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The effectiveness of three-dimensional urban advertising from the perspective of iconology

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Abstract
In today's communities achieving to effectiveness of urban advertising is one of troubles of advertisement industry. This research is trying to answer this question that using three-dimensional design in urban advertising has what place in urban field? This query has been conducted in the method of iconological analysis on chosen urban advertising works of last 15 years in the world with the goal of achieve to volume effect on effectiveness of public advertisement. Results show that reason of effectiveness of chosen urban advertising (billboard) of last 15 years in the world (2000-2015) is -due to public audience of commercial advertisement and services- using volume display in the amount of 86.7% which among this number 83.3% of them have interacted with around environment space.

Key words: *creativity- three-dimensional design- urban advertising- effectiveness of advertisement*

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Introduction

With the development of human culture and human civilization, urban graphic and its subset urban advertising have been created among other arts, which were started from two-dimensional to super graphic; but continues effort of designers for form and content optimization of that with combination of sciences (psychology, sociology) and technology reached to three-dimensional and digital displays. Three-dimensional form of these urban boards challenges mind of the public citizens and improve their perception power and will make a significant relationship between producer and consumer. In addition it leads to create a beautiful space in the city. In a space that is suffused with art we can breathe easier, because art is mixed with human existence. But general receptor is more attracted to concrete volumetric art and perceives it better. The goal of this research is achieve to this question that why volumetric art has a high importance in urban advertising works. And conceptual volumes have what effect on receptor and what receptor they have? And are other components effective on their effectiveness? Received to this matter leads to urban graphic designers use three-dimensional design purposefully and hold a suitable connection between beauty and function of their works to their advertisement become effective.

City and urban sign

City in its historical meaning is a point that maximum power of concentrate and culture of a community is reflected in it. City is form and sign of social coherent relationships and the place of social, economic, political and… centers and activities (Mamfourd, 2006: 21). "Urban space also can be defined equal to public fields" (Salehi, 2008: 89).

From viewpoint of Roland Barth the city should be imagined as a text, the text which is formed by putting signs and symbols beside each other such as any other text. Signs and symbols that sometimes have been sorted regular beside each other and sometimes not so regular based on social contracts. "City is a text that always is exposed to reading. In such condition imagination of social life seems impossible" (Davarpanah, 2012: 23). For this reason paying attention to concepts of signs and visual objects in the city is one of troubles of today's world and urban typology is considered as a tool to analyze and evaluate identity, metaphors and affirmed and implicit implications and number of functional elements in cities and cover of wide areas of receptors show the importance and specific situation of this kind of elements.

Creativity

"Creativity is one of the important features of advertisement which is very effective on attracting the attention of receptor and it is related to psychology principles and advertisement language" (Mohammadifar, 1998: 68); In fact Bern Bakh taught us your product will be not sold with a simple advertisement and without attractiveness (Ogilvy, 2003: 29).

Creativity is very important factor in advertisement and in plain language this means that in advertisement a work should be done that others don't. Common factor of all compliments that exist from creativity is innovation, novelty and reach to a new combination from existing components (Afshar Mohajer, 2009: 38). So advertisement with creativity features is necessary to attract receptor and effectiveness on him.

Allah Verdi (2009) categorizes the creative advertisements like this: "idea-centered, eye-centered and combination of these two" (www.banik.ir) means that advertisement should have an interesting and novel thing from the perspective of visual or from the perspective of content (idea) or include combination of these two types.

Companies that have creativity in the field of advertisement use this possibility intelligently. Urban advertising is a powerful tool that gives this opportunity to good producers or private services providers to have continues communication with their receptors. This media

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should attract the attention of receptor in few minutes and leave a lasting impression on his mind. For this reason creativity and ideation are very effective on success of this media. But meta-billboard is referred to a part of advertisement that is not inside the framework and it is in out of two-dimensional surface of that which creativity has a high importance in design of that. If the person has a creative idea to express the positive feature of commercial good it will be cause to more effectiveness. Now increase of advertisements volume is seen in consumer societies and people show negative reaction to advertisements. Perhaps for this reason; advertisements experts are trying to find uncommon and attractive methods.

Three-dimensional design (volume)

Increasing activity and growing patterns of customers' displacement cause to increase of environmental advertisement receptors. Common people make communication with a concrete volume more than two-dimensional picture and it is more understandable for them; so one of methods of communication with public customers and effect on them is using three-dimensional design in urban advertising which is closer to the reality of things.

The thing that is intended in volume design is consideration to space, expressive features of objects and also giving spatial visualization to them. Urban sculpture is a three-dimensional volume and artistic expression which is observable from different directions. The main function of volume is decorating, identification or forwarding a message to observers and is made from materials such as stone, concrete, metal, wood, and fiberglass. The most important distinguishing feature of urban sculptures with sculptures that have been placed in indoor is that observers of outdoor sculptures are more and number of visit time of them are greater and combination of its observers is more diverse. So people who even can't read and write are the observer of these volumes. The sculpture is made by sculptor artist and other experts have role in selection of suitable scale and location. The goal of this cooperation is in addition to respect functional considerations, the most visual enjoyment to be created for the observer.

But sculpture is not the only decorator volumetric work of squares, diverse volumetric works are used in urban spaces that although sometimes they have a close similarity with the concept of sculpture but they have distinctive identity. Intelligent exploitation from these works also can be effective in improvement of city's spatial quality. Exploitation from volumetric art has a long experiment in urban space. In different countries the special value has been given to this art for freshness of living environment. Intensity of growth and development of this art in each community depends on social, political and religious condition of that community.

Urban volumes that have been designed based on cognition of mental space of receptors and development of complex environments will challenge and activate citizens' minds and improve their perception power. Another function of this matter is creation of beautiful space and artistic atmosphere in the city. In a space that is suffused with art human can breathe easier. Because art is mixed with human existence and unconsciously he is attracted to the greatness of beauty. Another function of that is improvement of visual literacy and culture in citizens. (images 1-5)

Urban graphic and urban advertising

Urban graphic is due to a set of communications to be seen the visual systematic of elements and provide the creation of proportion among them by consideration of aesthetic and also functional principles. "It should be noted that urban elements and environment should be designed in a way that spectrums and sensory-mental conditions of different people to be evaluated and recognized in them" (Soheili, 2006: 9). Signs and symbols of urban spaces should be clear and reveal their message with an overview (Cullen, 1998: 32).

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Main fields of urban graphic are color in urban landscape, typography, signs (pictograms), fresco, designing urban boards (informing, routing, functional, design of billboards, advertising stands ECT) and visual appearances in the city with multipurpose and interdisciplinary activities which is conducted with artistic tendency means creativity and beautifying. A suitable connection should be held between beauty and function. "Environment psychology and interaction of human and environment should be considered to reach the best results… environment designer in addition to ideation and creativity should have adequate knowledge to recognition of materials and erection of them to produce a persistent and beautiful work". (Fadavi, 2013: 200) "Designing the environmental graphic is not an art alone and also it is not a science alone but includes both two aspects" (Fadavi, 2013: 153). But the branch of urban advertising leads to create public enthusiasm and breathe new life into the community and it will enter excitement in the space and sprightliness in the environment. "One of duties of urban advertising is creation of a beautiful and colorful environment and in fact establishment of social mirth and uplifting for involved and often distressed urban citizens in the Third Millennium" (Mirshahi, 2008: 8).

Part "urban advertising includes all advertising boards such as mural, cloth, metal, computer, animated and painted on vehicles" (Mirshahi, 2008: 8). "A part of environmental graphic is super graphic means graphic in large size. Posters and billboards that are initialized in the city transform the environment from the dead to the living form because they are in front of many people. (People) should feel suitable and jolly space around themselves not suffering and erosion. This matter is possible with worthy plan with eye-catching form and suitable color combinations" (Asadollahi, 2010: 70).

"Billboard (urban advertising) as a media makes others aware and existence of these large boards is useful for small companies that can't afford TV advertisements costs"(www.prsir.org) and due to being larger, attractive lighting, more increasing attractiveness and initialization in more observable places attract more attention to themselves. As it was said "(in this media) design was conducted on two dimensions but nowadays design from two dimensions of length and width is placed on the third dimension means volume" (Sedaghat, 2011: 34). But in urban advertisements the goal is not only being seen but also transfer of a thought is hidden in advertising message and perception of the message has the high importance by receptor. Advertisements that are seen in banner, billboard and the body of bus each one of them has its own specific function and used according to intended place.

Because creation of beautiful visual views leads to environment beautify and as a result has effect in people health and reduction of mental troubles of community's people and it tries to provide a healthy, beautiful, attractive and at the same time convincing environment for citizens of cities; so the value of each media depends on a creative use of that.

In fact advertisement is attracting the attention of receptor to sell produce or services of a company through different forms of the media from printed to electronic. Advertisement is communication between products or services of company with consumer and through this the consumer is informed about activity of companies' activity, new products are advertised and finally encourage the receptor to request sample and order products or services.

But stages of holding communication with receptors are as following: 1- attracting attention 2- receiving idea 3- discover feeling 4- enjoyment feeling from discover 5- transferring massage 6-strenghting behavior or changing buy behavior that leads to failure of receptor's resistance and creation of buying act or consumption. So function of advertising is accelerating the socio-economic circuit and never satisfied to mere advertisement but it tries to change or strength the behavior of receptor.

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Whereas a media that has the most effectiveness for advertisement and leads to survival and success of advertisement is called effective media. Usually urban advertising (billboards) due to being succinct and large size it is placed among effective media. Because for effectiveness of a public advertisement it should better to be very large, preferably colorful, typography be short, perception of the picture be simple. If these components be suffused with creativity, function of urban advertisement will be increased.

Research methodology

The statistical population of this research includes 150 urban advertisements (billboards) which have been collected in the available sampling method. So that it includes 10 chosen effective masterpieces (Tentoplists) from each year of 2000 to 2015 from all around the world. So to reach way of effectiveness in them the observational constituent objects of them was analyzed based on Panofsky model in iconology model. Panofsky model has been prepared about Renaissance art. But we have adjusted it for urban advertising of the present century. Panofsky believes that "iconology is a branch of art which deals with subject matter and meaning in contrast to form in artistic works" (Panofsky, 1972, 1). He expresses and explains triple stages of his methodology and transfer of routine life example to the art work after an introduction in his book named some researches in iconology:

1- Primary or Natural Subject Matter

This stage is related to primary or natural subject matter of phenomena and it is dividable to factual meaning part and expressional meaning and it is formed through.

2- Secondary or Conventional Subject Matter

There is a secondary meaning behind the face of each motif which is resulted from perception and analysis of its first primary meaning. The second layer is the base of recognition of final meaning or conception which the motifs are its teller. Motifs which are the carrier of secondary or conventional subject matter are called image and studying relationships between images and perception of that story they tell is called iconography analysis in the opinion of Panofsky. The thing that is propounded in the second layer is beyond the formal analysis of an artistic work, because in a formal analysis, the face of a work is sufficed and its meaning or concept is not considered but in iconography analysis which is generally called iconography, the purpose is perception and explanation of meaning in front of the form of artistic work.

3- Intrinsic Meaning or Content:

The third meaning layer is related to evidences that are formed by determination of those basic principles that are hidden in features of a nation, time period, place, religious and philosophic beliefs and theses features have been compacted by unconscious of person in a work. In fact iconography in its accurate and deep meaning not only analyses but also syntheses the information and data to show relationships and dominant symbolic spirit of the

Interpretable Objects	Act of interpretation
۱- Primary or Natural Subject Matter: A- (Factual meaning) B- (Expressional Meaning): Manufacturer motifs of art	Descriptions pre- Iconography (and semi-formal analysis)
۲- (Secondary or Conventional Subject Matter): Manufacturer world of images, stories and allegories	deeper Iconographic analysis
۳- (Intrinsic Meaning or Content): Manufacturer world of symbolic values	Iconographic analysis in much deeper layers of meaning (adaptation and Iconographic synthesis)

Table 1. Meaning layer of Panofsky iconographic; Source (Panofsky, 1872:14)

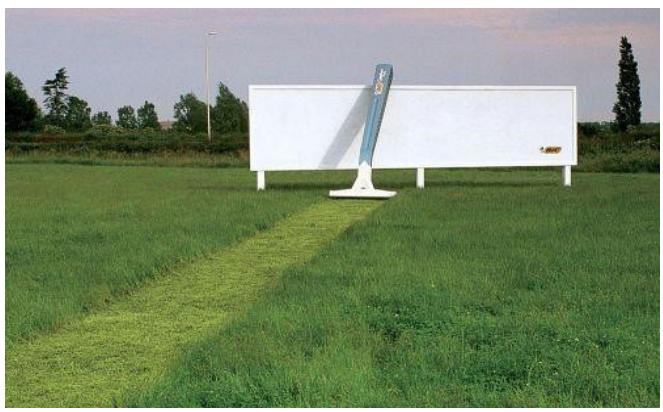
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Pic 1. Miele Vacuum cleaner. Three-dimensional advertising. (2011) Source: Google



Pic 2. Big Bobol Burst Chewing gum, Three-dimensional advertising (2007). Source: Google



Pic 3. Bic shaver. Three-dimensional advertising. (2006). Source: Google



Pic 4. Tylenol painkiller. Three-dimensional advertising. (2010). Source: Google

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frequency			sub-objects	Visual objects
16%			natural	**Iconicity**
50%			Natural and exaggerated	
3.3%			Symbolism	
16.6%			Symbolism and exaggerated	
16.6%			imagination	
15%			Irony	
3.3%			Abstraction	
66.7%			Minimization	
46.7%			Psychological	**genre**
13.3%			Emotional	
43.3%			popular	
86.7%	has		Volume	**Three-dimensional creativity**
16.7%	does not have			
83.3%	has		Interaction with space	
13.3%	does not have			
16.7%			has	**Symbol**
73.3%			does not have	
100%	Object, visible human or phenomenon high objects-based		Primary means or natural	**Iconology**
100%	Symbol, idea or concept that has been borrowed from its expression based on psychological features		Secondary meaning or contractual	
100%	These services or products are exactly what you (receptors) want		Substantive content	
3.3%	small	Font type	has	**Typography of slogans**
0%	medium			
40%	modern			
20%	large	Size		
10%	medium			
13.3%	small			
23.3%	Line	General shape		
10%	Trapezium			
3.3%	rectangle			
6.7%	top	Place in		
16.7%	Middle	the image		
20%	bottom			
0%	margins			
56.7%			does not have	

Table 2. frequency of visual sub-objects in iconological analysis of urban advertising 2000-2015 source: author (2016)

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culture. (Table 1)

Also Gombrich believed that "genesis of iconology principles and method… finally will have effect on the future of sign and image in a way that linguistics for word" (Gombrich, 1987, 246).

Analysis of statistical population

In following table the measuring interpretable objects in effective urban advertising of last recent 15 years in the world are observed. In first column objects are analyzed and in second column we observe subsets of first objects.

Discussion and conclusion

The results show that in terms of iconicity means way of presenting image and amount of natural-being or abstract-being of that and spectrum-diversity between these two ends, in statistical population of this research, 66.7% of effective environmental advertisement works have used minimization. Among this number, natural and exaggeration image works have been used in them. It is observed that due to universality in urban advertising because it is seen by a whole range of contact in public area, it has utilization to create more simple perception of visual message, more simply worded and minimization. This is despite the fact that in half of these works; the natural images that are more understandable for public who are not familiar with art deeply and exaggeration to magnify the issue (super graphic) have been used to attract the attention and overcoming the contact. Also for these reasons, respectively, mere natural diversity, mere symbolization, symbolization and exaggeration, imagination and finally abstraction have been used less.

Psychological genre with 43.3% close to half of advertisements has the most frequency for works expressional method of statistical population of this research. While popular genre includes the same value approximately, means 43.3% of works but emotional genre has been used just in 13.3% of advertisements. Again it is observed here that type of the receptor (public) had been determined close to half of effects means psychological and popular.

We concluded about creativity in production of volume that in 86.7% of works volume has been uses for creativity that among this number in 83.3% of works; volume have interacted with its environmental space. Volumes that are placed in public spaces have the determinant role in visual manifestation of cities. Because the goal is reach to a concrete expression in connection with public receptor. The degree of light reflection and absorption in the objects leads to attracting attention. From another hand light is one of the most components of urban advertising. The very important feature of the volume in urban graphic is its popular, means that it has the receive ability by public mass who don't know art very well.

Again for pervious reasons about using symbol this is concluded that 73.3% of works had been without using symbol. This matter is due to need to simple and without complexity expression for mass receptor.

Iconological evaluation of the statistical population shows that there are three meaning layers in all works (100%). So that the first layer of show own object, human, phenomenon or a combination of two or three cases are observable. In second meaning layer of all works symbolization in low value (16.7%) or realization of idea or a concept which had been considered is getable. Finally in the third layer this imagination is created in the receptor that exactly advertised services or goods are the thing that he had wanted.

But about writing the slogan of urban advertisement it should be said that 56.7% of works doesn't have slogan and they have transferred their message of second and third layer through mere image. While in works with slogan 40% used modern fonts (without basis), 20% used large fonts, 23.3% used linear structure in typography and 20% of bottom parts of the image used typography which respectively these due to contemporaneity of these advertisements are with loud voice and addressed to public receptor and finally calmly

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(linear structure, bottom of the page).

Totally it can be deduced that the reason of effectiveness of chosen urban advertising (billboards) of last 15 years in the world (2000-2015) - due to popularity of commercial messages and servicing- have used volume show in amount that among this number 83.3% of them have interacted with environment space around themselves. The research shows that using three-dimensional design in urban advertising has a high place in urban field and conceptual volumes leads to change behavior or strength the buy behavior or use of public receptor. Three-dimensional shape of these urban boards leads to challenge the mind of public citizens and improvement of their perception power and make a significant relationship between producer and consumer. Due to great number of receptors these works don't have symbolization mainly but they create a beautiful space in the city. In a space that is suffused with art we can breathe easier, because art is mixed with human existence. But public receptor is more attracted to concrete volumetric art and perceives it better than two-dimensional image and three-dimensional messages and without typography is deductible by semi-literate or illiterate receptors.

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