

Design of Advertising in the Formation of a Modern Urban Environment

E E Lanina¹, M Ju Spirina²

¹Lanina E E, University with the IPA EurAsEC, Smolyachkov str., 14, St. Petersburg, 194044, Russia

²Spirina M Ju, University with the IPA EurAsEC, Smolyachkov str., 14, St. Petersburg, 194044, Russia

E-mail: : mus931@inbox.ru

Abstract. The article analyzes the current state of advertising in urban public spaces, identifies the main types of advertising products that are part of the subject-spatial environment of urban settlements. Special attention is paid to the effectiveness of advertising appeals, their aesthetic quality and impact on the consumer. The main problems in the activity of designers creating advertising products and forming public space are singled out. They are texts, images, compositions, color solutions, ethical component, conformity to national mentality. The need to change the content of educational activities in the field of advertising by incorporating in it the historical experience of research and practical activity of advertisers is underlined. Above all the experience of traditional applied art must be used. The proposed changes will increase the effectiveness of advertising products as a factor in the economic and socio-cultural life of Russian cities.

1. Introduction

Changes in the political landscape of the Eurasian continent that occurred in the early 1990s caused increased migration processes both between and within countries, including a significant outflow of labour from rural to urban areas. It can be said that the process of urbanization has intensified, which has acquired some new manifestations related to the transition of the new state formations of Eurasia to a market economy. As a result, advertising activity has received a strong impetus in its development.

Advertising has passed a long and complex path of evolution. Originating in the Ancient World, it has always satisfied its specific needs in public commercial communications. In different periods, its role changed: sometimes increased, sometimes fell sharply. Today, advertising activities are a constant companion of human, acting daily and in large volume on him. A consequence of the process was the crucial role played by advertising in the life of the post-industrial information society. This problem is discussed in his works by V L Afanasyevsky, J Baudrillard, A Verigin, C Pearson, E S Sychev, E V Salnikova, L E Starostova, L E Trushina, A B Ulyanovsky, N G Chagan, etc. Issues of design and improvement of the urban environment are analyzed in the works of V D Angelov, V L Glazychev, A V Ikonnikov, N S Kalinin, K Lynch, B C Ovsyannikov, A V Sazikov, S A Stepanova, V T Shimko, others. The researchers note the insufficient theoretical understanding of the problems of changing the modern urban environment, the socio-cultural consequences of external transformations of the city's



appearance. They concluded that domestic advertising today is becoming an integral part of a culture in which its (culture's) fundamental values are focused [1-3].

Such conclusion has caused an increase in the present interest in the formation of the urban environment as a special kind of artistic and design activity. In this activity, the place of advertising products has not been sufficiently investigated. Recall that in the 1920s in Russia, a comprehensive approach to the organization of the object-spatial environment of the city began with using project tools of design, architecture, monumental and decorative art. A V Sazikov drew attention to the fact that a section on the relationship of traditional culture and design has been formed in the theory of design [4]. In the design activity, the spatial environment of the city and its content form a complex object, in which advertising products have a special place.

Appearing at an early stage of the development of mankind, advertising acts as an independent information guide of the present society. Since in the modern society there is an ever expanding development of mass culture, many researchers believe that in the course of this process advertising entered it as an integral element that facilitates the unification of life and the standardization of people's consciousness. Having proved to be the most equipped in terms of technology in comparison with other cultural actors, modern advertising introduces into the subconsciousness of the recipient a one-dimensional image of the "consuming person" not burdened with life's problems [5]. From this position, the advertising business to a certain extent can be considered an essential factor of the anthropological crisis, which influences the formation of the human person, the "quality of human capital".

Advertising appeals have a moral impact, inevitably associated with the psychology of the addressee. E. Fromm stressed: "Advertising appeals not to reason, but to feeling; like any hypnotic suggestion, it does not try to influence its objects emotionally to make them obey intellectually" [6]. O B Myshlyaeva points out that very much in modern Russia advertising is seen as a phenomenon alien to national life, as an inevitable evil accompanying the market economy [7]. Her thesis recalls the opinion of A Verigin. Considering the experience of American advertising and simultaneously emphasizing the otherness of Russian folk psychology, he writes: "<...> the moral, psychological impact of society itself, its negative and distrustful attitude toward any indiscreet, arrogant, seductive shouting is much stronger in Russia than anywhere else" [8]. The psychological impact of advertising appeals on the emotional development of a person plays the same important role in improving the quality of a person, as well as his intellectual improvement. Modern advertising is designed not to affect the consciousness of a person, but rather to his unconscious. In the current society, it daily has a massive impact on the absolute majority of the population. Today, for example, professionally implemented outdoor advertising media are included in the aesthetic environment of urban and rural settlements, forming part of their design. Unfortunately, it is to a lesser extent aesthetic. Especially it concerns the sizes, the maintenance of the text and color of the advertising messages addressed to the consumer. At the same time, the designer needs knowledge of the psychology of perception. Psychologists distinguish the basic properties of perception: its selectivity, objectivity, integrity, structure, constancy and others. People do not take everything in a row. Person's needs, his motivation have a determining effect on the selectivity of perception. Objectivity is determined by the ability to correlate knowledge about objects with the perceived objects themselves. Psychological attitudes play a great role here. Advertising product can be considered as such setting.

Outdoor advertising is an integral part of the communicative system of society and the socio-cultural environment of modern cities. It as an object of the object-spatial environment of a city dweller forms one of the most important objects of the city interior and shapes the artistic appearance of the city [9]. To date, outdoor advertising is a fairly common type of advertising communication and takes third place after television and print advertising. The issues of advertising effectiveness are constantly appearing before the manufacturers of promotional products. What are the most troublesome problems that affect the formation of the urban environment? For St. Petersburg called the northern capital and a cultural center of Russia, outdoor advertising in conditions of stylish architecture and multinational and multi-confessional population is of great importance. Recall that the

disorderly graffiti on the walls of ancient Roman cities spoiled the appearance of the streets. By the end of the XIX century in the central streets of the capital and provincial cities of imperial Russia, it was the font signboard that occupied the central place, being located on several floors and often climbing to the roof. Today we are seeing the same phenomenon, only now the current signs violate all the rules of competent compositional solutions used in design. Dimensions of signboards do not correlate with the size of architectural structures, their locations are chosen arbitrarily. Colour solutions leave much to be desired. The issue of the decorative design of special places for ads has not been completely resolved. Figures also say that by the year 2000 the number of advertising constructions on the streets of Moscow equaled that of London: in both cities it exceeds 20,000 surfaces, not counting advertisements in the metro and other types of public transport.

Note that already in the first half of the twentieth century the methods of design in Russia began to be used in the organization of the object-spatial environment of the city. Today, the list of forms of outdoor advertising that have been observed daily by city residents has significantly expanded. These include: standard street boards, firewalls, stand-alone structures (the so-called city format); banners; supersites; roof installation; panel-brackets; prismatrons; street advertising constructions; light advertising (all kinds of light inscriptions, light boxes, electronic displays and screens); signposts, signboards, shop windows; pillars, etc. A modern urban dweller can observe balloons and aerostats, bearing advertising information; shields on fences that protect the construction; advertising structures in the form of advertised goods (giant cans and bottles of beer and water, cigarette packs, etc.) and other advertising media. It is impossible not to mention the city equipment ("street furniture"), including lights, benches, scaffolding, fences, street clocks, street signs, etc. All this is included in the public space, which must be made comfortable for its inhabitants. Now in Russia, regional programs under the pilot project "Building a comfortable urban environment" are being implemented. Advertising takes an important place in it.

And here you can not ignore the negative attitude of the domestic consumer to advertisements. It is determined by many reasons. Back in the late XIX century, A Verigin emphasized: "The Russian person is an enemy of all kinds of croaking, screaming and arrogance. We need a serious business, intelligent and, above all, sincere and nice. Only such a thing will find an echo in us and wake us up" [10]. Taking into account the national mentality, the following problems urgently requiring the fastest solution should be highlighted: low aesthetic quality of the advertising product, rough and unprofessional imitation of Western models (although there is a domestic historical experience of creating an effective advertising product); finding a convenient place for advertising appeals, etc. The need to improve the aesthetic quality of promotional products for a modern society requires a more attentive attitude to the issues of the correlation between advertising and art as an important object of scientific study.

The first and most important problem is the texts (often not in Russian, not corresponding to the Russian graphics, let alone calligraphy). As spontaneously emerging graffiti most correspond to the Gothic style, which did not have a place in Russian art history, so the fonts of advertising appeals do not correlate with the rules of writing adopted in the Russian language. Advertising psychologists continue to work on the definition of stable dependencies between letters, their elements and distances. Before the advertisers is also the problem of choosing the proportions of the ratio of the volume of graphics and text.

We also mention the content component of advertising texts. Today, many promotional products break away from the context of national culture. It is enough to cite as an example advertising of tablet computers, on which the advertising grandmother allegedly put a hot frying pan. A Verigin once wrote: "Advertising — the organ of social psychology, fully reflects this property and thus includes a well-known regulator, not only balancing the evil and good results, but giving an obvious predominance of the latter" [11]. It is unlikely that the named type of advertising appeal will cause a good response in the consumer and will become effective.

You should also consider the heroes of advertising appeals. Advertising of goods and services in domestic cities (and rural settlements) requires the use of the heroes of Russian literature, history, science, technology, sports, etc. Effective will be the use of different types of oral folk art, bearing in mind that Russian hand-crafted lubok has served advertising purposes for a long time. But there is a question about the ethical side of the created advertising product. As an example, we can cite a remake of a famous picture by V M Vasnetsov "Prince Ivan on the gray wolf", where the favorite hero of Russian folk tales was depicted as a tattooed biker on a motorcycle (naturally, not domestic production).

Aesthetic problem is precisely the graphic component of advertising appeals. The task of the designer is to combine the disparate elements into a single, logically completed product, taking into account such components as proportion, contrast, symmetry, dynamics and statics, which is a very important aspect in the formation of advertising material. All elements of an advertisement must be combined in some proportional relationship to each other, but at the same time they must be clearly distinguished, without violating the integrity of the image. Simultaneously, it is necessary to observe the composition laws: of symmetry (mutual arrangement of parts of the whole), dynamics and statics (they are able to give the image elements of movement, integrity, subordination), as well as the law of contrasts.

Colour plays a special role in forming a positive effect of advertising appeal. In advertising, the use of colour or colour combinations creating certain sensations can cause some emotional impressions. The use of the same colors or their combinations with reference to certain recognizable objects causes other sensations. The influence of color on the person's perception of temperature has been proven experimentally. Also, colour influences the person's assessment of the size and remoteness of the object. So-called warm colours (red, orange, yellow) visually approximate, increase and "warm up" objects, and cold (violet, dark blue, blue), on the contrary, made them remote and "cool". Scientists have experimentally established the presence of a stimulating effect in red and calming — in blue. The choice of colour should be treated very carefully, not forgetting the deep feelings, stereotypes and images existing among the country's inhabitants as a cultural and genetic code [12]. Unfortunately, in today's world, young people are brought up not by natural colors of nature, but by artificially painted images on TV screens, personal computers and other electronic devices. Experts in the scientific literature discuss the violation of color perception in children and adolescents lacking of colour's culture.

In urban space, colour is invariably determined by the presence of light, together they form a light-colored medium [13]. Designing media advertising in such an environment, with signs of integrity and completeness, requires an integrated approach: solving a group of composite tasks to identify the spatial and spatial structure using light and color logic, and creating psychophysiological comfort for the consumer. In this regard, designers must take into account the light environment of Russian cities, as their streets are filled with neon light and colour. Illumination of architectural structures (palaces, temples, houses, bridges, etc.) is widely used during last years. In such an urban environment particular caution should be exercised when using luminous liquid crystal screens (mobile advertising is placed on them) or various backlit images.

Today, the problem of low level of preparedness and social responsibility of specialists engaged in the production of promotional products continues to persist. It is necessary to keep in mind the unwillingness of advertising customers to spend additional funds on studying the characteristics of the target audience, its preferences, long-term interests. L A Myasnikova notes: "The Russian business so far" does not like to pay for the intellectual component of advertising, and the fee for its technical component and placement alone leads to self-deception - ineffective advertising "[14].

In solving these problems of design activity in the sphere of advertising business, the experience of the evolution of traditional applied art can undoubtedly help [15]. Its study has long stopped, and information about it almost disappeared from everyday life in the city and rural settlements. At the same time, the need to make changes in the content of the training of advertisers is distinctly and increasingly felt. First of all, it is necessary to familiarize them with the forms of initial advertising in

traditional culture (paying attention to the peculiarities of the national mentality), the history of domestic advertising (for example, the experience of participants in the movement "World of Art" and V V Mayakovsky and A M Rodchenko). They should also know scientific research by Russian specialists at the end of the 19th and early 20th centuries. Thus, Russian hand-crafted lubok is estimated as a model of effective visual advertising, as the very first and significant product of outdoor advertising in the history of the Russian economy and culture.

It can not be denied that changes in the production of advertising occur, but slowly and not successfully. It is hardly possible to welcome the unintelligent tracking of Soviet posters or texts by V Mayakovsky instead of the creative development of national heritage. Not to mention the ethical side of such borrowing, one should pay attention to the lack of professionalism of such advertisers. They obviously do not have enough knowledge and skills that they could get by turning to the historical experience of the development of advertising activities in the countries of Eurasia, primarily the experience of traditional applied art (and people culture in general). As an example, let us cite the world-famous work of Niko Piroshmanashvili. Researchers emphasize that the reflection of national traditions and themes, characteristic types, good humor make its signs as unique and significant works of art as icons and old frescoes. No wonder he was called Georgian Giotto.

By making appropriate changes in the content of the training of advertisers, educational institutions will thus be included in the practical implementation of the main provisions of the National Security Strategy of the Russian Federation (2015) concerning the protection of traditional Russian spiritual and moral values; will increase the level of qualification of advertising creators, which will help to create a comfortable and aesthetically integral subject-spatial environment of urban settlements, breaking the chaos and monotony present in it today.

References

- [1] Chagan N G 1998 *Sociokul'turnye osnovaniya reklamy: teoreticheskie i tekhnologicheskie aspekty* (Moscow: avtoref)
- [2] Sazikov A V 2017 *Problema dizajna istoricheski slozhivshejsya gorodskoj sredy* URL: <http://www.dissercat.com/content/problema-dizaina-istoricheski-slozhivshejsya-gorodskoi-sredy>
- [3] Koshetarova L N 2012 *Kul'turnye smysly reklamy* (Tyumen': RIC TGAKIiST)
- [4] Fromm E H 2004 *Begstvo ot svobody. Chelovek dlya sebya* (Moscow: AST) p 139
- [5] Myshlyaeva O B 2002 *Yazyk i vyrazitel'nye sredstva reklamy mody v Rossii konca XIX – nachala XX vv.* (Moscow: avtorefer.). p 3
- [6] Verigin A 1898 *Russkaya reklama* (St. Petersburg: «Rus. trud») p 8
- [7] Zuban' A N 2015 Formirovanie ob"ektov naruzhnoj reklamy v hudozhestvenno-arhitekturnoj sisteme gorodskoj vizual'noj sredy // *CETERIS PARIBUS* 9 p 59
- [8] Verigin A 1898 *Russkaya reklama* (St. Petersburg: «Rus. trud») p 22
- [9] Verigin A 1898 *Russkaya reklama* (St. Petersburg: «Rus. trud») p 5
- [10] Yanshin P V 2006 *Psikhosemantika tsveta* (St. Petersburg: Rech)
- [11] Kozlov D G 2016 Obschie tendencii razvitiya svetovogo dizajna sredstvami LED-tekhnologij // *Vestnik Voronezhskogo gosudarstvennogo agrarnogo universiteta im. imperatora Petra I* 2 (49) pp 148-154
- [12] Myasnikova L A 2004 Oshibki i mify rossijskoj reklamistiki // *Marketing v Rossii i za rubezhom.* 5 (43) p 59
- [13] Spirina M Yu 2017 Tradicionnoe prikladnoe iskusstvo i reklama: istoricheskij aspekt evolyucii reklamnoj deyatel'nosti // *Ocherki reklamnoj deyatel'nosti v gosudarstvah Evrazii* (St. Petersburg: Universitet pri MPA EvrAzEC) pp 92-165