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## **PERSUASIVE DESIGN IN ADVERTISING AS A FACTOR OF INFLUENCE ON THE BEHAVIORAL ORIENTATION OF THE SOCIETY**

**Purpose.** *To analyze the persuasive design of advertising as a now days phenomenon, and also to consider the influence of design meanings-images on the perception processes and behavioral reactions of a person.*

**Methodology.** *A combination of complex and comparative methods that allow to identify the peculiarity of the problems of persuasive design of advertising in the modern society, as well as the principles of objectivity and impartiality of analysis, the principle of critical reflection of the investigated material.*

**Results.** *The content of the persuasive design of advertising in the social everyday life was analysed. It was carried out its characteristic features, such as expressiveness, persuasiveness, speed of the transfer of a certain pragmatic installation, emotional influence on the subconscious reactions of a person, as a result of the possibility of transformation of perception and behavioral social orientation of the target audience with subsequent programming of it action in the future.*

**Findings.** *We paid attention to the social responsibility of both customers and designers of advertising products for formation the internal intentions and behavioral stereotypes of most representatives of modern society.*

**Practical value.** *The findings of the study should help to deepen the understanding of the specificity of the persuasive design of advertising as a phenomenon of the presents, its interconnectedness with various aspects of human vitality.*

**Key words:** *design of visual communication, persuasive design, infographics, social orientations, behavioral reactions.*

**Introduction.** The need to analyze the role of the visual images-meanings influence on the modern society, its socio-cultural priorities in the selection of the behavioral stereotypes, life strategies for the self-realization, adaptations types to the changing conditions of the existence, determines the relevance of our research. The value of the visibility is currently increasing, due to its significant advantage over the other communications` types. In particular, we talk not just about such a principle of successful influence on the relevant audience with the visual design images as the expressiveness and persuasiveness, but the transferring speed of a certain pragmatic installation, which has a significant impact on those, who is oriented on it. In addition, the translation and replication scale of the corresponding

meanings of the images on a large number of people, simultaneously with the subsequent programming of their actions in the future.

The reviewing problem of the technology of persuasive visual design is developed by such scholars as M. Emmison, F. Smith, M. Mayall [5], R. Kosara [6], etc., the question of visual communication is revealed in the writings of E. Taft [9, 10], J. Lankova, J. Richie, R. Croix [7], O. Schwed, V. Lapteva, and others. Visual design as a phenomenon of social reality is covered in the works of P. Stompky [3], N. Zakharova [1] and others.

**Setting objectives.** The main task was to study and visualize the persuasive design as a phenomenon of the present, as well as to consider the influence of designer meanings-images on the processes of perception, identification and person`s behavioral

reactions. An attention is drawn to the hidden social risks of the growing aggressive commercial policy of the massive visual content of persuasive design, which is one of rather unpredictable and dangerous forms of the influence on the modern citizens, especially children and young people, and, finally, the imposition of life strategies and types of others self-realization.

**Results and discussion.** Life activity of the person at the beginning of the XXI century is mainly visually oriented. The basis of the modern world's view, where the vision plays a decisive role, is embodied in the visual images that represent a reality by the means of visually represented artifacts. A person constantly carries out an activity on a perception and understanding of the certain visual signs, which organize immediately and accompanying emotions. Moreover, the visual forms as they own are used in the modern culture as the corresponding emotional states that are already prescribed in advance, causing appropriate predictable behavioral stereotypes. In such a way, the modern social system, representing the interests of the dominant minority, manipulates the values-thinking orientations and hence the vital activity of the majority of the society.

Consequently, the growing content in the real and virtual social everyday of persuasive design now is a characteristic feature of almost all the spheres of a modern society. The most striking examples of the visual design, in addition to the variety of photo and video products, creatively prepared and selected brand events, are also infographics, the essence of which is the graphical representation of a large amount of a complex information. Thus, large amounts of the information, which is difficult to hear and read is easily understood in the form of the simple schemes and designer-exciting, professionally made simple graphs [2]. Today a designer's work with the information visualization finds its wide usage even in such

traditional text spheres as journalistic and science.

Famous Polish sociologist P. Shtompka is one of the scientists who study a visualization role in the modern world. He says that the reasons of its popularity increase and massive usage are not only the processes of the quick technological development, but also a global commercialization of the information space and consumerism. To such reasons, we also may add the information that the visual form is much less rationally analyzed by the human, in contrast to the verbal or textual message, because of the instantaneous influence on the human's emotional background and subconsciousness. Moreover, to understand the image or short advertisement video, even on the unknown language, is much easier, than to read the text with all the nuances [3].

A text must be consistently understood one ex-libris to other in contrast to the undivided one moment perception, which is assiduously selected by the designers for the visual image. To note the visual ones you must have any special knowledges. The famous French philosopher of structuralism R. Barthes writes about these properties of the visual in his work "Rhetoric of the image" [4]. Thus, the relative ease understanding of the visual images and the fact that the visual material is perceived at the level of the subconscious, passing a rational critical vision of the problem, make the image and any other visual manifestations which contain the explicit or hidden serious meanings, as a part of the mechanism of influence on the social behavior of ordinary representatives of the majority of this or that target community.

A persuasive design is a term that emerged at the end of the XXth and the beginning of the XXI century. It means such a practice of any design (graphic, printing, web design, information, interior, ceremonies, clothing, etc.) that focuses on the impact on the people's behavior through the

characteristics of products or services. Based on psychological and social theories, a persuasive design is often used in e-commerce, organizational management, and health [8]. However, we should note that designers and their customers tend to use this practice in any industry, which requires a long-term support for the interest of the target audience through its constant motivation by various visual triggers, so like certain methods of the management. One of the important principles of persuasive design sounds like: "Put "Hot Trigger" in the path of motivated people».

The Network media technology, the graphics design and advertising, as we have seen, play an important role in influencing the internal intensions and human behavior. As the visual design technologies are interactive now, their potential to influence the behavior of the people, especially emotional ones, has significantly increased. In the twenty-first century the network technologies have reached a level that can adapt to the inputs of any (intellectual, private consumer preferences, admiration or vice versa disapproval of socio-political actions in society, etc.) needs and their contexts of manifestations in the various social groups that allows you to use the most appropriate social belief principle (for example, praise or mutual responsibility) in a particular situation.

The progressive refinement of the resources that demonstrate the elements of the visual design, allows you to take some ideas in the combined creative space of the professional experience of the contemporary design projects.

An important place in the development of a designer reception is given to the understanding of the emotions that it causes in the target audience and in the future will have a significant influence on the behavior of people and the adoption of the

certain decisions. The experts of the persuasive design also to develop the motivated interactions with the consumers of this content use the received information. A convincing design uses the psychological principles of an influence, making a decision from the standpoint of the consumers, strategy of an engagement and social psychology at each stage of the design process, and identifies the potential barriers and emotional triggers to identify the desired actions. For example, while the creation of the appropriate design content, without mentioning its maximum attractiveness; the following positions of the target audience are taken into account. They are the one person's desire to respond at the level of the received services by others, a sense of responsibility, social approvals, stereotypical thinking, admiration, the impossibility of refusing to close people, even the possibility of cross-selling [8].

The undeniable is a fact that the persuasive design itself is not only an indicator of the art of the possessing high technologies, but also of profound professionalism, which is based on a creative attitude to the reality. Such a creative and designing perception of the reality is acquired in the course of receiving the corresponding education, certain experience, creative environment, value-thinking and cultural priorities and continuous work on raising the levels of qualification.

So, this is the great efforts of the human spirit, which is aim to make the surrounding space of the socio-cultural life in the majority of cases to be even more cozy, attractive and positive. Let's consider the example of applying the persuasive design for the promotion of Chinese tea of the company "Mizar" in 2017 (Fig. 1) and coffee by the company "Soyuz Coffee Roasting" in 2017 (Fig. 2).



**Figure 1.** There are examples of the persuasive design of Mizar's for tea advertising (2017)



**Figure 2.** There are examples of the persuasive design company of «Soyuz Coffee Roasting» for coffee advertising (2017)

The modern world is almost impossible to imagine without the exciting design projects and solutions in all its possible spheres. The need for constant presence of a certain aestheticism and beauty, as an art of a satisfaction with life and manifestation of its active life position, supported by the media

and public opinion in general, as a result was formed in the ordinary representatives of the modern society.

In this article, we pay attention to the growing obsessive and aggressive commercially engaging massive visual content of a persuasive design of advertising, which is one of the most significant and one of rather harmful forms of an influence on the sensory-forming systems of identity of the modern citizens, especially children and youth. And finally the definition of their typical social behavior and future life strategies.

Symbols and their meanings are perceived unknowingly, based on the value-thinking cultural preferences and aspirations. With skillful, manipulative and designer-attractive visual stimulating techniques, such as the display of branded products that need to be sold for gigantic amounts, the necessary massive effective emotional impact on certain target groups of consumers is created and the social reactions of the majority in the given direction are usually guaranteed.

An example of this is a prepared by a highly professional persuasive design recent entry into the world market of the new Apple iPhone X and the massive excitement and psychosis associated with it: big queues, even at night, to only buy it one of the first, despite the too high cost of the advertised product (Fig. 3.).



**Figure 3.** There are examples of the persuasive design of advertising Apple iPhone X

Thus, a visual information stimulates the people's social behavior, their preferences, through the information that instantaneously affects their mental processes, without leaving any time at the same time on a rational and slow-witting comprehension of what has been seen, as it was discussed above. However, social elements, in particular, who is oriented with such a designing product, believe that they are not under someone's influence and act in their own decisions rationally and consciously. The problem is in the fact that a person by his own had the opportunity to independently identify to what extent his life-giving activities further types are due to its personal values and meanings, whether they are, in the overwhelming majority, imposed by the social meanings system.

The role of the visual symbols in a behavioral management is enhanced with the fact that a modern person receives most of his knowledge about the events and objects of surrounding reality, without encountering them in his direct experience, but only through the indirect perception of persuasive product design. Something, which is automatically seen, also determines the aspects of life priorities and methods of subjects' self-realization that are broadly broadcast as their true personal values. Therefore, together with the information the person receives the laid down the allowed behavior patterns.

For example, a commercial project-image of the so-called "Black Friday", which is actively visualized by the media, especially in places of great concentration of people, aggressively imposes the philosophy of the consumerism as a dominant type of a social behavior and even self-realization.

**Conclusion.** As a result of the development of such important philosophical directions of the twentieth century as the hermeneutics and phenomenology, which paid much attention to the disclosure of

meanings and symbols in culture, the visual methods of their translation deserve more and more attention. In particular, such methods include the creation of the interactive or simply creative visual design products.

A persuasive design makes it possible to use alternatively different shades of meaningful motivational meanings, such emotional markers that influence the decision of a person depending on the planned context. A persuasive design also includes an implicit content of symbols and values that are laid down in the author's image of the project, and in the future, either, or otherwise, model behavioral preferences of the target audience. To make the decisions is virtually impossible, in the absence of the emotional accents.

Thus, it is necessary to take into account the fact that the space of manipulations, conscious and unconscious, as a way of managing the social behavior of specific social groups, always takes place in visual design products. At the same time, visibility plays the main role, since one of the easiest ways to enhance or, conversely, weaken the significance of any event in society to find the appropriate visual support. Therefore, while a text message can be perceived critically, a visual message, acts automatically on the subconscious of a person. This visually feature is widely used in an advertising, politics and other social institutions which purpose is to regulate social behavior of citizens.

Constant transformations in the social system of modern society are the cause of the phenomenon of massive search for identity. Such features affect the current socio-cultural context of the identification processes in Ukraine as the reorganization of the political and economic structures, the complication of social stratification systems, expanding the framework of social interaction, increasing information flows and their subjective

pressure on interactivity and the system of value priorities of citizens. In parallel, there is a modification of the normative-value system and models of the behavior of citizens of Ukrainian society. These and other factors determine the situation of the instability of the Ukrainian socio-cultural environment, and the use of the visual design content. Sometimes they even exacerbates the instability, or vice versa, focuses its attention on something which is more constructive and really necessary, such as the idea of reviving family and civic values, an active life position, a healthy way life, environmental protection and so on.

Consequently, thinking that the worldview of an average person is based on its internal intentions and meanings, on which the external world constantly exercises its own pressure, the first is that it's necessary to increase the level of an adaptation to the essence of any social influences and conscious understanding of them.

Secondly it's to try to change society in a direction in which social content of information represented by exquisite designer interactive methods goes away from the principles of the full profit of a minority at any price of the majority and does not cause unnecessary risks in the future social progress of its members.

Today the best designing decisions should be aimed not only on brand identification and increased sales of advertised products, but also on changing the behavior of people for the better, in particular the psychological-positive attitude of reality, the tireless work on self-perfection and so on.

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### ПЕРЕКОНУЮЧИЙ ДИЗАЙН У РЕКЛАМІ ЯК ФАКТОР ВПЛИВУ НА ПОВЕДІНКОВІ ОРІЄНТАЦІЇ СОЦІУМУ

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**Мета.** Аналіз переконуючого дизайну у рекламі як явища сьогодення а також розгляд впливу дизайнерських смислів-образів на процеси сприйняття та поведінкові реакції людини.

### УБЕЖДАЮЩИЙ ДИЗАЙН В РЕКЛАМЕ КАК ФАКТОР ВЛИЯНИЯ НА ПОВЕДЕНЧЕСКИЕ ОРИЕНТАЦИИ СОЦИУМА

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**Цель.** Анализ убеждающего дизайна в рекламе как явления современного общества, а также рассмотрение влияния дизайнерских смыслов-образов на процессы восприятия и поведенческие реакции человека.



**Методика.** Використано поєднання комплексного й компаративістського методів, які дають змогу розкрити своєрідність проблематики переконуючого дизайну в сучасному соціумі, а також принципи об'єктивності та неупередженості аналізу.

**Результати.** Проведено аналіз контенту переконуючого дизайну у рекламі у соціальному повсякденні, встановлено його характерні риси, такі як експресивність, переконливість, швидкість передачі певної прагматичної установки, емоційний вплив на підсвідомі реакції людини й як результат – можливість трансформацій сприйняття та поведінкових соціальних орієнтацій цільової аудиторії з програмуванням її дій у майбутньому.

**Наукова новизна.** Доведено потребу підвищення соціальної відповідальності як замовників, так і виконавців рекламної дизайнерської продукції у формуванні внутрішніх інтенцій та поведінкових стереотипів більшості представників сучасного соціуму.

**Практична значимість.** Отримані результати дослідження мають допомогти більш глибокому розумінню специфіки переконуючого дизайну в рекламі як явища сьогодення, його глибокої взаємопов'язаності з різними аспектами людської буттєвості.

**Ключові слова:** *дизайн візуальних комунікацій, переконуючий дизайн, інфографіка, соціальні орієнтації, поведінкові реакції.*

**Методика.** Использовано сочетание комплексного и компаративистского методов, которые позволяют раскрыть своеобразие проблематики убеждающего дизайна в современном социуме, а также принципы объективности и беспристрастности анализа, принцип критического осмысления изучаемого материала.

**Результаты.** Проведен анализ контента визуального убеждающего дизайна в повседневной социальной жизни, установлены его характерные черты, как экспрессивность, убедительность, скорость передачи определенной прагматической установки, эмоциональное воздействие на подсознательные реакции человека и как результат возможность трансформаций восприятия и поведенческих социальных ориентаций целевой аудитории с последующим программированием ее действий в будущем.

**Научная новизна.** Обоснована необходимость повышения социальной ответственности как заказчиков, так и исполнителей рекламной дизайнерской продукции в формировании внутренних интенций и поведенческих стереотипов большинства представителей современного социума.

**Практическая значимость.** Полученные результаты исследования должны помочь более глубокому пониманию специфики визуального убеждающего дизайна как явления настоящего, его взаимосвязанности с различными аспектами человеческого бытия.

**Ключевые слова:** *дизайн визуальных коммуникаций, убеждающий дизайн, инфографика, социальные ориентации, поведенческие реакции.*