Visual-graphic complex of museum as structural subdivision of university

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Abstract. The article considers the typology of museum complexes and the dependence of visual-graphic museum complexes on their thematic scope and activities. The work reveals the relevance of the visual identification of museum institutions, including university museum complexes. It analyzes the analogues of corporate styles of Russian and foreign museums and establishes their design features. It specifies the essential characteristics of the concepts "cultural object" and "museum". The authors formulate the specifics of designing a visual-graphic complex of a university museum as a structural subdivision. They determine the tasks of designing a visual-graphic complex of a university museum. The defining role of the logo was revealed when creating the corporate style and the visual-graphic complex of the university museum. The article shows the influence of the quality of the visual-graphic complex of the university and its museum on the creation of a positive university image among the target audience.

1. Introduction
In modern museology, there are several definitions of the concept of a museum expressing various research approaches and the specifics of the assigned tasks. The starting point in creating a visual museum image within the framework of a specific analytical and project work can be the definition of its functional purpose. In the Russian museum encyclopedia, the definition of the museum is given from a philosophical point of view: "a museum is a historically conditioned multifunctional institution of social memory realizing the public need to select, preserve and represent a specific group of natural and cultural objects perceived by the society as a value to be removed from the living environment and transferred from generation to generation, - museum pieces" [1].

In the Federal Law "On the Museum Fund of the Russian Federation and Museums in the Russian Federation", a museum is defined as "a non-profit cultural institution created by the owner to store, study and publicly present museum pieces and collections" [1]. The international practice generally uses the definition developed by the International Council of Museums (ICOM), according to which a museum is "a non-profit making permanent institution in the service of society and of its development, open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment" [2].

Museums are socio-cultural institutions and are classified by: the type, form of ownership, specialization. As it is known, the basis of the exposition of any museum is the exhibits - items as objects of culture. The tasks of the museum include their collecting, storing, researching, classifying, attributing, demonstrating, as well as teaching and patriotic activities. An exhibit may not include only
artifacts, but also natural, landscape and town-planning formations. M.S. Kagan writes: "A piece has "a dual citizenship"- it is a natural-material and, at the same time, a cultural object" [3]. Museum pieces (artifacts) inevitably become an object of culture if they contain any socially significant information that fixes human knowledge, ideas, experiences, goals, desires, memories in the object [4,5].

2. Corporate style is the basis of a visual-graphic complex
In the process of creating an artistic image of a museum, the primary role is assigned to the visual-graphic complex reflecting the main function and specificity of the museum through the means of plastic arts. The basis for creating any graphic complex is the corporate style.

Corporate style is a set of graphic, visual and information tools that generally serve to clearly identify one or another company in the market of services it provides. This is a key marketing tool that does not only individualize the company, but also creates its image in general. The basic constants of the corporate style are the logo, company branded font and color [6-9].

A peculiar feature of the corporate style of museum complexes is that the logo should primarily highlight the individual features that are inherent only in to this institution (a world-famous exhibit, an original building silhouette, a typical landscape of the museum territory, etc.). Other components of the visual-graphic complex, namely: advertising and printing products, infographics, navigation system, can be developed only in the presence of an elaborated corporate style as a supplement to it.

An integral part of the visual-graphic museum complex is the development of visual systems placed on various media (navigation, printing, advertising and souvenir products, uniforms, media, etc.). The navigation system, unlike the corporate style, is created in conjunction with a specific exposition, i.e. when graphic and environmental designers cooperate with the scientific staff of the museum. However, the basic principles of building visual communications of the museum are laid when designing its visual-graphic complex [10].

3. Logo is the basis of the corporate style
The museum logo should be laconic, but at the same time capacious in meaning, which would associatively reflect the essence of the museum complex.

A logo is an individual graphic symbol, a font-writing of a brand or a combination of a graphic symbol and a font-writing. The main purpose of the logo is to convey the essence of the company to its target audience. The logo performs the following functions:

- protective (the logo is the property of the enterprise and protects its goods and services, another company cannot legally use a logo, which is not its own);
- information, guarantee (the logo informs the buyer on the manufacturer and guarantees its quality);
- psychological (using the logo, the target audience develops a positive attitude to the company and its products, in our case - to the university and its museum);
- distinctive, associative, advertising (the logo creates a certain company image, helps the target audience to easily recognize the product, associate it with a certain quality, goodwill of the company and other advertising parameters);
- aesthetic (the logo is one of the key elements of the product design).

Logos of various companies can be conditionally divided into those that figuratively define the company’s basic principles, illustrate the service, directly depict the product. One way or another, the logo should evoke the customer’s associations connected with the company’s activities and products.

The symbol and the corporate style in general should reflect semantic and visual components according to the modern aesthetic requirements. Graphics of visual communications and all the details of the corporate style should follow a single principle. It is necessary to create an expedient, laconic image for visual communications that is well readable and understandable to the viewer [11-14].
When developing the logo of an educational institution, a number of difficulties arise, which relate to the specifics of the product itself. The goods on the market of educational services include knowledge, skills and competencies offered by the subjects of this market.

What is the difficulty in creating a visual-graphic complex of a university museum? In the presence of an established and recognizable corporate style of the university, the corporate style of the museum of this university should be perceived organically in relation to the university style. It can be a correlation of colors, plastic images and shapes, graphic language, etc. At first glance it may seem that the presence of elements of the university corporate style when creating a visual-graphic complex of the museum facilitates the solution of the problem. But this is not so. Essential narrowing of the choice of tools and expressive means, initial setting of the constants of the university corporate style provide for considerable skills, artistic taste and competence from the creator of the visual-graphic complex of the university museum.

The presence of the visual-graphic complex of the museum makes it possible to accurately identify it in the general system of university subdivisions, increase its recognizability and, most important, attendance - one of the main tickets to success of the museum as an organization [15-17].

The glorious past of the university and its modern scientific potential can be primarily demonstrated to an uninitiated viewer through the university museum of one or another specialization. The university museum is the face, the "showcase" of the university, its pride and dignity reflecting the role and significance of the university achievements in the development of the region and the national science.

For the museums that are actually not independent organizations, but are a part of the overall university structure, the corporate style becomes the basis for identification and popularization [18]. Not only of the museum, but, first and foremost, of the university.

Elements of the corporate style can be used in the design of the exposition, in the development of the navigation system, in the arrangement of semantic exposition accents, in interior and exterior supergraphics. The leading role can be also given to the corporate style when creating a website of the university museum. The analysis of analogues of various sites of museums at universities allows us to make a conclusion that the site interface forming the face of the museum is most preferable in the eyes of visitors (users) when the corporate style with its basic constants is decisive. As it is known, the site should reflect the specifics and directions of a certain museum. When it is expressed by a high-level integral artistic language, the visual image inevitably remains in the mind of an individual, which entails a desire to visit the museum again.

A necessary component of any museum exposition is a developed system of visual communications. The system of visual communications should be developed alongside with the creation of a general building design, taking into account its functional designation and interior decoration. Hanging and wall structures are used to indicate the direction of travel. Signs of the main direction, signs of floors and major departments are placed on them. The graphic row is limited by an arrow and a short inscription. These items are located in the corridors, on the stairs, at the exit from elevators. The information is usually duplicated at the intersection of crowd flows, and the visitor is guided in the easiest and simplest way, thanks, for example, to different colors of signs. Wall or floor signs in the form of shields and stands are used for a further detailization. More detailed information on the services on the floors indicating their names, room numbers and additional information is specified here. The navigation is completed with door or wall plates.

In global practice, laconism, integrity, functionality, fabricability at reproduction, expressiveness and memorability are considered to be necessary qualities of an emblem (a sign, a logotype). This is confirmed by numerous marketing studies, psychological tests, analysis of advertising campaigns.

4. Conclusion

Regardless of the museum typology and its designation, the following features of designing visual-graphic complexes of university museums can be identified. The logo is the basis of its creation and should express both the specifics of the direction of the museum's activities and not conflict with the
visual-graphic complex of the university in the main components. When designing, it is necessary to take into account the constants of the university corporate style (features of plastic solutions, brand colors, etc.). An aesthetically significant visual-graphic museum complex undoubtedly contributes to an increase of the goodwill of the university, and, consequently, its competitiveness in the market of research and educational services.

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