AD&ART

Definition and practices of "outdoor *artvertising*" as a creative resource in urban planning: from physical to digital and NFT media

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ABSTRACT

Art functions as a communicative tool that enriches the broader communication system by transferring artistic principles to advertising campaigns and their audiences, thereby endowing promoted products with aesthetic and cultural qualities. In outdoor advertising and street-based formats, art permeates the urban environment, transforming the cityscape and engaging passers-by in everyday settings. This study analyses the effects of advertising art in public streets, considering it a vital element in the life of neighbourhoods and cities. It aims to illustrate different expressions of intertextuality between art and advertising within the contexts of urban planning and architecture, highlighting a strong relationship between commercial products and artistic works in public space. The methodology is based on a literature review as a valid analytical approach, examining how the concept of art has been incorporated into advertising campaigns. The results identify multiple conceptions and materializations of art-advertising intertextuality in urban landscapes.

1. Introduction

Art is a means of communication used since the origins of humanity. Throughout its centuries of history, it has generated a wide variety of images in different formats, capable of referring to the values that shaped the societies in which each work arose. This makes art, in turn, a great communicative tool when used as a reference in other media, such as cinema or advertising. Advertising, moreover, usually characterized by its brevity, must seek the ideal resources to synthesize the characteristics or values of the product or service being advertised. Therefore, not infrequently, advertising campaigns include artistic movements, references to specific works or artists and even the concept of art itself, with the aim of producing a transfer of meaning from the artistic values to the product.

The use of art in advertising has been widely addressed in the academic literature (Bogart, 1995; Gibbons, 2005; Hetsroni, 2005; Hetsroni & Tukachinsky, 2005; Mena García, 2016; van Niekerk & Conradie, 2016). In general, research shows that art is often used with works that are widely known to the public in order, on the one hand, to clothe the product or service with a halo of prestige and, on the other hand, to involve the public in the recognition of the works, artists or movements. In this sense, Hetsroni and Tukachinsky (2005) concluded that the most represented styles in advertising were Renaissance, Neoclassicism and Romanticism (p. 103). However, Hetsroni (2005) observed in other research that in the United States classical art was used in advertising to the same extent as modern art. Along similar lines, Jiménez-Marín and Gómez Abeja concluded that modern art was the most represented, followed by classical art, in advertisements appearing in *Vogue* magazine (2016).

Van Niekerk and Conradie, for their part, point out three dimensions of art that make it a good choice for an advertising strategy: firstly, the marketing process is softened for the upper and upper-middle classes, secondly, consumers can distinguish themselves from others with less visual culture by buying and using products that have been related to fine art, and finally, art can provide the brand image with values such as "genuine" or "innovative" (2016, pp. 237-238). In general, as Hagtvedt and Patrick demonstrated in an experiment, the presence of art in advertising attracts positive evaluations towards the brand, something the authors named the "Art Infusion Effect" (2008, 2011), where more important than the artistic element depicted was the fact that it belonged to high culture. However, the abuse of this technique in low-cost products can lead to negative perceptions of the brand by upper-class audiences (Sánchez Morote, 2021).

This paper deals with the use that street art in recent years as an instrument of outdoor advertising. The aim is to exploit the "art&ad concept", already defined by Jiménez-Marín (2012), but in the specific case of outdoor advertising, street ads or even billboards, through specific real pieces (even Digital Out-of-Home -DOOH- advertising). With this, this work aims to contribute to the academic literature on the use of art in advertising.

2. Research about art-advertising relationship

Based on the concept of intertextuality as the relationship of (inter)dependence of one discourse on another discourse or discursive discipline (López Mora, 2007), it is observed and understood as the basis of all advertising, since this connection is one of the main characteristics of advertising, understood from a semiotic perspective (Farias Coehlo and Rogério Martins, 2013). Thus, as a complex and incomplete language that requires recourse to any other previous means of expression, advertising is a genre that, in any case, imitates, pays homage to or parodies other known languages (Mensa, 2009). Since the beginnings of advertising discourse, with contributions from sciences such as psychology and sociology, a semiotic paradigm has been developed (Barthes, 1970), which considers that the content of advertising discourse depends not only on the contexts that surround it, but also on the discourses that inspire it and, therefore, influence it. Thus, advertising discourse often resorts to borrowing and imitating art in any of its forms, establishing transtextual relationships with the works themselves, thereby adapting and appropriating them (Sanders, 2006).

We therefore find ourselves at the beginning of the term's use, in the 1970s and early 1980s. Barthes (1970) and Genette (1989) were the first to address the phenomenon, which began in literature and later spread to other fields. And, from the outset, it is necessary to understand, in relation to the concept of intertextuality, the term influence (Batjin, 1981; Kristeva, 1978), since both words, which are related, constitute the basis on which other fundamentals are built, such as ideology, semiotics, and

intertextuality itself (Wiggins, 2019). In simple terms, we could approach intertextuality as the relationship that any work, text or discourse has with other texts (Blanco Pérez, 2022), thus establishing its meaning. However, Allen (2011) warns that intertextuality, not being a transparent term, cannot be evoked simply, as it runs the risk of meaning nothing beyond its primary meaning.

Intertextuality has, in fact, had a profound influence on contemporary and postmodern culture and society (Lash, 1990), in which a significant part of the individual's experience is acquired through indirect media communication (McCracken, 1986), since our perception is determined both by reality and by its representation. Whereas in the past art was believed to be an instrument for recording and reflecting reality (Pérez Gauli, 2000), in postmodern society reality acquires meaning in relation to media texts (Lacey, 2000). Consequently, in contrast to the traditional premise that art imitates life, intertextuality suggests that art imitates nothing more than art itself (Chandler, 2002). This line of thinking has recently been supported by authors Elías-Zambrano and Cabezuelo-Lorenzo (2024), who add that intertextuality is a symbiosis of other people's talent put to one's own service, through the reappropriation and re-signification of ideas created by others.

Intertextuality, as defined by Kristeva (1978) and described by López Mora (2007), consists of different levels or degrees of allusion. These involve the distinction between literal quotation, slight allusion, homage, or overt use of other discourses. In short: imitation, influence and copying (De Vicente et al., 2025). From this point of view, and focusing on the specific case of advertising, it could be said that many advertisements draw on other disciplines and that, beyond their commercial purpose, the authors (whether audiovisual directors, advertising agencies or the advertisers themselves) find art to be a source of inspiration and that it is a symbolic production for creating small works (Jiménez-Marín and Elías-Zambrano, 2012).

It is logical, then, that in their eagerness to connect with their target audience and potential consumers, companies and brands find it safer and more convenient to take advantage of what has already reached and impacted the public. In this sense, the relationship between art and advertising becomes a concept to be exploited. In this regard, the figure of the *artvertiser* (Mateos Rusillo, 2012) is particularly interesting. Because art is creativity (Romero, 2000) and this is always applicable to advertising (Eguizábal, 1999), pursuing the achievement of its direct objectives (Sánchez Franco, 1999) and generating an impact on those who can interact with these messages (Silva-Robles et al., 2012). Art, on the one hand, has an inexhaustible number of resources and, on the other, advertising offers the opportunity to create, always create (campaigns, desires, motivations, alternative solutions), as Roca (2004) said.

As O'Donohoe (1997) points out, the relationship between fine arts and advertising is also reflected in the results of campaigns. Advertising discourse is often riddled with references to the same discourse that agencies and advertisers are accustomed to working with. It is a perfect cycle that reaches its peak when advertising looks to art and highlights a fragment, a work, an artist, a movement or a style (Rodríguez Ferrándiz, 2003). Conversely, the return occurs when advertising, even when ultimately pursuing an economic goal, fulfils a function in society: in this case, as a mouthpiece for the symbols that define that same society (Maranhão, 1988). A return that closes the circle we referred to earlier. Thus, advertising turns to art to seek a common universe between the receiver and the sender of the message.

This connection provides the viewer with a certain pleasure. It is a familiar language that does not require excessive effort, but enough to see that it has completed a process in which the product, service or brand can differentiate itself from the rest, from its competition, not only for its qualities, but also for being an active element of the socio-cultural environment that surrounds it (Jain, 2018).

In line with these statements, the different artistic expressions that have emerged since the dawn of humanity imply, from a research perspective, the assumption of a certain complexity in terms of the symbolism present, the perception of which often escapes the recipient (Lloyd, 1979) and whose intertextuality with other discourses is evident (Marcos, 1976). Thus, advertising discourse is consciously and intentionally contaminated by other very different discourses, such as scientific, journalistic, or literary discourse, among others.

2.1. From "intertextuality" to "architextuality"

Starting from these ideas, we turn to the structuralist theories of Genette (1989) who speaks of intertextuality, but, on top of this, he addresses "transtextuality", defining this as a specific version of

the generic "intertextuality", forming almost an ironic version, as King (2005) puts it. According to this interpretation, transtextuality is the textual transcendence of the text, everything that places the text about other texts, whether obviously or not. He takes the term transtextuality, then, to cover all manifestations of this phenomenon, spreading out a range and dividing the spectrum into five more specific categories:

- Intertextuality: a relationship of co-presence between two or more texts or the effective presence of a text in another text. It is therefore synonymous with citation, plagiarism or allusion. or allusion.
- Paratexuality: The paratext marks the elements which help to direct and control the reception of a text by its readers. It forms a threshold between a text and a non-text, constituted by the so-called peritext (title, chapter title, preface, notes). chapter title, preface, notes) and epitext (interviews, advertisements, reviews or other discussions).
- Hypertextuality: Includes any relationship that links two texts through the concept of a link, i.e., a destination text that starts from a source address (hypertext and hypotextuality).
- Metastatextuality: The text speaks of another text without necessarily quoting or mentioning it, i.e. a text maintains a commentary relationship concerning another text. another text.
- Architextuality: Includes generic, modal, thematic and figurative expectations, referring to the imitation of generic models, types of discourse, modes of enunciation, etc.

About what Genette (1989) expresses, we can attribute to advertising the basic purposes of transtextual relations, considering that, on the one hand, they are based on a search for authority to give, employing the voice, the figure, the work of another, a certain prestige or the recognition of the artist, as examples; and, on the other hand, this introduction produces an effect of complicity or recognition in the target audience.

Previous studies (Eguizábal, 1999) insist that this transgression of the code used by advertising is not random but rather responds to the need to express the same effect, a specific purpose, in a different way. Authors such as Berger (1991) also define this intertextuality as the conscious or unconscious use of the material of others in a text. O'Donohoe (1997) develops the concept further and situates it in time; he argues that it is a postmodern phenomenon and analyses its implications for the perception of advertising messages.

3. Objectives

To find out the state-of-the-art and advertising (outdoor) relationship as a structuring element of urban space, x specific objectives were set:

- SO1: To obtain an academic overview of the relationship between art and advertising.
- SO2: To find out whether works of art, artistic movements or museums are represented, mentioned or suggested in outdoor advertising.
- SO3: Know how products are related to the idea of art when they are represented in outdoor advertising campaigns.
- SO4: To understand whether outdoor advertising integrates the idea of art by acting as the axis of city marketing and transforming the urban landscape.

Therefore, the following research questions are sought to be answered:

- RQ1: Are artists represented, mentioned or suggested in the campaign?
- RQ2: Are works of art depicted, mentioned or suggested in outdoor advertising?
- RQ3: Are art movements represented, mentioned or suggested in outdoor advertising?
- RQ4: Are museums depicted, mentioned or suggested in outdoor advertising campaigns?
- RQ5: How does the product relate to art?

With this, we intend to establish as detailed a description as possible that will impact how outdoor advertising integrates the idea of art as the axis of city-marketing, which implies a transformation of the urban landscape.

4. Results

4.1. Classification of artistic movements for the application in advertising

The intertextuality between several codes, evidence to which advertising discourse resorts to show the frequent evolution and innovation that its mercantile character denies it since its aim and objective is not the aesthetic experience of the receiver, but the consolidation of a consumerist ideology: the end is the purchase or consumption of the product that is advertised. Moreover, authors such as Wernick (1991) suggest and affirm that advertisements, more than other types of discourses, are not constructed independently, but by resorting to other manifestations (De Felipe, 2006).

It is here that we focus: on this construction of the advertising discourse from visual artistic works, or, in general, from the artistic discourse itself. Artistic intertextuality in advertising can occur in different ways. It is not always a matter of recreating a particular work of art or of directly showing it on the screen or in the graphic on the screen or in the graphics next to the product.

It is interesting to review the classification made by Jiménez-Marín (2012) about artistic movements for their subsequent application to the field of advertising. The author starts from a previous model proposed by Hetsroni and Tukachinsky (2005), adapted. This model catalogs advertisements in a certain artistic style. Given the number of artistic movements that exist, these are simplified and summarized into three major three major groups of styles (Jiménez-Marín, 2012):

- Classical art: from the first Greek manifestations to the period known as Romanticism (including period known as Romanticism (inclusive).
- Modern art: from Impressionism to the 21st century (in the West). The boundary between classical and modern art was established in the 19th century with the appearance of Impressionism, considered modern. This classification is based on the studies of most historians who contemplate that Modernism begins in the history of art with painters such as Monet or Degas, who Modernism begins in the history of art with painters such as Monet and Degas, who were the first painters who deviated the first painters who deviated from the realist tradition in painting (Lloyd, 1979; Palomero Páramo, 1996).
- Oriental art: Prehistory, Egypt, Mesopotamia, Persia, Byzantine Empire, Islamic and Japanese, Chinese, Hindu, African art, etc.

4.2. Level of the art-advertising relationships and form of expressions

Jiménez-Marín (2012) categorizes, at the level of the art-advertising relationship, how the concept of art appears in advertising campaigns. They are:

- Appearance: of a specific artistic work or a fragment of it, whether (or not) the name of the work and/or a fragment of it appears explicitly the name of the work and/or the author.
- Version: of a specific work or identifiable aesthetic of an author or artistic movement.
- Allusion: to any of the fine arts, their techniques, tools, etc.

Subsequently, Heredero Díaz and Chaves Martín (2016) also propose a classification of the use of visual art in commercial communication. The authors start with a division according to the form of expression of the insertion of art in advertising and according to the form of the content. Thus, according to the authors can be found (Heredero Díaz and Chaves Martín, 2016, pp. 102-108):

- Advertising with art according to the form of expression:
  - Presence of references to art in the advertising text: Strategies that include in advertising references to art, either as a naming technique (incorporating the name of an artist in that of the product, to link its prestige and iconographic universe to the brand) or inserting the term "art" in the slogan, to increase the perceived value. This would also include references to art in the advertising text, which mostly take the form of famous phrases by renowned artists.
  - Presence of references to art in the image of the advertisement: Either as a direct use of the work of art, or in a reinterpretation as a free representation of the work. On other occasions, the representation is limited to a point-by-point representation of a part of the work.

- Types of advertising with art according to the form of the content:
  o Products with art: art becomes part of a product (these are products with art included in the design of the product, as a mere addition process) or products wrapped in works of art through packaging (where the aim is to generate a transfusion effect through the inclusion of works of art).
  o Artification: This involves the integration of art with the product/brand, using it as an advertising resource. It consists, then, in the inclusion of artificatión strategies that present the product by equating it with a work of art. The aim is to provide it with an artistic identity.
  o Publiart: This is art created exclusively for the promotion of a product so that the product is no longer treated as a work of art, but as an object of artistic treatment. Brand management is expanded and goes beyond advertising communication as such (example: Absolut by Andy Warhol).
  o Branding art (corporate art): It is the artistic approach to brand management through corporate art (branding art), whereby the headquarters of a brand's offices are transformed to merge the workspace with an art gallery, as if it were a museum.

4.3. The symbolic and social function of outdoor advertising

Despite the various prohibitions outlined above and the different currents that are disruptive and opposed to outdoor advertising, on the other hand, there are advocates of outdoor advertising who are not only professionals in the sector, as is to be expected, but rather experts in the field who speak both of the dual purpose of advertising from the point of view of the consumption of goods and services and socialization, and who defend the idea of the importance of advertising in the city as an element in shaping its history and its current meaning.

In this way, the key is to conceal, for example, old facades that are in extreme distortion through the canvases, while at the same time providing support such as the monopoles of time and temperature, street furniture or other elements of aesthetic design that perform a social function in this area, which will be explained in detail later. So, advertising has an aesthetic function in the city by returning to recreating its urban landscape. Thus, the city's urban landscape is not only commercial, but also a set of products and brands that live together with other elements that make up the city and without which the city would be empty. For example, Advertising achieves a beautiful aesthetic by concealing, for example, old facades undergoing refurbishment through tarpaulins while also providing supports such as time and temperature monopoles, street furniture or other aesthetically pleasing elements that perform a social function.

In addition, advertising has a cultural and symbolic function in the city and can establish spaces of tourist interest that become symbols and points of reference in large, post-modern cities. Examples include the mythical billboards and billboards of Piccadilly Circus in London, those of Times Square in New York and the Las Vegas neon, although the latter is an exceptional case in which the city is raised as a symbol that attracts visitors thanks to the anecdotal evidence of its visual characteristics (Marchán Fiz and Rodríguez Llera, 2006, p. 39). However, the multiplicity of the crazes is infinite, and it could even be argued that it is directly proportional to the number of cities in the world. In the case of Madrid, to give a close example, one might mention the well-known Schweppes building on Gran Vía street at the top of Callao Square and, likewise, the Metropolis Building at the corner of Alcalá street with Gran Vía, which is named after the insurance company to which it belongs. Such is the influence and symbology that these advertisements or advertising slogans acquire for the inhabitants of the suburbs that, "in some cases, their emotion, awaken longing in a search for their permanence as part of the imaginary cityscape" (Salcedo Campino, 2011, p. 22). Well-known in our country are the cases of the Osborne Bull and the crosses of the Tío Pepe's tomb, which stands in one of the buildings of the Puerta del Sol. In the case of the Osborn Bull, it should be noted that, even though billboards are prohibited on state roads by the 1988 Roads Act, justifying this prohibition as a measure designed to ensure road safety, it was rejected. The 30 December 1997 judgment of the Supreme Court held that the corpus corpora could not be considered as advertising since "the lorry lane has exceeded its original advertising meaning and has been integrated into the landscape as an element of the environment rather than as a propaganda

message of the brand" (Pacheco Rueda, 2000, pp. 312-314). So, it could be said that this has ceased to be the emblem of the Osborn brand to become a symbol of Spain and a decorative and integrated element in the landscape that has accompanied the families of Spaniards and tourists during their journeys along many of the roads in our country, as have different statues placed by the administration.

4.4. Taxonomy of the relationship between outdoor advertising and art in urban space: the discussion

Outdoor advertising not only helps the city to form symbols and points of reference in the city, but it also reflects your personality, which helps to build your image because, for a good part of it, you benefit from the experience you have gained through the view. But there is another discussion: about the visual pollution generated by advertising in the urban landscape of the post-modern city. Already in the seventies of the 20th century, society began to become aware of environmental issues and, together with the uncontrolled proliferation of billboards that was then taking place, a trend developed that gained momentum in the early eighties. This current considers outdoor advertising as a "distorting element that contributed to the deterioration of the urban landscape by adding to it" (Pacheco Rueda, 2000, p. 193). Little by little, this idea has taken shape in society and has given rise to different norms for limiting outdoor advertising, especially on streetcars and the like.

The high point of this movement was in Brazil, and more specifically in São Paulo, in 2006, when the mayor, to put an end to visual pollution in the city, approved the Clean City Law, a regulation that aimed to free the urban landscape from outdoor advertising. In this way, the aim was to eliminate visual pollution in the city and to reduce the rates of environmental pollution while preserving the city's landscape, aesthetics and urban image. This has led to a worldwide debate about the ecology of advertising in the city between those who believe that advertising is taking over the urban landscape in an intolerable way and those who see it as an exercise in "creative decoration" of "boring streets" (Olivares, 2009, p. 253). But, as noted above, São Paulo was not the first city to take initiatives of this kind. As early as 1967, Vermont, among other American states, banned billboards to prevent them from blighting the urban landscape and threatening its economy by destroying it, as they were seen as a source of tourist attraction. European cities such as Paris have also done so on the Champs-Elysées and around the Bourbans, and Athens removed most of its advertisements for the Olympic Games in 2000 to offer tourists a more attractive and more Olympian view (Olivares, 2009, p. 258). And that outdoor advertising can become the main element of visual pollution in the urban system, many go so far as to claim that it can even lead to the deterioration of the health of the elderly when it is abused.

Visual pollution caused by advertising can damage citizens' health and quality of life, but it can also damage the image of the city by affecting, for example, architecture by making it available to brands. Thus, in the postmodern city, architecture sometimes appears that is at the service of advertising (González Marzal, 2021) and considers exclusively its utilitarian functions, eliminating any other dimension.

4.5. Outdoor advertising with a town planning function

When analyzing the use of outdoor advertising media as a vehicle for the dissemination of works of art in the public space, two approaches appear: the planned and the spontaneous, as García Carrizo (2016) states. The former occurs when we are faced with an initiative promoted by an advertiser and is carried out in an organized and pre-designed manner; the spontaneous, on the other hand, appears when it is the artists themselves who resort to these advertising media to exploit them without the consent of those who own them (Pacheco Rueda, 2006, p. 134).

Outdoor advertising has a triple aesthetic, cultural-symbolic and social function in the urban public space, whether it is outdoors or not (García Carrizo, 2016). The fact is that outdoor advertising not only manages to decorate shop windows and facades but also manages to establish itself in different spaces, such as malls or airports, integrating into them and forming part of their furniture and props (Olivares, 2009). From there, and with a cultural and symbolic function, points of tourist interest are configured in large cities, which are erected as symbols of city marketing, becoming authentic "spaces that attract visitors thanks to the anecdotal nature of their visual characteristics" (Marchán Fiz and Rodríguez Llera,

2006, p. 39). In this way, advertising helps to make the city a dream world for outsiders, turning it into an object of desire and enjoyment that must necessarily be visited to experience it (Baladrón, 2007).

In this line, García Carrizo (2016) makes another classification applied to the case of outdoor advertising:

- Outdoor advertising is inspired by art: substitution, partial representation, or derivation of the work of art as a creative strategy.
- Outdoor advertising to disseminate art: Art everywhere and other museum initiatives.

As can be seen, classifications such as these show a wide variety of ways of integrating art into advertising communication. Now, it is also necessary to highlight the social function of outdoor advertising, one of the functions that most legitimizes it in the urban space. Through street furniture and street advertising, the outdoor medium collaborates with the organizations or administrations of the cities where it is developed, as well as satisfying an informative, persuasive and/or commercial objective. According to Pacheco Rueda (2004), "it provides the city with a series of services and facilities that have a positive impact on the degree of well-being of citizens" (p. 124) since the system of street furniture concessions for advertising purposes obliges the awarded companies to build or acquire, supply, install, maintain and clean the different elements that make up the street furniture (García Carrizo, 2016). In this way, the municipality is not concerned with this by receiving an annual fee in the form of cash payment and/or the provision of a set of services related to the improvement of public hygiene or the conservation of the environment, such as the cleaning of façades or the collection of dog waste. Based on this idea, it is possible to identify three social functions of outdoor advertising (Pacheco Rueda, 2004, pp. 122-129): It provides comfort to the citizen (for example, it offers a place to wait for public transport), fulfils an informative function on certain relevant aspects (the MUPIS, for example, incorporate maps of the city or other cultural information of interest to the urbanite) and helps to conserve the environment and the cleanliness of the city (it facilitates, among others, the installation of glass or battery containers attached to different advertising supports).

Considering these effects and functions that outdoor advertising has in the city, it is worth relating them to art to determine the characteristics of the symbiosis established between the two when they come together in the urban space. Not without first pointing out that this triple aesthetic, cultural-symbolic and social function only occurs when the use of outdoor advertising is orderly, moderate and rationalized in the city. Otherwise, what is produced is a degradation of the image and reputation of the city and negative side effects on the health of individuals and the environment (Olivares, 2009).

Besides, when talking about outdoor advertising and its influence on nowadays society, it should be noted that there appear to be two opposing currents whose alignment may be of interest to create synergies between this type of advertising and its container, the city: On the one hand, there are those who are totally and radically opposed to outdoor advertising in public spaces, arguing that these spaces are privatized and arguing that there are reasons for visual pollution; on the other hand, those who claim that outdoor advertising and its support have a social and informative function in the city, both of which are historically speaking inseparably linked. Amongst others, there are the more tolerant positions, which, although they understand that outdoor advertising can visually pollute the urban landscape, they also understand that it is a part of it and has a social function in the city.

Such as advertising helps to turn the city into a world of dreams for outsiders, turning it into an object of desire and enjoyment that must be visited to be lived (Baladrón et al., 2007). And it does so not only through these symbols but also by turning them into their dimensions and their changing messages, which direct the visitor to the site and accompany the inhabitants in their wanderings and their strolls, whether they are their known friends or in the anonymity of the places of Augé. And because outdoor advertising and the city are formed by two fundamental motives:

- The first is that advertising is about cities being cities: Cities are driven by commerce, and so, advertising is essential because it is the way to attract the attention of the inhabitants of the city. One obvious proof of all this is that advertising, as we know it today, has its origins in the French Revolution and, more specifically, in the Industrial Revolution, where "the city becomes an advertising theatre, unveiling commercial messages and brands" (Baladrón et al., 2007, p.78-80).
- On the other hand, advertising communication is a fundamental part of the consumer society, which, in turn, is inseparable from the context of post-modernity and lifestyle (García Carrizo, 2016). In this way, shopping areas play a key role in the expansion of

urban networks, which means that there is a demand for large consumer temples, and not just in the centre of this extensive and segmented downtown, but also in the more residual areas.

It is therefore undoubtedly a fact that advertising, like "painting and other goods and services, partly owes its existence to the forces of the market, to the interaction of the laws of supply and demand" (Canales Hidalgo, 2006, p. 29). In this context, advertising is not only a tool for the promotion of a product; it is also a way of communicating that aims to socialize by integrating urbanites, since "nobody is born a consumer, (…) we become consumers" (Baladrón, 2007, p. 81).

All this means that, without advertising messages, the urban landscape would be unrecognisable (Torres i Prat, 2008, p. 5) and the city would be deprived of two fundamental things: on the one hand, it would be deprived of its history by the fact that the city and advertising were developed in each other's name; on the other hand, as Baladrón argues, the city would be deprived of its present-day meaning, since it would be deprived in part of the transit brought about by commerce, which would lose its strength in the postmodern city because it could no longer communicate and show itself to the urbanites, for whom it would take on sacred dimensions. This is evident in the usual rural weekend periods in which the commercial areas of cities are populated, which have become places of consumption that have become places of pilgrimage (Baladrón, 2007, p. 87).

4.6. From physical to digital and NFT media

With the impulse and development of an extensive new range of media and supports and, above all, as a result of the consolidation of the internet as a means of information support and consumption (internet 2.0), users have gone from being mere receivers to become generators of messages, prosumers, causing a reformulation of the traditional advertising scheme and, in the case of art, also affecting the formats, supports and means of communication (Dias y Duarte, 2023). Nowadays, consumers are far from those spectators whose only power of decision is in the remote control; now they have a much greater offer and are much more selective with the message they want to absorb. So, following Pacheco (2000), as well as other authors such as García Carrizo y Pérez Asensio (2018) or Perlado Lamo de Espinosa (2006).

1. Physical media: Within the traditional formats, we can find the so-called above-the-line media (ATL) in large format sizes, which we can develop in several presentations. We refer to physical media:
    -   Billboards: This is the most representative support for outdoor advertising. They are structures placed in open areas of high visibility and traffic where a graphic advertisement is placed. In Europe, the use of billboards on roads has been restricted for safety reasons and is only permitted in areas close to cities. Still, they continue to serve as real canvases for displaying large-scale (advertising and/or artistic) pieces. In addition to graphic advertisements, the billboard canvas is also often used for more special actions combining corporeal, 3D, or digital screens, among other formats.
    -   Illuminated signs: Another of the most long-standing media in the history of advertising, which launches advertisements that usually show a brand's logo, although they can also include images. They are placed in the most visible or crowded areas of some cities around the world: the wine brand Tío Pepe in Plaza del Sol in Madrid (Spain), the electronics brand TDK in Picadilly Circus in London (UK) or Coca-Cola in Time Square in New York (USA).
    -   OPPI (Optical Point of Promotion and Information) and advertising shelters: These are the most common advertising media in city interiors. The OPPI is an independent advertising support, aimed at both pedestrians and drivers, while the bus shelters are integrated into the side of bus stops and the like. Each support consists of two independent sides. Special actions can also be carried out in which the advertising space and even its structure are modified to achieve a greater impact. This support as a foundation and support for images and works of art is particularly interesting, as it is possible to play with the audience and even create real artistic performances with a physical base.
    -   Transports: where both the exterior surface and the interior (in the case of buses or cars, for example) are used to display advertisements and artistic works of an advertising nature.

- Walls and façade codes: These are formats used to conceal works being carried out on a building, or to cover elements that it is of interest not to show for a certain period (for example, for teaser campaigns). Depending on the size of the façade, it is one of the supports with the greatest extension and impact for the user, and it is a very important base when original artistic works or reproductions of existing ones are to be exhibited. Banksy's pieces of art exemplify this case.
- Banners: These are usually tarpaulins on which simple advertisements or advertising messages are screen-printed. They are displayed in public places, and their effectiveness is based on repetition by being placed on a multitude of masts or lampposts along an avenue. It is a format widely used for the communication of local events, especially for cultural events and art exhibitions, where a work of art is usually the main attraction.
- Signage: This is a support that is frequently used to indicate the proximity or location of a point of sale. They are usually located in strategic places in the city to be seen by drivers and pedestrians.

Although there are a multitude of classic and traditional outdoor formats (such as columns, clocks, thermometers or benches), the reality is that their use for artistic-advertising purposes is relegated, almost entirely in practice, to those mentioned above.

2. Digital Out Of Home (DOOH) media: In addition to the traditional ATL in outdoor advertising, there are the already established digital formats for outdoor advertising, the so-called alternative digital formats (or online display advertising formats), which is an advertising formats where the advertisement is shown thanks to a digital medium that allows for greater interaction (García Carrizo & Pérez Asensio, 2018). We find a wide variety of categories that we limit to those that have artistic-advertising uses or that, by their own aesthetics, are an artistic configuration of the urban landscape:
   - *Video screens:* This is an advertising medium found in shopping centres and premises, sports stadiums, etc. in which advertising spots, simple advertising messages and information related to the environment (time, temperature, latest news, etc.) are broadcast.
   - *Big format*: These are huge screens that can be seen by both pedestrians and traffic on the street.
   - *Localized marketing*: We include in this format those screens that are in relevant environments such as office buildings, shopping centres, gyms, universities and others. For campaigns with specific target audiences, advertisers can benefit from the attention and relevance of this type of screen where users give their full attention to the support, which combines advertising with entertainment content.
   - *Point-of-sale*: Although there is not much difference concerning the previous format, the emphasis here is indeed on those screens that are found in the specific point-of-sale within the shops where a brand's products are sold, such as a specific art exhibition at the door of a museum.

3. Non Fungible Token (NFT) for advertising: At the beginning of 2021, the whole world started to talk more about NFT, a type of art that used to exist in the underground. Although the concept of the NFT (non-fungible token) has become quite widespread, it still raises many questions and reactions (Mileriūtė, 2022). The non-fungible token is most closely associated with creative businesses, as by using NFTs in smart contracts, the creator can easily prove the existence and ownership of digital assets such as videos, illustrations, photos, etc. (Černikovaitė et al., 2025; Wang et al., 2021).

   An NFT is, thus, a certificate that is part of a chain of linked data called blockchain, in which each block of information is linked to the previous one through a cryptogram. The cryptogram contains information about the relationship between the two blocks, the time of their creation and the content they store. In this way, if any of the data in the previous blocks is modified, the chain can detect the inconsistency, which allows a reliable record to be kept of the transactions carried out in the whole (Martín-Ramallal, 2024); it is a reliable and secure digital information system.

   The NFT has the unique feature of being a non-fungible element, i.e. it represents a single string of data associated with an item that is not interchangeable with another or divisible (Cuesta, et.al., 2021). In short, NFTs are revolutionary certificates that make it possible to create,

for the first time in history, rare, unique and therefore collectable digital goods, such as works of art or artistic advertising pieces.

When we enter the NFT universe, advertising should never disrupt the consumer experience; it is imperative that advertising becomes part of the cultural and entertainment experience, as Palomo-Domínguez et al. (2025) point out. Brands merge with art and understand that this new universe is more than just a digital platform (Victoria Mas et al., 2025); it is a place where consumers are attracted by social interaction, and advertising should enhance these social interactions rather than disrupt them, contributing to the financing of the cultural industry as well (Sierra Sánchez and Sotelo, 2019). From an artistic point of view, advertising works better with intelligent and efficient strategies that take into account preconceived spaces, designing virtual communities in the metaverse and applying content generation tactics, rather than simply displaying advertising pieces that hope to impact passers-by (Barron-San Blas et al., 2025). With the concept of NFT, the original of an advertising piece becomes a non-fungible artistic original (Rennie et al., 2022). In any case, they also contribute to shaping the urban planning of cities through their use in specific, different and evolving pieces.

5. Conclusions

Having analyzed the types of relationships that occur when combining outdoor advertising and art (substitution, derivation, partial representation and incorporation of the work totally or partially in the support) and the functions that such advertising performs in the urban space, it is pertinent to interrelate them to understand the nature of this relationship and the contributions that each makes to the other. Outdoor advertising and art are intertwined in a win-win relationship; a symbiosis in which both parties mutually sustain each other.

Art brings a series of benefits and values to outdoor advertising that, in one way or another, integrates it into its media. Thanks to resorting to art as a creative resource, it is possible to dignify the product and grant it a certain status (Aparici, 1998, p. 23): "There are many cases in which advertising consciously turns to art to borrow its 'aura' and thus 'dignify and dignify' itself and pass on its dignity to the product and assure the consumer of its status" (De Vicente , 2011, p. 28). And the fact is that art influences the valuation of consumer products. Its presence makes this evaluation more favourable, and these advertising messages are given adjectives that the public associates with high culture. Qualities that are not only associated with the advertised product, but also with the consumer of the product who resorts to this type of creative strategy. Thus, a high price can be justified for certain products; however, when talking about luxury and the characteristics that are associated with a product thanks to art, it is necessary to talk about the "transfusion effect of art". This expression, coined by Hagtvedt and Patrick (2008), refers to the effect that occurs when art is associated with advertising messages. It has three main consequences (Hagtvedt and Patric, 2008, pp. 379-389):

1. Products associated with images of works of art are perceived as considerably more luxurious than those that are not related to art.
2. The influence of art does not depend on what the artwork represents, but on the general connotations of luxury associated with it.
3. The art transfusion effect is content independent, as the evaluations of the advertised product are positive regardless of whether the artwork is positive or negative.

It is therefore clear that the use of artistic images, regardless of their subject matter and the adjectives that fit their description, connotes excellence, luxury and refinement. These connotations are transferred to products that use art as a creative strategy in their advertising, regardless of the content of these works. The transfusion effect consists of imbuing the product with general connotations that are given to art itself (Hagtvedt and Patrick, 2008).

Therefore, to associate luxury values with the product, it is not strictly necessary to resort to artistic works as such. It is enough to use some elements that are traditionally understood to be associated with art: frames, pedestals, curtains, columns, etc. (Jiménez-Marín y Bellido-Pérez, 2020; Bellido-Pérez, 2019). Thus, to connote this luxury, some of these elements are sometimes introduced in outdoor advertising, and more specifically in shop windows. In fact, complete works and fragments can appear in outdoor advertising, or the display of "ratification" and "branding art", as described in the text.

In general, we could affirm that the concept of outdoor advertising, in its relationship with artistic movements and trends, makes up a typology of urban landscapes that, at the very least, help to develop the urbanism of postmodern society. With theories and trends in favour of integrating outdoor advertising into the streets, and doing so thanks to art (and the intertextuality between both discourses), and theories against it because of the visual noise and saturation that can occur, the truth is that we can see in the literature that the different types of art-advertising intertextuality described by Jiménez-Marín (2012) have a place in outdoor advertising: specific works of art or fragments of them, versions, identifiable aesthetics of an author or artistic movement, allusion to the fine arts and/or their techniques, etc.

6. Acknowledgements

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