is, it is defined as an oblique overhead.

As we have seen, to determine an observer's point of view from a deep semantic value, we must also have a repertoire of variables which define point of view positions of the observer in space, and a set of operations which allow connecting deep values to spatial values appearing in the repertoire of position variables.

At the plastic level of the image, there are two basic components: the composition and the chromatic.

The development of the value 'light' throughout the composition is basically centred on the figure of the glider.

The basic composition variables are the placement, the direction, and the relative size.

The basic composition values in respect to the placement variable are 'up' vs. 'down', 'left' vs. 'right', and 'centre' vs. 'periphery'. With respect to the position 'center', we can also establish the opposites 'centred' vs. 'off-centre'.

In the first place, in the relation of semantic axis 'light' vs. 'heavy', 'up' vs. 'down', 'light' is related to 'up', while 'heavy' is related to 'down'. The semantic axis 'light' vs. 'heavy' and 'centred' vs. 'off-centre' are connected by means of a semantic sequence of values: 'centred' is related to 'balanced' and 'anchored/fixed'; this is connected to 'stable/static' and this value is related to 'heavy'. On the contrary, 'off-centre' is related to 'unanchored/loose', this connects to 'unstable/dynamic' and 'unbalanced', this is connected to 'unstable/dynamic' and, finally, these values are related to 'light'.

The basic composition values with respect to the direction variable are established from the semantic axis 'perpendicular' vs. 'oblique'; at the same time, perpendicular establishes a new axis 'horizontal' vs. 'vertical'. Here again, 'light' connects to 'oblique-diagonal' by means of the value 'instability-dynamic', while 'heavy' is related to 'horizontal' by means of the value 'stability-static'. In respect to the variable relative size in relation to the composition space defined by the frame of the image, the basic semantic axis is 'large' vs. 'small'. The concept of 'light' connects to 'small', while 'heavy' relates to 'large'.

In the ad image, to define the composition of the figure which refers to a glider, a decision has been taken on those composition values which, in one way or another, refer to the value 'light'. Thus, the shape-glider appears placed 'up/off-centre', directed in 'diagonal', and with a 'small' relative size. All these composition factors contribute to give the glider figure/shape a greater effect of lightness.

To make decisions about the composition component of the image we ought to have a repertoire of composition values derived from physical-spatial variables such as placement, direction, or size, and we also ought to have a set of operations which allow connecting any semantic value to the physical-spatial values belonging to the composition level.

In relation to the chromatic, the basic variables are: shade, saturation, luminosity, and modulation. The opposites 'light' vs. 'heavy' can be connected to the chromatic opposites 'unsaturated' vs. 'saturated', 'luminous' vs. 'dark', and 'modulated' vs. 'flat'.

'Light' is related to 'dense', while 'heavy' is related to 'non-dense', beginning from the intermediate connection, 'light' connects to 'non-saturated' colour, pastel colours, while 'heavy' connects to 'saturated' colours. 'Light' relates to 'subtle', while 'heavy' relates to 'forceful/uniform' and, by means of this first link, 'light' relates to 'modulated' colours, while 'heavy' relates to 'flat' colours.

Finally, 'light' connects to light(ing) which tends to 'immaterial' and, thus, to 'non-dense'; thus, 'light' connects to luminous colours. In the opposite sense, 'heavy' connects to non-luminous or dark colours.

In the chromatic composition of the ad, to develop the value 'light', non-saturated colours are used: pastel colours –white, beige, sky blue– and, besides, these colours are luminous and are presented as colours with shade modulation.

As we have seen, by means of metaphoric operations of synaesthetic type, there has been a connection between a material physical characteristic such as weight, a characteristic which defines the axis 'light' vs. 'heavy' in colour characteristics.

To determine how the configuration of an ad expresses a semantic value by means of chromatic structure, we must also have two elements. In the first place, there must be a repertoire of chromatic variables and specific alternative values for each of these variables; in the second place, we must have operations to link the intended semantic value to chromatic values which can be used.

In the ad for Nobel Light cigarettes, the element in which the deep value 'light' is intensely carried is the glider. This is an example in which we can see how a semantic value is deployed, recurrently, in the generative route leading a concept from the deeper levels to the more superficial: at the figurative level, there is a definition of the image of a glider; at the aspect level,

there is a definition of a diagonal direction, an 'up/off-center' placement, and a small relative size; at the chromatic level, cold/airy colours are defined, a modulated whitish blue. On the other hand, the value 'light cigarette' is linked, by means of a causal relation, to the value 'health'. Nobel Lights produce health. The value 'health' is also deployed by means of diverse levels of the advertising message. To develop this deployment, the value 'health' is previously derived towards three other values directly connected to it and which somehow point to it. These values are: 'Nature', 'cleanliness', and 'vitality'.

The value 'Nature' is embodied, at the figurative level, by the image of the open sky.

The value 'clean' is embodied, at the figurative/chromatic level, in the intense sky-blue and white colours defining the space represented.

The value 'vitality' is deployed, basically, at the figurative level, by the values 'adventure' and 'sport' embodied by the image of the flight of the glider.

We have developed the analysis of an aspect of the generative route which defines the advertising message of the ad (fig. 1). This aspect of the generative route begins with the deep value 'light'. We would still have to make clear the other aspect which begins at the deep value 'sensory intensity'. However, more than a complete rewriting of the different aspects of the generative route which define the ad (fig. 1), we have simply tried to exemplify how these variables are developed from the specific deep value to arrive at a manifestation, deploying by means of decisions which affect the different levels which make up the message.

Generative routes are open routes

In any case, the generative route developed in the ad (fig. 1) from the deep values defined before is one generative route among the innumerable routes possible.

As an example, we can establish a comparison with the case of the ad (fig. 4). The generative route of this advertising message for Winston Lights and Super Lights also begins with a basic deep value 'light'. In the generative route for this ad, the value 'light' is basically deployed by means of a transferential operation. To define transference, concepts have been looked for which culturally have the value 'light' ascribed to them. Finally, entities chosen are: balloons, feat-

hers, sky. At the chromatic level, there is also an opting for a dominant blue and, to a lesser degree, white. In any case, we can see how the generative route developed in this ad has significant coincidences with that developed to make up the advertising message for Nobel Ultra Lights.



Figure 4.

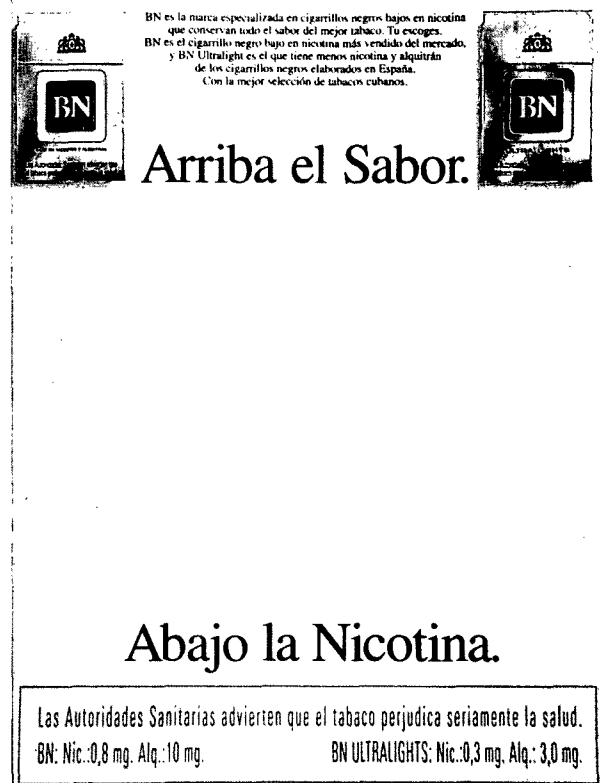


Figure 5.

In fact, the basic operations used are identical and applied to the same level of message configuration; there are, however, differences in regard to the specific solutions decided on for the operations carried out. For example, in both cases transferential operations are applied at the figurative level, but while in the first case the entity 'glider' was chosen, in the second the entity chosen was 'hot-air balloon'.

A very different case in regard to the generative route is to be found in the ad (fig. 5). In this ad the beginnings are deep values parallel to those in the Nobel cigarettes ad. For BN cigarettes the structure laid out is of the 'more less equals more more' type, BN is less nicotine –more light–, BN is more flavour –more cigarette. However, in this case the generative route which brings about the ad configuration is based on a spatial metaphorisation operation projected directly onto the plastic level of the image. In fact, the quantitative semantic axis 'more' vs. 'less' is connected to the spatial semantic axis 'up' vs. 'down', in such a way that 'more' corresponds to 'up', while 'less' corresponds to 'down'. This correlation is not projected onto the icon space, that which is constituted as a representation of places such as the sky, the sea, or any other, but rather directly onto the plastic space, that is, onto the two-dimensional space framed by the physical limits of the ad. Thus, the basic operation consists in placing the enunciations 'up flavour' and 'down nicotine', represented linguistically and visually by NB cigarette packets in the upper and lower areas, respectively, within the structure of the plastic space. To clearly explain the opposites 'up' vs. 'down', there is a completely blank intermediate space.

As can be seen by the proposed examples, every generative route involves rules and principles for developing operations, although these rules and principles are not deterministic, but make the development of infinite different generative routes possible, and this depends on the operations practiced, the levels of message structuring they are applied to, the specific solutions given to each operation, the specific sequence of operations linked together, and the order in which this sequence is carried out.

For a heuristics of advertising creativity

From reflections carried out on specific examples, we can consider that for a definition of generative

models of advertising creativity we need a theoretic work that defines the following components:

1. A model determining the different levels of the generative route for distinct types of advertising messages.
2. A repertoire of values susceptible to use for each of the defined levels.
3. A list of operations allowing access from some levels to others and transforming deeper level values into more superficial level values.

Also, in general terms, we could build a hypothesis of a procedure in the process of creation/configuration of an advertising message, a procedure that could be defined as heuristic, for solving problems in advertising creativity. This heuristics could be developed along the following instructions:

1. Analyse the deep semantic structure defined in the copy strategy and identify the values which configure it. In the example analysed, the values would be 'light cigarettes' and 'intense cigarettes'.
2. Identify semantic memory structures of the target audience so that values used correspond to their concept universe to avoid, as far as possible, biased interpretations.
3. Deploy each of the deep values at each level of the generative route. For this:
 - Select specific operations to transform the deep value into another value proper to the more superficial level where that value must be embodied. Thus, for example, in the case exposed, the decision to practice a transference operation by which the value 'light' is embodied by some object, space, action, etc.
 - Define a list of possible values for solving the operation practiced. Thus, for example, for the object, character, space, etc., which, at the figurative level, must transfer the value 'light' to the cigarette, establish a succession of alternatives: glider flying, gazelle leaping, butterfly, feather, etc. At the composition level, values such as placement/up-off-centre, direction/diagonal, etc. can be determined. At the chromatic level, establish lists like: non-saturated colours, modulated colours, clear/luminous colors, etc.
 - Select values from the lists previously established for each of the configuration levels of the

advertising message. For this, we must draw up models of selection criteria. For example, we choose glider and not butterfly because glider includes other connotations which are adequate for the product such as 'adventure', 'excitement', etc., connotations which butterfly, for example, does not have.

4. Connect the different values in the superficial levels which have been selected for each deeper level value. In the case proposed, for example, to express the value 'light', at the icon level connect 'flying glider' and 'airspace/sky'; on the other hand, connect 'glider flying' from the figurative level to 'diagonal direction' from the composition level. Thus, value connections can be given from values at the same level or from values at several levels.
5. Connect superficial values selected from the diverse identified deep values. In the case of the advertising message analysed, we have an example of how connecting diverse deep values can be carried out by means of a figure. In fact, in the ad image, the figure of the Nobel cigarette packet connects to the elements which account for the value 'light': floating in the air, diagonal direction, light-coloured; with those other elements which refer to the value 'relevant/intense': relatively large size, closeness to the observer's point of view, central placement on the vertical axis of the composition, perspective on the volume of the solid, etc.
6. Attachment, within the space defining the ad, of the different figures/shapes defined. Finally, the ad must be defined as a gestalt unity in which the diverse components decided on are united. In the case analysed, the attachment must be figure/shape of the glider, the cigarette packet, the typographic components of the slogan, etc. For the definition of this attachment, we must continue to consider the deep values which must be expressed.

In this article, we have just sketched out a project for a generative methodology of advertising creativity, and noted a few ways to develop this methodology⁹. A methodology of this sort should serve admen as a map of ways to produce advertising ideas which will allow development of creative processes while systematically controlling the different directions to be taken, and keeping in mind those that are yet to be explored. It is a question of defining a map offering an over-all

view of the possibilities admen have, the levels in which it is possible to operate at each level, and the alternative solutions to be found for each solution. At the same time, this kind of methodology should insure a connection between the final result of the creative process and the contents to be transmitted by means of the advertising message.

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