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ADVERTISING IN THE MODERN URBAN SPACE: A SOCIO-PHILOSOPHICAL ANALYSIS

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The article presents a socio-philosophical analysis of the functioning of advertising in the urban socio-cultural space in the following aspects: socio-cultural: advertising as an agent of influence on the spiritual culture of the individual and society, as a spatial dominant of modern urban architectural environment; anthropological: advertising as a tool for experiencing the city; social: advertising as an agent of the formation of consumer attitudes of city residents and a tool of communication, especially in terms of the establishment of «tablet consciousness». It is revealed how the visualization of advertising images, the saturation of the urban information space with audio messages of advertising content form the culture of the individual primarily due to the repetitive nature of their translation. Amplification information flows, increasing the share of advertising messages, the actual totalization of advertising in the urban socio-cultural space encourage the use of various control and restrictive means to prevent the dominance of advertising in it. The opposite reaction is to the «invasion» through different cultural strata, in particular through street art.

A special way of human existence is the formation of identity (urban, rural) through his experience of local connection with the settlement where he lives or lived, and thus the expression of feelings of belonging to the responsibility for the common destiny. Appeal to the markers of the uniqueness of the city, the creation of stereotypical images, the use of official symbols, logos, attributes, legendary images in advertising affect the emotional component of the formation of urban identity. The city's experience through advertising is, first, through social advertising, which proclaims the meanings and values of both national and local identities, ie the values of «local patriotism» and which proclaims the meanings and values of coexistence (solidarity, subsidiarity, ecological and public security and etc.), and secondly, commercial, which uses as a tool the humanitarian, social, communal and economic problems of the city.

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Key words: *symbolic exchange, simulacrum, consumer society, information space, urbanism, philosophy of advertising, communicative activity.*

РЕКЛАМА У СУЧАСНОМУ МІСЬКОМУ ПРОСТОРИ: СОЦІАЛЬНО-ФІЛОСОФСЬКИЙ АНАЛІЗ

В. М. Слюсар, В. О. Коваль

У статті здійснено соціально-філософський аналіз функціонування реклами у міському соціокультурному просторі у таких аспектах соціокультурному: реклама як агент впливу на духовну культуру індивіда та суспільства, просторова домінанта сучасного міського архітектурного середовища; антропологічному: реклама як інструмент переживання міста; соціальному: реклама як агент формування споживацьких установок жителів міста та інструмент комунікації, особливо в умовах утвердження «планшетної» свідомості. Охарактеризовано, яким чином візуалізація рекламних образів, насичення міського інформаційного простору аудіоповідомленнями рекламного змісту формують культуру індивіда передусім це відбувається через повторювальний характер їх трансляції. Посилення інформаційних потоків, збільшення частки рекламних повідомлень, фактична тоталізація реклами в міському соціокультурному просторі спонукають застосовувати різні контролюючі та обмежувальні засоби з метою запобігання домінуванню реклами в ньому. Зворотною реакцією є її «вторгнення» через різні культурні шари, зокрема через стріт-арт.

Особливим способом існування людини є формування ідентичності (міської, сільської) через переживання нею локального зв'язку з населеним пунктом, де вона проживає чи проживала, а відтак і вияву почуттів співпричетності з відповідальністю за спільну долю. Апеляція до маркерів унікальності міста, створення стереотипних образів, використання офіційних символів, логотипів, атрибутів, легендарних образів в рекламі впливають на емоційну складову формування міської ідентичності. Переживання міста засобами реклами відбувається, по-перше, через соціальну рекламу, яка проголошує смисли та цінності як національної, так і локальної ідентичностей, тобто цінності «місцевого патріотизму» та смисли й цінності співжиття (солідарності, субсидіарності, екологічної та громадської безпеки тощо), по-друге, комерційну, яка у якості інструменту використовує гуманітарні, соціальні, комунальні та економічні проблеми міста.

Ключові слова: *символічний обмін, симулякр, суспільство споживання, інформаційний простір, урбаністика, філософія реклами, комунікативна діяльність.*

Introduction of the issue. Modern globalization processes with accompanying urbanization and unification lead to transformations of communicative, cultural and architectural urban space. This is observed, on the one hand, the expansion of urban space, and on the other hand, the totalization of advertising with the introduction of various forms and types, especially in relation to outdoor advertising. At the same time, totalization significantly reduces the visual perception of ads as advertising, so they, in fact, dissolve in the flow of information, create a special emotional background and become a

routine component of urban space. And this, in turn, highlights the need for professionals involved in the production and distribution of advertising, to use tools to invade advertising in the urban space, changing the established historical architectural landscape. Changes in the socio-cultural space under these conditions both determine the quality and lifestyle of residents, the image of the city, and affect the psycho-physiological health of consumers of advertising. Thus, scientists are faced with the problem of understanding the processes of totalization of the presence of advertising in the modern urban

space and forecasting its social consequences.

Current state of the issue.

Advertising as a social phenomenon is the subject of scientific research in the field of social communications and philosophy. If in the former the content, forms and methods of advertising are studied first of all, in the latter – advertising in the context of the relationship "person – world". Currently, research in the interdisciplinary plane, which reflects both practical and theoretical aspects of this social phenomenon. Sociologist Iryna Chudovska-Kandyba researched the socio-cultural dimensions of advertising practices, revealed their symbolic, mythological, asciological, ideological, rational and irrational articulation [19]; Maksym Karpovets made a philosophical understanding of the city as a specific, complex and ambiguous phenomenon of culture and as a world of human existence [9]; Volodymyr Stetsenko revealed the content and forms of integration of information and advertising objects into the urban space [14]; Anna Chmil analyzed the current state of society, the characteristic feature of which is the loss of a sense of reality, the implementation of the principle of simulation and hyperreality of codes that begin to control people [17]. The researches of the Russian philosopher Galina Gornova devoted to the problems of urban identity are meaningful [8]. An important issue in the study of advertising as a social phenomenon is compliance with the principle of objectivity, the pitfalls of scandal (appeal to the sensational lexicon, actively used in the media) and inflation (perception of advertising by the researcher through the prism of everyday life).

The purpose of the article is a socio-philosophical analysis of the peculiarities of the functioning of

advertising in the urban socio-cultural space.

Results and discussion.

The information space of modern society is characterized by an increase in advertising, its introduction into the context of everyday life of individuals. Advertising at the same time has its own objectivity, and gives objectivity to other persons and / or things, and the thing itself, which is presented in advertising, acquires its existence in it [18, p. 54-55]. Advertising is a social action which, according to Iryna Chudovska-Kandyba, both forms and "sterilizes" tastes, that is, having a creative character, it produces stereotypes; has a positive axiological orientation, generating a backlash of the subject; advertising invades the field of culture, «being an» uninvited guest «in it, is a component of mass communication, and at the same time an independent entity, to some extent ensures the existence of the media reality [19, p. 10-11]. Currently, there are a large number of forms of advertising that can be classified into such groups as information and advertising materials; exhibitions, fairs, presentations, seminars; advertising in periodicals; direct mail advertising (direct mail); word of mouth; outdoor advertising; radio advertising; television advertising; advertising on computer networks [10]. The processes of digitalization, the establishment of «tablet consciousness», the widespread use of social networks significantly increase the inclusion of the individual in the information space. The urban «humanitarian environment» differs from other settlements in that it begins with neighbors and passers-by, and therefore, on the one hand, the inhabitants of the modern city, with whom the individual meets on the street, in transport, at work, in public places, are specific, and on the other hand, they retain a kind of "abstractness", which is anonymity and

does not involve acquaintance [7, p. 23]. The information space is a universal space that covers almost all residents of the city and maintains this state of relations. Thus, advertising as a component of the information space, outlines its presence in the daily life of the individual, forms attitudes to consumption, objectifies reality, affects the value system of the individual and society.

The problem of functioning of advertising in urban space in the context of the relationship «person – world» can be considered in the following aspects: socio-cultural: advertising as an agent of influence on the spiritual culture of the individual and society, as a spatial dominant of modern urban architectural environment; anthropological: advertising as a tool for experiencing the city; social: advertising as an agent of the formation of consumer attitudes of city residents and a tool of communication, especially in terms of the establishment of «tablet consciousness».

Advertising as an agent of influence on the spiritual culture of the individual and society, as a spatial dominant of the modern urban architectural environment. Visualization of advertising images, saturation of the information space with audio messages of advertising content form the culture of the individual primarily due to the repetitive nature of their broadcast. One of the primary tasks of advertising: to acquaint potential consumers with information about the product, and the desire to reach as large an audience as possible actualizes the need to optimize the communication mechanism. This determines the length of time for visual advertising and the number of locations depending on the population of the city, the compactness of living, the intensity of movement in specific places, the coverage of the audience of audio

messages. This causes a situation in which the same consumers as objects of advertising receive the same advertising message several times, which, in turn, becomes an agent of influence on the individual information space, causing a corresponding reaction. It can be argued that in the modern information society the functional purpose of advertising is complicated not only by the influence of culture on the daily life of the individual, to form an individual culture of consumption, but also seeks to expand, improve, correlate the world of things, expand the spiritual culture of society. binds new rules, affects the aesthetic and information culture. Myth in advertising, in essence, acts as a kind of simulacrum in the phenomenon of «simulation of life», ie a person's lifestyle with a large number of information flows in which it is included, does not allow him to receive real experiences, emotions, feelings and others. therefore, the deficit of the latter is made up, as it were, by a riot of fantasy, fiction, fiction, a kind of imitation of life, and not a process of active, saturated with various events of life [12, p. 82].

Of course, this reaction depends primarily on his system of values, attitudes. However, it should be noted that the increase in the number of advertisements, a significant increase in the number of advertising channels, minimization of inter-subject communication links within urban locations, in which a particular message is updated and objectified, requires advertisers to total the distribution of a particular message. This is done by increasing its repetition, and then there is a violent intrusion into the information space. In cities, this is due to an increase in advertising space, due to an increase in the number of billboards, billboards, city formats (city lights, lightboxes, scrollers, trivia, metro lights, stop

pavilions) and other architectural forms. These forms significantly change the architectural landscape, change the socio-cultural space of the city. As Halyna Fesenko notes, "culture is seen as a platform of the city that provides spiritual development, economic growth, social stability... Cultural space of the city appears as mastered by man, in certain parameters significant for him value-semantic world" [15, p. 258]. The strengthening of the effect of repetition leads to the stereotyping of advertising images, signs, symbols, an organic combination of their meanings with those existing in the individual, which were formed by traditional methods in the process of de-objectification of culture. The functional purpose of advertising products as elements of culture is significantly increasing, going beyond the primary - commercial to promote goods on the market. The main strategy of advertising in modern consumer society is the formation of the individual's attitude to freely dispose of their own lives with the right to surround themselves with things that determine his daily life and allow him to experience a sense of satisfaction from it. Thus, in the apt words of Jean Baudrillard, we are "ushers in an era in which advertising will assume moral responsibility for society as a body, replacing puritanical morality with a hedonism founded purely on satisfaction" [2, p. 185]. Image advertising generally loses its utilitarian orientation, creating a simulacrum of goods or services sold by a commercial organization. Such advertising is aimed at the brand, to master which the individual directs the realization of their own essential forces, and its material manifestation for him is increasingly of secondary importance. It can be argued that in the modern city, advertising is part of the urban culture of creativity, one of the forms of creative communication.

The desire to prevent the totalization of advertising space, the physical restriction of the location of advertising structures leads to a change in advertising formats, in particular to the spread of dynamic advertising in cities, ie advertising on pillars, scrollers, trivia and digital screens. These advertising forms are essentially markers that divide the architectural space of the city into traditional archaic and modern.

Quite different from the repetition of the form of distribution of advertising in the urban space is viral advertising, the feature of which is that the channel of its distribution is the consumers themselves, who share with others through modern digital technologies of interpersonal communication, especially through social networks. Built on the basis of human desires and aspirations to share with others interesting information in their opinion, advertising thus appears as a cultural product, which is channeled through individual attitudes: everyone disseminates exactly the information that reflects their own interests, establishing temporary connections with others, even on the basis of anonymity, whose interests also coincide. In this context, in our opinion, the content and form of viral advertising is important. Such advertising can be aimed at the actualization of both lowly human feelings, including ridicule, excitement, and sympathy, empathy, aesthetic pleasure. The specifics of the spread of viral video advertising, in contrast to other forms, in the urban information space is its short duration, aimed at saving consumer time, focusing on the dynamism of life of the city, especially the metropolis. One way to relay such advertising is to release two versions: the original and a short version, which contains a "virus", ie the main message, which causes emotional experience. Given the lack of clear methodologies for implementing the strategy of the

«viral» advertising campaign, its share in the information space is insignificant, mainly used in social advertising or commercial image, which appeals to values.

In general, the share of advertising (primarily social) that appeals to values is insignificant, reaching about 0,5% of the share of all advertising in Ukraine, which correlates with global trends. Moreover, as Inna Stashchuk notes, "being inseparable from the visual environment of the city, it must compete favorably with other means of communication" [13, p. 161]. We can talk about the trend according to which advertising that appeals to the consumer in the long run, especially social, which appeals to values, is displaced from the urban cultural space, is commercialized. The conditions for its preservation are control over the advertising market and economic preferences for advertising organizations, the search for more effective channels and strategies for its implementation. We note, in particular, the extremely low effectiveness of instructive messages of social advertising, such as messages about the rules of quarantine during the pandemic COVID-19. Lack of direct interaction, as in the messages of social advertising that cause concern (they usually provide contacts for which the addressee can apply), monologue one-vector translation of meanings and values can not compete in the information flow.

One of the main principles of modern outdoor advertising in the urban space is the accentuation, the separation of a particular advertising message from the flow of similar. The implementation of this principle involves the production of original texts and images, as well as the use of creative technologies of message transmission, including due to a change in the architectural landscape. The architectural monuments

themselves "dissolve" in the polyphony of advertising images and slogans.

Unlike audio or Internet advertising, which exists in space from a few seconds to several hours, outdoor advertising is usually placed for a period of one month or longer. Outdoor advertising is interpreted as "graphic, textual or other information of an advertising nature, which is placed on special temporary and / or stationary structures located in the open, as well as on the external surfaces of buildings, structures, street equipment, over the carriageway of streets and roads. or on themselves" [14, p. 155]. It reveals in the conditions of totalization its distribution as a component of everyday space. It has a static nature, can not quickly adapt to the moods, changing needs and desires of consumers.

As mentioned above, the strengthening of information flows, increasing the share of advertising messages, the actual totalization of advertising in the urban socio-cultural space encourage the use of various control and restrictive means to prevent the dominance of advertising in it. The most radical methods were a total ban on outdoor advertising in Sao Paulo, Grenoble. This, in turn, encourages advertising both to seek new forms of implementation and to "invade" through different cultural strata. The most popular today is street art. This street art on the one hand as a communicator expresses the artistic position of the author, and on the other – a platform for advertising. In the form of graffiti, painting with the involvement of social networks, commercial companies direct advertising activities to a specific segment of society – young people, especially representatives of subcultures. In fact, with the help of advertisers, the symbolic capital owned by artists is converted into economic capital.

Advertising as a tool for experiencing the city. A special way of

human existence is the formation of identity (urban, rural) through his experience of local connection with the settlement where he lives or lived, and thus the expression of feelings of belonging to the responsibility for the common destiny. Of course, the experience is not formal, but depends primarily on the historical and cultural conditions, traditions, rules established in the city and the emotional ability of the individual to experience. It is the inclusion in the socio-cultural space of the city that actualizes such feelings in him. As Maksym Karpovets rightly remarks, "in the urban reality the experience of the individual appears more as an all-consuming totality, absorbing various fragmentary impressions, random signals and things of the objective reality of the city... Man feels the influence of the city more in most cases «receives» the city than "creates" it" [9, p. 188]. The subjective experience of the city, the experience of the cognitive component of urban identity (this is mediated by the living conditions of the individual in the city, the influence of images formed by the media) is its affective component [8, p. 14]. Advertising is an effective means of producing these images. It is common to use the phrases "for the first time in the city...", "to the attention of all residents of the city...", "the only one in the city", etc. in advertising affect precisely the emotional component of the formation of urban identity. A feature of advertising as a tool for experiencing the city is its ability to bring things closer. It, in the words of Walter Benjamin, is a «mercantile look into the core of things», which destroys the free space of contemplation and brings us things at a dangerous distance [3, p. 63]. Thanks to clear advertising visualization, a stable idea is formed that any thing that can be mastered by a consumer-resident of the city, is at a distance of one stop by public transport.

The experience of the city shows a tendency to appear and establish at the level of communities (communities) spatial interest of residents, which is expressed in concern for their own environment, in the formation of the need for comfort not only their own microenvironment, but also urban. In fact, this is aimed, first, social advertising, which proclaims the meanings and values of both national and local identities, ie the values of "local patriotism" and which proclaims the meanings and values of coexistence (solidarity, subsidiarity, environmental and public security, etc.), as well as commercial and political advertising, which uses as a tool the humanitarian, social, communal and economic problems of the city, appeals to the feeling of the city. In this context, the spread of this type of commercial advertising as branded elements of improvement ("street furniture"), which have practical application, and also contain advertising messages (often in the form of an advertiser's logo) and value-meaning message of the city experience.

Advertising as an agent of the formation of consumer attitudes of city residents and a tool of communication in the conditions of the establishment of "tablet consciousness". The potential consumer of advertising due to the significant saturation of the urban socio-cultural space with advertising messages reacts poorly to them, highlighting the need for advertisers, first, ways to forcibly invade its various forms and types in the urban landscape, and secondly to influence consumer attitudes. Increasing the saturation of information flows in the urban space to focus on advertising messages encourages advertisers to clarify the forms of their broadcast, while the content recedes into the background. Consequently, consumer attitudes to form and brand, in fact to

the image of the product, rather than to its materialization, are also actualized. In fact, advertising is a tool of "simularization" described by Jean Baudrillard. In turn, his theoretical postulates were confirmed in the works of advertising practitioner David Ogilvy, who stressed that when choosing a product from three brands (he gives the example of whiskey) consumers do not use their quality characteristics, and image, ie the consumer is not sold goods, and brand image [3, p. 14]. The totalization of advertising in the urban space actualizes in a person who has fallen into the «simulated» reality of «things-functions», its functional characteristics. Thus, everyday life, the human environment by means of advertising forms attitudes in the system «task - solution», and the compactness of the social organization of the city adds the connotations of «rational compaction». At the same time, the connection between advertising symbols and reality, goods and services that are advertised is destroyed and dies. As noted by Anna Chmil, "symbols that have a concentrated expression in the code, become completely indeterminate, relative to the realities of the world", and the exchange between them is already relative to each other without appeal to reality [17, p. 258].

The focus of advertising, as a rule, is an individual with a set of needs to meet the advertised product. Advertising in an urbanized society is a tool for forming a qualitatively new type of social relationships that form the illusion of wealth, and in which the "other" is exactly the same object of consumption as the «I-myself». In this case, despite the existence of competition between brands, the task of any advertising is primarily to stimulate thirst for consumption, the motivational marker of which is a sense of prosperity. In fact, says Erich Fromm, advertising unites competing firms,

because the buyer has only a dubious privilege of choosing between several competing brands, he is deprived of the opportunity to realize their real needs and dictate the relevant requirements to manufacturers [16, p. 190]. The very motives of the consumer are unrecognizable, even when he realizes that it is an advertising influence. This is especially true of the suggested idea of freedom of choice, which is expressed in the fact that the addressee voluntarily wants what he, in fact, absolutely does not want [10, p. 75].

The effect of the illusion of prosperity is exacerbated by the feeling of uncertainty, which is formed in a situation of inability to determine whether advertising and polls really affect the will of people, as it is unknown what would happen if there were no advertising or surveys [6, p. 87]. Jean Baudrillard emphasizes that this state of uncertainty ("new uncertainty"), unlike the previous ones, arises not from a lack of information, but from its excess.

The nature of communication in such a consumer society is also changing. It comes to the forefront of receiving from other subjects of communication the expected benefits, manipulative exchange of them. As Jean Baudrillard noted, the latter goes from a very complex household and dozens of its technical slaves to "urban equipment" and all the material machinery of communications and professional services, to the constant spectacle of glorifying the object in advertising and in hundreds of everyday messages, coming from the media, filled with meaningless pockets of vaguely obsessive gadgets and symbolic psychodramas that offer night themes that haunt us even in our dreams [1, p. 9]. In communication, advertising messages not only convey information to a potential buyer, they together form a space for objectifying the needs and desires of the individual.

The limited physical space of the city condenses the advertising space, which displaces other forms of communication, and in which the abandoned city dweller irrevocably and uncritically perceives the content of messages, forming their own culture of consumption. It is based on an illusory focus on mastering objects, Fromm's focus on "to have". Advertising by means of communication forms the illusion of accessibility of consumer goods.

Part of this illusion is the festive nature of advertising. As Jean Baudrillard noted, in our modern society, especially in cities, we are constantly surrounded by light and images that blackmail us with feelings of prestige and narcissism, affective attachment and forced correlation, an atmosphere of cold, purely formal, though exciting celebration, imitation of giving, where the process of purchase and consumption is glorified, colored, played out and stolen [2, p. 193]. Through the festive content of advertising, society sees itself, assimilating its image. In this way, advertising, which is totally in the urban space, essentially controls consumption, not its object.

Another component of the illusion of accessibility is the cult of lightness inherent in the individual carrier of the "tablet consciousness" as one of its basic meaningful life attitudes. It is characterized by the promotion to the rank of an idol of "comprehensive relief", the essence of which is to focus on minimizing efforts and maximizing «high», on bodily pleasure and convenience, which determine the main directions of scientific and technological development and its commercialization, forming a sense of accessibility. The peculiarity of the cult of lightness in the «tablet consciousness» can be determined by the feeling of omnipresence of information and the ability to quickly establish

communicative connections [5, p. 57-58]. Under these conditions, the prevailing consumer attitude to information, which is expressed in the consumption of information of advertising content for the sake of information (dependence in the form of the need for unfiltered non-selective continuous receipt), mostly entertaining.

Conclusions and prospects for further research.

Advertising in the urban socio-cultural space is characterized by totalization of distribution based on the principle of repetition, acts as an agent of influence on the spiritual culture of the individual and society, is part of urban culture, one of the forms of creative communication and spatial dominant of modern urban architectural environment. Advertising is a tool for experiencing the city as a concern for the urban environment, a tool for forming consumer attitudes of city residents through the formation of a qualitatively new type of social relationships based on the illusion of prosperity.

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