Abstract: The aim of the paper is to identify the graphic advertising components: symbol, text, colour, to illustrate how they cooperate in order to create the advertising message, and to analyze the correlation product – advertising – consumer.

Key words: graphic design, advertising, graphic communication.

1. INTRODUCTION

We live in a society in which graphic communication is predominating; visual images greatly replace verbal communication. In the last few decades visual communication has become more and more important due to the influence of mass-media and television. Under the impact of the most widely consumed mass medium, argumentation by spoken language is replaced by argumentation through images.

Promotional Design is the language through which two interdependent entities, goods/service providers and consumers, communicate; thusly promotional design becomes a vector of specialized communication.

Graphic communication is made concerning two aspects, objectively at a rational level, and subjectively at a symbolic level. The elements encapsulating the messages can be words, images, elements, symbols or geometric shapes.

The elements can be linguistic or iconic, transposed into images. Perception of the images is closely related to the socio-cultural environment of a group. Designers of an advertisement need to know exactly how to ensure its understanding by the general public and, at the same time, anticipate the means by which the public receives the message, the juxtaposition of the words and images, the visual language.

Different symbols have different meanings due to context in which they are being used. Advertising, by means of its degree of direct communication, brings in man’s life a universe made of dreams, legends, pleasures, aspirations and necessities. The art of advertising consists in seducing the individuals by presenting the product/service as being the one meeting their needs and expectations the most.

During the 1960s, spots were mainly based on spoken language, with the images serving as support for the former. A few decades later the ratio between verbal and visual communication has started to shift. The message’s content is enacted through images, and argumentation through words has become more and more concise.

The model of television advertisement has been caught up by the printed media, through its predominance of images over text. Even on the radio one can notice a changing in the use of language, on the programming of commercial radio stations especially, infomercials are getting shorter, favoring musical spots that “give more color”.

According to Werner Kroeber-Riel, the increased flux of information is another cause of preference for visual communication.

In the existing conditions of informational “bombardment”, there is a preference for information that can be communicated through images that are received and adapted mentally by means other than those of verbal communication. So, visual communication has become a decisive way of influencing human behavior, which has been confirmed by results of research in various domains.

The written/visual message ratio has obviously shifted in favor of the latter, with the urbanization of modern society, with the development of new typography technologies and the intensive use of photography.
“Visual shock” is attributed a special place, all the more important as the increasing rhythm of everyday life precludes extended periods of observation, reading and reflecting. Being a street art, pertaining to a medium in motion, colored and fast-moving, the posting must assert itself through shock, strike not only the eye, but the mind, imagination, subconscious. Being in a permanent race against the environment, but also other postings, for priority to being noticed, it is also on a race against itself, in an attempt to always be new, unexpected, shocking. The effectiveness of the posting is trialed by how fast it measures up to current necessities, by how convincing it is, which depends on how synthesizing, clear, shocking and colorful it is. From this point of view, postings are divided between those which attract attention through composition and color palette and those which get noted due to visual shock, transmitting a message that challenges the consumer; most of the time, these are social awareness campaigns that cast aspersions on the consumer’s security as a person.

This ad gets a strong message across in a graphic way. The blood spatter draws the viewer in and shows them that it is coming from the telephone, leading them to picture something gruesome happening to whoever the man is talking to. And then the quote puts it all together that you shouldn’t be on the phone while driving.

2. CHARACTERISTICS OF COLOR AND THE HARMONIOUS BLENDING OF COLOR IN ADVERTISEMENT

In most cases, ads turn to color language to imbue the posting with personality. The goal of using colors is defined by the following advantages:
- Clear representation of the product;
- Developing an unmistakable identity of the posting;
- Creating an optimal environment for receiving the ad;
- The existence of varied means of emphasizing visual elements of the ad which require it.

Generally speaking, the associating of colors aims at ensuring the realistic reproduction of what it is being represented. By using contrasting colors one seeks to attract the consumer’s attention, develop a modern concept and effective marketing tool.

The usage of colors wakes feelings that are absolutely necessary in the symbolic and spiritual motivation of the consumers. From a designer’s perspective, colors are primary: red, yellow and blue and secondary, obtained by combining two primary ones.

Warm colors are more attractive than cold colors and their juxtaposition emphasizes the impression. Chaotic association of colors may give a violent, aggressive impression, while harmonious association proves to be attractive and motivating. Each color has a specific dynamic action; it can awake a certain degree of temperature, a feeling, an amount of plasticity.

Promotional design does not only mean originality, fantasy, intuition and artistic sense, but for serving to commercial goals it must obey certain rules. These rules are mostly pertaining to language and graphic presentation, applying mostly to printed advertisement:

a) Every commercial must contain a clear, open statement, to offer the potential buyer at least one clear reason, maybe the sole reason, the acquire that product or service. This is applying the theory known as Unique Proposition Sell, stating that every product has a quality that can be expanded so that it makes it unique in its class. It is always based on a slogan.

b) Saying whatever there is to be said in as few words as possible. This rule applies mainly to printed advertisement but it can be expanded to other media.

c) Using humor, a tendency that nowadays catches on; however, it is advised against using it in international advertising campaigns as humor is not translatable.

d) Being original, but at the same time adapting to the type of product or service being promoted. Originality means using some visual or sound effects but it should not be used for its own sake.
e) Keywords in titles.
f) Formulating a promise/offer in the title.
g) Short title.
h) Graphic presentation of the advertisement must be logical, usually comprising: title, subtitle, introductory paragraph, expanding the text on one or more paragraphs.
i) Photography is more efficient than illustration, and images are more effective than words.

Producing a mock-up of the advertisement is a conception operation by which the title, text, image and logo are rendered. In order to obtain the ensemble a key element must be identified. The importance of every element determines its size and place in the final frame. The elements of the advertisement must be original in order to be convincing and motivating.

In conceiving an advertisement, choosing the typography occupies a special place, being influenced by two major factors: the message to be transmitted and the products characteristics. Most of times, advertisement contains many different types of letters so that harmonizing them and the visual elements is essential.

The text of the advertisement must be comprised of an original phrase, be cursive and adopt a positive attitude. Use verbs in active voice, adjectives and adverbs defining the product’s qualities.

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The central element of the McDonald’s posting is the metaphorical sandwich, with every ingredient being replaced by professional books. The straight lines suggest style and seriousness, the offset between books simulates naturalist, aiming to be as precise a representation of the product itself. The title is short, non-insisting, containing the essence of the image and text represented by book titles: “A sandwich for experts”.

3. ON OUTDOOR AND UNDERGROUND ADVERTISEMENT

Outdoor advertisement has a mass character, being visible to anyone passing by it.

Billboards must be very well conceived, considering the very short time available for their observation and their synthesized information. Any street ad addresses a public in motion.

Large billboards are very advantageous to advertisement, because they are placed in public spaces, both within city limits and outside of them, attract attention through their size and general aspect, which is visually predominant. One inconvenience is the high cost of production to which the placement taxes add. That is why one can notice, usually, big brands employ them as an advertisement: automotive, tobacco, beer, cosmetics, banking, insurance and tourism brands.

Outdoor advertisement is an important element in a promotional campaign. This expands the message previously transmitted through other media.

A few disadvantages must be noted, though:
- Restricting to a shorter text (7-10 words);
- Short time for visualization (3-10 seconds);
- Spatial placement does not coincide, most of the times, with the intentions of placement for a promotional campaign.

Outdoor advertisement “lives” in the everyday urban life; it cannot be ignored because this graphic-visual means of communication uses relatively large formats: posters, banners, etc.

Companies usually turn to outdoor advertisement when they seek to promote a new product that must be imprinted in the conscience of the consumers or when they try to have a comeback for the product and support the image and name of an established brand.

Underground advertisement has an advantage, they can be observed for a longer period of time, which means that the posting can offer more information and details concerning the product.
Fig. 6 The details concerning the product.

Essential attributes of these two types of advertisement are:
- Temporary coverage – it can be seen 24h/24h, especially by ensuring night lighting;
- Spatial frequency – the same ad can be present in different places at the same time.

Urban advertisement can be:
- Ads mounding on the hectic life of the target audience and mean to help the consumer, get him to make the most of his time.
- Ads trying to break the daily routine, suggesting too much work and the need for time for himself.
- Ads indifferent to the target audience’s time, usually promoting well-known products belonging to established brands.

Through its presence in the urban space, outdoor advertisement supports the image of a product/organization, thus helping other media keep the respective advertisement’s trend.

4. CONCLUSION

The bottom line is that advertising creation has to combine originality, imagination and artistic sense with a strong promotional strategy in order to acquire a long lasting impact on its public. It also has to steer and favorably shift the target audience’s attitude towards the advertised product.

REFERENCES


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