Sensory and Aesthetic Mechanisms for Designing Advertizing and Marketing Image

Lyudmila Vladimirovna Efimova

Russian State University of Tourism and Service, Moscow, Russia
Russia, 141221, Moscow region, Pushkin district, rn Cherkizovo, Glavnaya Street, 99

In today's world, the basic human wants are already satisfied. Though there are a few ways to attract potential customers to a certain product. One of them is the satisfaction of secondary aesthetic needs. In this regard the aesthetic preference is an important criterion in the consumer purchase decision. When corporate identity is developed properly, the company is guaranteed to attract its regular customers, and therefore, occupies a certain market niche. Thus, it is very important for the company to develop its corporate identity and maintain it, inspiring potential customers to buy, and holding them about the company. Consumer awareness about a particular brand, as well as their emotional and intellectual associations are achieved through corporate identity, or corporate style. Style is the hallmark of goods and services helping the consumer to classify a certain product to a specific category. It also allows consumer to classify the product within a product line and brings the elements of the marketing mix to the needs of the target market.The article proves that the basis of the commercial chain "form-product-company" is repeatability. It is through the repeatability that the form becomes an attribute of corporate identity. Therefore, this aesthetic element should always be used and improved through the corporate communications system. As practice shows, sometimes even small functional form of a certain object can be invaluable in terms of aesthetics, becoming part of the brand image.

Key words: Aesthetics, Advertising, Marketing, Perception, Forms.

In a world, where people's basic needs are already satisfied, the consumer utility can be increased only through additional aesthetic needs. Aesthetic preferences play important role in the purchase decision. Competently working on sensory perception of consumers, the company can present its products in the most favorable light (Barcchuk, 1967). This is beneficial to both parties of the sales deal: people enjoy shopping, and the company generates adherents to its trade mark. If the company succeeds in achieving high rank competitive advantage, it gets a stable market share and high marginal revenue. For this purpose the company forms its own corporate identity.

Corporate identity contributes to consumer awareness about a particular brand, his emotional and intellectual associations. Corporate identity is the hallmark of goods and services helping the consumer to classify a certain product to a specific category. It also allows consumer to classify the product within a product line and brings the elements of the marketing mix to the needs of the target market.

---

* To whom all correspondence should be addressed.

Visual effects

One of the primary tasks in image management is to achieve the effect, at which a company or a brand are associated with a certain style. There are so-called basic style elements: color, form, patterns, and lines. They belong to the visual component. The process of buying and consumption of goods is based on multisensory perception of its properties (Lotman, 1997). Aesthetic concept in marketing is based largely on the use of visual aesthetic elements. Visual elements play a dominant role as part of the aesthetic concept. Aristotle's thought that any perception is based primarily on vision, is extremely relevant when designing corporate identity. Pictures are easily remembered and longer stored in memory. According to psychological research, people better memorize the images, expressed in pictures rather than images, expressed in words (Kobjoll, 2009). The first is an integrated sensory stimulus, which gives a lot of capabilities to initiate the memorization processes. Pictures have a kind of individuality that makes it easier to memorize them.

In terms of aesthetic concept in marketing, color and form are the basic elements of objects visual perception. The form of the product and the packaging is a powerful factor in consumer choice. Despite the fact that there are a myriad of various forms, they all are characterized by a combination of four key parameters (Velichkovski & Zinchenko, 2003). Manipulation of these parameters underlies the impact on the consumer perception. One of the main parameters is the availability of angles. The angles are typical for such figures as triangles, squares, rectangles, and so forth. The types of figures give rise to certain associations. Angles imply conflict, vibrancy, and the masculinity. The rounded form symbolizes gentleness, harmony, and femininity. A similar rule applies to the straight and curved outlines of figures. Direct contours are perceived as a sign of masculinity, something sharp and intermittent, while rounded contours are associated with femininity, they seem to be more continuous in space. The symmetry means mirroring of the object parts on both sides of the dividing line or plane. It creates harmony of forms, which is ab important factor in assessing the visual attractiveness of the object. However, a small asymmetry can even make

a face more attractive and beautiful, giving it a touch of individuality. Symmetry provides ordering in perception and relieves tension in the perception process, while the asymmetry, in contrast, brings a slight excitement, weakening the visual monotony of forms. These structural characteristics of the object can be used together, creating a dynamic harmony of perception. Proportionality is also an important factor affecting the perception. Elongated polygonal figures and oblong figures (common in the Baroque period) extend the zone of visual perception, making the subject seem more powerful and majestic. Small figures with angles create the opposite impression.. For round figures notions of proportionality and symmetry are often identical, because in the nature all perfectly round objects are symmetrical. Despite the fact that the round form objects do not seem to be imposing and monumental, they are perceived as more harmonious and perfect. The outlines of certain form indicate hidden individuality. This works especially when it comes to the size of the object. Large objects are perceived as something strong, powerful, while small objects seem weak and fragile. This principle is well illustrated by the works of Dutch painter Piet Mondriar. His paintings with bold lines and colorful figures inspired contemporary designers to design a broad range of consumer goods. Their design emphasizes the power, energy and efficiency. The perception of the object size is influenced by cultural differences more than the other characteristics of the form. In Western civilization miniaturization is not a positive feature. In the East, on the contrary, a tall man is considered clumsy lanky man (Moor, 2012). In some countries the body spread is a sign of rustic, bordering with stupidity, whereas thinness is a sign of aristocracy. The use of such an aesthetic element, as a form, leads to stunning results, because it allows individualizing the object. This is achieved by: 1) the occurrence of association with the company or brand; 2) the succession of the company. Depending on the situation, the object form can perform various functions. It should be noted that the use of just this characteristic in the design of the corporate brand does not allow one to create individual image of the product. Therefore, there is no reason to try ensuring maximum compliance of trademark or logo designs with the design of specific product (Losev,

1995). It is necessary only to line up potentially acceptable form for the product, which would reflect in general terms the idea of the brand design.

The heart of the logical chain "form-product-company" is repeatability. It is with the help of repeatability the form becomes an attribute of corporate identity. Therefore, this aesthetic element should be always used and improved through the system of corporate communications. As practice shows, sometimes even small functional form of a certain object can be invaluable in terms of aesthetics, becoming part of the brand image.

Lately, more attention is paid to corporate identity rather than to trade name; corporate identity falls within the scope of the legislation on protection of the rights and trademarks. The manager's function includes the construction of an associative chain "form-product", ensuring the repeatability of this information and protection against copying it by competitors (Efimova, 2012).

The existence of corporate identity is impossible without color scheme. We see the identity color on the logos and company personnel uniform. Identity color is everywhere: products, packaging, advertising, and interior of sales rooms are painted in specific colors (Schmitt, Simonson, 2005). Gone are the times of Henry Ford, who offered the car of "any color as long as the color was black". Today the corporate identity color scheme is unusually broad. Organizations can build their corporate identity on the basis of a certain color, using any shade or a combination of various colors. If a particular color is constantly found in most components of corporate identity, it becomes part of the company signature. For example: "Kodak" is yellow, "Tiffany" is light blue. The choice of color determines product's belonging to a particular category; therefore it must be justified from a strategic point of view. Even the color of the personnel uniform and the interior play an important role in the perception and formation of consumer's attitude. Corporate identity of major conglomerate type companies may be based on the use of just one color. Color can also be used to attribute product lines to separate groups. This strategy consists in the fact that the packing for adjacent product lines is made similar in design but different in color. Sometimes the choice of color depends on arising relevant associations. Often

when designing a trade mark, one specific color is used that allows distinguishing this brand among similar competitors' products (Lotman, 1997). Red color is especially popular. Color serves not only as a mechanism for product individualization and a source of certain associations, but it forms also perception. The human eye can distinguish up to 10 thousand color nuances. To characterize the color, there are three main basic parameters: saturation, brightness, and hue. Their impact on the perception is due to the physical nature of these parameters. Saturation of color means chromatic brightness, lack of "smearing" effect. Color brightness is a concept similar to the intensity of the energy potential (like volume and amplitude in music). The perception of color hues depends on the light wavelength (sky-blue and pale blue). Color variations offer unlimited opportunities to influence consumer perception. Each color parameter causes certain behavioral responses. For example, if the color is very rich, it makes an impression that the subject is moving. The brighter the color, the closer the object's appearance. "Warm" colors (red, yellow, and orange) are perceived as a symbol of energy and activity. "Cold" colors (blue, green, white, and black) are associated with tranquility and isolation. Red color means sociability and adventurism, passion, power, strength and masculinity. Yellow means fun, joy, excitement, tenderness and impulsiveness. Green and blue colors are soft, imperturbable, and soothing. Shades of colors create the visual effect of zooming in or zooming out: "warm" hues zoom in and "cold" hues zoom out. There are also "prestigious" colors: black and white, silver and gold. Black and white colors express an extreme degree of saturation and brightness. Thus bright white color creates a feeling of happiness, of something sunny, symbolizing purity and innocence. Black, on the contrary, appears dark and mysterious. Metallic colors (gold and silver) are related to brilliant shades. Due to the fact that gold and silver resemble in appearance precious metals, they symbolize glamor, luxury, and elegance. These colors are difficult to reproduce, which should be of high quality, so as not to cause a sense of "sleaze". Each color has on us certain psychological effect (Pobedin, 2005). But, curiously enough, it is more difficult to use for corporate identity just one particular color than a few different

shades. Color combinations form the combined effect of the perception of the individual colors. Such combinations may form the basis of a unique image. In addition, certain color combinations are associated with national flags. For example, red-white-green combinations form "Italian" style, thus are often used for packaging of the products made in Italy.

The importance of the font

Wherever dropped our view, we see various inscriptions; they appear on the printed materials, stationery, on posters and in TV, at exhibitions and points of sale, on the packs and the packages (Ovchinnikov, 2009). Font, which is used in these inscriptions, is also an aesthetic element. Its feature is that it consists of many elements. Each font has a form, color and texture. All these components can be considered both together and individually. The uniqueness of the corporate font as part of corporate identity is that it adds the representativeness directly to the verbal expression of the style content. Giving it a definite form can affect the perception of information, written in this font (Popov, 1964). Elongated, thin serif letters seem elegant; rounded, fatty sans serif letters look just amicably. Using a font that looks more like handwritten letters testifies to the openness and accessibility of the company to its customers, friendly attitude and the absence of even a hint of pretension. Italics seems elegant and solemn. It is equally important to determine what letters, upper or lower, are used in written text. Capital letters look too impressive; at the same time it is not recommended to use only small letters, since they produce a miserable impression of "oppression". Sometimes consumers misperceive the content, transmitted by elements of corporate identity that reduces the effect of sensory stimuli. This leads to the fact that the degree of perception of the company image weakens or the image is perceived wrongly (Shpilevsky, 2006).

Sound design

Sounds and music also can be used to create a corporate identity. These include background sounds in the points of sale, as well as advertising and other means of marketing communications. Sounds are a series of harmonic oscillations. If the sounds are structured, they are called music (Kortunov, 2013). One of the structural features of the music is melody. Melody is the basis

of advertising jingles, it is easy to remember and recognize. Philosopher J. Burrows believed that the sounds that surround us create the background for our activities (Efimova & Kortunov, 2013). They soothe or excite, evoke sadness or fun. Marketing specialists carried out a lot of developments on the sound "background" formation. This technique is widely used in the service sector: the music sounds in hotels and restaurants, supermarkets and hairdressing saloons, on airlines and medical receiving offices, helping to establish contact with consumers. Sounds accompany the buyer during a telephone conversation with a company representative, on the trading floor, the waiting room – anywhere, where he comes. Therefore it is necessary to carefully choose the voice type for advertisement; it should have a variety of tones and intonations to be easy to remember and recall pleasant associations and emotions. Sounds create customized advertising. Background sounds and music are powerful emotional and behavioral factors. Changes to the visual aesthetic elements suggest appropriate manufacturing costs, therefore, with the exception of videos, visual elements are relatively constant and their perception is stable. It is easier to change the sound aesthetic elements having greater flexibility in perception. Music can be of high and grave tonality, fast and slow. Due to the variability and the easiness of making changes, sound is considered an effective low-cost means of forming an image (Moore, 2012). Perception of sounds depends on the kind of impression they make on the consumer.

Material and texture

Tactile aspect of perception is associated with the material of which the product is manufactured. It can create a special feeling that occurs when consumer holds this thing in his hands. Type of materials used has a great influence on the corporate identity. This is especially important for print media of marketing communications, office interiors and staff uniforms. Contact with one or another material brings associations with a sense of warmth, hardness and surface smoothness. The need to carefully choose the material, of which the product will be made, is due to associations that arise in the process of tactile perception. Inorganic materials, such as marble, glass, and metals are perceived cold and

cruel, while organic materials, such as wood and leather, seem soft and warm. Rough-looking materials have been used for interior decoration, bringing to interior the spirit of flawless solidity, abandon and freedom. Organic materials, such as flowers, trees, etc., no matter where they are used, fill the atmosphere with harmony and make people feel closer to nature (Polevoy, 1982). In addition to the texture, the form and the color of an object also influence the perception forming process.

The process of the emergence of one sensation through another feeling is called synesthesia that in Greek means "to perceive together". Composers often associate notes with flowers: A-flat is associated with lilac, C-major is associated with yellow. Synesthesia combines basic aesthetic elements (color, form, flavor, and texture) into an attribute system, which serves as a means of expressing the aesthetic style of the company. Thus, the effect of visual integrity is achieved based on the interaction of these elements. This effect is taken as a basis of psychological trend, called Gestaltphycology. The followers of this trend believe that the whole cannot be reduced to a simple sum of its parts. Planning a corporate style requires from managers to pay close attention to its components (Altshuller, 2010). The end result, namely integrity, always stays in the first place. However, even a slight change in components can significantly affect it. In this context, two methods are used: the first approach, called "from top to bottom", implies the selection of key aesthetic elements and then combining them to create various style options; the second one, called "from top to bottom" implies first defining the style, and then selection of the elements for its expression. The first approach is useful when repositioning the brand, since buyers are already familiar with some of the aesthetic elements; thus, one has to choose just a new successful combination. The second approach is strategic in nature and is better suited for creating an image "from scratch" (Kotler F., et al., 2011, Losev, 1995). Key strategic issues when developing the corporate identity are the following: 1) to what extent the chosen aesthetic elements can be in harmony with each other; 2) what are the situations that need the use of corporate identity concept, and when this is not necessary. Sometimes a situation arises where the resulting design study

looks unnatural, causing a feeling of embarrassment and misunderstanding. To create an interesting extraordinary image, the designer can intentionally combine completely different aesthetic elements. For example, the advertising uses a visual component that immediately catches the eye, as is strikingly different from the other objects. Interior space can include a piece of furniture, executed in a different style, different from the general styling of the room. Contrast in design, like an asymmetry in form, sometimes looks very attractive; it is a kind of stylistic asymmetry. Noteworthy is the sort of contrast, such as eclecticism. It implies a stylistic composition based on a mixture of different aesthetic elements. The usefulness of receiving the contrast is due to the need to emphasize, to highlight the necessary design components. For example, well-known brands often use their logo in the foreground.

However, the style becomes obsolete over time. Proof of this is the large number of styles and concepts of past eras, i.e. the style of the 20s, 50s, 60s, and 70s. The universal fascination with any style, especially when it is characterized by brightness and originality, leads to the fact that the style becomes associated with the period of time, when it has appeared. Thus, it is necessary to continuously monitor changes in the world around us and the current fashion trends to watch out for the origin of a new style and, respectively, the extinction of old one. Therefore, many companies are changing their image through changes in style that is aimed at expanding the scope of company activities. Management techniques can be used quite effectively in the style development and improvement, provided competency of management staff in the field of design. At the turn of the 19th and 20th centuries G. Velflin, one of the most famous art critics, identified two different aesthetic styles: classical and baroque. He believed that they are the basis of the interpretation not only of any work of art, but also everything that has something to do with art. Classical style and baroque, being the opposite patterns to express the artistic forms, are applicable to any historical period. These styles differ from each other by five groups of parameters: 1) figurative simplicity - figurative complexity; 2) closeness of forms – openness of forms; 3) three-dimensional image - a flat image; 4) uniformity –

multivariability; 5) and clarity, plainness – duality. This initial classification (Moore, 2012) may be useful for a manager to help analyze every element of corporate identity in terms of its belonging to the classical style or baroque. This will allow achieving conformity of all elements and integrity in their perception. During the development of the corporate identity, a manager can change the individual elements that violate the image harmony. One may introduce new style characteristics, adding to the proposed classification: 1) complexity (minimalism – ornamentalism); 2) expression (realism – abstractionism); 3) the perception of motion (agility – statics); and 4) power (loud – whing, soft – faint).

Minimalism and ornamentalism in the elements of corporate identity

To what extent the corporate identity should be decorative or, on conversely, simplified? It comes to choosing a minimalist trend or ornamentalism. Minimalism involves simplicity and compactness of forms. Ornamentalism includes a lot of decorative elements and motifs. The ancient baths and pools are the first of their kind samples of ornamentalism. Following the tradition of Roman and Turkish baths, their exterior combines the traits of integrated symbolism. Contemporary sports schools, in contrast, are the examples of minimalist style. The growth in popularity of minimalism is noted in certain product categories. This process is characterized by the rejection of dozens of fanciful decorative details, inherent to ornamentalism. Formerly, such an aesthetic element of style as framing was used quite often; for example, chrome car bumpers, wooden cases of household electronic devices and stereophonic systems, plastic trims of kitchenware, etc. Now this element is rooted in the past, producers are trying to disguise the external finish, painting products in muted tones, so that they are not conspicuous (Kortunov, 2013).

In addition to minimalism and ornamentalism, when developing the corporate identity elements, designers use the styles based on "realism" and "abstractionism" (Kortunov & Fedulin, 2013). Realistic elements of corporate identity give rise to association with really existing objects; if this does not happen, they are abstract. Fascination with abstract elements began as early as in the XIX century. Modern companies are unlikely to decorate their building with massive columns in the Greek style, making them look like medieval universities. Therefore, the role of realism as a source to create new imaginative ideas is no less urgent. A special case of realism is naturalism. The concept of naturalism is often used for eco-friendly, bioclean products. Their design is based on the use of natural colors and materials. When selling such goods, sales personnel often uses sound accompaniment resembling natural sounds, such as noise of the water or wind. Ecostyle is characterized by the use of wooden surfaces, raw cotton, rough paper and natural materials, which can be recycled. Most companies, when designing the interior of their offices, prefer abstract symbols. However, some organizations emphasize the individuality of their product lines and corporate culture through the design of buildings and premises. Corporate identity may give the impression of strength, aggressiveness, or conversely, seem quiet, calm and moderate. Companies that emphasize mainly on mass marketing are using loud aggressive advertising "artillery". Advertisings of organizations specializing in exclusive, selective marketing, differs by unobtrusiveness and moderation. Style is a means of expression of individual character of the company or its brand and is developed jointly by designers, managers and experts in the field of strategic design (Lavrentiev, 2006). Ideally, the style reflects the inner essence of the organization, and it can fully express the individuality of the company that often is not accounted for by our companies specializing in the tourism, hotel and service businesses.

RESULTS

After analyzing the collected material, we came to the conclusion that knowledge of the application methods of the aesthetic function of language is necessary for the best practice in the advertising industry.

To date, in order to effectively influence the audience, one needs maximum knowledge about the art of speech and the ability to properly use it. Without knowing the general and specific trends, it is impossible to obtain successful results. The contemporary world offers us many opportunities. Though, only integrating the

general capabilities of humankind, advertising specialists will be able to move to a new, more effective level.

But the future level of advertising depends only on those, who will promote the use of specific language functions in advertising. For Russia, the prospect in the development of the advertising industry is more predictable. Firstly, Russia not yet fully mastered the use of the certain methods and approaches in the advertisement, and, secondly, consequently, not always recognizes the need for their use. And this is quite natural. This means that in the future Russia has the ability to adapt to effective communication techniques and to introduce in parallel new and efficient scheme into the advertising industry that greatly facilitates both processes.

As for the other countries, where the advertising industry is effectively acting component of a progressive society, the following line of activity may become promising: since today, the study of target audience is basically reduced to determination of its particular cultural affiliation, integrating different approaches in terms of making impact on the audience, will create a new practically helpful technique, providing a comprehensive management program, effective for all customers.

Another possible prospect can be a separation of general advertising laws. Since not all of society has comprehended this activity, it will be useful to streamline research and identify specific patterns.

Also analyzing impression that has been made by the advertising on a particular target audience may be quite successful technique. Working with a particular audience, it is important also to distinguish between its psychological makers, thinking features and stereotypes.

Undoubtedly, the development of rational use of various language functions in advertising is possible only ensuring self-improvement of advertising methods. Then the effective interaction will serve the basis for quality progress in both areas.

CONCLUSION

Thus, the commercial chain "form-product-company" is based on repeatability. It is with the help of repeatability the form becomes an attribute of corporate identity. Therefore, this aesthetic element should be always used and improved through the corporate communications system. As practice shows, sometimes even small functional form of a certain object can be invaluable in terms of aesthetics, becoming part of the brand image.

Why aesthetics is so important in the advertising and marketing? Firstly, because the "ill-favored product cannot be sold"; with these words R. Loui, American designer, expressed the essence and purpose of aesthetics in advertising. Secondly, the aesthetics of advertising has practical value, rather than just a philosophical worthiness. The laws of aesthetic perception and impact have aesthetic nature. Aesthetic image of the company or trade mark is achieved by impact on the following perception channels:

1. Visual: color, form, and font;
2. Audio: volume of sound, pitch level, timbre, and rhythm;
3. Kinesthetic: the type of material, texture, and temperature;
4. The sense of smell and taste.

Thirdly, the aesthetic advertising is an alternative to vulgarity, primitivism and bad taste. Otherwise, kitsch will fill all the advertising "space".

REFERENCES

1. Altshuller, I., Strategy and marketing: The two sides of the same coin, or simply about the complex things. Moscow. Business, 2010.
2. Barchuk, I., Aesthetics of consumer boxing and packaging of goods. Moscow: Trading aesthetics, 1967.
3. Efimova, L., Semiotics as a sign system of costume. Service plus, 2012; 4.
4. Efimova, L. & Kortunov, V., Aesthetic features of the Russian national costume. *Middle East Journal of Scientific Research,* 2013; **16**(12).
5. KobQll, K., Sincere service. Moscow: Alpina, 2009.
6. Kotler, F., Kartadzhaya, H. & Setiawan, A., Marketing 3.0: from products to consumers and further to the human soul. Moscow: Eksmo, 2011.
7. Kortunov, V., Sophian world vision. *Middle East Journal of Scientific Research*, 2013; **14**(7).
8. Kortunov, V., Modernization of Russia in the context of cultural experience of the East and West. Middle East Journal of Scientific Research,

2013; **14**(1).

9. Kortunov, V. & Fedulin, A., Critical analysis of the impact of communications on the worldview of Russian society. *Middle East Journal of Scientific Research*, 2013; **15**(10): 1389-1395.

10. Lavrentiev, A., The history of design. Moscow, 2006.

11. Lotman, Yu., Between the emblem and symbol. Lotman's collection, 2. Moscow, 1997.

12. Losev, A., The problem of character and realistic art. Moscow: Progress, 1995.

13. Moore, J., The second space speed: The art of management and strategy for the future. Moscow: Mann, Ivanov and Ferber, 2012.

14. Ovchinnikova, R., Design in advertising. Moscow, 2009.

15. Pobedin, A., Branding with taste and color. Brand building technology. *Packaging*, 2005; **2**: 24-29.

16. Polevoy, V., Small history of art. Moscow: Progress, 1982.

17. Popov, V., The general course of printwork. Moscow, 1964.

18. Schmitt, B. & Simonson, A., Aesthetics of marketing: Strategy of company management, branding and image. Moscow: ACT, Tranzitkniga, 2005.

19. Shpilevsky, J., *High fashion of packaging. Packaging,* 2006; **5**(1): 56-62.

20. Velichkovski, B., Zinchenko, V. & Luria A., Psychology of perception. Moscow: Vershina, 2003.