

POSTER AND NEW MEDIA



SVITLANA PRYSHCHENKO

POSTER AND NEW MEDIA.
A VISUAL LANGUAGE
OF ADVERTISING GRAPHICS





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OF ADVERTISING GRAPHICS**

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The author considers a poster in the context of modern Advertising design as a specific type of creative activity – the design process is presented as a synthesis of sociocultural, ideological, colour-graphic, and marketing aspects. The significant influence of art styles on Advertising graphics, the problems of visualization of advertising ideas are analyzed, and the arsenal of artistic and graphic tools combined with computer technologies is structured. Special attention is devoted to the associative perception of colour in advertising appeals and its semantic interpretations.

Авторка розглядає плакат в контексті сучасного рекламного дизайну як специфічного виду творчої діяльності – процес проєктування представлено як синтез соціокультурних, ідеологічних, кольоро-графічних і маркетингових аспектів. Проаналізовано вагомий вплив мистецьких стилів на рекламну графіку, проблеми візуалізації рекламних ідей, структуровано арсенал художньо-графічних засобів у сукупності з комп'ютерними технологіями. Окрему увагу присвячено асоціативному сприйняттю кольору в рекламних зверненнях та його смисловим інтерпретаціям.

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INTRODUCTION

The purpose of this monograph was to identify and analyze existing methodological approaches to Art culture, Design, and Advertising for the further effective designing of advertising products, increasing its positive value orientations and aesthetic level. The research area is the visualization of advertising ideas taking into account of regional specificity and ethno-cultural identification. Scientific study of art-aesthetic component in Advertising design has the aim to systematize visual means of information and make a complex definition of their functional specifics in contemporary society, which is much wider than ten years ago. The Advertising poster we researched as Visual art, Visual culture and Visual communication. On examples, we considered creative advertising technologies using colour-graphic imaginative means.

Orientation of products to regional consumer groups, significant change of market policy presupposed cardinal change in tasks and character of Advertising: sociopsychological, cultural and art-aesthetical indices become actual. The definition of imagery as a specific tool of creativity from the point of view different aesthetic ideals is a key to understanding a visual history and projecting process. So, our comprehensive research summarizes stylistics of Advertising graphics in the context of cross-cultural communications from Posters to new ads forms – Digital Media.

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CHAPTER 1

Modern interdisciplinary research of Visuality

Shortly: in the near Future, creativity in many areas of activity, communicativity and digital literacy will be increase. In our opinion, its especially relevant for Design and Advertising in the context of cross-cultural interaction. One of the priority directions of research is creative advertising technologies and artistic imagery in Advertising at the relations between local, regional, global and transnational cultures. The aim is to characterize art-aesthetic problems of Advertising (Ad) design. The scientific novelty is consisting the comprehensive analysis of Advertising (Ad) graphics as a design component and form of sociocultural communications, and the general prospects for the Ad design development.

Ad graphics occupies significant place in the area of commerce, industry and culture of different countries as one of the most important elements of products and services identification and recognition of their manufactures in current informative society. Ad design, combining all the achievements of Art, Design and Marketing, developed gradually. At the beginning of XXI cent., great changes in the views on design and advertising appeared within the processes of globalization and, at the same time, ethno-cultural identification, overuse and lowering cultural level of society. Huge social changes followed by the development of technologies caused the ideas of universal humanistic design of products “for all and everyone”, where advertising plays very important role promoting products to the mass market.

Limited publications in the post-Soviet space recognize Advertising, despite its main commercial function, a cultural

phenomenon. But most often, modern means of advertising informing do not contribute to the formation of the worldview, the development of artistic thinking, the aesthetic perception of reality, etc. Well known American graphic artist William Bowman noted that visual language is not an end in itself – the form, space, and visual interaction become tools for visualizing ideas (Bowman 1971).



Fig. 1.1. a) Georgy Narbut. Ukrainian alphabet, 1917;
b) chocolate “Sasha. Naughty children”, beginning of the XX cent.;
c) Andy Warhol. Ad illustration, 1955. www.pinterest.com

Foreign scientists outline two tendencies in Advertising: specifically, pragmatic and historically cultural. First presupposes fast training of advertising business practitioners: designers, managers, marketologists who promote products, services and companies getting profits very quickly. Second oriented on understanding the sense of cultural, psychological and aesthetic conceptions of Advertising and its influence on different society sub levels, taking into account national specific peculiarities of advertising process in different countries. However, most of ad sources do not consider advertising as a part of design, and the development of ad informative means is given shortly, without any complex understanding of visual changes in printed and virtual Media. Without diminishing the value of individual research papers (Jewler 2003; Rozik 1997; Visual language for Designers 2011; Visual Research 2011; Visual Research Methods 2011; Visualizing culture 2015; Visuelle Kommunikation 1980;

Wernick 1991), it is worth noting that beyond the attention of scientists, there are such important issues as the regularities development of create images in the process of disclosing ideas.

Methodology and theoretical framework

The integrative character of Advertising (Ad) industry determines methodological approaches and scientific methods. Scientific attitudes to advertising and, especially to the classification of visual information in Poster, we understand as means of thinking and cognition, at the same time, methods of research as definite algorithms and systematic steps to reach the aim. Realizing complex research of Ad graphics in the structure of Design we used the following methodological compass taking into account advertising *trans-systematic* integrated character overcoming borders of definite socio-economic systems. In other hand, *multimodal* attitude is the best to understand the matter of advertising communications and allows uniting both methods and use advantages of each chosen in our research. The author substantiates and discloses seven necessary methods: system-structural, sociocultural, axiological, art historical and critical, comparative, synergetic and semiotic. Consider each of them in more detail.

The main point of scientific problem is in the necessity of concretization of professional terminology, increasing and deepening theoretic-methodological fundamentals of advertising design as independent area of art-projecting culture. The object of the research presupposes consideration of general methodology of design with classic setup methods in industrial and environmental design, but also with very specific aspects of Advertising.

The research of art-aesthetic component of Ad industry has the idea to systematize and classify visual means of ad and complex identification of their functional and visual peculiarities in communicative area that is much wider than 30

years ago. Definition of “advertising communication” is coded with colour, word and sound in special information for potential audience presupposing feedback, and they become the instrument of trade and social trend. In other words, advertising can be considered as a special kind of social mass communications that fulfills three main functions: informative, commercial and public. Advertising unites the achievements of several sciences: Economics, Marketing, Sociology, Psychology, Philosophy, Philology, Cultural studies, and, of course Design and current industrial and computer technologies. The above-mentioned syncretism can be defined as “Advertising art” with advertising transmitted into the art of psychological manipulations with the aim to get profits in the terms of overproduction and rising competition.

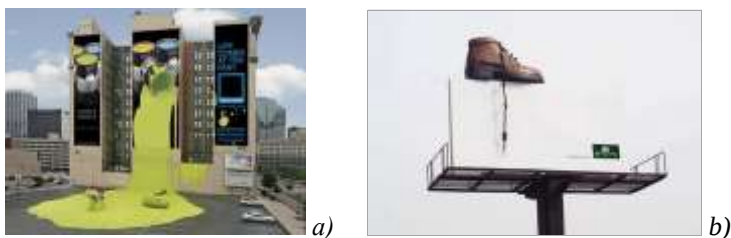


Fig. 1.2. a) car insurance advertising. Texas USA, 2007;
b) shoes ads for mountaineering, 2012. www.pinterest.com

System-structural method gives the possibility to analyze advertising design as the area of activity and its individual factors on the level of their synthesis in thinking over its functional, technological, marketing and cultural aspects of visual –informative environment: urban, subjectable (packing, ad-souvenir goods), virtual etc. System in Design is a complex of necessary and useful elements, which have interrelations between each other and compose the whole. Composition of elements covers socioeconomic points, problems of synthesis functional and aesthetic aspects, ecological and rational use of materials. Every structural element of form in design fulfills its

defined functions meeting needs of the whole system. However, design can be appreciated as a creative method, process and a result of art-projective activity for meeting utilitarian, social and aesthetic needs of the consumer. Based on the concept of Victor Papanek, we emphasize three basic requirements for design: functionality, constructivism and aesthetics (Papanek 2004).

Dynamic development of industrialization and urbanization, standardization of mass production, development of media and the ascendancy of mass culture have identified specific development of art and design culture. During the above-mentioned period design as project area formed in independent type of professional activity, establishing general principles of design from the advanced industrial countries of the world (Sydorenko 1990).

Art had powerful influence on the development of Design. Evolution of practical design shows a significant role of World Art culture in the formation of styles in the varieties of design. Nowadays, design can be defined as arranging of index or a virtual world, where sociocultural area, forms and their interrelations in human life are organized particularly. Design became a complicated system, which provides the development and functioning of tangibles, organization and transformation of artificial or natural environment, i.e. art-projecting culture and technological (production) culture.

Formation of advertising relates to the development of trade connections and manufacturing. Collection and systematization of empirical data of advertising graphics as an independent branch of design is very important for awareness with principles of advertising ideas visualization and accomplishing outcomes – commercial or public in order to promote social, cultural or political ideas. Current research in Harvard Graduate School of Design is based on the assumption that majority of key problems and possibilities nowadays

require the collaboration of the arts, humanities, industry, and the public sphere (www.gsd.harvard.edu). In addition, principles of design thinking by Institute of Design at Stanford University is a methodology aimed at creating products that solve real problems of people and society (www.dschool.stanford.edu).

British Design Council considers obvious the importance of design for countries' economies. Design contributes to innovations and production growth that needs significant increase of design activities on regional level, such as access to education, to practice, design management and design marketing (www.designcouncil.org.uk).

The Research Park in Illinois (USA) chose the slogan of its design activity "New Thinking. New practices. New Society" (www.researchpark.illinois.edu). The most effective *interdisciplinary design strategies* are currently being demonstrated, as evidenced by the European scientific conferences and thematic seminars on Design and Visual communications in Munich, Leipzig, Berlin, London, Sofia, Stockholm, Warsaw, Krakow, St. Petersburg, Milano, Prague, Helsinki, Vilnius, Vienna, Basel, Neuchatel, Zurich also.

Sociocultural method of visual means evolution research allows defining Ad graphics as a reflection of historical, sociocultural, economic, technological and political stages of society development. Advertising as Design always has ideological platform, communicative tasks and motivational setting up that helps to realize the evolution of advertising stylistics within the framework of certain cultural formations but led to the emergence of mass culture and extensive advertising industry. Anna Kostina considers the main feature of modern sociocultural area is interrelation of mass, elite and folk cultures. Mass culture escalating after World War II borrowed, replicated and extended cultural samples and adapted individuals to definite environment. Being significant

system accessible to all social sub-layers, mass culture acts as a mechanism of formation actions and relevant communications (Kostyna 2011).



Fig. 1.3. a) mass, b) elite, and c) folk cultures in Ad posters

Polina Gerchanivska presupposes that sociocultural systems are the result of human creativity: "... based on the technology of mass manipulation (printed and digital media, advertising etc.) institutions provide information-psychological influence on people. Important mechanism of the sociocultural system regulation is Mass culture that leads to maximum standardization not only social norms, but also ideological and philosophical orientations of people" (Gerchanivska 2017, pp. 4–5). The term "communication" appeared at the beginning of the twentieth century as a means of information exchanged between any objects, but alongside with this scientific meaning acquired sociocultural content and became a process of exchanging emotional and intellectual information.

Manuel Castells emphasizes that communications now take the first place. Media has become a sphere where serious strategies are being played. In the current technological context, communications go beyond the traditional media, in particular the Poster, and include Digital Media – Internet and mobile communications (Castells 2009).

The existence of common language between communication entities (individuals, groups, organizations etc.), channels of delivering information, and specific rules of

communication practice in definite cultures (semiotic, ethical etc.) are necessary conditions and structural components of communication aiming formation of social relations, regulation of particular forms of society functioning, accumulation and transmission of cultural experience.

Sociocultural method is based on the system-structural one with its core society review as a harmony of culture and communications, and qualitatively different cultural phenomena that appear in the process of its development. An important study of sociocultural approach to artistic activity is in Yuri Afanasiev's monograph, where the author says: "Products of artistic activity – images acquire social meaning only within complex understanding of cultural processes. Defined content has its sense in the synthesis of emotional and rational components, provided in the form of sensual image represented in definite cultural and communicative contexts and associative relations (Afanasiev 1990, p. 30).

Specific kind of culture – art-projecting culture or Design was formed during XX cent. (Danylenko 2005). We consider Design at the junction of cultures: artistic (Art), intellectual (Science) and technical (Industrial). Design can be outlined as highly specialized area of activity, but designers have as a rule, broad enough outlook, know materials and technologies well but the most important their quality is understanding needs and desires of consumers. It is very hard to define the object of Design out of Art, Science and Engineering for the reason that design products vary greatly from equipment to image created with advertising tools. Contradictions are found in social and economic systems since harmonious environment of human existence should be united with high level of incomes. The main purpose of the designer is to provide a specific object of design (mass or luxurious) with consumer value. All partial tasks as improvement of functional and constructive characteristics of the product, increasing its comfort of use,

adapting to fashion requirements through changing form, colour, new packing are combined in an entity if a complex design product (not as object of projecting) is reflected on consumer value. Within the system “manufacturing – application” objects of design become things that satisfy not only substantial requirements but also convey aesthetic values as elements of art-imaginative attitude to the reality and self-expression of the individual as in the process of projecting as in the process of application (usage).

Design is a systematic aesthetic activity aiming realization of aesthetic directions and human values, creating new forms and developing artistic taste. Objective world is very important for designer with variable products or posters that become not only a part of it but express definite *semantic connotations* to consumers.

Jorg Frascara understands Ad design as a process from idea, planning, constructing, coordination, to the selection and organization of pictorial and text elements. Visual communication deepens the essence of design and relates it to the projecting of visual objects, aimed at the transmission of information in specific messages based on the principles of expediency, structuring, aesthetics and further evaluation of efficiency (Frascara 2004, p. 3).

Current discourse in the area of Design research, Art and Cultural studies, Media research, Philosophy and Social sciences in Swiss Design Network contains main progressive message about Design as a catalyst for global change. On the background of natural and manufactured disasters, climate changes, socioeconomic crises society needs designers as creators of visual functioning forms. At the junction of material and spiritual cultures, new forms of activities appear in the market. One of the best examples is Design with its products, which become simultaneously products of society, culture,

definite epoch and a creativity result of individual artist, designer or advertiser (www.swissdesignnetwork.ch).



Fig. 1.4. A different stylistics in Swiss posters of the mid-XX cent.

Thus, Ad graphic should be considered not only as a cultural phenomenon as a fact or creation of attractive visual but as original product, conditioned by a combination of needs, values and norms of definite historical period. However, axiological method of research will be the most relevant here. Valery Sivers offers extension of methodological arsenal of cognition from its initial sources on the base of syncretism. According to him, “cognition is the realm of metaphors and analogies”. He calls value (in the dimension of cultural studies, in spite of the fact that its borders are absolutely clear) as something that keeps human way of existence with creation, maintenance and transformation conditions of denial the contemporary state of human existence. As a result, this “something” is the ratio between the conditions of human existence and the sense of human existence in these conditions. The whole set of meanings, in spite of their diversity, create sustainable value. It can be considered as relevance value or horizon of the value cultural field (Sivers 2014, p. 25).

Antony Giddens considers that any culture does not exist without society, and any society cannot exist without culture. Social values express general purposes, play role of fundamental norms of human behavior and communication, serve as social indicators of living quality, provide the choice

of rational actions and create inner core culture, spiritual quintessence of needs and interests of individuals and social groups. System of values, in turn, has a reverse effect on social needs acting as one of the most important incentives in social interaction (Giddens 1999, p. 43).

Referring to the Ukrainian-Polish researcher Roman Sapenko, who examines communicative, semiotic and cultural-aesthetic aspects of advertising and claims that core competence of advertising appeal is axiological complex that helps to touch individual values and desires of consumers. This complex becomes a basis for other elements of advertising world (Sapenko 2005, p. 255). Additionally, we claim that modern advertising actively forms trends for a certain lifestyle, social behavior, principle of consumption and moral norms. Nowadays, ideals, values, cultural samples, heroes from different ages are mixed by following, borrowing and reproducing.



Fig. 1.5. Folk costumes that are organically entered into advertising themes, 1890s: a) Italian liqueur, Milano; b) Swiss Milka ads; c) separator ads, Riga-Zhitomir-Chelyabinsk. www.pinterest.com

Art Historical and Critical method matters uncovering typological features of Art styles, their periodization, significant influence on advertising creativity since different epochs and regions represent different archetypes, canons, ethno-art traditions, stylistic tendencies, fashionable trends significantly reflected in the advertising products.

Stylistic analysis of notices and posters for several centuries allows uncovering principles of compositional

organization in European, Asian, American and Ukrainian advertising areas. From Art Historical and Critical point of view stylistics and art peculiarities of African advertising is very interesting (Fig. 1.6).



Fig. 1.6. African motives in Advertising. www.pinterest.com

Advertising assimilates and uses cultural experience, “embeds” in the history of culture. Study of Art styles significantly affects understanding of historical processes and relevant patterns of advertising graphic development. In the terms of Globalization, national cultures meet serious challenges and acquire contradictory displays. However, comparison provides generalized results of the analysis national and international aspects of advertising for sales stimulation and image support taking into account specifics of different channels for social, cultural and political areas.

Using creating World comparativistics, foreign scientists presuppose the appearance of *hypermedia* and creation of World online bank of commercial advertising images that also can be used with educational purposes. Dismissing the Internet as the only source of advertising in the Future, they consider that mixed formats mixed formats will serve as a bridge for the expected but still a completely uncertain digital future (Visual Research Methods 2007, p. 17). The poster still retains its importance as the main advertising medium both in the city environment and in the interiors. Thus, visual researches of

advertising materials have a great potential to supplement other methods of study and understanding social world. New Media opens up a new page in the history of Design and Advertising.

Synergetic method together with system-structural becomes modern theoretical basis of innovative processes in the area of media culture, a key to increasing social significance of art, design and advertising, movement from creativity to productivity in the promotion of goods and services. Synergetic (earlier – Cybernetics) is a relatively new fundamental method of cognition with the essence in study of systems of various nature: physical, biological, technical, social, cognitive, informational, environmental etc. Synergetic statements allow us to understand the laws of the development of society, nations and their peculiarities, corresponding contradictions, and so on. This phenomenon with complex influence of involved factors gives much higher effect than the sum of each of them separately. Arthur Page's cumulative strategy (USA) recommends increasing costs on analyzing and evaluating efforts and reducing costs on solutions that may be inappropriate. That gives the opportunity to exclude creating bad projects with the aim to learn how to create well-made projects. However, the more introduced requirements for the design of an object, the more difficult becomes the analysis and assessment, and the more difficult to coordinate them all in the process creating a particular product (Pryshchenko 2018, p. 27).

Volodymyr Fed underlines in his work that postmodernism transforms and modifies the idea of methodology as it is, i.e. of classic methodology. Synergetic method acts as a multi-vector according to deconstructivism favorite theme of chaos, promotes awareness of the processes of culture, and serves as a synthetic basis for other methods. Synergetics emulates the internal principle of system method, in other words, principle of combining different methodologies. Instead, the external form of implementation

this internal principle is organization, including streamlining the structure and functioning. Named method forms alternative, multiplicity of methodological ways for analysis of complex systems (Fed 2009, pp. 21–22).

This Synergistic theory, developing methodology of system research, opens new possibilities of self-developing and self-organizing patterns for modern Ukrainian society, which is undergoing the transformation in terms of the world's globalization and alternative deepening of regional identifications. Bulgarian advertiser Christo Kaftandgiev considers essential the following phenomena in modern advertising signs, the presence of semiotic core, communicative synergy, evanescence, incompleteness, polysemy, inconsistency, mockery. By advertiser, they help to understand the appeal generally but, in fact, they are destructive and lack of aesthetics (Kaftandgiev 2012, p. 390).

Semiotic method facilitates understanding of advertising graphics as a sign system: its utilitarian, aesthetic informative and artistic imagery as an ideological product of advertising design. Semiotics examines signs and sign structures that represent or keep information and determine systematic processes in nature, society and communication, exploring meanings and semantic relationships. This science became a basis of the theory of Graphic design as Visual communication. Semiotic analysis allows us to find out how advertising appeal is organized, what it expresses and what elements always reveal certain ideological principles laid down in it.

Umberto Eco had the idea that all human spiritual activity is identified by encoding and transcoding, and it is impossible to find the latter meaning during decoding process (Eco 1994). The latest ideas of order and chaos make it possible to introduce the concept of “information” as an explanation of the notion “meaning”. Synergetics submitted information properties of the world in dependence with the

integrity of the system, therefore, old paradox “the whole is more than the sum of the parts” has gained real physical sense. Analysis of semantic structures of culture influences to reassess certain deterministic views, where study of cultural features of different epochs and societies can rely on a verified empirical material since mythopoetic consciousness coincides cognitive, stimulating and expressive dimensions. Cultural Ecossemiotics studies the influence of culture on possible interpretations of the environment. Roland Barthes’ semiological understanding of reality depended on ideology, cultural context, historical epoch, etc. (Barthes 2003).

Ad poster is a special form of communication that is rapidly gaining the space of digital media, where directed information-oriented or expressive-suggestive messages are distributed. To achieve the effective influence advertisers, use various approaches of delivering messages to the audience with information about real or psychological benefits from buying the product under advertising. Encouraging consumers to perform the pre-programmed actions occurs through the choice of strategies and tactics, which are realized on semiotic level with the help of diverse coded tools (visual, verbal and mixed). Semiotic method also provides understanding of posters’ images, which are closely intertwined with social, political, cultural and technological processes.

Well known cultural historian and semiotician Yuri Lotman noticed that society exists in a complex organized world of meanings and values of culture, diversity of code layers that have value-semantic interaction. Dialogue between cultures is sharing views within a single semiosphere. Lotman defined the working mechanism of culture as the information reservoir of Humanity. It is a complicated process of understanding the meaning of their own culture, bringing it to other cultures and simultaneous search of ethnic differences, specific mentalities and others (Lotman 2001, p. 547).



Fig. 1.7. Ethnic differences in Swiss air posters, 1958

Polish sociologist Peter Shtompka is considered to be the author of “visual research” (Shtompka 2007). In his opinion, the above mentioned is the analysis of social views that are transmitted from one social group to another with the help of images, which he offers to consider as a complete act of communication with all its elements included.

Visual methodologies study sociocultural phenomena through the prism of visual images and representations in the form of photos, films, and advertising. The main reason for the emergence of this new interdisciplinary industry is the growth of the social significance of visual information in comparison with verbal and substantial objects. Nowadays it is more important for manufacturing and commerce to produce not consumer goods but *images* that are easy to remember, imitate and borrow. Visual streams get victory over verbal; a new fragmentary, “clip” bound, based on emotional platform and built precisely on visibility, variation and perception of a large number of various elements is coming to human life.

Malcolm Barnard in the Chapter “Semiology, Iconology and Iconography” (Barnard 2001, pp. 143–159) indicates that Charles Peirce (Peirce 2010) in his essay “The Theory of Signs” observed Semiotics as a science and considered it a “formal doctrine of signs”, distinguishing three types of characters: icon, index and symbol. Later Semiotics acquired the status of an

instrument for visual analysis of the environment. In the early 1970s, scientists established the idea about aesthetics of modernism based on geometric forms that exhausted itself since the absence of ornaments as signs and symbols inhibited the main means of cultural communication. Shape, line, and colour represent any objects of the world and provide understanding meanings of the images.

Connotations are characteristics not only of graphical forms, other objects of Visual culture (furniture, clothing, textiles, cars etc.) could also be explained by a system of signs in social, historical and political contexts. Semantics and emotional feedback become very important in product design. Icons reflect the appearance of their labeled things, such as branded signs, where you can often find simplified or schematized images of animals, birds, fish or plants.

Index marks (features signs, road signs, icons) are indicating designations of objects or situations that are concise and used to distinguish these objects and situations from a number of others: suitcase is the designation of luggage, a cup means Cafe, the Eiffel Tower – index mark of Paris, Familia Sagrada Cathedral by Antonio Gaudi is Barcelona sign. Signs-symbols (conventional signs, signals) are based on a symbolically established connection between the sign and represented object; visualize features of objects / concepts / ideas / facts / phenomena in a sociolegal dimension. E.g., svarga is a symbol of life and movement, solar sign; the trident in ancient Ukrainian mythology also symbolized movement and belonged to Stribog-Zemlederzhets (one of Pagan Gods).

Often red heart is a symbol of love in Advertising. Johanna Druker says: “All signs and images as coding of certain meanings must form a state of reliability, stability openness to the consumer and do not contain negative meanings or interpretations. Therefore, visual code is an

established sign system in the graphic form” (Graphic Design History 2013, p. 366).

Visualization provides the basis for a comprehensive analysis of advertising informing means and their impact on society (symbols, ornaments, colours, trademarks and corporate identifications, web graphics, video advertising, Internet banners, print and outdoor advertising). In addition, it is an inalienable source of the development of creative concepts in Design. Besides, case studies provide a link between ideas and their practical implementation. Visual language becomes decisive, transmits ideas, actively affects consciousness, promotes the formation of visual competence, the ability to read and critically analyze visual signs, and expands cognitive potential of research methods. This allows advertising to maintain dynamics of sociocultural life.

Gillian Rose proposed a critical visual methodology for defining and interpreting an image meaning: image itself, image creation and audience reaction to image that can be studied in three aspects: social, compositional, and technological. The conclusions of this work show its usefulness not only for photography but also for related disciplines such as communication, education, cultural and media research. This form of analysis also finds a place in the wider environment of social or cultural identity. In addition, G. Rose regards that in most semiotic analyses, the focus on image itself is considered to be the most important in order to understand how the structure of images forms cultural senses (Visual Methodologies 2001, p. 106). Since Semiotics focuses on the meaning of signs and their interpretations on semantic level, composite and social conditions also play an important role in the interpretation of meanings. The most important for visual semiotic analysis is an image reviewed as reflected in itself. Thus, the researcher believes that Bart’s analytical base of different levels of significance in postmodern space with the

use of notation, connotation and myth will affect this aspect of semiological understanding in the construction of self-identification through objects and images. In compositional modality, each advertising media might have common design elements that help to create an integral look for advertising functioning.

James Elkins is convinced that in the nearest future visual research will merge and radically transform Art studies as a scientific discipline. He is interested in the problems of vision and describing the visual world, the problems of system and non-system character. Based on the above said his research is of interdisciplinary character, covering the history of Art, anthropology, sociology, the theory of cinema, theater, literature and media in order to realize visualization as increasing activity of perceiving entity. Consumer groups reveal visual culture research in advertising appealed by producers of commercial images broadcasting the corresponding meanings (Elkins 2010, pp. 348–353).

Almira Ousmanova distinguishes two paradigms: the first is based on the ability of visual image to construct social reality; the other interprets everyday life and appears as sociocultural representation that reveals the ideology of the authors and involves some manipulations with viewers. She identifies three subject areas for visual appeals research:

- 1) who created or implemented image and why?
- 2) image meaning and what channels was it presented through;
- 3) image perception by the audience and further interpretations (Ousmanova 2006, p. 11).

Mikhailo Selivachov draws attention to the fact that Semiotics also reveals symbolism of the ornament combined with methods of ethnography, folklore, archeology, religion and Art studies. Every traditional culture provides an ornament, like a language, as an information system in which visual

symbols correspond to emotional associations and verbal values, which are captured by folk names of patterns and motifs, their compositional, colour, and textual peculiarities (Selivachov 2005). In our opinion, this uncovers new approaches to understanding the typology and stylistics of ornamentation – one of the factors of Folk art in Advertising.

Ads visualization

Compared to verbal language, the visual elements are perceived faster, easier, and more precisely. Any form of communication takes place by means of signs. Signs advertising information has three aspects, as well as Pierce's theory: pragmatic (the influence of ads on the behavior consumers), semantic (link signs with advertised objects), syntactic (combination of signs). The design skills and creativity are not sufficient conditions for success. Equally important are the profound knowledge of consumer psychology, marketing, understanding of socioeconomic phenomena and trends. In context of increasing market competition, it is necessary to find effective ways of creating images, based on the integration of art-projecting and marketing thinking.

Thomas Kačerauskas, presenting the concept of creative society, points out that originality, semantics, aesthetics and certain frames, in this case, in sociological context are very important. The structured approach helps to understand this. The creativity requires more and more knowledges and skills in contemporary society filled with technology and media. The creative society involves a creative way of life (productions of new ideas, free work schedule, the absence of strict fixation working time, inseparability of work from leisure, consumption culture also). The creativity components, and their socio-cultural evaluation are problematic and difficult to establish with using empirical methods, but the philosopher concludes

that the emergence of creative class as a new social formation, and also creative thinking, intellectual capital, innovations, cultural clusters will contribute to regional and urban researches, and the development of creative industries (Kacerauskas 2017, pp. 26–35).

Problems of ideas visualization are consist that in the conditions of contemporary oversaturation of information, in particular, advertising and stylistic chaos, the concretic is absent, how to make a non-standard appeal, not just attracting the attention of the consumers, but also capturing their consciousness to the advertising object.

Advertising discourse can include a verbal component (oral or written), visual (image or video), sound (musical or noisy accompaniment), tactile (flavor for example). In addition, advertising placement can be symbolic. The focus moves from informative function to communicative. Aesthetic function is introduced in advertising through its sign functions; therefore, Semiotics and Aesthetics are inseparably linked in this case. In contrast with cultural studies, advertising discourse always contains explicit or implicit arguments, using suggestive methods of supplying commercial information.

Currently, manipulative techniques in Advertising are applied very aggressively. Social advertising does not meet similar resistance of consumers, as it contains ideas easy to understand and avoids commerce.

The visual language of Ad graphics has undergone significant changes – the contemporary forms differs from the ads of XVIII–XIX cent. by visual means, and by methods of psychological influence on the consumer. During its existence Advertising influenced the buyer and convinced him, using his own tastes and ingenuity of advertisers. Often Advertising was unexpected, sometimes – highly artistic forms.

At the beginning of XX cent. scientific method based on associative psychology was formed, which resulted in

significant effectiveness of advertising influence – there was a transition from informing to the sign of consumption objects. “Symbolic value of product for the client, which finds in it the fictional satisfaction of their own needs, is formed at the expense of values artificially combined into a holistic image. Semiotic analysis of Advertising helps to understand its language “aposteriori”, and sometimes the authors themselves are surprised at how many hidden meanings and allusions can be found in the messages they created” (Dayan 2003, p. 47).

Metaphor becomes the basic characteristic of contemporary Visual culture, the instrument for integrating abstract and concrete, the interpretation of complex ideas and the combination images with emotions, creation and emphasis new meanings, which is so important in Advertising (Fig. 1.8, c).

The Ad line for brand “Smirnoff” in late 1990s can be vivid example of metaphorical images in print ads and on television, which were immediately remembered for many years (the orchid through vodka bottle turned into predatory flower, the banker into thick penguin, the sheep into wolf under a sheepskin, the pretty woman into panther). Metaphors can be simple or complex, in this case this ad series is a simple.



a)



b)



c)

Fig. 1.8. a) *allegory of Peace. Lithuania, 1985;*
b) *association. Audi brand, 1980s;*
c) *metaphor. Excavator ads. Germany, 2013*

Hyperbolization is the second creative technology behind the frequency of use in Advertising. Exaggeration of positive characteristics the product or service increases expressiveness and emphasizes the originality advertisement (Fig. 1.9, b).

Developing and fully supporting one or more positive *associations*, the manufacturer/entrepreneur gets opportunity to create additional value of the product, to allocate an organization among its competitors, to individualize it, that in today's market conditions is a guarantee not only of survival but also of successful functioning. Often various intertextual links from direct quotations to subtle allusions (hints on certain historical, mythological, everyday facts, fixed in Culture) are presented in ads.

Allegory is artistic method, imaging of abstract concept or phenomenon through a particular image, creative advertising technology that avoids banality, cliché in presented the advertising objects (Fig. 1.8, a).

Metonymy is more complicated than metaphor. This is the transition of a form into the form, renaming, defining one object through another in close connection, matching, irrational of its character (Fig. 1.9, a).

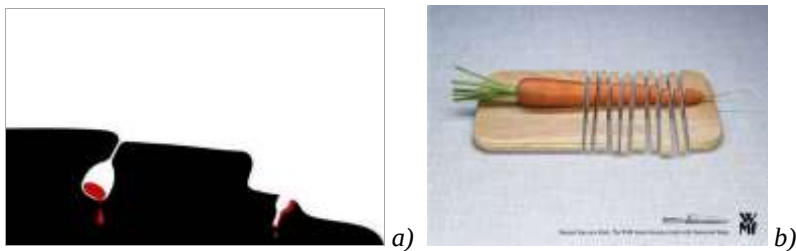


Fig. 1.9. a) metonymy. Noma Bar, Japan. Public poster against drunkenness, 2010; b) hyperbole. Ad of knives, early XXI cent.

It is necessary to consider not only the content aspects in Ad graphics but also the formal, which should correspond to the accessories of viewer to a particular social group, for example, a person without education, which have simple

physical labor will be clearer advertising poster using the photo of the proposed item than complex formal composition from geometric elements, and even more so associative. This implies an important position: the social aspect of aesthetic perception determines the art-expressive means of Advertising. Ad graphics, based on the achievements of “elitist” art, uses elements of its expressive language – by introducing simplified and modified elements into ordinary mass consciousness, advertising promotes and brings it closer to mass art. However, such messages are often quite complex, incomprehensible to most consumers, contrary to the logic of Ad information. After all, an advertising message in its essence – it is a lucid and attractive reflection of the characteristics product or services, and advertising should still sell the product, and not be just a “masterpiece of art”. Advertising can’t be elitist, it is aimed at mass perception, average consciousness, standardized collective behavior and should be accessible to all social groups.

The main problem of contemporary ads is the contradiction between commercial and aesthetic factors. Advertising philosophy is aimed at making profits, which is the most important component of the Ad process, but cultural, ideological and moral-psychological components are no less important. It is based on the “platform” of rendering idea. For advertising effectiveness, there are two components: content must fully meet the stated purpose of advertisements and be oriented towards the selected market segment. The essence of economic efficiency Advertising is fast and understandable, and the communicative, psychological efficiency is more prolonged in time and consists in the formation positive image of the advertised object. Designers, on the one hand, are dependent on the market situation, and on the other – from the ability to sensually experience and create an Ad images.

At the intersection of sciences there was new discipline – “neuromarketing” as a manipulative means of consumer

consciousness. The German researcher Arndt Trindl, the founder of neuromarketing, based on recent brain studies, in his work “Neuromarketing: the visualization of emotions” argues that human behavior is driven mainly by emotion rather than reason, so visual perception becomes crucial in choosing and acquiring the product. All sensory signals first acquire an emotional assessment (emotionally significant or not), and only then pass to the level of consciousness (logical analysis). Perception, as a rule, is subordinated to the motivational system, which is formed genetically and sociocultural. He also recommends creating a positive emotional background in Advertising with colours, focusing on the significant influence of cultural and social associations in the perception of colour combinations (Trindl 2009).

In connection with the monotony and variety of images, the enormous advertising overload on all media channels, the so-called “advertising noise”, which reached the critical limit, active searches for original advertising ideas continue, advertisers already at the level of informative advertising prefer creative approaches – non-standard forms, visual semantics, double meaning, use of the object advertising in unusual situations. Therefore, the concept of “creative” is quite complicated in the design-practice. The designer can not be creative, not creative, then it's just a performer, a craftsman, a student (an apprentice, as they used to say earlier), a layman. However, creativity, which is understood only by the developer of ads, frank vulgarity or epatage, is not an end in Advertising. Such “creatives” forget the elementary truth that the main advertising purpose is to sell the consumer products or services. For this, interesting, attractive images, emotional, humor, and satire are needed nowadays, that’s why, the use of creative technologies becomes more important when creating an advertisement as a visual-verbal model.

“Zag” in the lexicon of Marty Neumeier, well known Californian graphic designer and brand-communications specialist, is a radically differentiated market position (“when everyone zigs, be zag”). Due to knowledge of how the mechanism of human perception and the corresponding decision-making works, one can solve the main task of neuro-marketing – to achieve from the person the necessary consumer behavior: “Designing – bringing together strategic and creative processes to achieve a shared goal” (Neumeier 2013).

Our generalization and classification of empirical advertising materials from XVIII cent. allows coming to conclusion that Ad graphics, and, after it, Ad design borrows style features of graphic art and crafts world art. Advertising evolved from illustrative accompanying of commercial information to appearance of new styles (or pseudo-styles) in frames of Mass culture from second half of XX – the beginning of XXI cent. In this context a lot of mistakes in Ad poster were exposed: prevalence of stereotypes, primitivism, vulgarity and the absence of national imagery.

In spite of main task of Advertising – attracting attention of potential clients to one of many products, as a rule, similar products and create its positive image for long term memorizing, means of visualization mostly have low aesthetic level. Based on comparative analysis the Ad posters of different times, we have identified the chronological stages in choice of visual means (Tabl. 1).

Table 1. Ads visualisation in chronological stages

I phase, the most prolonged (XVIII–XIX cent.)	
During the XVII–XIX cent. the development of trade relations and industry were required ads. Regional cultures, folk arts crafts have been displayed in posters, signboards, packages, newspapers, thematic exhibitions	Purely <i>figurative stage</i> , Advertising then did not differ much from the works of Fine Art. Realism, Classicism, Ethno-style. At the end of XIX cent. Modern/ Art Nouveau/ Secession / Liberty / Jugendstyle / Tiffani had the leading positions

II phase (beginning of XX – the I half of XX cent.)	
New ideological and aesthetic concepts. The categorical denial of academic approaches in Art, the active search for new means of expressiveness. Poster is the main means of propaganda, branching into commercial, political and public. Printed and outdoor ads were dominated	<i>Formal stage</i> was based on means of Avant-garde (Abstractionism, Cubism, Fauvism, Expressionism, Futurism, Dadaism, Surrealism, Functionalism), and Pop Art, Op Art, Minimalism, Swiss Style. Visualization in ads used the mainly Constructivism and Suprematism
III phase (the II half – end of XX cent.)	
Confrontation of various ideological systems. Globalization, mass culture, commercialization of art, multiculturalism, cultural assimilation, subculture, counter-culture. Absurd and fantasy, irony and humor as artistic methods. Epitaph, remake, improvisation, performance. Emergence of video advertising, synthesis of genres in Media Culture, active interaction of visual and verbal aspects	<i>Synthetic stage</i> , which combined various means of antecedent stages, Postmodernism captures all spheres in creativity. Eclecticism, fragmentation and strategic instability, neo- and pseudo-stylistics. The visual metaphor becomes universal stylistic figure, the complexity of image, its deconstruction. Hyper-ealism, photography, and computer graphic to display products or consumers
IV phase (early XXI cent.)	
Postglobalization (de-globalization), transculturalism, the searches for national identity and revival of regional cultures, monoculture in some countries, cultural exchange is complicated by tense geopolitical situation. Digital era, the emergence of Internet advertising, ambient advertising (on non-standard carriers), peak of installations and performance. Transition from “conceptual” perception to the level of emotional images (clipped perception and thinking). Discursive practices in various spheres of Culture, Art, Design, Advertising and Media	<i>Imagery-associative stage</i> , in which the artistic image, aesthetic eclecticism, emotionality and originality are put forward. Post-postmodern appears as definite image through creative advertising technologies: metaphor, hyperbole, association (or allusion), metonymy and allegory. Conceptual search for new styles, returning Functionalism and Minimalism, leading Polystylism. Visual semantics, colour becomes a significant visual channel for communication, flat colours and shapes, decor is absent. 3D images, big possibilities of computer effects

The national and international features of Advertising: Glocalization or Globalization?

In the second decade of XXI cent. the process of deglobalization began, more and more advertisers are beginning to develop glocal markets, countries restrict co-trade, and a nationally-oriented approach is intensifying. This is due not so much to military conflicts and political factors, but with new production technologies and individual approach to the consumers. The direction of industry to regions substantially changes the World market structure.

Orientation of production to regional groups, significant change of market policy presupposed cardinal change in tasks and character of Advertising: sociopsychological, cultural and aesthetical indices become very actual. Definition of imagery as specific means of creating image from the point of view of definite aesthetic ideal is a key to understanding the image in Poster. Ethno-design is becoming increasingly popular, which brings to the urbanized standardized life a sense of artistic expression. Most often there are furniture, accessories, stylized decor elements of East, Africa, Egypt and Greece. It remains relevant and justified to use the ethno-art tradition to identify countries, goods and services in the World, preservation of national cultures. If in the printing and packaging of the early XX cent. numerous designs in the “folk style” were built on the active use of ornamental motifs, today the innovative design ideas must be combined with the traditional features of Slavic mentality (emotional perception of the environment, love of native nature, lyricism, admiration of language, folklore and bright rituals, the desire for internal and external harmony, careful attitude to life and folk art, ability to self-irony).

Video and banners in virtual space we are considers as visual ideologies in the New Media. In spite of its main commercial function, Advertising was recognized as cultural phenomenon due to visual aids of Advertising communication

that become logical reflection of sociocultural state of society in definite periods. Unfortunately, in most cases modern means of ad information don't contribute to forming outlook, art thinking development, aesthetic perception of reality etc. On the base of the analysis of contemporary adverts we can clearly separate two main tendencies of visualization: first – ideological orientation of middle class consumers to “life in luxury style”, second – orientation towards mass consumer, catching attention, exclusive brightness and diversity of colours in advertisements. Consumerism became an ideology of Postmodernism, Media popularize hedonistic way of life and consuming type of personality. Postmodernism has its own typological features: the use of any ready forms from art to utility, widespread of photography and computer special effects, deliberate violation of commensurable quantities of visual elements, borrowing the ideas from other types of art, remake, interpretation, combination, fragmentation, epatage, installation, collageness and replicability of the projects.

Now the frames of Postmodernism are widening; forming of new stylistic trends in Architecture, Art, Design and Advertising is made by deliberate synthetic approach in the use of variable elements, wide spread of irony and giving new context to old forms, complexity of the sense of harmony, increasing the variety of genres, reinterpretation of artistic traditions, accepting the coexistence of different cultures and dialogue of cultures. Postmodernism is characterized by “game” with the cultural layers of nations. To the certain extent, it is an environment for the development of national form in Design or Advertising, where one of the leading ones is becoming ethno-style (Neofolk). Among the reasons for its revival can be called the need for identification of goods and services in the World, and awareness of the person himself as an heir and guardian of national traditions. We think that the cultural heritage of many countries is the basis for the further

development of Ethno-design. Recall only the stylistics of Scandinavia, Provence, Tyrol, Japan, Ukrainian, and Mexico. Christmas fairs in Europe, in particular Munich, Prague, Warsaw, Lublin and Wrocław, demonstrate steady interest in promoting-souvenir products from the regions of Ukraine. At the same time, pseudo-Ukrainian souvenirs of Chinese manufacture dominating over recent years at fairs, festivals and stores in Western Ukraine and Poland. Authentic Ukrainian products are actively supplanted by Chinese counterfeiting: ceramic and wooden products, embroidered clothes, icons, and losted among Chinese “trash”.

The situation is different in Internet, where the functionality of International style prevails. We are analyses web advertising as actual mass media which using combination the saturated colour-graphic forms, sound, animation and digital visual effects. Digital formats in the outdoor advertising of Europe and the USA (city lights and city boards) are already becoming standard and have several benefits: greater attraction, more demos of various advertisements, more frequent changes in video ads. That with advanced web technologies and economic efficiency factors will be one of the most promising means of the Ad communications in Future. Mostly, will be appreciate specialists with hybrid skills, those who understand technologies and have both the creative and analytical thinking.

So, the results and theoretical significance of the research carried out is manifested in the conceptual and predictive levels, which influences the development of Ad graphics in general. Researching the Ad graphics as product of Culture in the wide context, special attention is paid to the art-aesthetic problems of Ad design objects. The range of topics and variety in the design process need for critical analysis of visual data, and synthesis of disciplines that cover the many manifestations of this new integrative tendency. It is proved that advertising discourse is a type of communicative activity, takes place in

the cultural world area and actively forms the visual semantic structures. The functionality and aesthetics the forming means in the process of visualization advertising ideas from Affiche, Poster to Digital Media are emphasized.

There are no ready-made promotional ideas, each of them depends on the particular product and its positioning on the market, as well as the complex of sociocultural, regional and economic factors. Developing the original and effective advertising idea is difficult enough even for professionals, since an advertising message should be the end result of whole series of studies. The use of visual means in Advertising should be determined by targeting, taking into account certain aesthetic ideals, national colouristics and ethno-art traditions.

Designers, who working in the Media, based on perception of painting, drawing, photography and installation, should develop strategies for visualizing different concepts. Creates a virtual world, designed for “digital activity”: trade, games, entertainment, education, communication, virtual travel. Sites and social networks become like shops or exhibition pavilions. In the Internet space aesthetics of the composition is aimed at communication of values, and the constructive structure is changed to the visual expression of computer graphics. The debate is not about technological issues, but about the emergence of new type of Culture. Saturated images of television, video, computer games, animations create sociocultural conditions for the expansion of new art practices. Our proposed conceptual provisions for the Ad design development in Eastern Europe consist in expanding and deepening the Methodology of project thinking, introducing the theoretical and methodological bases of Culture and Media Studies into practice and design-education, and concretizing the specialized terminology.

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CHAPTER 2

Cultural heritage of a Poster: communicative and creative experience

Shortly: this Chapter contributes to the history of poster connected with interdisciplinary conceptualization, where poster is examined as a design object and core advertising medium in the context of cross-cultural interaction, cultural integration and national identification. Artistic and stylistic features of poster schools are analyzed and theoretically summarized on the example of cultural-imaging and travel posters from different countries. Communicative and aesthetic aspects of image creation are presented in sociocultural dynamics according to certain stages of social development. Colour is highlighted as the most important and attractive means among compositional factors. It is proved that poster actively shapes public consciousness and has a powerful influence on public opinion. Also, poster is included in social sign system and represents past or present creative experience. Semantic role of poster is a visualization of relevant idea, general rendering of advertised object in visual form and content, perfect reflection of real or imaginary objects and phenomena in mind. As advertising often borrows images from different arts, their creative interpretation and preservation of symbolic meanings are of great importance. Particular attention is focused on the relationship between art imagery and functionality in the process of poster designing.

Research on the relationship between Design and Culture to enhance interdisciplinarity and diversity of projects is becoming increasingly relevant. The design today is a manifestation of culture, taking into account the creative experience of the past in order to develop the future, combining

traditions and innovations, analyzing cultural, social, economic, technological and industrial changes.

Being an egalitarian and common by nature poster has always occupied an important place in the fields of culture, commerce and industry of many countries. Therefore, the relevance of this topic is a study of poster in the context of image, communicative and creative experience. At the beginning of XXI cent., significant changes in the conception of design and advertising occurred connecting with the processes of globalization and simultaneous ethno-cultural identification, hyper-consumption and parallel decline in the cultural level of society. Significant social changes have taken place due to the development of technologies that have led to the emergence of humanistic universal design ideas about “goods for all and everyone”. Poster plays a significant role in all these changes promoting concepts, cultural-artistic events or goods on the mass market. In the context of sociocultural transformations, a visual language of Ad communications is modified reflecting dramatic changes in value orientations and aesthetic tastes of society. Nowadays, advertising is a powerful industry, and poster retains their value as the main ads.

The purpose is to uncover the art-stylistic features of poster based on systematization and classification of visual means of Advertising, depending on historical, cultural, political, economic and technological stages of the development of society. According to purpose, the following interrelated tasks are defined:

- 1) to establish patterns of colour-graphic, technical and semantic means applied in poster designing;
- 2) to investigate the influence of art and ethno-art traditions on poster stylistics.

The scientific approach in total, and in particular to the classification of poster, the author understands as a way of design thinking and a way of knowing, and the methods of

research as certain algorithms, certain systematic steps to achieve the specific goal – a theoretical generalization of visual advertising information.

Poster as a product of Culture

Scientific novelty is to the retrospective review of poster and the justification of its importance as a world cultural heritage. It is proved that the poster actively shapes mass consciousness, is included in the social sign system, has a powerful influence on public opinion, represents the past or present creative experience. The semantic space of poster is a visualization of meaningful idea, a generalized rendering of reality in art visual form and content, an information about product, a perfect reflection of material or imaginary objects and phenomena. Ad poster genesis as a form of sociocultural communication is shaped by a number of factors, among which the main determinants are:

- *pragmatic*, based on existing product-economic relations, development of communication channels and specific business objectives;
- *cultural*, influenced by sociocultural realities of particular forms of social systems and national-psychological aspects of mental groups;
- *aesthetic*, determined by ideological platforms and historical processes of social development that affected transformation of social structures, spiritual and substantial culture, as well as artistic styles formation.

Advertising with its main commercial function is recognized as a cultural phenomenon (Nerdinger 1991; Culture.pl 2007) since visualization becomes a logical reflection of sociocultural state of society in definite periods. Let us examine this phenomenon through a brief historical insight illustrated by poster, which development is closely connected to printing. In XVII cent., the era of printed theater poster was coming due to Kyiv-Mohyla Academy theater and

court theaters of Russian Empire were widely publicized. Later, posters were created for church dates, cultural events, masquerades and folk festivities. Peter the Great also distributed print ads among common people. The number of newspapers, printed leaflets and advertising posters increased. Illustrative accompaniment had strong national specifics at that time.



Fig. 2.1. a) coffee ads, the late XIX cent.; b) Jules Cheret's poster, 1892; c) balloon manufacturer ads. France, 1880. www.allposters.com

France was a leader in the genre of multicoloured lithographic poster, which was included in the history of the world art. Famous artists, such as Jean Grandville, Paul Gavarni, Gustave Dore, Henri de Toulouse-Lautrec, Eugene Grasset, Pierre Bonnard, Jules Cheret focused on poster creation. J. Cheret is considered to be a pioneer in new genre because he has identified and implemented the most important rule of perception in advertising: the image should be contrasting, concise and clear by composition. H. Toulouse-Lautrec is a prominent representative of impressionism, who has conveyed impressionistic fragmentation of composition to poster, as if a part of the plot is taken from life. The main visual means are line and monochrome saturated elements in contrasting combinations. At the same time, there was a clear division of the genre: bill (affiche) was in the form of a printed text message about the events; poster was a visual message with short text accompaniment.



Fig. 2.2. a) Jules Cheret. Poster for the Folie-Berger bar, 1893;
b) Henri de Toulouse-Lautrec. Ads for the photo salon, 1894

Unique graphic stylistics was reflected in *Art Nouveau*. Czech artist Alphonse Mucha living in Paris, France for a long time worked extensively in applied graphics. He, as Toulouse-Lautrec, was one of the experts who raised commercial and theatrical posters to the level of high art. In his works, Mucha often combined a stylized female figure with decorative elements, flowers and fruits, where the influence of Japanese engraving style was obvious. Published in London short-lived magazine “*The Poster*” (1898–1901) reviewed the best of international poster design, including work by A. Mucha, W. Bradley, and J. Hassall. Emerging as the English vogue for collecting posters peaked, it was absorbed by “*The Art Collector*” (Livingston & Livingston 2003, p. 176).



Fig. 2.3. A. Mucha: a) chocolate ads, 1897; b) JOB cigarettes, 1896;
c) poster for the ballet-pantomime “Princess Hyacinth”, 1911

Researchers from Germany emphasize significant role of fine art in the development of Ad graphics, especially referring to the *Jugendstil* (Germ.) as *Art Nouveau*. Mass production of goods has led to a significant expansion of markets, resulting in increased competition and development of poster. Illustrating 100-year advertising history in Germany, Austria and Switzerland, the authors recognize it as a mirror of society, works of art and a means of national identification (Ilgen & Schindelbeck 2006). Advertising is examined here in the context of the culture and dramatic growth of commercial art. Very important for us is that history of Ad industry is illustrated by the impact of definite epochs spirits, changes in cultural paradigms, dynamics of visual elements use and typical examples of posters that are given in terms of general advertising aesthetics and their artistic value. On the contrary, the authors describe modern advertising as extremely “flashy”. Thus, current vocabulary explains this term originated in ancient world.

The “Poster in Munich” album (1975) shows how famous artists Otto Eckmann, Max Liebermann and others worked in the field of poster art. In reality, it was more a means of earning money for them than high art. As a provement of the above said, there are few examples in the archives of museums with no evident creative finds in particular as far as art skills.



Fig. 2.4. a) Otto Eckmann. Cover of the magazine “Jugend”, 1896;
b-c) Max Liebermann. Travel posters for France

Rapid industrialization during the XIX cent. in the Russian Empire, and, particularly, in Ukraine was accompanied by quick development of printed advertising. This period is the least studied in terms of so called “assembling” of Ad graphics with various examples, and as to studying its imaging tendencies and typology. The development of poster in Ukraine is of great interest for us, but it is poorly documented. Advertising poster was officially recognized as a fact of culture. In 1897, The World Poster Exhibition under the Society of Arts Promotion was opened in St. Petersburg. It became the first Ad public overview (Pryshchenko 2018, p. 71).



Fig. 2.5. Advertising in the Russian Empire, the end of XIX cent.

The growth of competition in the mid-XIX cent. influenced the thematic variability of the poster. The new qualitative impulse was a result of providing local and national fairs. From the point of view, the composition, there is striking variety of techniques, means, plots, wide range of flora and fauna prototypes, combination of technical and decorative forms based on the principles of allegory and metaphor. Many visual forms in the poster of the pre-revolutionary period (up to 1917) in Ukraine, Russia, the Baltic states were carried out at a high artistic level, which corresponded to consumer characteristics of goods and cultural events.

West European Advertising graphics faced significant transformations as symbolism, expressionism, cubism and futurism that influenced new stylistics formation. *Art Nouveau* and constructivism had the most significant impact on Ad

graphics. In the early of XX cent. poster and cover art were developed mostly in *Art Nouveau* style (Secession / Liberty / Modern), which directly influenced visual language and artistic expression of advertising, forming its own graphic interpretations in combination with motifs related to national, historical and mythological figures (Fig. 2.6). From 1893 to 1964 the illustrated magazine of applied arts “*The Studio*” was published in Britain presenting many examples in *Art Nouveau* style. Artists worked with special interest in the field of decor, cultivating complex curved “pure lines”, which were considered as the basic characteristics of this style.



Fig. 2.6. Art Nouveau: a) exhibition poster, 1906; b) absinthe, 1896;
 c) Henri Van de Velde. Ad poster for food company, 1898
 d) cover of the magazine “*Parisian Woman*”, 1919;
 e) soap advertisement, 1900;
 f) Alphonse Mucha. Regional exhibition-fair in Ivanchitse.
 Czech Republic, 1913. www.mucha.cz

Artistic ideas began their changing with the development of industry and technological progress, and the idea of meaninglessness and simple geometric forms aesthetics appeared at that time. Artist's special vision and sense that he put into his work became more important than fixation of reality. During the 1920s, clear visual design replaced free composition. The period of the high avant-garde of the 1910s ended with its plasticity based innovations and philosophy of artistic knowledge of the world. The next generation of artists had new approach to the art through designing the environment and forming a new person due to creation of another way of life. Constructivists Vasyl Yermilov (Ukraine), Vladimir Tatlin and Alexander Rodchenko (Russia), Lazar Lysytskyi (Belarus-Russia), Gustav Klutssis (Latvia), by their search, expressed the worldview of technical period and created new laws of artistic thinking (Fig. 2.7).



Fig. 2.7. Ad posters, I third part of XX cent. Constructivism:
 a-b, d) advertising tandem A. Rodchenko – V. Mayakovskiy, 1925;
 c) Gustav Klutssis. Spartakiada poster, 1928;
 e) Stenberg brothers' cinema poster

Constructivist tendencies were intensified in the 1920s and became the ground for functionalism flourishing based on the principles of beauty, simplicity and benefits integrity in everyday life. Piet Zwart – well-known Dutch constructivist, the poster designer who often used the diagonal compositions (Purvis & Jong 2010). His excellent use of colour, typography, composition, and photography are reminiscent of the *Bauhaus* and his influence on the future generations of graphic designers was significant (Design is History 2020) (Fig. 2.8, c).



Fig. 2.8. Bauhaus posters: a) 1923; b) showroom in Berlin, 2019; c) Piet Zwart poster, 1932

International style was predominant in the varieties of design throughout the XX cent. with its minimalism, straight lines, regular geometric shapes that have not lost their relevance today. Practically the whole European creative community was engaged in search of the universal language that would convey new rules of harmony. In contrast to abstract compositions with absence of relevance, functionality and adaptability appreciated by the constructivists, their works showed the tendency to flatness and energetics of active colour compositions.

The constructivist evolution of poster was significantly determined by the new *Bauhaus* artistic paradigm of the Higher School of Architecture and Design, which became a cultural symbol of Germany and celebrated its 100th anniversary

(1919–2019). *Bauhaus* is hardly to overestimate as it had a landmark influence on design and advertising of XX cent.

The history of *Bauhaus*, has been sufficiently investigated for today. It is obvious due to the foreign publications presented in the bibliographic list (Bauhaus 2016; Bauhaus 2017; Gallo 1975; Guffey 2015; Meggs & Purvis 2006; Weill 2004). Nevertheless, stylistic aspects of functionalism remain conceal within contemporary artistic interpretations. Poster borrowed modular grids, geometric modelling, element assembly, a limited colour palette with dominated three basic achromatic colours (white, grey and black) and three basic chromatic colours (yellow, blue and red) using three primary shapes (squares, triangles and circles). Texts, photos and graphic elements were a complete whole presented as a clear and coherent message to buyers. Introduced by Laszlo Moholy-Nagy in 1923 combination of typography and photography was suggested as the concept of functional graphics. At once, advertising poster was recognized as a necessary task of the society at that time, its function was carefully studied and design became visually organized.

Eckhard Neumann reveals through a clear and well-illustrated text the close historical connection between fine art and graphic design, and discusses the origins of graphic design today. This important book documents that astonishingly creative decade – the 1920s, with its entirely new and functional visual language. The innovative art trends of the twentieth century, which include Cubism, Futurism, and Dadism, have had a determining influence on the development of today's visual language (Neumann 1967).

Austrian designer Herbert Bayer studied and later taught at the Bauhaus, working effectively in graphics, photography and advertising. During 1928–1938, he was art director of Berlin, Germany advertising agency “*Studio Dorland*”. Since 1938, Bayer has worked as advertising artist, graphic designer,

exhibition designer, art and design consultant in American emigration. Exhibitions under his direction “Bauhaus 1919–1928” (1938), “Contemporary Art in Advertising” (1945) and “50 Years of the Bauhaus” (1968) were the most interesting events in the United States. His posters demonstrate the best stylistic traditions with saturated plane colours, asymmetry and rhythm of geometric figures (Denscher 2013). The cultural-artistic foundations of *Bauhaus* functionalism gradually spread throughout the World. Former Bauhaus students opened schools and studios, promoting the main idea “from craft to industrial production” in industrial and graphic design, design of architectural environment. One of the brightest examples is Ulm School of Design in Germany founded in 1953 by Bauhaus graduate Max Bill, famous Swiss artist, architect and designer. Creative methods of modernists became an endless source of later artistic interpretations and experiments.

Art Deco or “American glamour” was another bright stylistic branch with its impressive graphic range of posters, outdoor advertising and movie posters in Europe and the United States. John Held, an American cartoonist, graphic artist and one of the most famous magazine illustrators of the 1920s implemented images of a period of carefree hedonism, wealth, freedom and height of the USA (Heimann 2003).



Fig. 2.9. a) Broadway show advertisement. USA, 1906;
b) sheet music cover “Night of Nights”. Berlin, 1925;
c) “Companion” magazine cover. California USA, 1931



Fig. 2.9. d) “Nerma” cigarette ads from Egypt. www.retrographic.com;
 e) “Vogue” magazine cover, 1926. www.internationalposter.com;
 f) Masked Ball at the Savoy, St. Gallen Switzerland
 by Willi Bolleter, 1934. www.artifice.com

Poster was also affected by artistic changes since the World War I. With mysticism-based art expressionists tried to indicate essential laws of nature, using exaggerated colour combinations and deliberately simplified forms. The life of modern civilization was represented by an apocalyptic catastrophe approaching to nature and humanity. Advertising poster borrowed the main means of expressionism – vivid and dull colours, and the power of their emotional impact.

Principles of colour-graphic modeling were similar at European design schools. Thus, common concepts led to creation of international style of Swiss origin. Forms sizes and their proportions became multiples of each other. This caused the establishment of the idea of graphic module. The format of graphic module was organized mostly by modular grid, where the fonts were used without serifs, composition was absolutely clear and concise as for selected elements and colours. The rhythm of elements was one of functioning means of visual formation with rotated stripes of different shades, contrasting colors and tones. They were arranged vertically, horizontally and angle-wise. There was an illusion of movement that excited vision, induces reading and stimulated paying attention

to advertising. The font was also influenced by personal trend of graphic designer: letters and words became a bright graphic form and active element of composition.

Ukrainian constructivism is mainly indicated by national character, but this realm is poor reflected in Ukrainian scientific publications. Therefore, the majority of Yermilov's creative works in the 1920s are possibly recognized as poster art. Master was keen on futurism and cubism; especially he was interested in *Bauhaus* artists' searches. Kharkiv, Ukraine modernist Borys Kosariev is a prominent Ukrainian graphic and theater artist who is considered as "father" of Ukrainian avant-garde. He used techniques of applique, collage and texture search converting real volumes into planes in movie posters, and cooperated with Vasil Yermilov, Anatol Petrytskyi, Alexander Khvostenko-Khvostov and others.

In the first third of XX cent., Ukrainian graphic designers relied on Folk arts experience. National traditions such as Byzantinism, Ukrainian Baroque, aesthetic values and folk art symbols appraisal became the basis for creation of characteristics to new Ukrainian graphic arts as the most dynamic form of creativity that fully reflected all changes in artistic trends (Horbachov 1996). Stylistic analysis of the Ukrainian avant-garde works reveals that this realm of painting has significantly influenced the evolutionary poster changes in future. Artists brought rich colouristics in cubist monochrome. In addition, they adopted ingenuousness learned from the collective folk arts such as ceramics, tubes, embroideries, dolls, carpets, Easter eggs, tiles, painting of wedding chests, because, in their opinion, Slavic people expressed their energy in bright major colours. Ukraine can be considered as milestones of innovations in Art of the first half of XX cent., where Kyiv, Lviv, Kharkiv, Odessa and Kherson (all cities in Ukraine) were the centers of ideas that subsequently formed the phenomenon of Ukrainian avant-garde.

New trends in Art stimulated further development of poster. Cassandre (Adolphe Jean-Marie Mouron), French artist of Ukrainian origin from Kharkiv, outlined goals of that time poster artist as follows: the purpose of painting is inside it, and poster is a means of communication between businessman and consumer. Poster plays the role of a telegrapher without creating information but transmitting it in a clear, distinct and expressive form. In early 1930s Cassandre was already a professional advertiser, contracted in the United States, where *Ford Motor Company* was one of his customers ordered a series of posters. His posters attract attention by contrasting and concise visual forms and dynamics (Fig. 2.10).

Moreover, his posters are associated with the ideas of progress and technical changes of the XX cent. Posters were Cassandre's favorite genre throughout his life. The designer believed that the place of the poster is on the street, and it should enliven not individual billboards or buildings, but the urban picture in general. "A Poster is to be viewed on the street. It should integrate architectural groups and enrichen the spreading facades. It should enliven not the individual advertisement board or building, but rather the huge blocks of stone and the vast area as a whole", – said Cassandre, bringing together and adapting Cubism, Surrealism, Bauhaus, and Avant-garde to the demands of commercial design (Gallo 1975). Philips company, Dubonnet, Harper's Bazaar, and Yves Saint Laurent commissioned works from him.



Fig. 2.10. Cassandre. Ad posters of the end 1920s – early 1930s

After World War II, the value of poster as a product of Graphic design has diminished for some time. Poster gave the way to Photography and Media. Neither economic nor political factors, but technological progress, namely, spread of photography caused this situation. Goods were simply photographed at that time and it was far cheaper than ordering advertising to artists. Lithography became economically unprofitable and was replaced by offset and silkscreen printing, which, however, were unable to reproduce the variety of lithography shades and textures at that time. But later, the poster was enriched with original artistic solutions and latest printing technologies.

In 1955 Pop Art, focusing on the new imagery created by the media, appeared on the market. The artists Andy Warhol (Andrew Warhola), Robert Rauschenberg, Roy Lichtenstein, James Rosenquist brought international fame to American pop art. Their creative pursuits were the most clearly manifested in Advertising as saturated plane colours, limited palette, stylized images and active use of outline or silhouette. In the 1960s, Wolfgang Weingart, a typographer and designer, passed from a set of metal letters to a photographic set to develop a new image-making technique that allowed to develop new complex textures, patterns and images. Destruction of constructive and functional rules of Swiss international style, spontaneity and experimental search for new means of art expression were the main features of this style (Fig. 2.11).

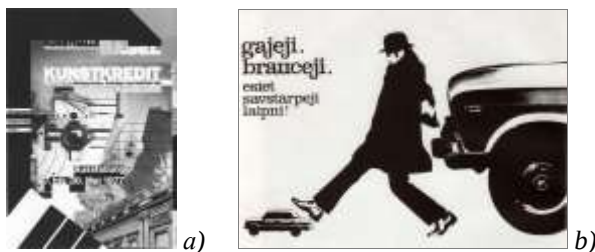


Fig. 2.11. a) W. Weingart. Exhibition poster. Basel Switzerland, 1977;
b) public poster "Let's be polite!". Latvia, the late 1970s

Poster art by Josef Müller-Brockmann, one of the most famous graphic designers, as well as near all representatives of Swiss international style was influenced by the concepts of several different artistic movements, including constructivism, *De Stijl*, suprematism and *Bauhaus* (Design is History 2020). Müller-Brockmann's theatrical, advertising and social posters represent the ideology of visual forms of functionalism, and later, of the *New Wave* – Postmodernism, conceived in European culture. He published book on graphic systems and philosophical design issues with deep analysis of visual communication stylistics, history of poster as an object of graphic design and evidence of the level of social culture development (Müller-Brockmann 2004).



Fig. 2.12. a) Max Bill. Cover design on colour book, 1944;
b) Joseph Müller-Brockmann. Poster “Protect the child!”, 1955;
c) Rosmarie Tissi. Theater poster, 1982

Tumultuous events of the XX cent. escalated the need for a poster as effective and inexpensive means of influencing society with the appropriate images created by the means of Ad graphics. Germany, Switzerland, Austria, Netherlands, France, Italy, Poland, Latvia, Lithuania are main countries that influenced poster development in Europe. Polish magazines “Sztuka”, “Project”, “Intergraphika”, German magazine “Neue Werbung”, Hungarian “Interpressgraphic”, Japanese “Idea”, Swiss “Graphis” (now USA), and “International

advertising art” spread the best achievements of poster designers’ creative community around the world.

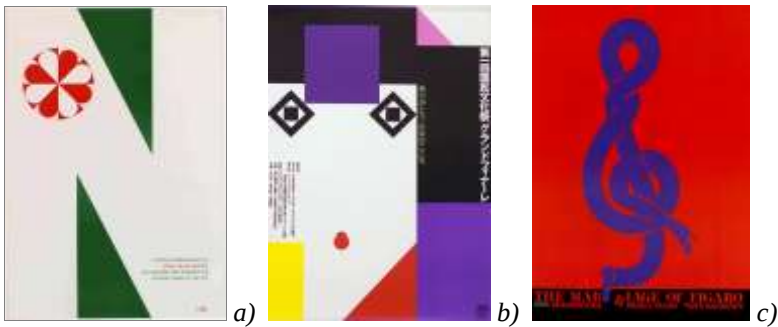


Fig. 2.13. a) Walter Alner. Series “Cultural image of the city”. Naples, 1984; b) Ikko Tanaka. Poster for the culture festival, 1986; c) Tadanori Yokoo. *The Marriage of Figaro*. Japan, 1981

Swiss cultural-imaging poster comprises a wide variety of thematic, historical and geographical narratives; creates a visual archive of aesthetic and social processes of different times. The poster art was developed by such famous graphic artists as Carl Roche, Niklaus Stoecklin, Herbert Leupin, Max Huber, Steff Geissbühler, Armin Hofmann, Max Bill, Lora Lamm, Rosmarie Tissi. Considering the poster as one of the most effective forms of communication, they vary their works in stylistics from functionalism (rationalism) to expressionism or deliberately naive style – “Childish style” (Fig. 2.14).



Fig. 2.14. a) Herbert Leupin. Drawing for food manufacturer Bell, 1939; b) Armin Hofmann, 1950s; c) Donald Brun. Sewing silk ads, 1946

In Ukrainian poster after World War II, the images of new country with bread, sun, happy female faces were revealed. Generally, it was very close to the picture of Tetyana Yablonska “Bread” (1949). Campaign posters with strong ideologically motivating component and glorifying the flourishing country, persons-creators became the most important at that time. The image of motherland was common to all Ukrainians having distinctive features as proud beauty and power, romanticism, national character and ornaments. Poster artists used images and means of Ukrainian folk art as graphic style basis. Colour conventions, compositional patterns are essential in varieties of decorative and applied arts with circular compositions for plates and symmetrical vertical ones – for towels, carpets. But the ideological expansion of the Soviet Union deprived very quickly all other 14 republics with different worldviews and ethno-cultural traditions. Among them were the Baltics, Moldova, Belarus, Caucasus, Central Asia. Posters’ creative landmarks often clashed with Soviet authorities and became forgotten.

Ethnic motives were still very noticeable in Ukrainian-language posters of movies, performances, concerts, exhibitions, and cultural events of the 1960s: “Expressiveness, originality, witticism and everything that attracts attention are the forefront of Ukrainian poster. Brightness, contrast, colour unexpectedness, boldness of composition and drawing are typical for the best bill posters. Advertising poster should not only amaze, but also create an emotional image” (Skljarska 1971, p. 8).

Anti-war, environmental, cultural-spectacular, including theatrical genres of poster were developed for the needs of society despite totalitarianism in the Soviet Union, and particular in Ukraine. Development of poster was facilitated by certain events: the opportunity and free access to information from international reviews, presentation of local artists’ own

works alongside the works of world-famous masters, as well as the ability of art institutions to teach students properly.

International motives dominated in advertising graphics not only on the territory of the Soviet Union, but also in socialist countries. Poster as an inexpensive and effective media was widely used for state influence and control of citizens in Eastern Europe, as well as the praise of communist allies, reproducing historical and cultural images of that period (Heather 2014). For example, we observed posters with images of the German Democratic Republic period in the *Forum of Contemporary History Leipzig*, and saw them strikingly similar to the images of social realism with happy children, hard-working women and heroic men-builders of communism.

In 1990s, Ad poster experienced enthusiastic growth and became more metaphorical, philosophical and serial. Poster's topics started revolving around the rethinking of the Soviet past, the war in Afghanistan, the explosion at Chernobyl nuclear power plant, gradually moving from collectivist social realism to individual nationalism. Socioeconomic crisis in Ukraine at the end of XX cent. slowed down processes of poster development. First of all, cultural and entertaining (theatrical, circus, concert, exhibition) genres were affected by crisis, but commercial poster with new design solutions, often of not very high artistic quality, was developed. In spite of unfavourable circumstances, poster designers of Kyiv, Odessa and Kharkiv Oleh Veklenko, Volodymyr Lesnyak, Vitalyi Shostya, Viktor Bystriakov, Volodymyr Veshtak, Oleksandr Mikula, Fedir Hlushchuk made a significant contribution to the development of poster art in Ukraine, paying great attention to ecology. During this period, poster style was significantly influenced by Polish decorativeism with its rich colours, flatness, deliberate primitivism of the author's graphics and fragmentation from one side, and by *Bauhaus* functionalism with flatness, modular grids as independent elements,

emphasized graphics, concise, and Postmodernism from another side.

Ad graphics is presented mainly by travel, commercial and cultural posters, aiming at the development of tourism and trade in Italy, France and Greece, since these countries have identified certain economic problems in the end of XX cent. Various graphic tools in the image of landscapes or famous tourist sites, graphics protected by copyright, national colours in explicit or hidden forms show a large number of stylistic solutions from realism through decorativeism to minimalism.

Berlin Exhibition of the “100 Best posters” annually invites artists, designers, printers, and students from German-speaking countries (Germany, Austria and Switzerland) to present a high poster culture of various thematic orientations to present-time society. 100 best posters are exhibited in Berlin, Essen, Karlsruhe (all cities in Germany), Zurich, Lucerne, Lausanne, Geneva, St. Gallen (all cities in Switzerland), and Vienna (Austria) each year. The last few years’ stylistic solutions have been confidently presented in Constructivism, Neo-primitivism, Minimalism, Postmodernism, Grunge and Pop Art. Ethno-stylistics is absent at this exhibitions, indicating the irrelevance of this topic to developed Western European countries. Moreover, cultural-imaging, public and environmental posters are the most represented there.

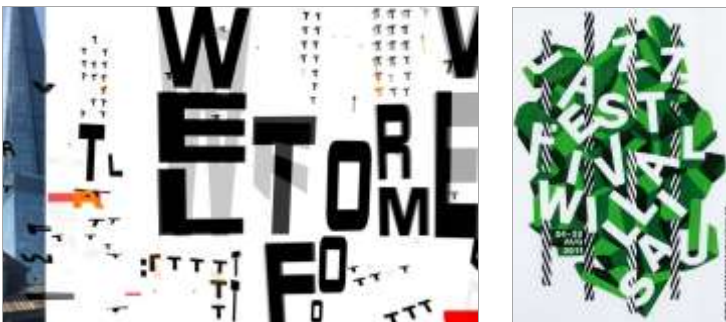


Fig. 2.15. Postmodernism in the posters, 2011.
<https://100-beste-plakate.de/archiv-plakate>

Polish poster school deserves special attention as the strongest branch in the European space after the German-Swiss one. During the XX cent. all kinds of posters (commercial, political, thematic social) as far as their thematic directions, namely tourist, cultural-imaging, environmental, theatrical and cinema posters were actively developed. Krakow, Warsaw, Lublin (all cities in Poland) and Lviv with their intellectual climate met *Bauhaus* stylistics restrained, but cultivated national values and romantic traditions that became a source of artistic inspiration (Knorowski 2016).

In the 1980s, when computer technologies were introduced in creating posters around the globe, Polish artists demonstrated graphics protected by copyright, painting skills and handwriting fonts, denying photography crucially. It allowed them to use various graphic techniques and materials (gouache, watercolour, ink, pencils, mixed media, applique, collage). Metaphor, grotesque, and irony as main creative methods made every poster filled with content and required deep thinking. Among many well known poster artists we will represent Andrzej Klimowski, Tadeusz Gronowski, Mieczysław Szczuka, Henryk Tomaszewski, Jan Savko, Andrzej Krajewski, Jan Lenica, Eric Lipinski, Victor Sadowski, Jerzy Cherniavsky, Monika Starovich, who raised poster, particularly, theatrical and cinema to the level of “visual poetry” (Fig. 2.16).

Gronowski was one of the first artists who integrated illustration with typography, creating a new form of artistic expression, often demonstrating humor in rendering stories. The history of Poland in posters became “colourful chronicles” that give us the idea of aesthetic tastes and cultural life (Culture.pl 2007). Poster Museum in Wilanow, a suburb of Warsaw, exhibits the large variety of posters, mostly belong to artists and designers of Eastern Europe, and the Museum of Design, Zurich sets out posters of Western Europe and the USA. The Poster Biennale is regularly held in Warsaw and Lublin.

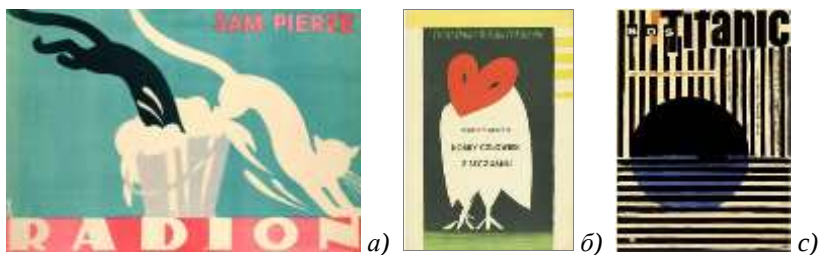


Fig. 2.16. a) Tadeusz Gronovskiy. “Radion” washes itself, 1926;
 b) Henrik Tomashevskiy. Theater poster, 1956;
 c) Leszek Holdanowicz. “SOS Titanic” cinema poster, 1964

The Swiss Association includes posters of designers and artists by many countries, represents a Poster art from the mid-XIX cent. to the nowadays and documenting the social events, culture, tourism and product advertising (Schweizer plakatsammlungen SPS 2020).

Sociocultural concepts in architecture have a significant impact on the visual imagery and semantics of poster as an object of designing. One of the famous American architects Charles Jencks formulated principles of postmodern architecture (Dzhenks 1985), among which are as follows:

- 1) ambivalence becomes value giving priority to imagination over artistic taste;
- 2) complexity and contradiction of forms is better than minimalism;
- 3) the language of architecture is influenced by different types of cultures, so universal culture based on the principles of radical eclecticism and pluralism is required for design;
- 4) postmodern architecture needs sense bringing us closer to natural and aesthetic problems, and Corbusier’s metaphor “house is a machine for life” loses its relevance;
- 5) urbanism is characterized by mixing of buildings and inhabitants types, small-apartment planning, collage, the presence of multi-ethnic groups, majority.

The above said is completely relevant to design and advertising. Postmodernism in all its expressions contrasts to modernism. Postmodern philosophers refused the rationalist classical school, designers rejected simplicity and functionality, utilitarianism and standardization of modernism. The invasion of postmodernism was a real shock in the 1970s. It destroyed fundamental ideas of design at that time.

Japanese “adapted” Western style to traditional Japanese art (calligraphy, engravings, poetry), and this synthesis became the essence of Japanese poster, where we see the balance of geometric forms, brevity, abstraction, photomontage, stylistically abient advertising appeals from Kitsch to Surrealism and Destructivism. Particularly in the mid-1990s, after national borders were considerably opened, the world was ready for the perception of Japanese advertising. In 1996, the jury at Cannes Lions International Festival of Creativity emphasized that this advertising does not need any words, it is a purely visual idea, and it is metaphorical, yet simple, comprehensible, and obvious that does not need any further explanation. In addition, it creates a cultural image of countries.

Lithuanian, Latvian, Estonian posters, even in the Soviet period, broadcast the culture, art, tourism, and nature with an emphasis on the Baltic ethnic identity. Stylistically, this manifested itself in the dosed use of national colouristics, elements of ornamentation, household items, popularization of folk-art crafts and folk festivals. In 2016 a big International retrospective poster exhibition was held at the *Mystetskyi Arsenal* – National Art and Culture Museum (Kyiv Ukraine). The Lithuanian poster was represented by the works from Stasys Ušinskas, Liudas Vilimas, Vytautas Kaušinis, Juozas Galkus, Juozas Gelguda, Adomas Smetona, Jonas Gudmonas.

We therefore believe that poster designing today is a system project activity with the sense of realization aesthetic attitudes and values of society, creation of new forms and

development of artistic taste. Poster has fixed semantic meaning and it should be considered not only as cultural phenomenon in fact or as creation of attractive image, but as a derivative product appointed by a set of needs, values and norms of a particular historical period. Studying characteristics of artistic styles greatly influences understanding of historical processes and, accordingly, proceedings of poster development. In the context of globalization, national cultures face serious challenges and become contradictory, so comparative studies provide generalized results of the analysis of imaging, communicative and creative experience of poster designers. Present day poster is a special form of Ad communications, distributing information-shaped or expressive-suggestive messages of directed nature, contributing to the knowledge of cultural-historical reality, understanding the life of society for the dialogue of cultures through the visualization of objects, phenomena and processes.

Many researchers emphasize a wide range of topics and the variety of problems in poster designing. In addition, they underline the necessity for critical analysis of visual data and the synthesis of disciplines that highlight major tendencies of this new integrative trend (Kudyn 1987; Shevchenko 2004; Dydo 2001; Guffey 2015; Presbrey 1929; Wobmann 2020).

Visuals provide a valuable basis for stylistic analysis of poster and its impact on society by images, symbols, ornaments and colours. It is a comprehensive resource for understanding the power of design research and essential source of the development of creative concepts in Design. Besides, it provides a link between the ideas and their practical implementation, that is why visual language becomes decisive, transmits the ideas to target audience and actively influences consciousness of that audience. So, creativity is a way of thinking.

The interlacing of many cultural events, transformation of values, mentality of society, personal worldviews led to

transformations of the artistic expression means, caused a large number and variety of style searches in poster. We have identified particular typological and axiological differences in Ad communications of postmodern and post-postmodern periods at the beginning of XX cent. We revealed that main contradiction of culture now lies between multiculturalism, cosmopolitanism and globalization, which are opposed by deglobalization and localization of advertising, in other words, orientation of advertising on regional consumers. The second decade of XXI cent. still retains the value of poster as a primary advertising medium.

Visual means of posters

Art considerably influenced the development of poster (International Poster Gallery 2019; RetroGraphik 2020). The evolution of poster declares significant role of artistic culture in shaping styles in varieties of design. Sociocultural space, visual forms and their interconnections in human life are properly organized in the process of poster designing.

Among the visual means of poster, we outline photo, graphics and font, and the fourth, most common tool today – a combination of photos, drawings, special computer effects, ornaments with geometric backgrounds arranged in any correlations.



Fig. 2.16. Graphics in the ads: a) 1930; b) 1966; c) 1975

Posters are created not only by graphic, but also by painting tools. Many posters exist in a single copy for exhibition or display on the street, in a public place. Typically, present-day poster is a polygraphic embodiment of the original created by designer. Poster influences the audience with a vibrant, conditional, laconic graphic and colour scheme, often with decorative expressiveness. Specific means of poster are plane image, conciseness, common symbols, visual metaphors, imagery, spectacular comparisons of colours, scales, points of view, degrees of convention, satirical images, cultural types.

The analysis of visualization made it possible to determine the poster components. They are as follows: originality, compliance with the status of the product or service, clarity with consumer groups, aesthetics, variability of graphic language, metaphorical thinking. Understanding visual system of art contributes to the development of art-imagery perception and thinking in Ad design. Comparison of colour-graphic means by stylistic tendencies revealed the necessity for syncretism of visual and semantic elements.

Style in poster designing is art-plastic homogeneity of visual info space and its elements as a whole. Comparative constancy is a special feature of style. Graphics in design works is filled with semantic-symbolic stylistics, which is closely related to the historical general-aesthetic standards, typology and meets the value-aesthetic characteristics. Stylistics is a dynamic system, often conceptual, and expresses a creative platform. It is difficult to find an exact imitating any of historical styles in present-day design. But style is the agent of Culture. More often, artists use only individual details of “grand” styles or take a particular style and interpret it freely within the spirit of modern ideas, using visual aids, the latest materials and technologies, creating eclectic combinations and new aesthetic values. We believe that kitsch images and decorative forms are the big aesthetic problems of modern

media. The negative phenomenon of pseudo-nationalization was formed and consolidated: pseudo-Ukrainian, pseudo-Russian, pseudo-Japanese, pseudo-Eastern styles. Though, the ethno motives in Ad graphics should not simply “decorate” advertising products. They should help to look for new national forms of advertising and to save regional cultural values in modern life, because the accelerated globalization pace is bringing the world to the blurring of borders.

Author defines colour as a mean of expressiveness and a weighty component of Art style. In cultural context, the new understanding of colour and the using of the term “colour synergetics” are well reasonable. As alternative to globalization processes with their aspiration to standardization and assimilation of cultural peculiarities; processes of self-identification of nations are actualized in design and advertising. One of the directions of design research is examining the influence of ethno-art and, especially colouristic traditions of the contemporary design as art-projecting culture. Balance of national and international in design activity and in Ad communications is actual and controversial issue. Target audience research from the point of view of mentality has very big prognosis force in advertising, because psycho-emotion peculiarities are already stable indices, spread to the large amount of population. Every country has its own cultural traditions, lack of respect ruins the company’s Ad strategy.

The purpose of poster study was to systematize visual means and to determine their functional and image specificities in the communicative space. The author analyzed the above said in a broad cultural context, emphasizing the art-aesthetic problems of poster as a form of sociocultural communication. Considering stylistic aspects and tendencies of present-day advertising poster development, the main attention is paid to concretization of composition means with presence of certain Art style features, national motives and symbols. Foreign

researchers indicate also the powerful influence of arts and folk crafts on poster (Heimann 2003; Nerdinger 1991; Presbrey 1929; Wember 1961).

In the end of XIX – the first half of XX cent. vintage posters of European, Eastern, North and Latin American countries clearly demonstrate the use of ethnic motives. Comparing the ethno-stylistics of different countries, we see that main promising area for Eastern Europe and Ukraine is development of Ad platforms, design elements that meet the regional characteristics and requirements of the local consumers (Tabl. 2).

Table 2. Ethnic motives in Ad posters at the beginning of XXI cent.

Northern region (Scandinavian countries): ethnic motives with limited colours range are prevails		
Western Europe and North America: international stylistics is prevails	Eastern Europe: pseudo-stylistics, kitsch and eclecticism are prevails	Middle East and Asian countries: national symbolism is prevails
Southern region (African, Mediterranean and Latin American countries): ethnic motives with bright colouristics are prevails		

The results reported above indicate a correlation between the past, the present and the future of poster art, in particular:

- the past – vintage posters of European countries the end of XIX – the first half of XX cent. demonstrate ethno-stylistics and authorial graphics;
- the present – we are rethinking and reimagining the poster art traditions and graphic techniques of previous centuries, and it can be observed that computer graphics today are often inferior to trend art graphics;
- the future – it can be assumed that the principles of visualization will remain a synthesis of colour harmony, aesthetics, art imagery, originality, clarity of digital picture.

Of course, our empirical analysis carried is approximate and the indicated factors should be investigated more deeply, because theater and touristic posters, posters of art exhibitions

and major cultural events have historical, artistic, and ethnographic value. We present some theoretic-methodological recommendations that are relevant at three levels:

1) *conceptual-prognostic level* that influences the development of advertising poster as a whole. Poster is conceived as illustration of the level of social culture development and reflection of the value orientations of society, as a significant means of social designing and cultural integration. Comparison of past centuries and the present made it possible to outline the prospects of solving artistic and aesthetic problems of advertising and to identify main factors that allow to predict styles in Ad design in the context of socio-cultural dynamics, such as the development of ethnic style (Neofolk) as the actual modernization. The main factors include liberation of many countries from communist ideology, creative use of folk art traditions, national identity search, strengthening of regionalization, changes in value orientations, aesthetic tastes of society and patterns of consumption toward individualization, transformation of mass and elite cultures in united middle type of culture – a Popular culture that is in demand in different segments of society;

2) *the problematic-theoretical level* provides creation of methodological base for study of poster as a product of culture in conditions of sociocultural transformations after successful implementation of creative ideas. The main approach is considered as an interdisciplinary one using comparative, sociocultural, axiological, art historical and critical methods. Poster's retrospective revealed its artistic value and cultural heritage. The analysis of the available publications showed that poster actively conveys social, cultural, and historical development of society. The most famous poster schools creative experience with differences in their styles is analyzed from the above-mentioned positions;

3) *the disciplinary level* contributes to the development of integrated discipline “Design of Advertising”, which is a deep study of Poster art history (see Chap. 9). The effectiveness of visual means in present-day poster is determined by graphic solution, persuasive illustrative, colourful and textual materials, sizes, expressiveness and overall contrast that will allow passersby to distinguish advertising quickly at a distance. There is a considerable influence of advertising in the evening due to light, colour and movement. Outdoor ads are targeted at a large number of people, it is very noticeable in size, but it is not suitable for any product or service – it can be effectively used only where you can present a concise image and short slogan. Therefore, the use of visual means in poster should be determined on focusing at target audience considering ethno-art traditions. In the nearest future, we need to refocus on subtler approaches to consumer at cultural-imaging advertising products as more individual, more correct and more aesthetic.

The scientific review of poster evolution is carried and its cultural value is revealed. It is established that XX cent. is characterized by dramatic boom of poster as the most popular means of propaganda and a tool for promoting political, social, or commercial ideas determined by two World Wars, urbanization, development of all spheres of culture, including tourism, also environmental or social threats, the new goods and services appearance, raising the standard of living of the developed countries. Substantial changes occurred in the visual means of Advertising, but in the Soviet period – conformism was a forced position for many advertising artists.

At the beginning of XXI cent., adapting to sociocultural transformations, posters offer much more than illustrating business offers or designing public spaces and urban environments. Annual exhibitions and professional forums on visual communications and design in Europe, America, and Asia show what a modern poster looks like with the use of

means for colour-graphic transformations. Generalization, systematization and classification of empirical material of Ad posters of the XVIII – early XXI cent. allowed us to conclude that there is a significant borrowing of Fine and Decorative arts style attributes by Advertising. The most sensitive influence at Ad graphics was made by modern and avant-garde trends (Expressionism, Cubism, Abstractionism, Suprematism, Neoplasticism, Constructivism), Pop Art, and Postmodernism.

Semantic space of the poster image is a visualization of the big concept, of the creative idea, of the generalized reproduction of reality in the art visual form and content, information about an object, an ideal representation of material or imaginary objects and phenomena. The poster image is defined as a visual basis of logical thinking, art-aesthetic perception of form and creative intuition, which is realized in three planes – functional, technological, and sociocultural. Because advertising poster often borrows images from varieties of art, their creative interpretation and preservation of symbolic meanings are necessary. The stylistic diversity of beginning XXI cent., determined by world cultural and artistic processes, demonstrates the diversity in the choice of means of artistic expression – from remakes of paintings and descriptions to solely font posters, from artistic experiments with photographs to the latest colour-graphic capabilities of digital technologies, which testifies to a wide range of approaches to ads visualizing.

Thus, poster is the prime field for experimenting with the visual language; it is the scene of changing ideas and aesthetics, of cultural, social and political events. The poster was updated as cultural trends medium, as the quintessential interaction of Design, Marketing and Advertising. Considering Ad graphics as a product of Culture from billboard to present-day poster, and advertising as an effective channel of communication, a holistic view on the art imagery of poster as a reflection of the sociocultural sphere of society is presented

in current study. Poster should have accentuated aesthetics, non-standard vision, and graphic communication and be interesting for the target audience.

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CHAPTER 3

The Art-historical fundamentals of Advertising graphics

Shortly: We consider the poster as object of applied graphics, – Ad graphics have their origins in fine and decorative arts. By using the whole arsenal of graphic arts, it performs not only practical but also aesthetic functions. A general approach to understanding Art comes from the cultural context of a particular historical period, so advertising should be studied in correlation with artistic culture within the variety of specific and stylistic manifestations, paying special attention to the patterns of visual language. Advertising is a kind of functionally oriented communicative activity. However, the assessment of the vast majority of advertising appeals manifested that all of them are below average level of quality and hard to remember for total lack of creativity, aesthetics, stylistic endurance, conciseness and harmony. Few scientific publications in Ukraine do not fully reveal the historical and artistic basis of Ad graphics, but they study mainly commercial advertising and do it in a descriptive manner. As a fact, there is no current interdisciplinary research of Ad graphics as a component of Poster art in Ukraine.

Ad graphics as an expression of artistic trends and means of Visual communication is very important for the media space study. It reveals social changes that become an object of current media. These problems have always been solved within the prevailing ideological guidelines in accordance with socioeconomic systems. Thus, situation is different with their study in Art history. At the beginning of XXI cent., significant changes in the perception of Design and Advertising happened in connection with the processes of Globalization and, at the

same time, ethno-cultural identification, hyperconsumption and a parallel decline in the general cultural level of society. Ad graphics contributed to these changes, promoting certain commercial, political, social, environmental and cultural-imaging ideas. Nowadays, a visual-communicative approach tending to be concise and provide quick and unambiguous perception of information is clearly identified. Furthermore, establishment of Design and Advertising as independent professional activities in Ukraine, expansion of the global communicative space, fast development of technologies, complex socioeconomic conditions, conflicting intercultural and ethno-cultural trends increase attention to the effectiveness of visual means.

Study of Ad graphics as a separate segment of poster designing is extremely important to obtain final commercial or social effect in order to promote public, cultural or political ideas. The existence of Ad design as independent type of professional activity requires its scientific understanding and explanation. The aims to analyze the artistic principles of Ad graphics, its main visual stamps with tendency to primitive art and depersonalization of the national image. In addition, to outline possible ways of overcoming pseudo-stylistics in Poster. As a result, increasing awareness of Ukrainian cultural heritage and the use of creative advertising technologies will significantly contribute to the improvement of the aesthetic level of design on domestic and foreign markets.

Carl Jung believed that leading factors in the development of culture are archetypes (prototypes, structures of primary images). He introduced collective unconscious, features of thinking, universal symbols. By Jung's theory, established prototypes of ethnic life became the basis of legends, myths and fairy tales in all nations of the world. Jung defined symbols as terms, names, and even images that are familiar in everyday life but have certain connotations to a

common, obvious meaning (Jung 1991). Jung was not alone in studying archetypes. Famous cultural historian Jacob Burckhardt's research not only expanded the range of Jung's archetypes, but also identified local archetypes peculiar to certain epochs and cultural regions (Burckhardt 2013). John Holden in his "Cultural Value Project" considered the ecology of culture as a relatively new, metaphorical phenomenon, the essence of which is in peoples' study and preservation of their own culture (Holden 2015). In the Encyclopedia Britannica, Julian Steward and Leslie White explain cultural ecology as a study of the development or changes in cultural values (Cultural ecology 2016).

In Soviet times, Dmitry Likhachev, medievalist and writer, was the first to introduce the term "ecology of culture" into scientific circulation, explaining it as the preservation of cultural heritage necessary for social and spiritual life. From Likhachev, this task is no less important than preserving the environment, but the ecology of culture should not be confused with the restoration of art monuments, as ecological approach is primarily indicated as understanding of culture origin of his nation and forecasting its development (Likhachev 1984).

According to different classifications, culture is divided into world and national (ethnic), mass and elite, different subcultures, countercultures, etc. The main feature of the modern sociocultural space is interaction of the above mentioned. The best achievements of national cultures of all times are the heritage of the world culture, which, in turn, actively influences the development of national cultures. The processes of interaction and integration are complex and ambiguous, with their own patterns of development. Society exists with constant change of generations. A person appears in a certain cultural environment to learn the system of knowledge, values, and norms of behavior within certain forms of culture. American anthropologist Franz Boas, a founder of

modern cultural anthropology, is associated with the study of specific aspects in different cultures known as *Cultural Relativism*. His basic idea is in the influence of natural and cultural environment on the spiritual world of a man and particular characteristics of national cultures. Boas believed that each culture has its own unique path of development and can be understood only in the context of historical phenomena (Boas 1997).

Methodological basis of our study is cultural and art-aesthetic positions of Volodymyr Lychkovakh in understanding of the artistic reproduction of the value-semantic universe of people, their cultural values and traditions that form a holistic picture of interaction of beliefs, mentality, mythopoetic and folklore, as far as folk crafts. Principles of cultural regionalism are the synthesis of scientific and artistic reflection with geo-cultural uniqueness and particular regions identity, implementation of their cultural landscapes in visual images, aesthetically experienced in a symphony of colours (Lychkovakh 2011).

Art historian Ihor Yudkin believes that Ukrainian Art culture is closely connected with folklore, syncretic by its origins. Folklore totality, multiplicity, overloading of each element needs a decrypting. Still, it is attractive enough to be a subject of modern semiotic discourses (Yudkin 2008).

The growth of competition in the early XIX cent. influenced thematic differentiation in Ad poster and increased the quantity of advertising-information agencies. Collaboration of industrial production and artistic creativity generated industrial aesthetics and industrial graphics. A new qualitative breakthrough occurred as a result of active exploration local and national exhibitions and fairs. In terms of composition, it impresses with the variety of techniques, tools, plots, a wide range of prototypes of Flora and Fauna, a combination of technical and decorative forms based on the principles of

allegory and metaphor. Before October revolution in Russian empire and Baltic states, many visual forms were made at a high artistic level, which corresponded to consumer characteristics of goods (Fig. 3.1).



*Fig. 3.1. a) chocolate and coffee ads. Kharkiv Ukraine;
b) Riga's balm-tincture. Latvia, early XX cent.*

Posters of that time were made at a high cultural level, with the aim to involve the worldly public to take part in charity events. New small advertising objects have appeared in the forms of menus, theatre programs, invitations, advertising leaflets of various formats, specialized catalogues, and advertising supplements to newspapers. By the mid-XIX cent. newspapers became the most popular means of advertising, but they rarely used illustrations. The second half of XIX cent. radically changed the attitude to the advertising ideas visualization. Colour lithography was spread very quickly at that time. Moreover, the invention of photography has given creativity to advertising text as it was often supplemented by photo illustrations at that time. Dušan Pavlu says: “The Ad poster has played an exceptionally significant role in information and cultural education, especially since the last decade of XIX cent. Its mass boom was conditioned by inventions of new printing machines, production technologies, increased literacy and mass production of consumer goods” (Pavlu 2020, p. 84).

Olga Lagutenko notes that at the turn of XIX–XX cent. European Art met dramatic development of two tendencies, which, at first glance, seemed to have opposite directions. Moreover, Internationalization of the artistic process paradoxically coincided with the intensification of National movements in Art aimed at finding out a unique plastic expression that revives ancient traditions. These Art tendencies were especially evident in those places, where the role of the growing national consciousness became significant part of cultural life. These processes took place in Ukraine, Russia, and Poland at that time (Lagutenko 2006).

Ukrainian embroidery spread due to the ingenious advertising campaign managed by Henry Brocard, the founder of perfume and beauty products company “Brocard and Co”. At the end of XIX cent., his soap was successfully sold in Moscow. It was in bright wrappers with printed patterns of cross-stitch ornaments, which became very popular among women and was used as a catalyst for sales. Extremely fast spread of crosses and floral ornaments technique in the red and black arrangement was facilitated by flyers with printed patterns for embroidery, which were provided as incentives and free bonuses to all buyers of glycerin soap or cologne (Brokarivska vishivka 2012).

At the beginning of XX cent. Ukrainian national Art school went through a rapid development of the avant-garde, jumping forward all those stages of the Western European progress that European countries passed gradually for almost a century. D. Horbachov discover the fundamental influence of Folk and Decorative arts and avant-garde trends on the formation of visual ads. He provided a general analysis of this phenomenon, but disregarded disregarding the unique colours of Poltava, Kyiv, Ternopil, and Lviv as significant formative and emotional factors of art imagery (Gorbachev 1996).

Metropolitan Hilarion (Ivan Ohienko) wrote: “Poltava region used to be most Ukrainian Ukraine” (Ohienko 1992).

Analyzing design processes in Eastern and Western Europe, USA and Japan during the XIX–XX cent., Victor Danylenko emphasizes that there were two trends of design development. An integrative movement that leads to globalization-oriented design, on the one hand and differential movement that guides to regional and nationally oriented design, on the other. Comparison of Ukrainian, Polish and Czech cultures with Global background shows that Design of these countries is highly developed despite conflicts between national cultures, traditional aesthetics, industries borrowed from the West, communist regime and economic problems of totalitarianism (Danylenko 2005).

Tetiana Kara-Vasylieva also analyzes the ideas of forming national style in Western and Eastern Ukraine. According to her, various local differences and sources of inspiration were expressed in art works. Particularly, West Ukraine was characterized by a deep interest in Folk art, modernization of national features of Ukrainian culture, bold search for new types of industrial technologies in ceramics, weaving, and tapestries. Awareness with creative experience of artists from Prague, Vienna, Krakow, Rome, Munich, etc. contributed to the development of new ideas for ornamentation, formation of new stylistic features and changes in the artistic expressive means (Kara-Vasylieva 2005).

If verbal language is one of the main forms to possess national character, then it can be stated that visual language is also able to have national form. Turning back to Ukrainian cultural heritage, it is noteworthy that the features of the national form (ornamentation and colour) are the most clearly expressed in folk arts and crafts. Therefore, study of ethno-art traditions is a direct path to the culturally developed society

and adaptation of Ukrainian heritage to the modern world with following destruction of Soviet mental code (Yatsiv 2012).

The national idea is not people thinking about themselves in the timescale; it is a sense of people's existence (Ortega y Gasset 1991). Nation is not an ethnic community; there are no "pure" Slavs in Europe since the time of Polans. Everything is mixed, and Ukraine is not an exception. Nation today is a community of people united by the national elements, such as language, traditions, culture, history and art. The sense of ethnicity in modern industrial societies performs a compensatory function. Expression of culture actually means the migration of cultural values, achievements, involves the synthesis of different cultures, exchange of innovations, diffusion and integration of cultures. The movement of concepts, theories and styles occurs through communicative channels – television, radio, advertising and press (Ukrainian Encyclopedia of Ethno-art and Ethno-cultural Studies 2014).

Comparative study of stages in Art culture of different peoples confirms general patterns of World sociocultural processes, avoiding some chronological and geographical differences. Historical determination of cultural phenomena is largely manifested in art works, design, advertising, and so on. Socrealism is also a system, but not only as a direction in Art. It is a powerful ideological superstructure, rigid centralization in all spheres of life – culture, economy, industry, advertising and others. In this context, ideologists of the USSR can be considered as the best advertisers to promote political directives.

Regional cultures are formed in the relevant geographical area and for a long time retain their ethno-cultural specifics: European, African, Far Eastern, Polynesian, Arab-Muslim, Indian, Latin American, European-North American (as for historical reasons, European culture consolidated on this continent). Arnold Joseph Toynbee, leading specialist in

international affairs, provided fundamental studies of the problems of local cultures (Toynbee 2011).

Chronologically stylistic updates can be presented in the following sequence: Byzantine style (VI–VIII cent.), Old Russian (XII–XIII cent.), Neo-Byzantine (XIX cent.), pseudo-Russian (XIX cent.), Neo-Russian (early XX cent.). Modern interpretation in the form of ethnic style, based on the special techniques and materials of ethnic group (Hutsul), country (Moroccan), region (Scandinavian, Mediterranean) or continent (African). Ukrainian national style is experiencing a period of revival. Folk traditions of home decoration are reflected in design of country houses and private apartments, in the hotel and restaurant business, in Advertising.



Fig. 3.2. Vintage posters: a) Malaga Spain, 1944; b) Switzerland, 1955; c) Bogota Colombia, 1950. www.retrographik.com

A significant layer of Ukrainian culture consists of talismans and symbols with their traditions dating back to the Trypillia culture. The search of national identity has lasted for centuries and continues today, especially since it is facilitated by sociopolitical circumstances. Ukrainian ethno-cultural regions were formed from VI cent. under the influence of different factors. Now they comprise 15 communities together with Crimea. Kuban can also be added to them as it was inhabited by Ukrainians at the end of XVIII cent. A more generalized classification divides Ukraine into Western (with

Galicia as the core center of cultural life), Central (Dnieper) and Steppe (Eastern). Later, Ukraine was divided into and later on the Right and Left Bank Ukraine (1663). Right Bank Ukraine focused on Poland, Left Bank Ukraine oriented on Moscow, and South was under Turkey's influence.

National features are inherent in the Art of a particular ethnic group. They reflect peculiarities of mental characteristics of the nation and aesthetic features of people worldview, natural-climatic and socioeconomic conditions of the region, the influence of colonialism or its absence, the nature of production and arts, style and other factors. Cultures of individual nations can be globally significant with the influence on other cultures, especially on artistic styles. It is known that the Art of ancient Greece determined the development of Hellenism, Renaissance, Classicism, Empire, Neo-Renaissance and Neoclassicism.

From the Neolithic, and later the Trypillia culture, older than the Egyptian, all kinds of ornaments exist in Ukrainian culture. Geometric, floral, zoomorphic ornaments reflect ancient symbols associated with the ideas of ancient Slavs about the Universe. First, it includes crosses, circles, triangles, lines and cult of nature – so called stylized tree of life, where apple is a symbol of love and periwinkle is a symbol of unfading life. Generally, symbol is an artistic image that reflects a certain thought, idea or feeling. It is one of the powerful foundations of national culture. Symbol is of ambiguous character, so it cannot be equated with an allegory. Folk traditions, customs, rituals, beliefs, and the level of national consciousness are reflected in Symbols (Dictionary of Symbols of Ukrainian Culture 2002).

Historian Yaroslav Isayevych focused on the fact that Ukrainian culture has predominantly agricultural roots. Also he noticed populist dominant in the mass consciousness with the concept of Folk art gaining high prestige but often

simplistically understood (even nowadays) as the basis and “shell” for all decorative and applied Arts. In reality, village was actually not a creator of new forms, but their interpreter, custodian and a kind of transmitter between different generations and levels of society. Almost all important centers of Ukrainian culture were located in cities and towns. In the section on Arts and Crafts, the author states that with the decline of guild and monastery production, the development of factory art industry, which products were often inaccessible to the village, the population had to use services of their local masters. Moreover, in the conditions of polarization of “common” and “lordly” life, those local and regional peculiarities flourished and crystallized (History of Ukrainian Art 2006).

Critical content analysis of the vast majority of advertising images in Eastern Europe in the second half of XX – early XXI cent. revealed a steady pattern to pseudo-nationalization, i.e. superficial, mechanistic use of ethnic motifs under the influence of Soviet ideology. In contrast, the Ukrainian graphic artist Jacques Hnizdovsky, staying in exile in Germany for a long time, and later in the United States, always used Ukrainian ethnic motifs in greeting cards, posters and advertising stories. A graphics, bookplates and postcards represent his experiments with Western and Eastern historical styles, but his creative style remained national identity.

Nowadays, in the epoch of Mass communications and mass tourism, the development of culture, in particular mass culture, cannot take place in isolation. In a certain way, there is a mutual influence and unification of compositional forms and means. In the context of Globalization, there are tendencies to converge certain cultures, outline similarities in customs of different national groups. There are also consonances in the cultures of different peoples. However, it should not be deprivation of national specificity. On the contrary, it is a

process of preservation, enrichment and assimilation of Ukrainian ethno-art traditions, their creative development and appropriate use of ethnic motifs in the varieties of Design, and as a result, created dialogue of modern and traditional. Ethno-design is a new paradigm of a vision of complicated folk, craft and professional culture complex. The development of Design with ethnic elements testifies to a new period in the cultural development of Ukrainians, which must inevitably break through the depths of universalism. Design shapes persons and affects them, their mental and physical behavior. The introduction of ethnic style should encourage the revival of traditions, rituals and rise their desire to identify themselves with Ukrainian people.

Recently, the concept of ecological thinking in Design and Advertising has acquired a new meaning: it is not only dealing with technological, recycling, environmental and social aspects. Now it is a solution to ethno-cultural problems in terms of environmental protection of their culture from foreign elements (from the Greek. *oikos* – house, home, location) (Ecology of Culture 1991).

Over the centuries, stable Ukrainian national images and symbols were formed. We proudly introduce sunflower, pumpkin, viburnum, cherry, towel, wreath, embroidered shirt, red boots, white hut and painted ceramics. Consumers subconsciously identify them with Ukraine. Ukrainians with honey, apiaries and bees are part of the national identity. Among the favorite heroes and motifs in the arts and crafts are Cossack bandura player, a tree of life, a bird on a viburnum and a flowerpot. However, the motifs of national symbols, ornaments, colors are often transferred automatically to the media and, as a result, become visual stereotypes. Therefore, there are many negative examples of the above said in advertising and printing products, and in outdoor advertising. Such “folklore” or a tribute to fashion does not contribute to

the true development of color traditions. Ad graphics, being more than an object shape, comes not so much from the function and design, but from relatively stable psychological and sociocultural stereotypes. National features are introduced in visual forms, as a progressive step that leads to the dialogue of national cultures and results in the “unity of the diverse”.

Orest Khmeliovsky considers forming of Ukrainian national style within new industrial, artistic and scientific relations very important. As the form in the context of Globalization becomes unified, it lacks national features and artistic national image. Khmeliovsky outlines steps to overcome this problem saying: “...we should be the first to introduce the process of creating national form: with publishing editions, with advertising and design of the environment, with creating packaging, with design of nationally expressive buildings and with a system of shaping everything” (Khmeliovsky 2002). Ukrainian companies as advertisers in the Global information space must also have their own “face”. During the twentieth century, the concept of the international essence of design prevailed. As a result, the most interesting design inventions in the era of industrial production were international. However, today, when production is focused on low-volume products and personalization of consumers, it is already possible and necessary to differentiate national style in Advertising. In addition, cultural-imaging posters should promote Ukrainian images from Decorative-applied and Fine arts.

Target audience research with the view on mentality as established factor that extends on overall population has a great predictive power in Design and Advertising. Each country has its own cultural laws and customs, the disregard of which leads to collapse of the entire marketing strategy of the firm. It is necessary to take into account the specifics of regional cultures and their inherent ornamental and colouristic means of expression.

Bulgarian advertiser Christo Kaftandzhiev identifies factors that are of primary importance for national Advertising, including: 1) features that reflect the various characteristics of national pride; 2) signs that express peculiarities of these people perception by representatives of other nations, because consumers have stereotypical images about their own country and other states. However, he confirms the following fact from the practice of advertising: “If we make a quantitative analysis of Japanese goods advertising in European and American markets, we will see that it has virtually no national identification”. Indeed, the well-known Japanese brands “*Toyota*”, “*Sony*”, “*Panasonic*”, “*Nissan*” and many others in the European, particularly, in the Ukrainian market, do not have clear national signs and symbols (Kaftandzhiev 2005).

Products of industrial design are international. They will get national features by orientation on a certain group of consumers, and in addition, the use of national colours and cultural traditions will considerably increase the aesthetic level of advertising. However, it is very difficult to give national features to design objects and not to exaggerate the “pseudo-nationality”. Direct borrowing of peasant art motifs and their imposition on non-national objects are obvious in Ukrainian design developments. This applies to posters, printed appeals, outdoor advertising, packaging, books and periodicals, where negative phenomenon of “pseudo-nationalization” has been formed and consolidated. Consumers should not talk about Ukrainian design with the emphasis on nationality, but as a highly professional product.

Even limited visual means can express national colour of the country. This type of artistic and figurative thinking is formed in the process of interdisciplinary connections of design with aesthetics, culturology, psychology of advertising and others. The concept of regional / national design is typical to regions with strong ancient traditions in Art, Folk art and

crafts. Some elements of Advertising clearly trace and preserve national features, such as Japanese posters. Different interpretations combine ethno-art Japanese traditions and stylistic tendencies of the West, acquiring aesthetic status, in particular posters of I. Tanaka and T. Yokoo. However, some expressive means remain beyond designers' attention in Ukraine. Stylized and formalized natural forms, fantastic zoomorphic images, Ukrainian colours, imitation of collage techniques and applications remain unnoticed by most designers. Although there are few positive examples of Ad posters, banners, a series of packages in the ethnic style of "Yurko Gutsulyak design studio", the style of which immerses consumers in the folk traditions. Exquisite red and white graphics directly send us to the embroidery of Kyiv region.

Thus, Ukrainian culture, having a high educational potential, is a powerful factor in the harmonious development of a man with socialization, individualization and ethno-cultural identification as a personality. Relevant appeal to the problems of national self-identification is appointed by the development of Ukrainian society, its quick reaction to changes in economic, political and demographic situation. In this sense, Design plays active role in solving current sociocultural problems. Changes in perception, understanding and implementation of national cultural heritage and regional features in the design practice of XXI cent. lead to the diversity of methods chosen for exploration of the artistic heritage in the creative activity of Ukrainian and foreign designers. Ethno-design approach conducts a search for Ukrainian national style and improves human attitude to the environment. This requires the formation of an appropriate culture of consumption, focused on healthy lifestyle and harmonization of human relations with the environment.

Comparison of visual elements of Ukrainian trade marks of food, beauty and hygiene products, household chemicals

with good reputation in the market during last years, allow us to conclude that, despite the relative stylistic unity in product design, professionalism in the use of colour-graphics means, and positivity in general, Ukrainian national characteristics are practically not represented. Distinctive problem is a lack of interest among graphic designers and advertisers to create Visual communications for the Ukrainian manufacturer. Therefore, it is not surprising that with such disrespect from the state in terms of economic support, from design studios and advertising agencies, with very high prices for creating corporate style, packaging and advertising campaigns caused the situation when our today's consumers prefer Ukrainian products only due to their low cost.

The problem of the total deficit in Soviet period, high quality of foreign goods and food at that time, mainstream in valuing everything from abroad that still is in consumers' consciousness. Unfortunately, there is a persistent rejection of their own and national in any form. Interesting graphic solutions remain at the level of development of individual design studios. One of the best examples is Kyiv studio "TVD-design" that in 2010 presented design concept of a series of packaging for dairy products in the Old Slavic style (Fig. 3.3).



Fig. 3.3. Old Slavic style for milk products. Ukraine, 2010

Analyzing creative works of Ukrainian artist Maria Prymachenko, Oleksandr Naiden emphasizes that the ornament is of exceptional importance in the traditional environment of Ukraine, it acquires aesthetic features, becomes an expression of beauty, collective memory heritage, a form of embodiment of regional or national graphic intuition. The ornament in its symbolism and rhythmic repetition of elements becomes “the product of a historical worldview”. Ornamental “revival” of a house, stove, shirt, towel, Easter egg, etc. is a manifestation of the ritual unity of human environment with the live, natural environment – Space, Flora and Fauna (Naiden 2011).

The solution of problems of national colours in Advertising and adaptation of the international style to the cultural climate of the regions remains especially relevant. In the process of Design development *two ideological platforms* were formed in Ukraine. Industrialized Eastern Ukraine tends to international style, and Western Ukraine explores national style, rethinks ethno-art traditions and their use in contemporary Ad posters (Lviv, Truskavets, Ivano-Frankivsk, Slavske, Ternopil, and Chernivtsi).

This is an important specific feature of Ukrainian cultural tectonics, which is expressed by differences in mentality, artistic practices, valuable priorities, as well as in the peculiarities of consumption. Of course, modern culture is urbanized and standardized, as the Global economy is mainly focused on large cities, but it does not mean that urban culture is one hundred percent unified and completely devoid of any national expressions.

Since Ad design is a relatively new field of creative activity for Ukraine, it naturally refers to the already developed visual techniques, symbols, interpreting the established things from the standpoint of new technological opportunities. In this regard, there is a tendency to “modernize” the existing artistic and expressive means, their interpretation in a new context. In

addition, Postmodernism is characterized by a “game” with cultural layers of nations. To some extent, it is an organic environment for the development of national forms in Design and Advertising, where one of the leading areas is Neofolk. Among the reasons for this trend appearance is the need to identify goods and services on the world market, and human awareness of themselves as the heirs and custodian of national traditions (Pryshchenko 2018).

The focus of production in existing conditions on regional consumer groups and significant changes in sales policy have led to radical transformations in the tasks and nature of advertising. Relevant sociopsychological, cultural and aesthetic factors become a core competence of innovated advertising. Defining imagery as a specific means of creating a national image from the viewpoint of certain aesthetic ideals is key to understanding the process of designing Ad products. It is illogical to provide companies that sell computer equipment, clothing, cars or mobile phones made in foreign countries with Ukrainian features; also, it is impossible to transfer national characteristics to goods or services if they are not typical for them. The only reasonable and appropriate use of ethnic motifs for a particular product or service will contribute to creation of truly aesthetic advertising. Current Ukrainian design product must be a combination of a certain part of archaic material culture with modern tendencies and not lose ties with the dynamic environment.

If we compare Ukrainian advertising focused on eternal human values (love, family, home, friends, mutual aid and compassion) with advertising of other countries, we will see clear picture of Global advertising. American advertising is more straightforward and illustrates goods; German is the most technical and informative; French is elegant and aesthetically refined; Japanese is meaningful and philosophical, sometimes unexpectedly metaphorical. In addition, Japan successfully

combines the latest technologies, constant modernization of production and everyday life with a careful approach to traditions, cultivation of national symbols and ideals. National identity is also present in Advertising of the Scandinavian and Mediterranean countries. The main promising area is the appearance and development of advertising platforms, design elements that meet regional characteristics and requirements of the local consumer. Ethnic motives are manifested mainly in souvenirs and travel ads.

At the beginning of XXI cent., Ukraine is in a state of constant search for its own national cultural concept. Complex historical processes have formed a synergy between the desire to integrate with Europe and the desire to preserve national identity. These circumstances are the reason of the natural appearance of pseudo-national features or so called “national” stylization. In post-socialist countries, ethnic eclecticism as a simplified-mechanistic combination of elements of different cultures predominates in advertising nowadays. Billboards with matryoshka dolls in Ukrainian costumes appear in Ukraine, the names ethnic hints “Yapona-khata”, “Yapona-rushnychok” are produced, and expressions “with a slight influence of Ukrainian ethnic motifs” are also spread. There is a well-established notion of “sharovarshchyna” with a negative connotation as a representation of Ukrainian culture with the help of pseudo-folk peasant clothing and elements of life-style. It can be defined as too narrow and disrespected view on ethnicity in general. It is hard to imagine such a contemptuous attitude towards own culture in Japan.

Art Deco use of foreign imagery and design elements was a virtually seamless process given existing practices of both abstraction and cultural appropriation at work in the decorative arts at the time in Japan. Many traditional designs already possessed a sort of visual affinity with the Art Deco aesthetic; the synthesis of conventional design elements with

contemporary, pared-down forms appealed to the culture's collective knowledge of traditional motifs and symbols while feeding their desire for modern consumer products that reflected a keen sense of cosmopolitanism perfectly combining the old with the ultramodern (Marshall 2015).



Fig. 3.4. Advertisements from Japan's Art Deco, 1940s

Ukrainian embroidery, weaving, painting, Easter painting have acquired the status of ethno-cultural brands and ethnic codes of Ukrainians and deserve a special place in the world cultural space. Global network “Starbucks” has chosen a New Year’s design with elements of Petrykivka painting for cups, developed by Anna Shylova. Since 2016, such ornamented cups have been appeared in coffee shops in 75 countries.

Significant cultural differences between the ethnic groups of Ukraine and other Slavic, Romano-Germanic, and Turkic peoples cannot be ignored. In the mid-1990s, it was time to predict the development of polyethnic Art on the base of ethno-local, national and interethnic dialectics, taking into account free development of all spheres of cultural creativity. The authors considered the regional richness of styles to be a great asset of our Folk culture (Ukrainian Art Culture 1996). Ethno-art understanding of the Ukrainian experience of using folk motifs in the varieties of design provides grounds to assert their importance and cultural potential for current Ad industry.

Unlike pseudo-Ukrainization, the Art of the Crimean Tatars has never been cut off the World. Cultures-branches of large steppe civilizations (Cimmerians, Scythians, Tauris, Sarmatians, Huns, Khazars, Bulgarians) actively interacted with Continent, so related archaeological sites are found throughout the Ukrainian East to Kharkiv, and influences were found from far West to Galicia and Poland, to the South East till Central Asia. Cultures of Greece, Italy and Byzantium became a source of ethnic formation of the peninsula, because they merged not only with neighbors to the North and South, but also intertwined for centuries. Crimea was a territory, where the border of the Worlds, Scythian and ancient laid. They fought and traded with each other, borrowed traditions and created Arts for each other. An interesting example of this are numerous Scythian gold ornaments in the famous animal style, probably made in antiquity by Greek masters of the Black Sea coast. It became a large Crimean “melting pot”, in which modern peoples were born, and in particular, the Crimean Tatars – the indigenous ethnic group of Crimea (Amazing Stories of Crimea 2019).

Thus, in the near future we predict the relevance of ethnic style for some categories and services (for food, clothing, footwear, accessories, tourism, etc.). Today, the Advertising industry, using creative Ad technologies or stylistic devices such as metaphor, hyperbole, association, metonymy and allegory, is actively attracting the attention of consumers. The presence of visual metaphors in advertising indicates that they have significant potential and persuasiveness, perhaps at a subconscious level, and, consequently, have positive financial result. Metaphor as a creative technique and means of communication becomes a basic characteristic of modern Visual culture, a tool for integrating the abstract and concrete, as well as interpreting complex aspects of worldview, ideas and

combining images with emotions, a means of creating and emphasizing new meanings.

Visualization provides a basis for stylistic analysis advertising means of information and their impact on society (symbols, ornaments, colours, symbolic forms, web graphics, video advertising, web banners, print and outdoor advertising). Visualization is an integral source of creative concepts in Design. Thus, the best manifestations of urban folklore use the compositional laws of ornamentation, emotional colours and artistic language of decor, achieving syncretic unity, a combination of aesthetic and utilitarian functions in the objects of Ad design.

In Chapter 3 for the first time, the stylistic aspects and tendencies of the development of Ad graphics are generalized. Emphasis was placed on visualization techniques, ethnic style attributes and national specifics. Systematization and classification of empirical material of advertising posters to the end of XVIII – beginning of XXI cent. that allowed us to conclude that advertising significantly borrowed stylistic features of Fine and Decorative arts. The influence of Modernism and Postmodernism – were the most noticeable in Ad graphics. National vector and artistic features of Art in Ukraine manifested themselves in such nationally oriented styles as Ukrainian Baroque, Ukrainian Art Nouveau, Ukrainian avant-garde, combining world trends and ethno-art traditions.

The author argues that education in Advertising is a difficult task in terms of directed psycho-emotional and associative influence on consumers in different regions, with their cultural specifics. Practical significance consists in didacticizing of interdisciplinary research experience, in the content of lecture courses in professional disciplines, programs of scientific and methodological seminars, online courses, in

different activities of design studios and advertising institutions, organization and promotion of cultural events, etc.

Studies of cultural and aesthetic components of Advertising were aimed at systematizing posters and determining their functional specificity in communicative space. Visual language of Advertising is a logical reflection of the sociocultural state of society during certain historical periods. The comparative analysis of ethno-cultural and intercultural tendencies in Advertising revealed contradictions between commercial tasks and harmonization of society, which have mainly pseudo-national features. However, the best advertising campaigns in the fields of tourism, souvenirs and food products, clothing design, ethnic festivals and European Christmas fairs, reproducing the national identity, meet the requirements of both specific customers and consumers.

If we compare the ethnic style of Advertising in different countries or large cultural regions, then, in our opinion, the search for national identity has much greater cultural resource than superficial interpretations of Folk art. Now the use of ethnic motives in the means of advertising information is possible and necessary for the identification of the Ukrainian state in the world sociocultural space, with the aim to increase national self-awareness and self-identification.

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CHAPTER 4

Poster typology. Commercial ads

Shortly: currently, Ad poster is divided into commercial (profit), political (creating a positive image of management ideologies), and public (emphasis on social, cultural, or ecological issues) by their main functions. Additionally, commercial advertising was the first to be founded and developed with the main purpose to promote goods and services on the markets. Commercial ads in the interdisciplinary study is considered in the context of actual trends of Ad design development – a specific kind of creative activity, and the contemporary design process is presented as a synthesis of sociocultural, graphic and marketing aspects in Postmodern period. The problems of advertising ideas visualization have been identified, and the arsenal of visual tools in combination with computer technologies is structured. Mass specifics of Advertising are proved. A simple illustrative accompaniment of commercial information has been replaced by the emergence of new styles in the XIX–XX cent., the using of creative advertising technologies and polystylism at the beginning of XXI cent., and the intensification of branding and rebranding processes. The form, essence and specificity of Ad image, its symbolic significance and importance as a means of Visual communication are revealed, and scientifically substantiated definition of the imaginative system of commercial ads is proposed.

The Poster art tends towards abstraction of a particular object or phenomenon to a sign system of conveying information. This abstraction helps not only to analyse the considered object or phenomenon, but also to discover its essence and characteristics. Naturally, some arrangements,

simplification, and sometimes, complete notion of the image become inevitable. These properties of poster, as well as novelty and originality, contribute to the rapid assimilation of the essence of submitted information.

It was quite difficult to systematize and develop a certain typology among the great variety of modern posters. However, this work was necessary not only for the analysis of colour-graphic means, but first, for understanding poster visual images, which artists and designers use to influence the viewers. Basically, poster is the most common type of graphics with artistic features that are determined by the propaganda function. Moreover, poster is an artwork performed on a large sheet of paper as a visual including concise text with commercial, social, political, educational, or other purpose. Person “in motion” should understand the idea of poster information clearly, and this will determine its form as concise image, the font that is easy to read, and bright colours to perform.

Types of modern poster and its evolution were influenced by many factors involving technological progress, state of cultural life of society, modern trends in art, establishment of art and design schools, and the impact of state administration. Poster art is developing along with state infrastructure and cultural policy changes. Thus, we distinguish five large groups of posters according to their functional purpose: commercial, political, social, cultural-imaging, and exhibition. Educational poster, as deliberate training visuals by disciplines, topics, personalities, traffic rules or behavior on the water, health care is not considered within the scope of this edition.

Commercial poster is the main among the above enumerated, most common advertising medium with photography, iconic elements, colour contrast, associative and emotional methods of influencing consumers. This type of

poster is a product of mass culture and the quintessence of design, marketing and advertising interaction.

Tom Eckersley, British poster designer, began his career at what he recalls as that stimulating time when certain artists, supported by enlightened clients, saw opportunities to use their art and their vision to solve communication problems. They began to realise the many exciting visual possibilities that could be derived from the major art movements taking place in Europe between the wars (Eckersley, 2010).



Fig. 4.1. a) vintage cigarette ads. Turkey, 1902; b) Sweden, 1905;
 c) V. Yurgelevych. Cabaret "Ades": fun and obscene. Poland, 1910;
 d) advertising of shipping. Japan, 1910;
 e) Austrian State Railways by Otto Barth, 1910;
 f) advertising of cookies. Switzerland, 1910

Political, or campaign poster of the first half of XX cent., periods of the two World Wars can be divided into two main

groups of propaganda: heroic, which glorified feats in the front and rear or reflected the struggle of socialist vs capitalist systems and satirical, which exposed financial and industrial groups involved in the production of weapons, satirized the enemy, etc. Many posters were created in honour of revolutionary holidays and international events. Slogans worked very effectively together with those posters. Thus, the message was directed at the consciousness of the population, inclined the audience to action, forming social attitudes, ideas, ethical principles and stereotypes.

Second half of the XX cent. passed without global turmoil, but the main theme remained the ideological war of socialism vs capitalism with the preservation of visual stylistics of the past period. Nowadays, political poster supports the election campaigns of parties making an attempt to reflect their ideological concepts.

As far as Ukraine, it is extremely uniform, even primitive, and sometimes vulgar: it contains almost identical slogans, photos of the leaders with a city skyline, a wheat field or a national flag in the background. The depth and strength of voters' reaction to political advertising depends on the degree of identification of the audience with the ideas contained in it.

Social (public) poster has the most quantity of branches, as it is not only an up-to-date message that promotes certain positive phenomena or, on the contrary, is aimed at struggling against negative ones (alcoholism, drug addiction, smoking, AIDS, problems of the disabled, sick or old people, abandoned children, animal abuse, low level of responsibility and social activity of young people). The purpose of social advertising is to draw attention to the problems of society, change the behavior of certain social groups, limit unnecessary consumption of harmful products, contribute to solving many environmental threats (Fig. 4.2.)

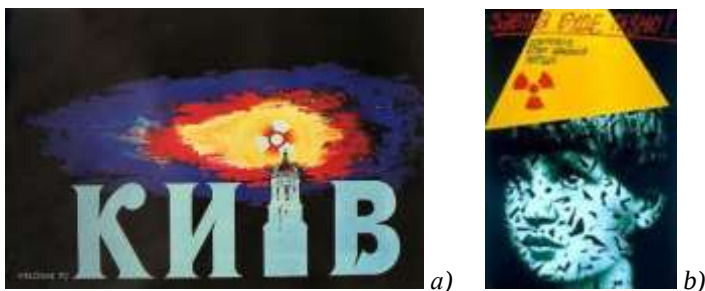


Fig. 4.2. The topic of radiation in Ukrainian social poster:

a) Volodymyr Veshtak. Welcome to Kyiv, 1989;

b) Oleg Veklenko. Tomorrow will be late, 1989

Modern social poster is a design object that continuously develops and expands its functional boundaries. It provides extensive opportunities for innovative search and provides a high communicative effect in solving social problems. In current conditions, there is an increasing need for an in-depth scientific study of social poster as a means of artistic influence on public interests, which effectiveness was approved during the XX cent. Kyiv, Kharkiv, Lviv, Odesa poster schools are worth attention.

The visualization of the idea in a poster on a socially significant topic is in direct dependence on the prevailing social and political structure in the society and the attitude of the “system” to the individual. In Soviet times, the attitude of the authorities to the people was “directive”. Social poster was inseparable from political one as it carried an imprint of the party ideology and belonged to the monopolized sphere of state propaganda and campaigning.

Belarusian poster deserves special attention, since during the civil war in Russia and the Soviet-Polish war it fell under the state system of visual campaigning and propaganda. The most famous poster in the world in Suprematist style “Beat the Whites with Red Wedge” by Lazar Lysytskyi. Since the late 1950s, Belarusian posters, being under the influence of Polish

and Lithuanian schools in their artistic solution, have changed from heroic realism to more stylized technique and conditional image presentation.

Ukrainian social advertising as independent type of communication was formed not so long ago – since the early 1990s. However, this phenomenon became the subject of scientific reflection only at the beginning of XXI cent.

Cultural-imaging poster (movie, theatre and circus posters, images of countries for different events, festival, tourist and sports posters), first of all, pursues objectives of creating artistic images or images of countries for different events, improving the status and forming positive attitude of citizens. The socioeconomic crisis in Ukraine in the late XX cent. arrested the art of the poster. The cultural-entertaining (theatre, circus) genres suffered firstly; on the other hand, the commercial poster gained momentum – unfortunately its aesthetic value was not too high.

Theatre posters and movie posters are endowed with special qualities. Their purpose is to advertise theatrical performances and movies with reflection of their authors' special styles and creative ideas. This group also includes circus posters, musical posters and announcements of art exhibitions. By the history of poster, it were theatrical posters that played a significant role in its development. Moreover, theatrical posters were among the most distinctive genres in the poster art. French, Austrian, Polish, Lithuanian and Bulgarian theatrical posters are particularly interesting. They are characterized by expressive cursive fonts, non-standard visual images, a variety of graphic means and their authors' unique copyright. This cultural phenomenon has been a distinctive hallmark of these countries for many decades, and at the same time, every poster implies the characteristics of artist's personality.



Fig. 4.3. Cultural-imaging sphere: a) Andrzej Klimowski, Poland. "The Science of Flight" cinema poster, 1978;
 b) Richard Kaya. Tatry, II half of the XX cent. www.polishposter.com;
 c) Leszek Zebrowski, Poland. Cultural event poster, 2006

From advertising point of view, theatre posters should be professionally designed and be able to attract a potential viewer. The process of movie posters creation is considered in the same way. The budget of any movie includes advertising costs besides the necessary costs on the shooting process. Commercial success obviously depends on the attractiveness and significance of the movie poster (or internet banner in modern conditions). Designers should convey basic style of a movie or concert, its atmosphere and mood.



Fig. 4.4. a) exhibition poster on Polish Decorative arts in Paris, 1925;
 b) Jacques Nathan-Garamond, exhibition poster. Paris, 1949;
 c) Celestino Piatti. International fair in Lyon France, 1964;



Fig. 4.4. d) Bojidar Ionov. Theater poster. Bulgaria, 1979;
 e) Stasys Eidrigevicius. Poster for the music festival
 "Chopin in Autumn colours". Lithuania-Poland, 1999;
 f) Boris Bucan. Theater poster. Zagreb Croatia
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Exhibition poster (authorized, conceptual) is intended for contests and exhibitions, it reflects the authors' attitude towards any of the above topics, their artistic talent and it is not created on the request, that gives the authors full creative freedom in the means of visualization. Occasional exhibitions of posters in Warsaw, Berlin, Lublin, Milano, Zurich, Vienna, Brno, Kharkiv, Sofia prove the above said. The leader among all them is, of course, Swiss poster in terms of substantivity of thematic coverage and diversity in the use of graphic means, and absolutely non-standard artistic solutions.

Commercial ads

Let's consider the commercial poster, commercial art (Werbegrafik – in German) in more detail. Nowadays, a visual approach is clearly defined, which tends to be concise and should provide a quick and unambiguous perception of information. Expansion of the global communicative space, rapid development of technologies, difficult socioeconomic conditions, contradictory intercultural and ethno-cultural tendencies increase the attention to effective means of visualization of advertising ideas. In our opinion, the basic

components of the professionalism of advertising designers are graphic design training, sociocultural, and marketing. In spite of its main commercial function (Bovee & Arens 1995), Advertising was recognized as cultural phenomenon due to visual aids of advertising communication that become logical reflection of sociocultural state of society in definite periods.

Research of cultural-aesthetic component in Advertising has the aim to systematize visual means of information and make a complex definition of their functional and visual specifics in communication area of modern society, which is much wider than thirty years ago. Great changes happened in Ad philosophy because of the processes of hyper-consumerism and the lowering of general cultural level of the consumers.

James Lull, an American social scientist known for research on the interaction between communications technology and culture, figuring out how media technology is becoming an integral part of our daily lives, says that mass culture should be seen as a very important factor (Lull 2002).

William Mitchel had focused on Media theory and Visual culture. He claimed that broad interest in language and textuality had given way to a new interest in the notion of visuality. Since language could not offer a full explanation of reality, cultural theorists were united in their increasing emphasis on the power of Visual in Art, Science, and indeed, everyday life where media and communication rank as determinants (Mitchel 1995).

Larisa Fedotova considers Advertising in terms of Mass culture. With the help of Ad communications, artworks, both Past and Present, become available to all categories of the population (Fedotova 2002).

Unfortunately, in most cases, modern means of ad information don't contribute to forming outlook, art thinking development, aesthetic perception of reality, etc. Visual aids are not end in itself: form, space, and interrelation become

means of visualization the Ad ideas. Consumerism became an ideology of Postmodernism; Mass media popularize hedonistic way of life and consuming type of personality. Communicative, semiotic, and cultural-aesthetic aspects of Advertising define that the core of ad appeal is axiological complex, with the help of which ads can touch the individual values and aspirations of consumers. This complex becomes a basis for other elements of ads world. It is necessary to add that modern advertising forms, trends of definite style of life, social behavior, principles of use and moral norms. Now, ideals, values, cultural samples, heroes, and images of different epochs and cultures are reproductive (Pryshchenko 2018).

State of the problem indicates not enough level of scientific research the artistic aspects of Advertising. The humanities and art scientists don't disclose the influence of Art on Ad graphics and formation of its stylistics. Isolated scientific works have described character and don't give the idea of the advisability of developing advertising. That's why, in the process of complex research of commercial ads we used the following methodological attitudes: sociocultural method determines the Advertising as part of Mass culture (Moles 1973; Eco 1996; Featherstone 2007; Shtompka 2007); axiological – Ad graphics should be considered as derivative product due to a set of values and norms of the particular historical period (Barthes 2003; Borghini 2010; Mass communications and the Advertising Industry 1984); and art-historical – gives understanding the influence of Art styles on Ad posters and identify contemporary stylistic trends (Barnicoat, 1991; Heller 2000; McRobbie 1994; Shulykov 2011).

Bulgarian researcher Plamen Shulykov notes that at the end of XIX – early XX cent. sharp contradictions between the concepts of “art” and “industry” appeared, and the mass production of consumer goods even then resulted in their low aesthetic level (Shulykov 2011, p. 58). However, as in previous

centuries, advertising appeals resembled the art works – an engraving, a story picture, or a miniature (Fig. 4.5).



Fig. 4.5. a) beer ads. Austria, 1815;
ads the end of XIX cm.: b) “Nestle” chocolate. Switzerland; c) France;
d) Trieste Austria; e) German sewing machine “Singer” in USA

Visual aids of advertising changed greatly – modern appearance of advertising appeals differs much from advertising of XIX cent. by graphic means and methods of psychological influence on consumer. In spite of main task of advertising – attracting attention of potential clients to one of many products, as a rule, similar products and create its positive image for long term memorizing, means of visualization mostly have low aesthetic level. Considerable commercialisation went through, though, influenced the state and character of Mass culture. As a result of huge economic and State building difficulties at the end of 1980s–90s the last

century Ukraine lost control over the production of own mass cultural product and its spread, giving it to foreign, especially to American and Russian producers. But advertising products for mass consumers must have aesthetic level and implement cultural-education function.

Also, it is necessary to remind a little known fact that one of the most famous art critic Vyacheslav Glazychev considered decadence of Mass culture in his work “Problems of mass culture”. Analysing tendencies of occidental conceptions of mass culture he underlined ideologism of their constructions, which have clear and straight orientation to consumerism, definite universal values of “members of united club of consumers”: comprehensiveness of mass culture gives its characteristics absolute dominant, forcing out and suppressing elite-cultural ideal of creative personality, changing it into ideal homo-consumers (Glazychev 1970).

Arman Dayan quotes the famous sociologist E. Moran, who considered that base influence of Advertising is that it converts Product into drug analogue, as if injects stupefy due to which purchasing of the product immediately gives the feeling of facilitation to consumer, bordering to euphoria, and, enslaves him for a long time. If Ad announcement is optimal by sense and form, it should raise as delight as anxiety simultaneously, create anguish presentiment pleasure and desire to get it in any way (Dayan 1993, pp. 5–6).

Bulgarian researcher Anelia Petrova also considers the problem of prestige in behavior of consumer as a support of identification of personality in social hierarchy (Petrova 2010). A fashion becomes social norm of consumption. Orientation of a person to a group of luxury products is given as wish to make the quality of life better. Purposefully, “global” consumer with universal standards is formed in modern society.

The main problem of advertising creativity is finding balance between commerce and aesthetics. Ad philosophy is

directed to getting profits, which is understood as the most important part of advertising process. But culturological, outlook and moral-psychological parts are also of great importance. Especially the above mentioned parts of ad process make a base of “platform” of visualization Ad ideas. Nowadays, orientation of production to regional groups of consumers, significant change of market policy presupposed cardinal change in tasks and character of advertising: socio-psychological, cultural and aesthetical indices become very actual. Definition of imagery as specific means of creating image from the point of view of definite aesthetic ideal is a key to understanding the process of projecting mythological image in Ad design. Many consumers need not advertised goods but their images, symbols of prestige, possibility as means to follow definite style of life. Model of behavior due to social fashion and outcome style of life is a reflection of definite outlook, system of values, hierarchy of inner aims formed in their mind.

Little researched remains a visual code of Ad communications. Advertising becomes a sign that sells not a product itself but its symbolic reflection. Jean Bodriar criticized modern society that becomes a society of consumerism where everything is materialized in signs and goods. He separated two types of consumerism: first satisfies the needs of a person, another is a sign consumerism that become as specific code, language of social conversation demonstrative and long-lasting. From information, advertising has moved to suggestion, then to “invisible suggestion”, now its purpose is to control consumption; sociologists have repeatedly expressed the fear that this threatens with totalitarian enslavement of man and his needs. Bodriar thinks that arrogance has its own base as a type of Mass culture: art forms are not created now, they only vary and repeated. Weakness in creating new forms is a symptom of art ruin.

Philosopher comes to the conclusion that modern art is in the state of standstill: already known forms are varied and their combinations are long lasting. Purchasing products or services person reacts not on their differences but on their sign essence differences (Bodriar 2001).



*Fig. 4.6. Mass culture: a) Cola Swiss Pop Art, 1960s.
www.swiss-pop-art.ch; b) Swiss watches Pop Art ads, 1983;*

Karolina Jakaite says that posters were among the most ideological fields of art in the Soviet era, subject to strict control by various government institutions. The posters consist of different types of informational, instructional, and advertising posters. Indeed, the views of many in the sales force were often shaped by the indifference and bureaucratic obstacles plaguing the Soviet system, and by a general lack of competition and the priorities of fulfilling economic plans. Interestingly, advertising posters of the 1960s were exactly where one could see elements of modern and plastic expression – flashes from pop to psychedelic art. The language of Pop Art is inextricably linked to experiments in photography and collage art that greatly expanded the boundaries of graphic design's expressiveness.

Psychedelic art influences reached the Soviet Union in the late 1960s together with rock music and hippie culture. Echoes of the style emerged in Lithuanian graphic design

through shimmering bright color combinations and glowing typefaces. Keštutis Gvalda's "Visit Palanga" poster accented an undulating hand-painted inscription inviting tourists to the Lithuanian seaside resort (1969). Above it, a subtly placed paper collage detail portrayed a flag flying in the coastal winds above the landmark Palanga pier. In another poster, Gvalda deploys the playful brilliant flashes of optical art that Lithuanian photographers and graphic artists working with both sheet and book graphics discovered in the 1960s. Graphic artist Vytautas Kaušinis became the best-known master of Op Art posters, as seen in his 1968 promotional poster for an industrial aesthetics exhibition. The shimmering linear rhythms were particularly well suited for the musically themed posters created in the late 1960s by Vytautas Kaušinis, Jonas Gudmonas, and Juozas Galkus. Such artistic graphic design trends were evident in the history of Western graphic design in the 1950s and 1960s, such as the creations of Paul Rand and the New Advertising with which his work is associated, or the creations of Swiss graphic design masters (Jakaite 2012).

Today the processes of self-identification of nations are very actualized. One of the directions of design research is examining the influence of ethno-art and, especially colouristic traditions on modern art-projecting culture. Balance of national and international in design activity and advertising are actual and not homogeneous. Target audience research from the point of view of mentality has very big prognosis force in Advertising, because psycho-emotion peculiarities are already stable indices and widespread to great amount of population. Every country has its own cultural traditions, lack of respect ruins the strategy of a firm.

During the XX cent. definitions of international sense of Design dominated in society, so, the most interesting design form-creating inventions in the era of industrial production were international. But now, when manufacturers orient on

small output products, it becomes possible to demarcate the national stylistics. Unfortunately, design objects at the end of XX– beginning of XXI cent. contained mechanistic borrowings of rural art motives and putting them on out national objects of printed and outdoor advertising, packing, souvenirs. Though, the use of ethnic motives in ads should not be the “decoration” of Ad products, but it should be looking for new national forms of ads, saving regional cultural values in modern life, because accelerated speed of globalization brings world to obliteration of borders.

In conditions of sociocultural dynamics, we can observe “washing out” of stylistic trends or, even their absence that is generally defined by term “postmodernism” as presence of typical eclectics in post-industrial society and variety of artistic research in the second part of XX cent. From the point of view of Jean Leotard, Postmodernism is not new epoch, but Modernism in the stage of the next renovation (Leotard 1998).

It should be pointed out that borders of art and arrogance are washed out now more than in other time, so, the most problematic question is on stylistic features, art aesthetic parameters, criteria of modern art and advertising products assessment. Postmodernism has its own typological features: the use of any ready forms from art to utility, widespread of photography and computer special effects, deliberate violation of commensurable quantities of visual elements, borrowing the ideas from other types of art, remake, interpretation, combination, fragmentation, epatage, installation, collageness and circulation (Postmodernism 1994).

Now the frames of Postmodernism are widening; forming of new stylistic trends in Architecture, Art, Design and Advertising is made by deliberate synthetic approach in the use of variable elements, wide spread of irony and giving new context to old forms, complexity of the sense of harmony, increasing the variety of genres, reinterpretation of art

traditions, accepting the coexistence of different cultures and dialogue of cultures (Pryshchenko 2018).



Fig. 4.7. Postmodern stylistics in the commercial ads of II half of XX – early XXI cent.:

- a) James Rosenquist. Tide washing powder, 1975;
- b) change the colour range. Fire of Cointreau, 1999;
- c) Faber Castells colour pencil ads, 2010; d) Lego ads, 2012;
- e) Porsche ads, 1967. www.pinterest.com

The imaginative system in commercial posters we are present as a visual-verbal model, in which advertising appeal should have clear communicative structure, visual semantics, archetypal, contrast and dynamic balance of colours, easily understood images, should have aesthetically pleasing and stimulate the emotional activity of consumers. Creation of ads is a complex process in the fields of design activity, industry, consumption, and marketing. The principles of visualization as synthesis of colour harmony, aesthetics, art imagery, originality of the picture are formulated.

Ad products of the postmodern period are created with the use of stylistic principles of Postmodernism. But, modern consumer is very difficult to attract, so, it is necessary to use creative approaches, to aspire giving additional aesthetic pleasure to consumers, compel to them to definite “decoding” of advertising appeal. From the point of view of Ch. Kaftandgiev, sense of postmodernist approaches, which are used also in the Theory of communications, and is in that there are no good and bad communications, sign systems, codes and others – their value is defined exclusively by concrete communicative situation (Kaftandgiev 2005, p. 8).

A special role is played by the creation of the image – the ideal image of the company, personality, subject. Many consumers do not need advertised goods, but their images, symbols of prestige, the ability to thus imitate the lifestyle of idols. Thus, aesthetic perception gives the opportunity to the average person through the advertising image to feel satisfaction, self-confidence, involvement in the beauty of everyday life. The stylistic diversity beginning of XXI cent. determined by world cultural processes, demonstrates the diversity in the choice of means of artistic expression – from remakes of Paintings and descriptions to solely font posters, from artistic experiments with Photographs to the latest in 3D photography simulations (polygonal style) and colour-graphic capabilities of digital technologies, which testifies to a wide range of approaches to the visualization of advertising ideas.

Insufficient aesthetic or image level of Advertising confirms the need to develop Media Design – the most promising type of Design among others, which is a qualitatively new stage of sociocultural designing the communications. The conceptual foundations of Advertising in Ukraine are to expand and deepen the methodology of project thinking, the implementation of the considered scientific methods in practice.

Communicative and aesthetic aspects of pictorial are presented in the sociocultural dynamics in accordance with certain stages of society development. The poster actively forms the mass consciousness, is included in the social sign system, has a powerful influence on public opinion, represents past and present creative experience. It is proved that the semantic space of the Poster is a visualization of significant idea, a generalized reproduction of object or phenomenon in form and colour.

So, paying special attention to art-aesthetic problems of Ad posters we come to conclusion that the use of artistic means in Advertising should be stipulated by orientation to target audience taking into consideration definite aesthetic ideals and cultural traditions. Ad products for the mass consumers also must have aesthetic levels and implement education functions. The prospects for the study are to further deepen the proposed provisions, which may serve as a basis for the development of Ad design theory in Ukraine. Some of the allegations require further research in the fields of Visual communications in order to implement contemporary design concepts taking into account the cultural tectonics of regions.

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CHAPTER 5

Creative approaches to Eco posters

Shortly: our studies of the environmental protection and rational use of resources greatly will facilitate the eco culture development of Society, especially the younger generation. The art imagery, colouristics, nonstandard interpretation, emotions, humor, and satire are needed in modern eco posters, and so it becomes more important to use creative technologies in the creation of advertising appeals. Comparing the reflection of eco problems and their understanding by Society, we can mention that the level of eco culture in Europe is much higher. This is usually thanks to the daily nurturing of the society in this direction with the help of outdoor, television, web advertisements, supporting various eco initiatives by the Governments and private funds, and discipline of all population concerning waste utilization.

Today, special attention should be paid to advertising and information activities in the social sphere, in particular environmental, because of its important role in solving complex sociocultural problems and educating society. The world community contributes to the active development of eco design and public advertising, greening Europe for social change and innovation at the global, glocal and local levels (European Green Week 2021).

The massive anthropogenic impact on the environment is apparent and clear. This puts an emphasis on the creation of the programs aiming at managing on the natural resources and conducting effective environmental protection. The author considers this topic quite relevant. These are the development of social responsibility, eco consciousness, creative self-expression and aesthetic education of pupils and students in the

context of smart consumption strategy, popularization of eco trends and eco design, promotion of clean cities, the formation of a new lifestyle in urban and rural environment, analysis of urban ecology, waste disposal, bioethics, studying the experience of European countries, improving the image of Ukraine in these matters.

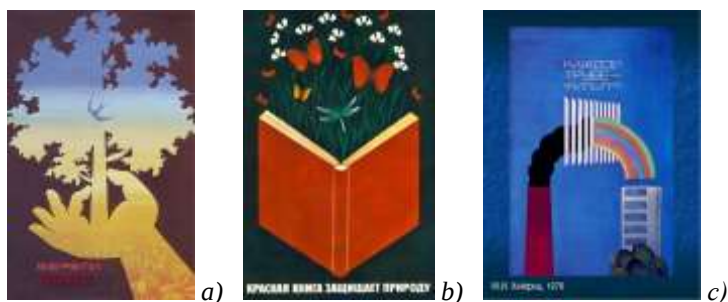


Fig. 5.1. Soviet public environmental posters, 1970s

And in a previous study, we noted that scientific articles in the “Nature” journal, publications of international organizations *Greenpeace* (USA) and *WWF, World Wildlife Fund* (Switzerland) are the most authoritative among foreign studies of environmental issues and the promotion of their solutions. In addition to publications and conferences, these organizations actively organize environmental seminars, exhibitions, fairs of eco products and eco design, as well as disseminate information about the environment through the Media. Although we still see an insufficient number of environmental social challenges in the media space – outdoor ads and single articles on news portals are the most common.



Fig. 5.2. WWF energy-saving poster, 2016



Fig. 5.3. Public environmental ads of the early XXI cent.: WWF posters

Noting the insufficient number of environmental social appeals in the modern media space (sometimes in Ukraine we can find outdoor advertising and some articles on news portals), we present an impressive fact – according to the monitoring of the Ukrainian Institute of Mass media in 2016, only 1% of materials in Ukrainian online media, covering mainly foreign experience (Detector Media 2016). Over the next 7 years, the situation has not changed.

Posters have always played a key role in the living fabric of our societies. They are the most noticeable form of communication in urban settings, wielding great influence in the interpretation and perception of a place by passers-by (Rebelo & all 2019). The poster is identifying the specific importance of cleanliness for urban life, participation of the general population in conscious consumption, the collaborative discussion between designers and other sectors – business, academia, and youth. It is the most visible and relevant form of Visual communication, and has a significant impact on the audience as whole. But mass environmental propaganda relies on completely exhausted visual stereotypes of the globe, green leaf, hands, flames, which have become part of the popular discourse. The concept of transdisciplinarity acts as a form of cooperation that opens up innovative perspectives, questions,

or solutions, and transcends the gap between artistic disciplines. This raises the question of how creative practices can collaborate with other fields to offer new solutions and new formats in Media Design.

Changing our consumption and production patterns is an environmental and social priority. Clearly, designers have a responsibility to develop new products and new services that use sustainable materials. Through recycling, re-manufacturing, refurbishing, designers have a role to play at every step of the economy. In the modern conditions of excessive anthropogenic influence on the environment, the task of forming efficient programs of management of natural resources and nature protection activities seems to be of current concern. It is impossible to fulfill these tasks without shifting moral accents, directives, social priorities and simultaneously adopting new cultural practices to benefit of the harmonious development of people and perception of Nature as the highest value. Global environmental problems touch every inhabitant of the planet; some care less about them, some more – but pollution of the environment overcomes borders very easily. The recycling of wastes of modern production and discarded things is hard to be assessed with precision and remains a subject of research by many entities. We although observe insufficient quantity of ecological social calls in the media space presently – outdoor advertisements and isolated articles on news portals are most frequent. This especially regards the media in Ukraine. A critical analysis of the aesthetical levels of advertising appeals reveals usage of outdated approaches: visual cliches, Soviet-style visual elements and absence of original ideas. So, the objective of this article is studying and comparing visual aspects of European and Ukrainian eco ads.

Eco posters are a public affair. They are in visual info space and influence us with their inevitable messages. This relationship is our focus. Analysis of the latest researches and

publications uncovers an acute shortage of publications of both scientific, popular science and educational sort concerning the interdependence of the Society and Nature, targeted at a wide circle of the population, especially children and youth. In fact, there are no theoretic works in the field, for instance the variety of topics the Conference on public advertising in Ukraine omitted considering eco posters. Advertising specialists highlight this too: the interdisciplinary approach to development of namely ecological advertising finds only smattering of reflection in the Ukrainian academics' works. Comparing the state of reflection of environmental problems and their understanding by Society, we can say that the level of eco culture in Europe is much higher. Of course, this is due to daily education in this area through print and outdoor advertising, television, web advertising, support for various environmental initiatives by the government and private foundations, discipline of the whole population on waste disposal (Pryshchenko 2017).

The impact of technological development on the birth of completely new forms of posters is not limited to one paper medium. The value of a social poster is in its content aspect, conceptual solution, well-chosen palette, and composition. Graphic design changes along with the situation in Society and becomes extremely figurative, exaggerated, and metaphorical, symbolism takes the place of verbatim. The main task of poster designing focused on nature conservation is to contribute to the formation of eco culture, starting with motivation for self-preservation and preservation of the environment, where the knowledge and skills of both each person individually and entire human communities. The poster is an iconic carrier of information, simple and understandable, which does not require intellectual efforts from the viewer and educates him both morally and aesthetically, influencing a person's emotions, his attitude to the environment (Vasilenko 2021).

The contradiction between convenience, usability and problems of processing versatile material stimulates invention of technologies of production of novel and safe materials and their follow-up recycling. American designer and advertising specialist Victor Papanek criticised the excessive manufacturing of commodities and their planned obsolescence, linking the environmental awareness to the engineering process and propagating creative solutions taking into account ecology problems (Papanek 2004). We studying the eco ads, notes that now the key task is reforming the mass production with reducing to minimum the detrimental consequences for the environment while preserving the consumer comfort and the image of industrial brands. This was called ecological modernisation and now it is at its height.

Social responsibility nowadays means consuming as few natural resources as possible and producing as low amount of waste as possible. Ads are the most authoritative among the abroad studies of the ecology problems and popularisation of their solutions. In addition to publications and conferences, these entities actively organize eco seminars, displays, fairs of eco products and eco design, and spread environment-related information through Mass media. Organic materials, organic components, organic products; nature colour schemes in the interior, clothes, advertisements; eco tourism; energy efficiency; and formation of a new lifestyle in the urban medium have been gaining popularity recently. Modern designers are looking for harmonious aspects of their works in the very components of the nature harmony: structures, shapes, materials, colours, patterns and figures. They have proclaimed a new motto “Ahead to the Nature!” (and not backwards), which means responsible attitude to the nature, fruitful usage of its laws in the designing activities (Nature Graphics 2014). The aesthetic potential of the natural harmony is to facilitate the shaping of creative thinking and also perfecting the body-space

medium. The nature offers art experts an inexhaustible treasury of inspiration, but we study the nature for the sake of understanding our place in it too.

Eco design is a branch of contemporary engineering, the dominating factors in which are demands of environment protection, saving natural resources, waste-free production technologies, organisation of sustainable consumption processes, and prohibition of genetically modified products. The “green design” includes the entire life cycle of the commercial product: extraction of raw materials, environmental consequences of their processing, the amount of energy spent, and recycling efficiency. Eco parks are emerging, the output of eco food and eco cosmetics is growing. For example, in October 2015 Leipzig (Germany) hosted a design exhibition under the slogan “Eco design for social changes” where most of the displayed items were aimed at a pivotal change of the modern society’s lifestyle (Designers’ Open 2015).

Ecology problems found their reflection in the ecological poster which can be considered as a variety of social advertising. The global Earth Day is celebrated on April 22, the day of environment protection and saving natural resources. Every spring many countries conduct all sorts of contests eco posters contests, exhibitions, and green Olympiads (Fig. 5.4).



Fig. 5.4. a) Earth day-2005, Poland; b) Olympiad-2010, Turkey

Examining the visual methods and specificity of the poster in the context of social advertising, let us denote that the poster is a widespread kind of graphic arts whose artistic

features are determined by the agitation function. People have to perceive the sense of information in motion, and this determines the visual form of the poster – size, laconism of the image, limpidity of the idea with or without the concise text, easy-to-read fonts and bright colours. The most widespread Ad poster often uses photographs, character elements and association-emotional methods of influence on potential buyers. The public poster belongs to non-commercial mass media. The skill to see and depict the idea in the poster, the poster-wise mode of thought, anxiety and fervency in the aspiration to capture the viewer's attention are designer's main characteristics. Poster artist has to put the idea through the filter of internal analysis of self and the corresponding topic in order to get the image across to the certain audience in a simple and expressive form.

The history of environment advertising started back in 1906, when the American Civic Association organized a campaign to protect Niagara Falls from the damage done on it by energy companies. New styles in Arts (Constructivism, Futurism, Cubism, Symbolism) stimulated further evolution of the poster, whose objectives were outlined by Cassandre, who said that aim of pictorial art lies in itself and the poster is a means of communication between the merchant and the consumer; it is nothing less than the telegraph. The poster conveys information on in a clear and expressive form.

After World War II, the meaning of poster lessened for a certain period. It gave way to the radio, photograph and mass media. Lithography became uneconomic and therefore it was replaced with offset printing and silk-screen printing which are though unable to reproduce the variety of shades and textures. In the 1970s–1980s, anti-war, ecological and cultural-entertaining genres of the poster were developing in the Soviet Union and particularly in Ukraine. This was prompted the possibility of take part, free flow of information from

international poster reviews, and presentation by domestic artists of their own creative works alongside the works by world-famous masters, and also capability of the art-educational institutions to teach students properly. One of the main parts in the rise of the poster was played by contests and exhibitions conducted by the Ukrainian Artists Union and publishing houses in Kyiv, Lviv, and Kharkiv.

In Ukraine, eco poster exhibitions are held on a regular basis – topical, regional, personal – but access to them is very limited and receives almost no coverage by the modern Media. The urban medium lacks ecological social advertisements but the outdoor media (billboards, city lights, advertisements on transport and in the underground) appear to be the most efficient today. Specific visual methods of the poster – flat image, generally comprehensible symbols, eye-catching juxtaposition of colours, scales, points of views, degrees of conventionality, satiric characters etc. The poster artist's creative method is largely specified by the level of aesthetic development of the target public. So, elevation of the viewer's general culture will inevitably lead to a change in the appearance of the poster, made at a high artistic level; it can become an important factor of the positive aesthetic effect. For more than 100 years “green ads” have been raising environment-conscious people, becoming brighter and more expressional.

Lviv was hosting the eco poster exhibition entitled “Nothing Decided” by Klaus Staeck in September 2013, who was the President of the Berlin Academy of Arts for a long time. For over 40 years now his works have impressed with their relevance and laconism of reflection of the environmental problems in the Society. Staeck's posters combine art, ecology and political call that instigate people to changes. He created over 300 narrative posters most of which are devoted to environmental protection. Long before the Green Party was created, Staeck had turned attention to the problems related to

climate change, air pollution, growing amount of garbage, nuclear waste, and pollution of the World Ocean. These satirical works without slogans impel apprehension and critical analysis of the current ecological situation: dangers of anthropogenic climate change and environmental destruction. Their power comes from the way Staeck places familiar images and texts in new contexts with wicked irony (Fig. 5.5).



Fig. 5.5. K. Staeck's eco posters, Germany

The World Wildlife Fund, long ago made a claim about itself as a customer of quality, explicit and sometimes cruel ecological social advertisements. The main areas in which the WWF works, are climate change, protection of forests, freshwater bodies, seas and oceans, conservation of flora and fauna, minimising the usage of toxic substances, and restoring the environment. Wild animals at the present-day consumer market are perceived only as a raw material for tailoring clothes, footwear and accessories, so in this case they “carry” S and XL marks in the poster (Fig. 5.6, a).



Fig. 5.6. a) WWF poster, 2013; b) WWF Romania, 2010

Such visualisation ordinarily arrests viewers' attention much quicker and sticks to their memory better than the standard depiction of fur overcoats. In general, it is worth noticing the high creative level of this organisation's posters, whose motto is "The Nature needs advertising" (Fig. 5.6, b).

Imagery is also necessary for the Advertising of natural heritage. For example, the mountains are presented in travel posters of XX cent. For many countries and regions: Switzerland, Germany, Austria, Italy, France, Slovakia, Poland, Bulgaria, India, the USA, Crimea, the Carpathians and Caucasus, the Urals and Tibet, providing geopolitical orientations that address issues of historical, cultural and national identity. Mountains are the subject of philosophical reflection and ecological meditation, a means of spiritual healing, scientific experiments, medical therapy and recreation, as well as a source of artistic innovation. Mountains are not only objects of reflection in Art and Media, they can also be perceived as sociocultural hyper-projects, influencing what we think about our existence, the Planet, and Society. In the posters, the mountains appear as romantic "deserts", national parks, sports grounds, recreational resources, and more. Visual means of Ad graphics vary from stylization of natural forms to emphasized geometry.

The intertwining of many cultural events, the transformation of values, mentality, worldview led to the transformation of the means of artistic expression, led to a significant number of stylistic searches in Advertising. The main contradiction of culture today is between multiculturalism, cosmopolitanism and globalization, which are opposed by Deglobalization and the focus of modern advertising on regional consumers. Particularly interesting and promising in the context of intercultural interaction is the travel poster with a modern emphasis on eco tourism. We emphasize that, compared to verbal language, visual elements are

perceived faster, easier, more accurate, and understandable to people of different countries. Therefore, the poster must meet the important principle of semantic integrity, consisting of physical, psychological, symbolic and strong internal connections, respectively, colour elements (illustrations, slogans, brand constants of travel agencies) interact closely and determine the advertising effect. Among the significant shortcomings of modern travel advertising are the predominance of primitiveness, the actual lack of national images (see next Chap. 6). And although the main purpose of ads is to attract the attention of potential consumers, to create a positive image of the city, region, country, and Ukrainian examples mostly have a low aesthetic level.

Eco poster is also important in the city's visual info space. INUAS network universities at Vienna, Munich, and Zurich have the great topic "Urban Transformations: Resources and Public Spaces", and provide a platform for current issues and perspectives for the development of cities and regions. The questions related to the ecological, political, planning, social and technological challenges and opportunities in public spaces addressing for young people (INUAS 2019).

The experience of the developed German-speaking countries in solving environmental problems and the development of eco culture is very interesting and useful for Ukraine. In Germany, the poster plays a noticeable role in international design processes thanks to campaigns, poster contests, and exhibitions. The poster exhibitions there are regularly – thematic, regional and personal, but access to them is limited and not very active represented in today's media.

For the time being, the main meeting point of the poster with its viewer is advertisements in the urban space. But it is impossible to see these posters on the streets of Ukrainian cities. Below are students' proposals for placing their eco posters in Munich, Zurich, and Kyiv (Fig. 5.7).

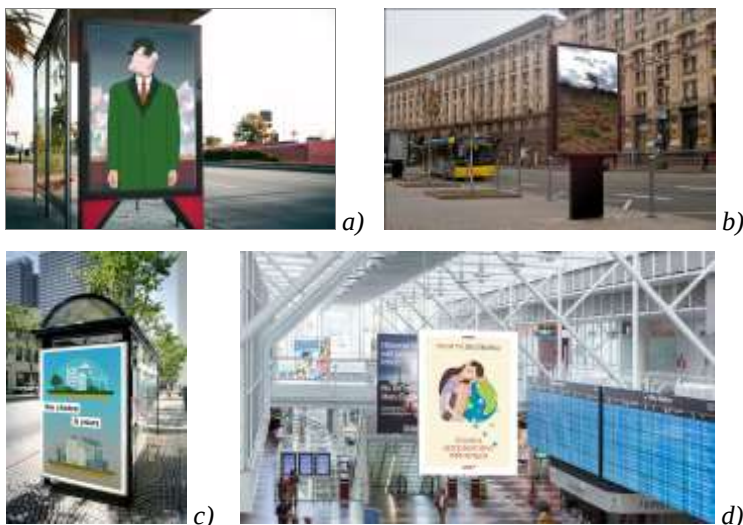


Fig. 5.7. Students' proposals for placing eco posters in urban space, 2021: a) Oleksandra Savanchuk for Cherkasy; b) Zhanna Fedosova for Kyiv; c) Anna Zeruk for Zurich; d) Katerina Garashchuk for Munich Airport. Curator – S. Pryshchenko

The activation of attention on contemporary environmental issues and reasonable use of resources will contribute significantly to the development of eco culture of the Society, especially the younger generation. The information in the poster should be perceived by man in motion, and it will determine the visual form of a poster – image size, conciseness, clarity of ideas, font that is easily readable, bright colours. Foreign experts Peter Anker (2010), David Dabner (2015), Steven Heller (2000), Elizabeth Resnick (2003), Liudmila Tarabashkina (2015) also pay attention to this.

The poster thinking – this excitement and ardor in an effort to bring the idea to a people. And the poster artist must filter the ideas and related means through itself, must do the internal analysis for simply and clearly convey the image to the viewer. Today poster has dynamic development as Graphic art and as an applied industry – Ad graphics. For the time being,

the main meeting point of the poster with its viewer is advertisements in the urban medium. For example, they use a wordplay of biowaste and banana (“Banane sein” is an idiom meaning ‘don’t care’) which means to sort consciously because we must care about biowaste and organic garbage (‘ist mir Banane’ in German) (Fig. 5.8, b).

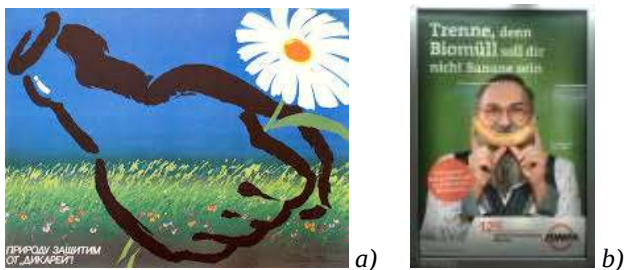


Fig. 5.8. a) Soviet eco poster, mid-XX cent.;
b) “Sort consciously, don’t be indifferent”.

Eco poster near underground station. Munich Germany, 2016

The modern public advertising poster requires interesting imagery, offbeat, humour, satire, parody, and creative technologies in the making of the advertising message are gaining relevance. Slogans considerably amplify the emotional constituent, though any information is shifting towards visuality in the first decade of XXI cent. Among the widespread stylistic trends, we can accentuate Minimalism, Constructivism, and Postmodernism (eclecticism – combining visual means on the collage principle: graphic art, photography, typography, using pieces of Art) (Fig. 5.9).



Fig. 5.9. Liza Potopalska. Typography in eco poster. Kyiv, 2017

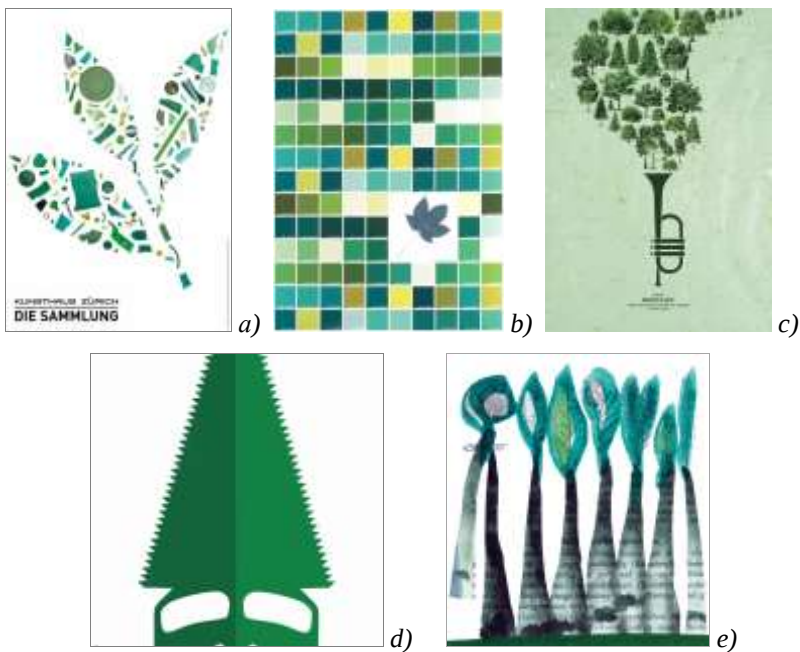


Fig. 5.10. Visual conciseness is the main requirement:

- a) affiche for ecoposter exhibition. Zurich Switzerland, 1983;
 b) Fiedler Grit. Greenery, Germany, 2006; c) Green melody. China, 2020;
 d) Lublin Poland, 2019. <https://100-beste-plakate.de/archiv-plakate>.
 e) Michael Mittermayer. Vienna Austria, 2022.
<https://kultur-online.net/node/23733>*

In the recent years, Ad communications have been turning digital rapidly. Propagated on the internet are websites and banners of not only commercial but also social focus. Thus, actuality of the present environmental problems gave rise to the organisation International project “ECO-culture” in Germany for holding a contest of environmental drawings for children and youth in the framework of Munich and Kyiv partnership (September – December 2015; the concept and presiding over by S. Pryshchenko). The aim of this project was development of eco thinking, eco education and long-term collaboration of the civic communities of Germany and

Ukraine, popularisation of eco trends, forming a new lifestyle with the means of poster art, and promoting the concept of clean cities. Comparing the state of reflection of environmental problems and their understanding by the Society, we can mention that the level of eco culture in Germany is much higher; this is usually thanks to the daily nurturing of the society in this direction with the help of printed and outdoor advertisements, television, internet advertisements, supporting various eco initiatives by the government and private funds, and discipline of all population concerning waste utilisation.

In February 2021 we took part in Winter International Carpathian School with presentation of our Project and the invitation of students to the Eco poster Competition. The main idea of our proposed International Eco poster Competition “ECO-Culture” on the based State University of Infrastructure and Technologies (SUIT, Kyiv) is an interdisciplinary dialogue on the role of Education, Art and Design and the responsibility of each of us in systemic change in environmental protection. Relevant topics for the development of eco posters are the conflict of Civilization and Nature, human problems in urban space, garbage recycling, plastic control, clean city, healthy lifestyle, climate change, animal protection, disturbed lands and territories, man-made impact, water and air pollution. Many young people and children from all over Ukraine responded to the offer to take part in the competition, which confirmed the urgency of the initiative. The page of the International competition on the social network *Facebook* will become permanent and in the future will be gradually filled with creative discoveries of students and pupils of different countries (ECO-culture club 2021). The emblem developed by her associatively combines 4 natural elements in the corresponding colours: air in blue, fire – in yellow, water – in blue, earth – in green. Graphic elements create a dynamic movement and symbolize life on the Planet. This emblem was

adopted and approved by the higher management of SUIIT (Fig. 5.11), thus becoming a visual identifier of the International Eco poster Competition for the coming years.



Fig. 5.11. Design by S. Pryshchenko. Munich, 2015

According to results, more than 800 people took part in the first virtual stage of Competition. These were students of higher educational institutions, professional art colleges, lyceums, gymnasiums, art schools and eco clubs from Ukraine. As a further development of our Project, in 2023 we plan to hold the next stage of the International Eco poster Competition among students from Poland, Germany, Lithuania, Latvia, Georgia, Croatia, Montenegro, Greece, Czech Republic, and others.

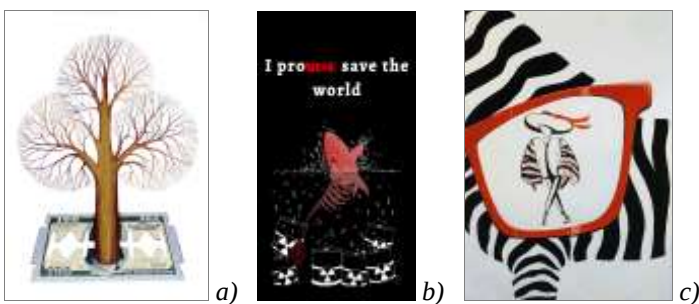


Fig. 5.12. Eco posters by Ukrainian students, 2021:

a) Volodymyr Pidluzhnyi; b) Aliona Gerasymchuk; c) Sofia Bozhko.

Photo from the eco poster competition web page

<https://www.facebook.com/ECO-culture-club-109900551139700>

The visual means and main stages of the historical development of eco posters in the context of culture are analyzed. And author shortly considering the imagery and stylistics of eco posters as a public advertising.

On basis of the conducted analysis of picturesque and stylistic trends of development of the eco posters, it is necessary to emphasize the importance of the sociocultural approach to the visualization of the socially significant ideas and respective advertising complement. For more effect of the eco ads, it is necessary to introduce slogans to posters, searching and heightening the emotional-aesthetic component. With further financial backing, we have proposed International student project aimed at designing and using eco posters in the urban and virtual media. Consolidation of efforts of specialists of the modern media space in the direction of intensifying attention and settlement of the environmental problems by every person will considerably help the eco culture to evolve, especially in the young generation. International sociocultural designing in this direction is quite interesting and promising, the main focus of which will be an in-depth study of environmental issues and their visual manifestations in modern European media space, holding mobile eco posters exhibitions in Ukraine and abroad.

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CHAPTER 6

Travel advertising of the Balkans in XX century

Shortly: the author considers the travel poster as a tool of advertising communications and a component of the cultural image of the Balkans. Of particular interest is cross-cultural interaction due to the expansion of info space, cultural and artistic development, and strengthening of the European integration processes. The authors applied the chronological-genre principle for the analysis of visualization means and artistic-style features of travel posters in XX cent. We focus on the analysis of the levels of stylization in posters from near realism to formalization and generalization. Visual thinking in Advertising use graphic skills, methods of visual art and stylistics of European art. Comparing the travel posters, it is shown that folk motives disappear from advertising in the 1970s. The author contribute to the theoretical comprehension of travel posters as a product of culture. The implementation is possible by developing advertising messages, conducting lecture courses, seminars, conferences, and advanced training in the tourism industry. The obtained results deepen the idea of travel posters, generalize their communicative and art-aesthetic aspects, and allow the identification of new factors at the conceptual level regarding the specifics of the Balkans.

At the end of XX cent., the interest in textuality changed with a new interest in visualization. Since language could not offer complete explanation of the reality, cultural philosophers increasingly emphasized the power of visual expression in art, science, and, in fact, in everyday life, where the media and communication are considered as important determinants. Appropriately, visuality requires a comprehensive analysis to

integrate the methodology of cultural theory and history to interdisciplinary research. The relationship between visibility and cross-cultural communication opens up another complex area of media research with poster as one of its components.

Poster can tell much more about the age than other documents. Poster involves an instant perception of information, expressive means and deliberate layout. Cultural heritage of poster can be observed in various contexts: imaging, axiological, economic, semantic, and creative – as an exchange of images and symbols. Communicative approach, in our opinion, is the most appropriate for the analysis of poster stylistics within the historical framework, while cross-cultural approach adapts advertising to another cultural space in accordance with its traditions and values, takes into account cultural differences of countries and national peculiarities of perception. The intertwining of many cultural events, changes of values, mentality and worldview led to transformations in the means of artistic expression, introduced a large number of style searches in Ad poster, particularly, in a tourist one.

Nowadays, the main contradiction lies in multiculturalism, cosmopolitanism and globalization, which are opposed by deglobalization and orientation of contemporary advertising at regional consumers. If tourist postcards with views of different countries were very popular in the second part of XIX cent. and in the first part of XX cent., though, by the mid-XX cent., Ad poster of large and medium formats became the most common.

At the beginning of XXI cent. poster still remains at the forefront of main advertising medium for outdoor advertising (especially in city lights), indoor (in the interiors for various purposes), even as an element of decoration (instead of paintings), in virtual contests of different thematic focus, and can be completely transformed into web banner ads (Pryshchenko 2020). The relevance of this study is determined

by the importance of poster in the image-cultural area of many countries, since it actively transmits social, cultural and historical development of the society.

Vitaliy Shostya, a well-known Ukrainian poster artist, stated that the view on the printed poster as an artistic phenomenon occurred in the early XIX cent. Thanks to the talented personalities poster received valued artistic component as the informative content of poster and became the dominant resource in addressing the audience. At that time, exhibitions of posters as art objects after the loss of their previous utilitarian function indicated the emergence of a new kind of Visual art.

To reveal the Balkans advertising poster features let's examine this part of the Europe. Albania, Bulgaria (formerly Thrace, including Macedonia), Greece, Northern Macedonia, partly Romania, the European part of Turkey (Eastern Thrace), countries of former Yugoslavia (Slovenia, Montenegro, Croatia, Serbia, Northern Macedonia, Bosnia and Herzegovina) are located on the Balkan peninsula. According to Harry Judge, the Balkans is a region with incredible nature and rich culture heritage from different ages (Dzhadzh 2003).

Basically, East and West, Orthodox Christianity and Islam, Antiquity, Romanesque style, Gothic, Baroque and Abstractionism were actively involved in the shaping of the Balkans culture. However, the Adriatic was heavily influenced by Venice (a Latin-Byzantium hybrid). In the IX cent. Serbia was more influenced by Bulgarian culture than by Byzantium, but the Byzantine and Ottoman empires had a strong impact on Bulgaria culture. Moreover, Etruscan, Greek, Byzantium, Turkish, Italian cultures dominated in the art of Montenegro in the XV–XVII cent. After, French culture had an impact on the Art of Montenegro in XVIII cent. and the Austria-Hungary empire influenced it in XIX cent. (The cultural monuments of Montenegro 1997).

The outbreak of World War I contributed to the development of national ideas, and adjusted the national character of struggle between states. National movements led to independence becoming extremely massive at that time. Specifically, it was the desire for Slavic people liberation in Austria-Hungary, Ukrainians – in the Russian Empire, Flemish – in Belgium, and Irish – in the United Kingdom (Nikic 2020).

Egidio Ivetic, the author of “History of the Adriatic: A Sea and its Civilization”, in search of the Adriatic identity, carries out a historical tour around large ports, political and shopping centers, such as Venice, Trieste or Dubrovnik, and less-known territories, as the Adriatic is not only the sea, it is also a place of great empires battle for the influence in this region, and, finally, it’s home for bright cultural diversity (Ivetic 2021).

It’s not surprisingly that cultural heritage becomes accessible to all categories of the population through advertising communications. The poster semantics expands, adds new connotations, serves for cognitive, educational and image purposes. Ukrainian researchers Vasyl Sheiko and Yurii Bohutskyi believe that culture is a powerful factor in human activity. They explain that we observe the world in colours of culture, and state that Mass culture is one of the most striking manifestations of modern developed societies sociocultural existence. Additionally, they explain the importance of cultures’ dialogue in the Media, since the forms of Folk culture are very plastic and variable in practice (Sheiko & Bohutskyi 2005).

Analysing the design practice in the South of Europe, Viktor Danylenko notes that countries of this region depend on tourism for much of their income. Though, he identifies two trends in visual communications there. The researcher outlines average and internationalized, often influenced by Italian or Austrian style of Visual communications in the sea coastal

countries. The areas remote from the sea or large cities, on the contrary, demonstrate folk or Turkish-like elements in their Visual communication and mountainous provinces show specific artistic patterns. Slovenia is the most “western” of all the Balkan countries as it is geographically close to Austria and Italy. Croatia and Montenegro have notable individual influences of European Union design activities, but often adapted to local and geographical reality. As for the urban environment of Romania, Moldova and Bulgaria – it is not remarkable, it is surrounded by media design objects in the form of endless banners and billboards with famous world brands. In general, he concludes that the Baltic countries adapt Scandinavianism, the Balkans accept Italian stylistics, and Central Europe prefers German design (Danylenko 2009).

Currently, key questions and notions of the Balkans travel poster in XX cent., including Bulgaria, Yugoslavia, and Greece are not presented in the literature. Riina Iloranta’s research is based on marketing literature, and this is discussed with four different approaches: consumer consumption, brand management, service marketing, and consumer behavior-oriented perspective (Iloranta 2022). Therefore, our study contributes to the history of posters related to the conceptualization of visual language. A poster is considered an object of graphic design and main advertising medium, a means of cross-cultural interaction, cultural integration, and regional identification. The analysis of the artistic and style features of the Balkan region posters revealed certain trends in the depiction of tourist zones and natural objects. This study reveals the image-cultural role of travel advertising and its stylistic transformations in the Balkans.

A number of modern scientific methods were used to solve this study issue. The author applied system-structural method as predominant to study the poster in detail, analyze its individual factors and their synthesis to highlight and analyze

functional aspects of Visual communication. Differentiation of the travel poster visual expressive means in past and modern times was provided with the use of comparative method. Furthermore, by applying comparative method the author contributed to understanding poster aesthetic information and art imagery, revealed significant influence of artistic styles on advertising creativity, examined compositional organization of advertising messages, specific style features, art-graphic materials and techniques. The sociocultural method made it possible to interpret Ad graphics in posters as a reflection of certain stages in society development. We applied the chronological-genre principle for the analysis of visualization means and art styles of the Balkan travel posters in XX cent.

The poster with its visual resource and the experience of specific problem solving has been and still is a desirable partner in any activity that requires a reliable communication medium with the end user, the person. It is the level of proficiency in the language of poster that allows the artist or designer to transform the information into advertising product with special characteristics of the finished creative content.

The Alps have been one of the most important places for tourism in Europe, since the XVIII cent., and cover the territory of seven Alpine countries: France, Switzerland, Italy, Liechtenstein, Austria, Germany, and Slovenia (as part of Yugoslavia) (Fig. 6.1).



Fig. 6.1. The Alps posters, 1980s

Travel posters of the second part of XX cent., comparing to modern ones, are a bit naive from today's point of view, expressively straightforward, but much more creative and special. Mountains and the sea were main objects to promote tourism development. All images, coding certain messages, formed a state of reliability, stability and openness to consumers. Negative connotations and values, either as doubtful interpretations were absent in posters of the second part of XX cent. Graphic means ranged from partial stylization of natural forms (decorative arts) to emphasized geometry or Pop Art. Colouristic can be versatile – from rich colours to a limited range of colours or almost monochrome solutions.

Often added ethnic motives were representation of national cuisine, ethnic festivals as exotics that was interesting to Western Europeans. Accordingly, the levels of stylization in posters were from near realism to formalization and generalization. The compositional organization of posters was realized according to the principle of symmetry. First attempts of asymmetry in the arrangement of font and image elements of poster appeared only since the 1970s, and later. The active use of photographs instead of drawings spread at the same time.

In the days of former Yugoslavia, Ad posters were drawn by hand, because photographing took a lot of time, and printing was not of very high quality. The design had a simple slogan, and the images showed a fusion of tradition and modernity. There are also such tourist offers that attracted guests simply by illustrating the landscape. A good picture with the name of the place was enough to advertise the city (Nostalgija 2014).

The selection criteria for this article were individual posters from several Balkan countries with different applied stylistics (Fig. 6.2–6.7). The history of art shows that strengthening of cross-cultural communication causes the convergence of criteria for aesthetic evaluation. Additionally, specific premises appear to create peculiar local styles.

Due to this, the author proves the existence of certain patterns of aesthetic evaluation for advertising objects with their own features. The unification of compositional techniques and orientation to target groups of consumers (within this topic, it was noted that tourism of the second part of XX cent. in the Balkans focused mainly on the European middle class). Travel posters demonstrate how interested potential tourists were during this period, being a common sight in travel agent offices, train stations, and airports.

Interpretation of “aesthetic – non aesthetic” remains debatable issues. The aesthetic criterion is a historically changing feature used to evaluate or classify artwork, including its decoration, painting, ideology, illusory, illustrations, kitsch, monumentality, originality, plasticity, harmony, stylization, tendency, eclecticism, expressiveness, etc. This study has confirmed identification of specific aesthetic parameters as colour and tone contrast, general colour harmony, limited colour palette, the integrity of the composition, uniqueness of the advertising idea, its clarity, the informative nature of advertising, the conciseness of textual and visual information and its structure, the presence of photo images, computer special effects and the technical quality of the performance of the advertising image. It is worth to add the presence of certain style features, including ethnics in the organization of Ad space, and more precisely – their expediency in the poster.

While studying Ad graphics in the context of art-projecting culture as a basic means of graphic design including ethno-art traditions and national colour system, it is quite appropriate to determine the aesthetic parameters of advertising objects as cultural and aesthetic, and further differentiate them with national or international principles. Colour semantics and regional imagery will be distinguished for the cultural evaluation of objects in ethno-style. So, consider this with specific examples. The visual images of Bulgaria, Croatia and

Slovenia in the mid-XX cent. most fully reflect the ethnic orientation of travel posters (Fig. 6.2–6.4). The travel posters of Yugoslavia are very interesting; on which it appears as a country of impregnable black mountains (Fig. 6.5, b-c).



Fig. 6.2. Bulgaria travel ads stylistics: a) 1950s–60s;
b-c) 1970s – folk motives are absent. www.pinterest.com

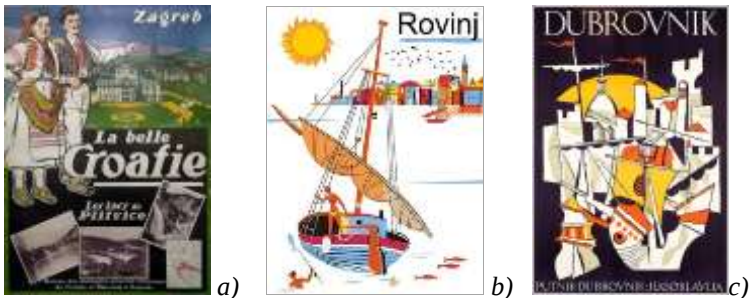


Fig. 6.3. Croatia travel ads stylistics: a) 1940s;
b-c) 1970s – folk motives are absent. www.pinterest.com

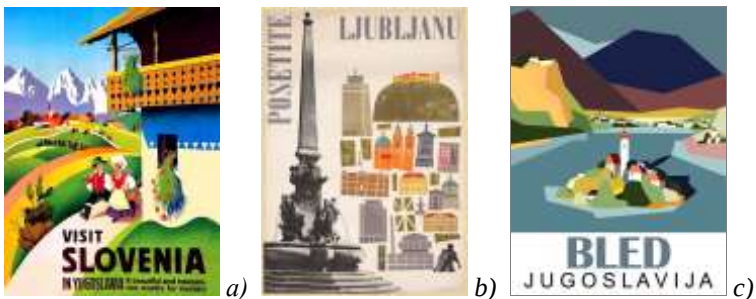


Fig. 6.4. Slovenia travel ads stylistics: a) 1950s–60s;
b-c) 1970s – folk motives are absent. www.pinterest.com



Fig. 6.5. Yugoslavia travel ads stylistics: a) 1950s–60s; b) 1970s, and c) 1980s – folk motives are absent. www.pinterest.com

Greece is richer in sights and symbols, but even here the classic brand has become “real Greece” – Antiquity, preserved on small islands. Later posters embody a more colourful Mediterranean image of Greece (Fig. 6.6, c). The legendary “Orient Express” from Paris to Istanbul (then Constantinople), passing through the French, German, Austro-Hungarian and Italian railways, was supposed to become an alternative to sea cruises. True, after the First World War, the route had to be slightly changed, bypassing Austria and Germany through the Simplon Tunnel in Switzerland. Hence the updated route was named “Simplon Orient Express” (Fig. 6.7, a). It is obviously seen that folk motives disappear from posters, as International style and Postmodernism begins to prevail in the 1970s, and later.



Fig. 6.6. Greece travel ads stylistics: a) 1940s; b) 1950s; c) 1970s – folk motives are absent. www.pinterest.com



Fig. 6.7. Turkish travel ads stylistics: a) 1920s;
b-c) 1970s – folk motives are absent. www.pinterest.com

Military events and the break-up of Yugoslavia in the mid-1990s significantly inhibited tourism and travel advertising in the Balkans. At the end of XX cent., the stylistics of travel poster fell under the influence of Postmodernism. Due to the development and spread of computer graphics, the postmodern trend continues to develop as a conscious Eclecticism at the beginning of XXI cent. (Fig. 6.8).



Fig. 6.8. a) ethno-fest by Bastinian. Munich Germany, 2021;
b, d) Green Balkans Reserve ads of Bulgaria, 2021;
c) carnival in Tivat Montenegro, 2022

Stevo Nikic believes that nowadays tourism advertising with modern emphasis on eco tourism is especially interesting and promising in the context of cross-cultural interaction (Nikic 2012). Cultural tourism is a combination of tourism-relevant activities and culture events (adventure tourism, museum, exhibition and festival tourism, preparation and servicing of national traditional dishes and drinks – the so-called gastronomic tourism (Vucetic 2011).

The Balkans can offer a wide range of tourist services. In summer it is beach holidays and yacht tourism on the Adriatic and Black Seas coast. Skadar Lake is the largest on the Balkan peninsula, located on the territory of Montenegro and Albania. In winter ski resorts welcome many tourists to visit numerous monasteries and churches, buy regional products or souvenirs. Therefore, visual identity is an important resource that helps to distinguish specific object, city as a tourist destination and its uniqueness. But in modern travel advertising, except for high-quality photographs, we do not see any creative approaches (Fig. 6.9).



Fig. 6.9. Modern travel advertising of the lakes, 2022

Let's draw attention to the fact that visual elements are perceived faster, easier, more accurately, and understood by people from different countries compared to verbal language. Thus, the travel poster should comply with substantial principle of semantic integrity, which consists of physical,

psychological, symbolic set with strong internal connections. Accordingly, colour elements (illustrations, syllables, brand constants of travel agencies) closely interact and determine the advertising effect. Among considerable disadvantages of travel advertising in the early XXI cent. the author outlines the preference for stereotyping, primitivity, the actual absence of a national images, the dominance of Kitsch, Eclecticism, which become cultural dominants. While the main purpose of advertising is to attract the attention of potential consumer, create positive image of city, region and country, modern travel posters and their corresponding technical transformations for Digital Media mostly have low aesthetic level.

The analysis of image formation and art imagery issues allowed to determine the components of advertising image, in particular, for tourism. Uniqueness, aesthetics, regional specificity, compliance with the status of the tourist service and clarity to target audiences (budget, middle, premium, luxury) are examined in this study. Comparison of posters by stylistic tendencies revealed the need for more active use of creative advertising technologies: allusions, associations, allegories, hyperboles, metaphors or metonymies. Visual metaphor becomes universal stylistic figure. Iis Tussyadiah looks at design thinking and how to explore and identify problems associated with the provision of tourism services and propose solutions to these problems in innovative ways. Tourism involves a wide array of services from airlines to accommodation to entertainment, but it also involves exploration of places that enables tourists to interact with objects (e.g., sceneries), people (e.g., locals), and other resources in tourism destinations. Design is getting more attention because of the relevance of design methods in the production of tourism products and services that are experiential in nature (Tussyadiah 2014).

Present-day advertising messages should have artistic and semantic imagery. Lev Manovich presents a method for

analysis of cultural data, with a particular focus on visual media. Cultural analytics refers to the use of computational and design methods, including data visualization, media, and interaction design, and machine learning for the exploration and analysis of contemporary culture. One goal of these explorations is to enable us to see what hundreds of millions of people around the world today create, imagine, and value (Manovich 2020). Nowadays, visual streams prevail over verbal ones. A new fragmentary thinking comes, based on the emotional platform and built on visuality, variability, and perception of a large number of different visual elements. Visualization provides a basis for further analysis of images, symbols, ornaments, colours and their impact on Society through web banners and outdoor for tourist products.

The Chapter 6 contributes to the theoretical comprehension of travel poster as a product of culture and a mean of representing regional specifics, the visually orientated, and the digital in the future. Practical implementation is possible at the level of developing advertising messages, conducting lecture courses, thematic seminars and conferences for students and graduate students, and as far as advanced training courses in the tourism industry. The obtained results deepen the idea of travel posters, generalize their communicative and art-aesthetic aspects, and allow the identification of new factors of education at the conceptual and prognostic levels also.

The results of analytical work indicate that poster actively forms mass consciousness, involves into sign system, provides powerful impact on public opinion, and represents past and modern creative experience. The semantic space of the poster is a visualization of significant idea, generalized reproduction of the advertised object in form and colour, perfect reflection of artifacts or natural phenomena in consciousness. Modern poster should perform perfect

aesthetics, non-standard visualization and variability of graphic aids and be interesting for the target audience. Considering the poster as an effective channel of Advertising communications, for the first time the idea of the visual language of the Balkan countries tourism service in the second part of XX cent. was presented. Undoubtedly, the poster plays a significant role in society, and artistic practices and has a great potential for further development of tourism in the Balkans. Beyond the culture and communications, the author recognized important relationships of the posters with society, economics, politics, and the environment.

Modern conditions establish the basis for creating peculiar local styles. Active development of Tourism, and the use of the aesthetic potential of natural harmony will contribute to the approval of national identity, creative thinking development and improvement of the visual info space. The travel poster can focus on the latest trends in eco tourism and protection of cultural heritage, national parks development, holding of international summer schools for students, sports competitions, thematic tours, ethnic festivals, etc. Within the framework of the designated vector of research, a special place is supposed to be given to further search and comparative analysis of semantic roots in the use of pictorial elements and colouring of the Balkan region in order to develop cross-cultural communications in currently.

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CHAPTER 7

Colour in Ad posters: visual stereotype VS. creativity

Shortly: a visual language of colour ads is represented by the logical reflection of sociocultural state of society during definite periods. The aim is to characterize problems of Media, such as: the means of visualization, the visual stereotype, and the stylistics of its contemporary development. Colour is a component of global info space, therefore content-analysis of visual images in Ad posters (commercial, political and public) was carried out. The scientific novelty of this Chapter is the consideration of visual stereotypes in Advertising (on example the Red). Result of our study is the assertion that advertising images in red colour as products of creativity have the social meaning only in the systemic understanding of political and cultural processes.

Studies on the interaction of cultures show the multi-vector nature of this process, in particular, the exchange can take place not only material, scientific or technological ideas, but also cultural values, social norms and traditions, art practices also. The language of colour is perceived by all segments of the population of different countries, so it becomes a metalanguage and improves cross-cultural communication. Ad messages are a social matter. As images in vivid colours, they dominate in the public space and influence us with their inevitable suggestions.

Sandra Moriarty and Ken Smith define particular aspects of Visual communications. Aesthetics of perception, media representation, visual literacy, cognition, semiotics, assimilation, narrative (historically and culturally based interpretation), ethics and cultural studies are in this list.

Perception of visual messages transmitted through sign systems arises from person's understanding their codes. Semiotics became especially useful for researchers of Visual communications. Though, deterministic philosophy represents coding as the process of reading censoring data and a set of features that represent certain objects. In different languages, signs are often clearly defined, and witness simply responds to them. But the process of decrypting meanings is more complex, especially for colour graphic signs with a wide range of visual perception and interpretation. The audience expands and fills meaning with their own connotations (associations, views, emotions) in the integrated process, where information is actively decoded and synthesized (Moriarty & Smith 2005, pp. 228–234).

Advertising as Visual communications is a broad field, the study of which involves acquaintance with the laws of visual perception, including Gestalt psychology, Colour theory, Semiotics, and Aesthetics. In his book “Advertising. Scientific approach”, American advertising scientist and practitioner Claude Hopkins substantiated psychological aspects of advertising influence on different consumers and strategic approaches to planning advertising campaigns. He established scientific system of argumentation, proved the importance of high-quality visualization of advertising proposals and emphasized the necessity for creative approaches to success. Hopkins argued that in early 1920s, advertising was not only means of attracting attention, but also a form of communication between manufacturers and consumers, as well as a semantic space and a driving force that created new industries, changed traditions and fashion, and influenced millions (Hopkins 2000).

The visual language of colour in Art was studied J. Albers (2006), A. Alberti & G. Mori (2007), M. Almalech (2011), C. Biggam (2012), E. Heller (1995), D. Jones & M. Amaral (2018); in Design – M. Barnard (2005), N. Cross

(2011), S. Heller (2000); in Advertising – J. Binder (1934), E. Biggs (1956). Binder wrote “Colour follows function”, and his book begins with the words: colour is the poster painter chief means of creating effect. It is his vital factor, but for that very reason it is necessary in the first place to understand clearly what the laws of colour are. The little book is dedicated to clarifying the significance of colours in the area of applied graphics for ads (Binder 1934). Moni Almalech thinks that we are faced with colour dialects, with national and regional languages of colour. Its semiotics includes both visual and verbal colouristic aspects (Almalech 2011). Thus, we enter by the physical properties of colour, once – in the territory of natural language, and secondly – into the social and individual culture and tastes. This means that we can hardly find any specific colour grammar to the whole society (Biggs 1956).

Major attention is focused on the activity and associativity of red colour in Ad graphics, imagery and ambivalence of its perception, depending on the ideological guidelines of relevant political and sociocultural formations in different countries. Structure of this Chapter reflects conducted retrospective analysis of ads consistently considering creative and semantic aspects of colour harmonization.

Malcom Barnard proposed the interdisciplinary approach to understanding of Visual culture. Style is explained as a form of communication, as homology and as signifying practice. Style is used by subcultures to create and communicate identity and a sense of difference from “mainstream” cultures and styles (Barnard 2001, p. 187). Based on his research and on the research of other well-known authors, for comparative study of the visuality defined the following methods: structural (Barthes 2003; Barnard 2005) to the consideration many functional, technological, marketing, and cultural factors for their synthesis; semantic (Biggam 2012; Krauss 2013) to the analysis of art-aesthetic features the Ad products; sociocultural

(Moles 1973; Bralczyk 2008) to the definition of advertising as part of Mass culture; art historical (Heller 2000; Dydo 2008; Preziosi 2009) to understand the influence of Art styles on advertising and identify contemporary stylistic trends. The structure of this Chapter reflects conducted retrospective analysis of Ad practice, considering all of above aspects in the complex. So, the research subject – is the red colouristic in ads.

Since the 1960s, the study of Media has developed its own set of theories, facts, and analytical methodologies. The appeal of such study is that it leaves the interpretation of the modes and forms of social interaction used in a certain era flexible and open. Media analysts today use a combination of ideas and techniques for diverse purposes. Research of Media has thus, logically, developed into a highly interdisciplinary mode of inquiry, drawing from disciplines such as anthropology, semiotics, linguistics, psychology, sociology, aesthetics also (Encyclopedia of Media and Communication 2013, p. 9). But this book is missing article about colour.

Richard Klyushchinsky expressed the opinion that the end of XX cent. marked a fundamental and unambiguously directed transformation of Culture. Contemporary Art finally abandons the trend towards structural and material homogeneity that dominated it until recently, which of course affects on Media (Klyushchinsky 2019).

Rodney Jones in frame visualizing digital discourse says that Media invite users to constantly produce themselves and their experiences visually and construe meaning from the visual representations of other people's experiences, however, presents significant challenges to the "semiotics" and "grammars" of Visual communication developed at the turn of the century, forcing analysts to engage more fully with the ways multimodal meaning emerges not from "signs" per se, but from techno-somatic entanglements in which the most important communicative resource is not what is visible but

communicators' embodied experience of seeing it (Jones 2020, pp. 19–20).

Still, the term “visual communication design” has been subject to a series of interpretations. In the process of design development, various names restricted the precise definition of the designer's work. Design is usually understood as a physical product, and its interpretations in everyday use, such as “beautiful creation”, “ornament”, “pattern”, “decoration” or even its application to the beauty of nature, certainly cause confusion. While society accepts design only as a reference to certain objects, designers focus on it as a conscious activity. Moreover, they see the product as the last step on a long path of production. The professionals do not associate Design either with reproduction of natural forms, or with recurrence of traditional ornament. Design is understood as a process with a sequence of idea, planning, drafting and coordination to the selection and organization of a number of visual and textual elements (Frascara 2004).

Robin Cohen believes that posters, placards, advertising appeals are examples of creolization, as they combine the verbal part with the visual, which belongs to a different sign system than language. According to him, creolization occurs when designers choose certain elements of cultures, give them new meanings and creatively combine to create new images that become products of Mass culture (Cohen 2007).

The new book by Thomas Kacerauskas and Algis Mickunas helped us understand some aspects of communications, for example, Internet offers unlimited possibilities for communication, yet as a portal to the Internet the computer screen limits our view (Kacerauskas & Mickunas 2020, p. 73).

A team of authors is studying the relationship between the verbal component and their visual characteristics in Social Media, and note that in order to decode the full amount of information, knowledge of both the cultural background and

the current social and national situation is required (Smirnova & all 2021).

The state of scientific development of the problem indicates an insufficient level of research on the art-aesthetic aspects in Advertising. Scholars in Economics, Marketing, Humanities and Art studies do not reveal the determinants of colour form as a style element or its evolution. Their works are descriptive and do not give any idea of the patterns of visual language of colour in Advertising. H. Hess (1915), R. Beasley (2002), L. Earle (2011), B. Flath & E. Klein (2014), Ch. Kaftangiev (2012), R. Landa (2016), J. Morra (2006) have criticized stereotypes in Advertising. Content analyses of general advertising stereotypes, conducted from 1978 through 2004 have been subject to a meta-analysis, providing a good overview of the use of such portrayals across several markets, including the United States, the United Kingdom, Turkey, New Zealand, South Africa, Japan, Zimbabwe, Mexico, Denmark, Singapore, and Serbia (Akestam 2017).

We have not found any analytical publications on the topic of visual stereotypes in colour ads, so, the scientific novelty of our purpose is obvious.

Colour encompasses areas of branding, promotion, product development, retail design, and online engagement with consumers. We argue for a way of creative thinking about colour in ads visualization – designers should choose colours based on a given context rather than in isolation. Hierarchy of colour functions in Advertising we are present as:

- *expressive function* – at the first stage of attracting attention;
- *psycho-physiological* – at the stage of perception of objects and generalization of forms to simple geometric figures;
- *emotional* – at the stage of perception straight and curvilinear silhouettes in colour and tone;

- *informative* – at the stage of forming interests of consumers;

- *positive-aesthetic* – at the stage of getting ready to purchase (Pryshchenko 2018, p. 262).

Colour cannot be perceived in “pure form”, colour is always and everywhere a manifestation, an expression of a certain idea, however, not a measure of quantity or form, but the quality of the property without which it is impossible to imagine creative human manifestations. Brayn Holme, based on the historical and cultural contexts, emphasized the conformity of colour-graphic means to the advertising idea and the integrity of its implementation (Holme 1982).

To understand colour as a multifaceted phenomenon, it is necessary to turn to cultural heritage. Colour organizes space and creates identity, that to promote a deeper understanding of its relevance in the overall design process and to establish a theoretical and practical basis for a transnational discussion concerning a cross-cultural appreciation of colour designing.

Chromatic graphic objects as a components of Visual communication that comes from petroglyphs of primitive peoples to modern icons. It is a means of coding information into images and symbols. Symbolism differs from illustrativeness by the presence of additional meanings that can be perceived by a mass audience. Moreover, it is design activities to create balanced and effective visual-informative materials that convey innovations to the development of economic and sociocultural spheres of life. Throughout its existence, graphics has influenced consumers and persuaded them by using advertisers’ ingenuity and their personal tastes.

Advertising often had unexpected, but sometimes highly artistic forms. In the early XX cent. new scientific method based on associative psychology was formed generating significant effectiveness of advertising. It was a transition from raising awareness to creating symbolic meaning of consumer

goods. Symbolic meaning of the product for consumers, obtaining imaginary satisfaction of their own needs, is formed by values artificially combined into a holistic image. However, semiotic analysis of Advertising helps to understand its language “aposteriori”. Sometimes, in the process of practical experience, the authors themselves are surprised by how many hidden meanings and allusions can be found in their messages (Dayan 1993). Therefore, it should be noted that Semiotics is the basis of Advertising, and Semiotics of Advertising studies semantic and symbolic influence of colours on consumers. Roland Barthes defines Advertising as an applied Semiotics (Barthes 2003). One of the examples is Branding as a unique communicative element that allows to “tie” the product to a particular object of symbolic world as in the case of Marlboro cigarettes that are associated to cowboy. It is interesting fact that the Marlboro Man is recognized as the most popular advertising image in the XX cent. (Fig. 7.1).



Fig. 7.1. Cowboy Marlboro in ads

Understanding of poster images is closely intertwined with social, political, cultural and technological processes. The dialogue between cultures is an exchange of meanings within a single semiosphere. It is a complex process of understanding meaning of own culture, conveying it to other cultures and simultaneously searching for ethnic differences and specific mentalities (Lotman 1992). But even Bense was looking for a

semantic-mathematical model for describing the creative process and aesthetic properties of artworks (Bense 1971).



Fig. 7.2. Red accents in European vintage posters:

a) Land of sun and vineyards. Warm Podolia. Ternopil Ukraine 1938;

b) Finland, 1930s; c) Sicilia Italy, 1940s;

d) Swiss travel poster, 1949. Zurich Design Museum.

<https://museum-gestaltung.ch>

Media has become a place where serious strategies are played out. In the current technological period, communications go beyond traditional media, including posters. J. Di Marco considers the creative process, from project management to working with graphics to designing for Print and Web in frame New Media, and presents a wide variety of inspirational images from well-known designers. Among the visual elements, the author lists line, shape, font, and colour as an important factor in digital design, in particular contrast, and gives examples of colour schemes (types of colour combinations), in fact, without revealing the principles of application (Di Marco 2011).

Poster does not lose its position as the main advertising medium in outdoor (especially citylights), interiors for various purposes, even as element of decor (instead of paintings), virtual contests of various themes, and can be transformed into online ads. Poster is the most common type of graphics with artistic features that are determined by propaganda function. A poster is artwork performed on a large piece of paper.

Informative message should be perceived by a person in motion, defining visual shape of poster, it's size, laconic image, clarity of the idea, easy-to-read font and vivid colours. The most spread is commercial poster, which often uses photography, symbolic elements, associative-emotional methods of persuading potential consumers. Outstanding feature of the designer is the ability to see and reflect any idea in a poster and a poster's way of thinking. The last is excitement and passion in trying to convey a certain idea to the target audience. Poster artist must filter the idea through internal analysis in order to convey the image to the viewer simply and clearly.

Poster is the most effective mean of Visual communications, it should stimulate, explain, provoke and persuade. It should be easy and coherent in its form, however, to achieve this is much more difficult than to express oneself as an artist in painting. Though, a significant disadvantage of advertising is imbalance between its aesthetics and commercial effectiveness. There are many examples, where advertising message is built on the laws of composition, but visually advertising idea is not solved, not positioned and motivational moments of persuading certain audience are not found. As a result, it does not work and the product is not bought.

On the basis of conducted classification of advertising images, we defined regularity at a choice of pictorial means in disclosure of advertising ideas at the beginning of XXI cent. The art imagery, emotionalism and originality of pictorial means are at first place. Special computer effects are added. In the period of hyper consumption, designers are trying to find new means of organizing visual information. Nowadays, visual streams prevail over verbal ones. A big variability and perception of a large number of different visual elements enters the market. Advertising creates a different, aesthetically appealing mythical reality and becomes a sign system, and

consumption becomes a sign. Thus, contemporary advertising has acquired the status of fashion leader.

Advertising has a regional specific also: oriental motifs, colouristics and ornaments. Orientation of production to regional groups, a significant change of market policy presupposes a cardinal change in tasks and character of Advertising: sociopsychological, cultural, and aesthetical indices become very actual. Definition of imagery as specific means of creating image from the point of view of definite aesthetic ideal is a key to understanding the process of projecting image in ads. Ethnics is becoming increasingly popular, which brings to the urbanized standardized life a sense of artistic expression. Most often there are ads, furniture, accessories, stylized decor elements of East. It remains relevant and justified to use the ethno-art tradition to identify countries, goods, and services in the world, preserve national cultures. If in the printing and packaging of the early XX cent. numerous designs in Neofolk style were built on the active use of ornamentals, today innovative design ideas must be combined with the traditional features of mentality and Folk art images.

Semiotic transformations of red colour

We follow transformations of red colour in Ad messages, which are most frequently found. Red is a paint, an emotion, a symbol. The most active was the use of the red colour, because of the peculiarity of our visual perception – the retina is the fastest to perceive this wavelength. Knowing this, designer *must think in colour*, that is, not to paint the image at the last stage, but consider the colour image of a given object at the stage of idea. In other words, colour in Advertising should always contribute to the realization of its communicative function. Together with trademark and font, brand colour is extremely important for identification of the company. It encourages the establishing of the contact between company

and consumer. It is a known fact that colour is perceived and remembered much faster than other pictorial and written means (Bovee & Arens 1989). Modern practice proves that corporate colour is increasingly used as a factor of styling. Colour graphics is one of the main psychological factors of influence on consumer, as visual form of advertising is addressed primarily to human emotions. Contemporary advertising does not offer goods, but mental states.

Commercial advertising is a tool of competition. Commercial ads (commercial graphics / commercial poster) is ranked first among other types of advertising. However, social areas of advertising cover not only economic relations (production, finance, trade, various services), but cultural events and even self-promotion. The art-historical method is aimed at understanding the essence of psychological and cultural-aesthetic concepts of advertising and its long-term impact on different social strata, especially since the advertising process has national-specific features in the culture of different regions.

The development of graphic and poster design in Tsarist Russia is especially interesting and little documented (Aulich 2014). Visual language of colour ads in Ukraine was based on stylistic tendencies of *Art Nouveau*, forming its own graphic interpretations in combination with traditional artistic motifs associated with national, historical and mythological figures. In many examples, we see the characteristic Art Nouveau restrained red, green and blue colours, and the combination of plant and geometric elements, and also the interpretation of motifs of Ukrainian folk art.

German companies have always paid great attention to creation of a visual image of the product and the forming certain psychological stereotypes – the most important means of sales promotion. Visual advertising aims at identifying the characteristics of a particular product, creating as a rule, very

attractive image. The use of visual metaphors in ads indicates that they have significant potential and persuasiveness on a subconscious level, and, as a result have good financial effect (Semiotics of the Media 1997, pp. 162–163).

It is very important point to underline irrelevant role of advertising messages in the period of planned economy. In socialist countries, advertising was an ideological enemy, and in 1920s, commercial ads actually ceased to exist. It was replaced by political propaganda and images of Socrealism (socialist realism). Small number of Ad products of the Soviet period promoted mainly goods for export or periodically reminded the population: “Drink tomato juice!” and “Relax in the Crimea!”. However, it is necessary to pay attention at high skills and ingenuity of Soviet artists. For more than 20 years transition to the market relations and advertising culture was formed in the post-Soviet area.

In the 1960s Ukrainian advertising poster was very striking with its ethno-art traditions mainly in Ukrainian-speaking posters of movies, performances, concerts, exhibitions and cultural events. The artist Denysenko created poster “Exhibition of Ukrainian books” as advertisement of “EXPO-1968” for the Days of the USSR Culture, where the main element was an ornamentally stylized flower. During 1960s–1980s, a large number of interesting posters were created. Particularly, the poster for the film “Shadows of Forgotten Ancestors” with graphic drawings of rural life scenes on the black background was developed by G. Yakutovych in 1964. In 1968 A. Ponomarenko created the poster “Exhibition Ukrainian graphics” with an ornamental letter, where red and black combination in the title of this exhibition on a white background was really significant. M. Chernyuk revealed the poster “Love, protect the fabulous native land!” with ornamental tree-bird in the same 1968. Volodymyr Lesnyak designed the poster for the “Week of Ukrainian folklore”

(1982), which became already the educational example. Here Red is kept in a contrasting combination with a black background (Fig. 7.3, a). The poster “See, people, the Day has come!” with extremely stylized image of a flower, linear space solution, and plane colours was composed by Vitaliy Shostya in 1986. The red flower is metaphorically opposed to the gray thistles of Totalitarianism, symbolizing the revival of Ukrainian art (Fig. 7.3, b).



Fig. 7.3. Ad posters: ethnic motifs.

a) Volodymyr Lesnyak. *Ukrainian Folk Week*, 1982;

b) Vitaliy Shostya. *See, people, the day has come! Ukraine*, 1986

Colour semantics effectively contributes to the understanding of the product essence. On the one hand, due to the colour orientation increases the speed of recognition of the presented objects, on the other – increases the demonstrativeness of their attractive qualities. Image-based advertising deals with pictures, where images closely related to the concept of brand should be obvious and clear with the aim to create a positive regular image of goods / services / companies in the minds of consumers. However, we see a lot of red colour in current advertising: it instantly attracts our attention, but is excessively present not only in logos, signs and visual elements of images – now it often serves as a

background in print, outdoor (Fig. 7.4, b) and online advertising. The main aesthetic problem of Outdoor in Eastern European cities consist in extreme pollution of ads information. In contrast, in the central areas of many large cities of Western Europe, there are almost no large billboards and no “colour advertising noise”.



Fig. 7.4. a) red advertising the Coca-Cola brand. The series “Plants make us happy”, 2014; b) red in Munich, 2015. www.pinterest.com

The change in a sense of the red colour is especially visible in political and public advertising – from the clear sign of socialism and communism to the accentuated red colour in the most important elements of advertisements. The same can be said about the cultural-imaging poster.

Political advertising is an instrument of ideological struggle. Propaganda posters is political advertising emerged as a means of propaganda during the World War I. Today it determines the level of political culture of society and is one of the important factors of communications. If we consider political advertising in the mirror of culture, we can note several formative trends, determined by ideological platforms – the main thing should be the meaning and ideology, in order to properly translate them in the relevant poster images.

Events during the October Revolution of 1917 became the cradle of Soviet political poster, especially Ukrainian one. It is difficult to imagine walls and windows of houses in those

years without propaganda posters. Extremely diverse, sometimes brilliant, genuinely carried out, they were always imbued with the pathos of struggle. Created for people, especially for the illiterate masses of workers, posters of 1920s were simple and intelligible in the form and content. Many of them looked like woodcut popular print pictures with folklore images, live spoken text, folk humor. Significance of images, their solemn heroic character enhanced the emotional state of the works and their impact on the viewers. Ukrainian poster of 1930s was laconic and characterized by the clear rhythm, solid line, symbolism and conventional colour. During this period, posters-splinters designed for the peasants gradually disappeared. The culture of spectators raised, professional skills of artists also increased, and the quality of printing was markedly improved. “Here, and there, and everywhere we are building Socialism!” – this is how the main slogan of the time was formulated. Black colour was used to depict everything old, red – to illustrate the new that will come (Fig. 7.5, b). The use of colour contrasting contours was widespread at that time.

However, the method of “socialist realism” prevailed in all kinds of Art: there was an artificial introduction of Soviet attributes and plots of Soviet reality, strengthening posters, operating with available ideological constructions, banning ethno-art traditions, that generally led to the disappearance of Ukrainian ornaments, semantic significance of colours and forms.

Posters of World War II can be divided into two main groups: first, heroic, which glorified feat of arms at the front and labor exploits in the rear, and second, satirical, which exposed fascism. A stable satirical image of Hitlerism was formed as an ugly swastika spider. Artist V. Kasiyan came up with the idea of using Taras Shevchenko’s poems in posters. Despite respect to this Ukrainian graphic artist works, we can give examples of tedious visual solutions. His poster “To the battle, Slavs!” (by the way, slogan was in Russian) revealed

uninteresting image of the defender, drawn with pencil like in academic drawing. Additionally, it was too pathetic as the soldier appeared in Cossack clothes, a fur vest, with a machine gun, a grenade and a Soviet flag.

Internationalism prevailed not only in the USSR, but in socialist countries. An illustration is in posters of the Museum of History in Leipzig, where images of German Democratic Republic period are strikingly similar to images of socialist realism with happy children, hardworking women, and heroic men-builders. Posters, as inexpensive and effective medi were widely used for state influence and control of East German citizens, as well as praise of the communist allies, reproducing historical and cultural images of that period. History shows that people better understanding of propaganda occurs through visual sources.



Fig. 7.5. Soviet Ukraine: a) Gustav Klutsis, 1931; b) 1946; c) 1985



Fig. 7.6. Borrowed visual stylistics from Germany of the 1930s in USSR posters of the 1980s. www.hdg.de/zeitgeschichtliches-forum



Fig. 7.7. Propaganda: a) Bavarian “Soviet” Republic; b) Soviet poster; c) anti-Polish poster, I half of the XX cent. www.eyemagazine.com; d) Soviet poster; e) collection of the Cold War times, which represented Communism as a red iceberg that could destroy America, 1960; f) Soviet-Chinese friendship poster, 1964. www.pinterest.com

Prominent Ukrainian philosopher Myroslav Popovych claimed to write a book about red in the XX cent., as by his words, “it was mostly like that for us” (Popovych 2005). Even after the collapse of the Soviet Empire, Ukrainian poster retained of “Soviet style” until the end of the 1990s with red colour, communist symbols, epic images and patriotic slogans. Today, declaring decommunization and forming national idea, former Soviet generation has not completely lost Soviet visual stamps. We evident, a few examples of exhibition posters showing artists and designers appealing to the Ukrainian ethno-cultural heritage.

Public advertising is a tool for promoting socially significant ideas. Public posters, or public service advertising (PSA – advertising of public values) should become the amplifiers of state ideology as they are designed to create state image by perception of its residents and citizens of other countries. The purpose of this type of advertising is to change the attitude of the audience to any problem (lifestyle, standards of behavior, abuse, environmental protection), and to create new social values in perspectives.

Currently, boundaries between social and some examples of commercial advertising are blurred. Negative emotional means also attract attention, but the use of shocking techniques, inherent in social ads is almost never used in other types of advertising. It is very important for communicators to use coding systems for the main ideas in ads, available for understanding by a specific target audience.

Critical analysis of the aesthetic level of public advertising in post-Soviet countries reveals the use of outdated stylistic devices, visual stamps (red flag, red star, white dove), practically borrowed from political posters of the USSR, deficiency of original ideas, and more (Fig. 7.8, a-b). Red accent, just one letter changes the sense to the opposite (Fig. 7.8, c).



Fig. 7.8. a) Soviet posters, the second half of XX cent.;
b) Polish poster by Richard Kaya, the second half of XX cent.;
c) creative by Armando Milani, Italy. The 60th anniversary of the United Nations, 2005. www.graphis.com

In the cultural-imaging posters, colour often acts as a visual identifier of the countries, on this examples there is red creativity presented in the national colours: France – blue, white, red in three flowers (Fig. 7.9, a); Switzerland – red and white (Fig. 7.9, b); Lithuania – yellow-green-red; Poland – red and white; red here is dominant, festive and emphasizes the importance of a cultural event “Ethno Krakow” (Fig. 7.9, c).



Fig. 7.9. Red as a visual identifier of the countries

Synergetics – a phenomenon in which the complex influence of the factors involved gives a total effect much greater than the sum of the effects of each of them separately (Smiraglia 2014). For example, the concept of colour theory contains a new understanding of the interdependent processes of colour formation in Nature, the psycho-physiological perception of colour by people, and its associative reproduction in Art, Design and Advertising. The synergy of intercultural and interstylistic dimensions of advertising requires rethinking and applying a contemporary integrative approach. This is noted by high-level professionals, in particular, Australian designer Ken Cato, at the HiBrand International Conference “Non-standard branding strategies” in 2007 emphasized the use of synergistic solutions in Ad design (www.artgraphics.ru), that is, finding associative moments in the arsenal of art images.

Matthew Soar analyzes coding in Advertising, and notes that scholars classify ads either on a historical basis or consider it in commodity, gender, ideological, or fetishistic categories, without delving into an important aspect – cultural coding or decoding of appeals. However, the production of Advertising is not so much an accumulation of values as a “creative eruption”, because the advertisement invents for the consumer a visualization of certain ideas (Soar 2006, p. 210).

George Panigyrakis offers a conceptual framework that integrates variables that historically have been considered independently in the use of colour in advertising literature. His study examines this question in relation to particular product categories and across cultures. The findings suggest that British and French advertising creative executives attach similar importance to different effects of colour use in print advertising per product category, apart from the case of specialty goods (Panigyrakis 2015).

We use synergetics to the designing of ads, where the idea, forms, colours, materials and techniques of execution are inextricably linked into an imagery. The synergistic possibilities of colour in Ad designing are to find the original solutions to visualization of advertising ideas. Colour combinations in Advertising must be focused on the target audience and adjusted for regional ethno-cultural traditions. Advertising products for the mass market must have the aesthetic level and perform the education function. A new understanding of colour and the using of the term “colour synergetics” are well reasonable which we discussed in the previous article. One of the directions of design research is examining the influence of colouristic traditions in art-projecting culture (Pryshchenko 2013). Comparative method of studying visual tension of red colour in Advertising allows us to notice significant dynamics in the use of its quantitative and qualitative characteristics.

The XX cent. turned out to be very rich in semiotic approaches, colour means in Art, Design and Advertising, technological innovations in Media, etc. In the first decade of XXI cent. there was a rapid increase of the red colour in Communications, especially in posters. Online advertising also significantly reflects this trend. Red coding is becoming more active even in those advertising messages that are not directly related to social appeals.

Red colour in posters is a logical consequence of certain ideological and stylistic constructions inherent in the periods of cultural development of Modernism and Postmodernism with their pluralism in ideological doctrines and concepts, multi vector of directions, absence of system, continuous movement between aesthetic categories and styles, colour harmony and disharmony, construction and deconstruction, reality and virtuality, axiological meanings of previous epochs disappearance, new meanings appearance and new means of organizing visual info space.

The scientific novelty lies in comparing the use of red in commercial, political and public advertising, as well as emphasizing the need for and understanding of the colour synergetics in Advertising. We didn't find any new similar publications.

Thus, the author analyzed the colour in Advertising from the point of view of its art-aesthetic level and paid attention to the creativity aspects of colour as a mean of Visual communication. An interdisciplinary approach to colour designing is proposed. The variability of red colour and its semiotic transformations in different sociocultural spaces are discussed: from positive to negative (and vice versa), from corporate colour to public appeal. Media and Communication reflect the influence of Art and Technologies on Ad poster, which remains relevant despite the rapid digitalization.



*Fig. 7.10. Red in posters 2022, testifying to the attitude of young people towards the terrorist country:
a, e) Ukraine; b) Poland; c) Iran; d) Germany*

So, a review of cultural aspects of ads and, especially, visual stereotypes and functions of colour in Advertising are provided. It is obvious that colour images as products of creativity in Advertising have the social meaning only in the systemic understanding of cultural and political processes. The advertising image differs from the artistic, one by the emphasized non-standardish, colour contrast, accordance of the status of the goods or service, intelligibility for groups of consumers of different cultures, variability of visual language. Since advertising often borrows images from art forms, their creative interpretation and preservation of symbolic meanings is necessary. These materials are included in the content of

integrated author's course "Design of Advertising" (see Chap. 9). The development of professional competencies should be aimed at analyzing and understanding the stylistic tendencies in Advertising, and the search for national identity, for example, designing advertising concepts and design elements that relevant the regional characteristics of European countries.

We tend to argue that the study of colour is complex and must be comprehensive. The interrelation between colour and society, traditions, culture, art, innovations and environment affects human perception and perception of the advertisements. Nowadays visualization of advertising ideas is represented as a synergy of colour, art imagery, and digital technologies. Creativity is the success factor for Advertising in the Future, and we have a plan to study the visual aesthetics of colour in media representations extensively.

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CHAPTER 8
VISUAL AESTHETICS
OF THE DIGITAL MEDIA

The collage features several distinct visual elements:

- A small book cover at the top left with a colorful dragon illustration and the text "HAPPY 1000".
- A book cover in the center with a stylized figure in a white dress and the text "MILITARY HISTORY".
- A poster on the right with a large black letter 'B' and the text "1833".
- A book cover at the bottom left with a landscape illustration and the text "SPINAROK".
- A large, colorful, abstract graphic at the bottom right featuring a stylized figure and the text "SPINAROK".

CHAPTER 8

Visual aesthetics

of the Digital Media in XXI century

Shortly: this chapter presents the study stylistics and visual imagery of new communications – Digital Media. The relevance of the topic lies in the growing use of computer technologies in Visual communications: media design, web design and advertising. New tools are applied for creating shapes and images, as well as new instruments and operations are used for colour and tone resolution of objects. Multimedia as a fundamentally new type of communication has acquired its own senses, meanings and images. The author emphasizes that Ad information must have metaphorical language, attractiveness, concise and clear declaration of product or service characteristics, authentic composition, non-standard perspective, contrast and harmonious colour scheme to ensure the functionality of each message promoting a particular idea. It is offered to define colour graphics as a basic means of Media Design, and aesthetic parameters as cultural-aesthetic. Colour semantics and regional imagery are also distinguished to provide the aesthetic evaluation of objects in the ethnic style. It is emphasized that any electronic product is the result of implementation creative, technological and organizational components of design activities to meet public information needs. The obtained scientific results deepen the idea of graphics, generalize its communicative and art-aesthetic aspects and enable defining new ways of ads.

Modern design activities are completely linked with computers and require the intensification of design thinking in post-industrial society and global information field. Electronic editions and publications, web sites, banner ads, printed and

advertising products are created with the help of vector and raster graphic editors, hybrid programs, etc. Computer has turned from a technical piece of equipment into a powerful artistic tool. Rapid technological progress, development of electronics, introduction of digital technologies in the production and automation of graphic processes, computer special effects have radically changed the perception of Art and Design. There are new tools for creating shapes and images, new tools and operations for colour and tone resolution of objects. Present-day advertising is actively shaping fashion for a certain lifestyle, social behaviour, principles of consumption and moral norms. Nowadays ideals, values, cultural models, characters from different epoches and cultures are mixed imitating and borrowing all of the above.

Visualization develops into increasingly important area of research and comprises a wide range of applications. Artistic aspects become extremely important as a result of total computerization of design processes and lack of aesthetic factors in visually-informative environment. Multimedia, as fundamentally new type of communication, has acquired its own senses, meanings and images. Moreover, virtual reality and digital products no longer can be ignored.

Let's clarify basic terms. *Media* is distribution channels of advertising (print, outdoor, audio, TV, Internet communications). Additionally, it is a powerful tool for promoting goods, services, events, companies and individuals. Thanks to the visual presentation, information (images, videos, animations) is perceived faster and better by consumers.

Media platform is contemporary information service (web site or mobile application) that accumulates content of various formats: photos, images, texts, videos, music, banners.

Media culture is a set of information and communication tools operating in society, sign systems, elements of communication culture, research, collection,

production and transmission of information. Additionally, it comprises culture of information perception by social groups and society as a whole. At the personal level, media culture means a person's ability to interact effectively with mass media and behave adequately in visual info space.

Media design is a creation of communicative environment, arrangement and presentation of information taking into account functionality and aesthetics of visual forms (Media Design and Branding 2018).

Media facade is a relatively new concept and innovation growing into increasingly popular las years. Combining modern design and architecture with video projections, media facade has proved to be a successful way for companies aiming to attract consumers and demonstrate a project or specific event visually (Fig. 8.1, a). Dubai is designing the largest LED screen in the world, where ads will be seen from a distance of 1.5 km (Fig. 8.1, b).



a)



b)

Fig. 8.1. a) Opera House. Sydney Australia, 2009.

www.webdesignerdepot.com;

b) project of videoboard in Dubai UAA, 2013.

www.pinterest.com/shuraadvertise/outdoor-advertising-in-dubai

Nowadays, the main requirement for designers, in addition to their artistic taste and generating creative ideas, is the ability to analyze aesthetic, artistic and communicative problems, is to predict the development of graphics with peculiar technological tendencies or stylistic trends (general trends, i.e., the development or invention of a new style; and

special, for example: possible stylistic tendencies in advertising, packaging, web design and exhibitions). Other requirements to designers include abilities to propose options, draw conclusions on the implementation and effectiveness of advertising campaigns and presentations, rebranding of trade marks or enterprises, integrate design-marketing and creative advertising technologies of image making, be at the crossroads of cultural identity and innovation.

A small number of publications do not entirely reveal the artistic, aesthetic and stylistic aspects of graphics in the structure of media design, and pragmatic approaches, available nowadays, do not contribute to the solution of design problems.

The value of this study lies in theoretical generalization and outlining prospects of web graphics development in terms of visual aesthetics. A new area, Media Design, which combines the achievements of graphic, advertising and web design is highlighted by the research. Since the beginning of XXI cent. style of advertising has been significantly influenced by computer technologies, cultural and regional features. Additionally, requirements for imagery-emotional content of the media, combination of texts and images were considerably changed. Therefore, our aim is to analyze problems of aesthetic designing Ad tools on the way from traditional to digital media.

One of the areas of modern research in the field of design is study of visual information components playing very important role in the process of human perception of the environment with its specific figurative meaning, which is transmitted through the shape, composition and ratio of elements, character of graphic signs and symbols, typeface of fonts, colour and ornamentation. Today they are active elements of the information space, playing an organizing and coordinating role in the urban, and now also in the virtual environment. Unfortunately, their aesthetic level is not always high. However, a visual aesthetics of graphic objects created

with digital technologies remains insufficiently studied in scientific terms. Visual research is the cognition of cultural and historical reality, understanding the entire life of society with the aim to provide the dialogue of cultures through direct review and comparison of objects, phenomena, and processes, including traditional ones with the latest media.

Criteria for aesthetic evaluation

In the early 1990s the idea of aesthetics matter in informational technologies was absolutely heretic to scholars and practitioners of Human-Computer Interaction (HCI). Two decades later, in early 2010s, this notion became very powerful in both academic community and industry. Since then, a steady stream of studies has explored various aspects in this field. The timeline of this research has relatively influenced even more dramatic changes in Informational technologies industry. Since later 1990s this industry faced strong shift towards visual aesthetics.

Strengthening of intercultural communication led to correlation of criteria for the aesthetic evaluation of Art works and caused the appearance of prerequisites for creation of unique local styles. As a result, we can state on the existence of certain general patterns of aesthetic evaluation. Nevertheless, the aesthetic evaluation of media design objects has its own characteristics, i.e., the unification of compositional techniques and focusing on target consumers. Since Soviet times, the aesthetic criteria of advertising had been defined considering advertising tasks, as well as the choice of advertising and artistic means of visualization, as posters, catalogues, packaging, shop windows, signs or billboards have their own unique expressive means and forms. Therefore, the aesthetic requirements are varying for different media channels.

Moreover, advertising information must have metaphoric language, attractiveness, concise and clear disclosure of

product or service characteristics, authentic composition, non-standard perspective, contrast and balanced colour scheme, ensuring the functionality of each message to promote a particular idea. The aesthetic effectiveness of modern visual media is longer than commercial, and in our opinion, it depends on:

- 1) colour-graphic solution of advertising message and combined influence of its three components – colour, nature of the image and text;
- 2) size of the message, its contrast and conciseness;
- 3) media – printed / electronic / outdoor and specific locations of advertising in different environments.

The qualimetric method must be used to rate the aesthetic level of media products in order to optimize the overall design process. Colour testing in focus groups with questionnaires should take place at the initial stage of advertising idea visualization and have a practical implementation in launching trademarks on the market. In terms of hyper consumption, the key task for all manufacturers and retailers today is to find new foreign export markets while protecting domestic markets at the same time.

Examining colour graphics as a basic means of Media Design in connection with ethno-art traditions and including national colours, it is useful to determine the aesthetic parameters of media production as *cultural-aesthetic*, and further differentiate them on the grounds of national or international principles. Colour semantics and regional imagery are also singled out for the aesthetic evaluation of objects in ethnic style. For example, the Ukrainian ornament in Germany national colours was used to emphasize the importance of cross-cultural communication and integration between our countries (Fig. 8.2, a). The New Year's greeting from the Ministry of Foreign Affairs of Ukraine very successfully used our traditional ornaments (Fig. 8.2, b).



Fig. 8.2. Web banners: a) “German weeks in Ukraine”, 2015. German Embassy in Ukraine. <https://kiew.diplo.de/ua-uk>;
b) Ministry of Foreign Affairs of Ukraine, 2022. <https://mfa.gov.ua>

Conceptual principles of Media Design growth in Ukraine are based on the expansion and deepening project thinking methodology, introduction of considered scientific methods in practical activity. Complex design is based on multimodality, transsystemics and definition of media design as a sociocultural space where the relationship of global and local industries products is formed; new problems of interaction of modern and traditional, western and eastern lifestyles are appeared; new issues with consuming types, ethno-cultural specifics of countries and regions are revealed. Definitely, there is a necessity of understanding processes taking place in society, culture, art, as well as design (its goals, values, and trends).

Stylistics and imagery of Digital Media

Modern web pages are filled with graphics, animation and video elements. The Internet is getting faster, computers load pages instantly, technological growth of the Internet is so dramatical that has no equals in history. If at the beginning of the network growth it was considered mainly as global largest reference system, today it is a developed environment that provides a variety of facilities and services. In the era of the dominance of information technologies in all spheres of life, modern man receives a huge amount of various advertising information. The role of Digital Media channels, their

availability, acceleration and mobility are growing. Ad product is considered as the result of implementation of creative, technological and organizational components of design activities to meet public information needs. Digital culture uses a variety of forms and styles, but without self-identification. This process certainly combines traditional cultural forms, creating global expressive means and symbols, generating common cultural principles and arranging a new intercultural dialogue. Distinguishing marks of our time are computer technologies, global communications, post-industrial environment, advertising manipulation, neurolinguistic programming, westernization, transfer of ideas and values generated by one culture to another, often disregarding own culture in Eastern Europe and “national-global” dilemma. All these complex contradictions lead to reconsidering reflections and directions of media design development. Last time, design of a future is mostly discussed in society, perhaps due to the fact that the “future context” is more attractive to designers than solving actual problems.

Traditionally, the results of designing are objects created to meet economic, functional and aesthetic needs with certain meanings and messages. Exploring these objects, it is possible to identify them as tools and methods, to trace them as “contours” of innovations that are born as a result of design activities. In times of globalization, there are characteristics that distinguish objects of design and advertising by cultural, social, economic, political, and geographical specifics and form a new professional field of activity – Media Design, i.e., creation of fundamentally new type of communication and multimedia objects as interactive products of modern culture: web sites, animation projects, commercials, banners, and presentations. Still unresolved issue there remains clear definition of web design stylistic aspects. Not counting the functional purpose and thematic focus of web sites, designers

mostly express themselves and use digital mix of all possible expressive means and web technologies. According to the results of study, we state that not all web sites and banner advertising meet the requirements for them: ergonomics, aesthetics, focus on the company's services or educational resources, and so on. There are 5 main stylistic concepts of web page design (Pryshchenko 2020, p. 176):

-*Functional style* exists on web sites aimed at emphasizing aesthetics. It gives an opportunity to identify creative potential of a company or designer, either special status of institution. The main features these sites are clear structure of web site, large blank fields on page, minimal use of text and images, careful attitude to the ratio, positioning and alignment of main navigation and other elements of the modular grid. Colour solution is chosen very carefully, mainly 2-4 close to each other pastel or low-saturated shades (or achromatic range), sometimes there is a limited color and tonal contrast. This is exactly the style that can be used for companies in their attempt to emphasize stability, self-confidence, reliability, responsibility and solidity. These can be government and academic institutions, banks, supermarkets selling households and computer equipment, online stores, architectural and design studios, etc.

-*Collage style* is characterized by mixing a large number of visual and textual elements in a colourful collage (photos, drawings, textures, raster headlines, several fonts). If to choose this graphic concept of website, you need to select elements very carefully and thoroughly, avoiding the use of a large number of fundamentally different fonts. Designer must have a sense of proportion and completeness of graphic image not to overload page visually. This style will be suitable for travel companies, entertainment projects, electronic versions of popular magazines, some printing companies, design studios.

-*Academic style* is characterized by almost complete rejection of graphics, i.e., photos, drawings, textures, accidental fonts. Text occupies dominant position on web page and mostly simple fonts are used. This type of design solution will be appropriate choice for electronic libraries, educational portals, bulletin boards, information projects, some educational and public institutions, etc.

-*Childlike style (more precisely, Neo-Primitivism)* is characterized by the use of bright, contrasting colours, active advertising messages, simple forms in the design, emphasized stylized images, a large amount of illustrative material. Active use of Flash elements or animated GIFs only emphasizes the above features. In this way, it is necessary to design web pages of entertainment sites, travel agencies and more.

-*Baroque (more precisely, decorativism)* – this style is characterized by a large number of elements, ornaments that decorate website, the use of heterogeneous or textured background, decorative fonts in headlines. It is advisable to use it for historical or cultural websites, art galleries, jewellery, vintage clothing, antiques, as well as for pages of games and entertainment.

Ukrainian and Russian scientific publications on this topic are not included in the list of the used sources, as they are all devoted to media design in terms of information technologies, linguistics, programming or development of social networks. Among foreign works on visual aesthetics of digital media we noted the following American and European experts: D. Fröbisch, S. Heller, L. Manovich, R. Tadeusiewicz. Due to the high degree of allegory in images advertising creates an ideal world and demonstrates what do we consume with some goods. Advertising has come from informing to persuasion and now its goal is consumption management and transformation of commercial relationships with people into personal and personalized ones. Richard Tadeusiewicz

proposed the term “*cybernetics of advertising*” in the context of managing advertising processes in informative (post-industrial) society. On this subject, Tadeusiewicz notes that advertising is an important element of modern economy and social life, as well as culture, and considers advertising in terms of cybernetics, which is a science of information control and transmission. Though, advertising is transmission of information aimed at controlling behaviours of potential consumers uniting them by regional, age and professional features (Tadeusiewicz 1999, p. 332).

Global digital environment is dominating today as informative virtual world without borders. Everything goes online and in near future there will be virtualization of goods, services and education. Currently, animated Ad posters and augmented reality are distributed as essentially new products of modern culture. There is an active movement towards digital presentations of cultural and artistic events. Digitalization of the world cultural-artistic heritage is increasing. Museums of multimedia art, virtual exhibitions and virtual travel appear nowadays with requirements to be advertised.

Martin Lister considers the ways in which New Media really are new, assesses the claims that a media and technological revolution has taken place, and formulates new ways for media studies to respond to new technologies. The book introduces a wide variety of topics including how to define the characteristics of new media, social and political uses of new media and new communications, new media technologies, politics and globalization, theories of interactivity, simulation, the new media economy, cybernetics, and cyberculture. The emergence and spread of new media correlate with the formation of Postmodernism, – they arise when Postmodernism is established as the great ideological and artistic trend; as well as with the growth of globalization and the transition to the post-industrial era, the decentralization of

the World, in which the West loses its dominant importance. Thanks to New Media, the number of ads is also increasing (Lister & all, 2009).

Lev Manovich points out that digital technologies and science are increasingly shaping culture, and new media are opening a new page in the history of design and advertising communications. Digital Media (multimedia) comprises different elements working simultaneously: text, sound, static images (drawings, diagrams, photographs) and dynamic visuals (animation or video). Vector and raster graphics allow to create visualizations of any complexity and make changes to them without any problems. That means, present-day communication channels cannot be organized in another way, so, prefix “multi” disappears as outdated. The emergence of the term “hypermedia” channels equipped with a large number of these components, means efficiency in finding and viewing necessary information. In digital media, Manovich distinguishes two basic levels in digital media, technical (computer) and cultural, paying special attention to their closest interaction. The author sees differences in the design process as a general trend in culture under the influence of computerization, as designers of New Media need to take into account the multifactorial nature of Postmodern (Manovich 2002, p. 35).

Many foreign researchers are looking forward at the establishing hypermedia and creation of global online bank of commercial advertising images, including those for educational purposes. Rejecting the Internet as the only source of advertising in the future, they believe that mixed formats will serve as a bridge to the expected but not yet fully defined digital future. Thus, visual research of advertising materials has great potential to accompanying other methods of studying and understanding social world (Di Marco 2010; Visualizing culture 2014; Visualizing Digital Discourse 2020; Wernick 1991).

New visual media create a space in which communication and creativity are inextricably linked, requiring innovative approaches and technologies that play an increasingly important role in the development of society. Extensive interdisciplinary research of the relationship between visual elements and productivity, emotional responses, learning, adaptation, consumption, advertising, marketing and communication is required. The world of design shifts from creating interfaces to designing interactions between people and brands. It's not just about web design, it's about designing the values that companies create for their customers. Modern visual advertising messages must have a clear communicative structure, aesthetic level and stimulate the intellectual activity of the consumer. But the second decade of XXI cent. still retains the value of poster as main advertising medium for placement in public, cultural and commercial interiors, in outdoor advertising (on billboards, city lights, city boards, in the subway, at airports and railway stations).

In future, graphics will be especially effective on non-standard media (ambient advertising) and interactive forms of mass media, transitions to promotional or corporate sites, online stores, encouraging the installation of mobile applications after viewing advertising messages, voice greetings when person approaching advertising media, voice menus for a mini-poll about users' preferences. Otherwise, interactivity will become a platform for personalized media of the future. Printed advertising is reducing its share among other means of advertising information, irreversibly giving the way to digital media. Last time, booklets, catalogues, flyers are available only at specialized European and Ukrainian exhibitions, but often manufacturers and advertisers reduce it's using to business cards with links to sites.

The concept of new urbanism and sustainable development with environmental, functional and sociocultural

priorities, mini-parks, open public space, multifunctional operational connections are likely to change the amount of advertising, its formats and forms. For example, in 2018–2022 in Ukraine (especially in large cities and in Kyiv) the number of large advertising formats decreased significantly, remaining city lights as the main advertising media and increased the number of LED screens. Digital outdoor formats in Europe and the United States are already becoming the norm and have several advantages: they are more attractive; more demonstrations of various advertising offer and more frequency of video changes are available. In London, advertising terminals have been already introduced as city lights with information boards and access to the Internet, which means efficiency in finding and viewing necessary information.

In the USA, voice greetings with the transition to advertising messages are activated on the screens when people appear. Additionally, the latest constructions with several screens are designed to show videos at the same time in urban environment (Fig. 8.3). The Internet channels capacity already allows to switch completely to a single format, i.e., video advertising.



Fig. 8.3. Project of futuristic 3D billboard for location of commercial ads, news and video art at the same time. California USA, 2016. www.adsoftheworld.com

Therefore, web resources are no longer just as means of information. Users of the Internet or mobile applications primarily pay attention to the aesthetics and design of interfaces. Expressive means and original visualization in digital media acquire their main status as means for consumption and marketing design, communication, education, entertainment and cultural leisure. The professional approach to media design is evident in carrying out of predominantly functional or academic style.

Dieter Fröbisch, researching multimedia design, notes that commercial Internet from 1995 and new technologies led to the breakthrough in the communications, starting from first editions to the mixing and interactivity of graphic means. The most effective is a combination of graphics, photos, text, three-dimensional shapes and animation. For digital media, as well as printed media, composition, perspective, colour, technique, emotional component remains important, but new factors are added. Among them artistic image processing, colour coding, computer transformations, including photo graphics, layering and collage (Fröbisch 1997, pp. 200–201).

Bright and dynamic animations in the web banners create attractive visual images, especially for young people. Internet ads is most effective because of its availability on news portals, social networks and mobile applications. Combined banners are distributed, collaborating static images and videos. Today's Internet audience is very large, 45% is almost half the world's population.

Nevertheless, when creating advertisement, it should be kept in mind that it is distributed by professional, intellectual, cultural, regional, and social characteristics. Therefore, Ad graphics influences the methodology and forms a new design paradigm in order to implement communicative tasks, develop Visual culture based on computer technologies, that is actively transformed into web graphics.



Fig. 8.4. Visual stylistics of web banners at the beginning of XXI cent.
 Cultural-imaging sphere: a) Minimalism; b) Postmodernism;
 c) Neo-Primitivism; d) Grunge; e) Pop Art; f) 3D simulation.
 From S. Pryshchenko's own archive of relevant pages' thematic events

Analyzing the process of present-day media content creation, Juliana Minarkova, Dušan Blahut and Jan Višnovsky uncover possible range of visualization starting with simple transformations, accenting on basic aspects of information, increasing chosen parts and explaining complicated processes and events. They consider it useful in presentations of products and their benefits ranging from banking products to cooking recipes: “From simple visualizations with a focus on essential aspects of information, such as enlarging selected parts, to storytelling techniques in elucidating complicated processes and events. We can also apply this technique when presenting products and their benefits, from banking products to cooking recipes” (Minarikova & all 2020, p. 123).

We note the aesthetics of expressive contrast when there is maximum saturation of colour of the object compared to the background. A common case in web graphics is the emphasis, i.e., the comparison of a red element in the black-and-white, or yellow element in the dark environment (Fig. 8.5). In that case, if the advertised object has a low colour saturation, its significance for consumers is considerably reduced.

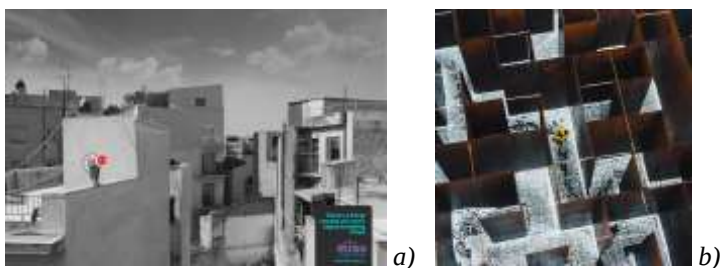


Fig. 8.5. Colour element as accent in web banner: a) “Claim on add to friends. Adopt”. Venezuela, 2017. www.adsoftheworld.com/campaigns;
b) ethics in digital design (labyrinth metaphor). Zurich Design Week, 2022. www.designweeks.ch

Based on the analysis of modern stylistic trends, we consider the promising stylistic trends in web graphics for Digital Media:

- preservation of distinct styles and monocultures;
- dominance of compromise options (merger, mixing, conscious eclecticism);
- coexistence of many styles (polystylism);
- conceptual search for new styles;
- conscious return to the origins of ethno-cultures, further rethinking of folk themes, generalization, and decorativeness of folklore.

We predict in the future the priority of functional, minimalist and polygonal styles, for some categories and services – ethnic style (food, clothing, footwear, accessories, tourism, etc.). Therefore, today it is more important for production and commerce to produce not consumer goods, but images that can be easily assimilated, imitated and borrowed. Visual streams prevail over verbal ones, and a visual thinking emerges, based on emotionality, variability, and the perception of a large number of different elements. Visuality provides the basis for stylistic analysis of advertising information means and their impact on society (symbols, ornaments, colours, symbolic forms, web graphics, advertising video, banners, printed and outdoor). Moreover, it is an integral source of creative concepts in design. In addition, interdisciplinary research in future will provide a connection between ideas and their practical implementation. Visual language becomes decisive, translates ideas, actively influences consciousness, promotes the formation of visual competence, the ability to read and critically analyze visual signs, expands the cognitive potential of research methods.

As advertising is intended for use in different types of environments, it is obvious that traditional media, including posters, will be preserved, but at the same time, there will be a gradual disappearance of printed advertising and transformation of outdoor towards increasing digitalization. Comparing a traditional poster and banner, we can conclude

that they are functionally similar: they must carry information, and be aesthetically expressive and understandable. The difference between a poster and a web banner lies in the size and carrier, – the poster is designed for perception from a distance, and it must be replicated using paper or synthetic waterproof material. The banner is perceived on the displays, but in creating an advertising campaign, these differences do not matter, since often the same visual image is used to implement effective communication on both the poster and the banner. A compositional changes of posters for web banners are technically simple, and colour graphics is becoming increasingly important as a means of developing media resources.

Examining modern advertising space, it is concluded that visual aids are not a constant, but rather a dynamic process aimed at enhancing the effectiveness of those ideas, products, services, companies or individuals that are promoted. Media Design is defined as creating of visual information, innovative stage of projecting in cyberspace and a new stage of graphics development. The obtained scientific results deepen the idea of graphics, generalize its communicative and art-aesthetic aspects, allow to determine new factors of education at the conceptual-prognostic level, which influences the development of Media Design.

Theoretical positions are important at the problem-theoretical level, as training of competitive designers requires a strong methodological framework. Some of the statements are debatable and require further research in the field of Visual culture, digital media in order to implement modern design concepts, taking into account regional differences.

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CHAPTER 9

European vector of development the integrated discipline «Design of Advertising» in Ukraine

Shortly: The author note that Design of Advertising takes into account the sociocultural and marketing aspects. Visual designing the original and effective advertising products is difficult even for professionals, as the advertisement has to be the end product of complex researches. Base components of the competencies for designer in Advertising have been selected taking into account the requirements of the modern European market. Besides, stylistics and art-aesthetic problems of modern Advertising as the communicative sphere, including displays of Kitsch and Eclecticism are analyzed. Recently, the searches for creative advertising ideas are actively continuing because of the monotony and primitivism of images, so-called visual standards overload huge ads in Media.

The thematic focus mixed the author' concept of studying Ad designing as a form of Visual communications with the criticism of problems of visualization and aesthetics of advertising appeals. Methodology of this research uses the praxeological, system-structural, sociocultural, comparative methods of analysis the visual language in Advertising and implements its results into the learning process on Master programs:

- praxeological method is chosen as the main one since the most important is the practical implementation of theoretical provisions. Design objects must, first of all, have functionality, although it is difficult to separate them from manufacturability and aesthetics for the consumer market;

- system-structural method enables the study of Ad design as a field of activity at the level of analysis of individual factors and at the level of their synthesis;
- sociocultural method to the evolution of expressive means of Advertising to give understand Ad graphics as a reflection of historical, cultural, economic and political stages of social development. Advertising, and as design, has always ideological platform;
- comparative method provides analytic results of the compositional and colourful organization of European and Ukrainian visual info space.

Scientific originality consists in comprehensive study of a tasks the structure of integrated discipline “Design of Advertising” for higher school. The offered educational course is the content block that in first time considers the historical development of Ad graphics, in particular in Ukraine, the basic concepts of Advertising in the system of Visual communications, the influence of figurative means of Art styles on advertising creativity, its aesthetic and communicative aspects, visual means and modern directions of Design development. Advertising philosophy is directed to getting profits, which is understood as the most important part of advertising process. But culturological, outlooking and moral-psychological parts are also of great importance. To our mind, especially the above-mentioned parts of Ad process make a base platform for visualization advertising ideas.

State of scientific working out of the problem indicates not enough level of scientific research of art-aesthetic aspects of Advertising. The humanities and art scientists don’t disclose the influence of Art on Ad graphics and formation of its stylistics. Some universities in Ukraine has specialization “Graphic Design and Advertising” and an analysis of the educational process leads to the conclusion that “... *and advertising*” is in most cases a mechanical addition. Often the

advertising component is missing: even if the curriculum and declared subject “Design of Advertising” (alternatively “Development of promotional products”), the learning objectives overlap discipline “Designing” – trade mark or logo, brochure, poster, package design, and usually lecture hours not provided. Sometimes part of it is composed of elements of drawing, painting, fonts, computer technologies, prepress or printing basics. If we consider the “Design of Advertising” as integrated discipline (or Communicative design, more commonly used in Europe, the USA and Russia) as a kind of graphic design is more synthetic and specific activities, where more involved marketing, sociology, cultural studies, and Ad psychology. Therefore, increasingly important in the learning process becomes the integration of Graphic design, Advertising and Marketing.

Among Ukrainian publications that are most relevant to today’s requirements, there is work by B. Durnyak and A. Batyuk at the Ukrainian Academy of Printing “Design the advertising productions” (Durnyak & Batyuk 2006), which deals with the core issues of advertising, marketing, and management (Lviv). The book “Advertising and Art” presents the stylistic analysis of affiches and posters from the XIX to XX cent., and shows how the boundaries between fine art and advertising have disappeared (Advertising & Art 2007).

Graphic design schools in Poland examines in detail the problems of advertising ideas visualization in traditional and digital media, paying special attention to the combination of sense, text, form, and colour to create ads (Grzegorzczuk 2010).

Interestingly, that from 2009, employers with vacancies Kyiv preferred the designers-marketers, though no school is still not prepared for such professionals. If you define professional designer to meet the requirements of today’s European market, the authors distinguish three important basic aspects: graphic design-foundation, sociocultural and

marketing components. It should be noted that without the foundation of sociological and marketing graphic designer can be great graphic artist, but not the advertising designer. There is no ready-made promotional idea that are trying to attract newcomers to the business – each advertising idea depends on the product of complex social, economic and cultural factors, i.e. its market positioning. Developing original and effective ads is difficult even for the professionals, because the promotional message must be the end a product of complex study.

Very urgent are finding innovative ways to teaching professional courses in higher school because of the imbalance between the education system and the form of existence of the profession during the crisis of all forms of world society (economic, social, political, cultural), fierce competition and active stimulation of sales, the rapid development of computer technologies in production, commerce, and information systems. Prognostic it was clear to the author outlined this conceptual approach in the early 2000s, but the practical implementation of our plan to forming skills “advertising designer” started only from 2011.

For the discussion we suggest the tentative list of topics on the course “Design of Advertising” for Master level. Total 150 hrs. (5 cred. ECTS), including: lectures – 30; practical classes – 30; self-employment – 90. Content of our lectures:

1. Functions of Advertising in society. Advertising in sociocultural space.
2. The main stages of the historical development of Advertising graphics.
3. Influence of the Art styles on ads creativity.
4. The role of computer technologies in the development of Advertising communications.
5. Poster in the traditional and digital media.
6. Ad psychology in the social life. Problems visualization of Ad ideas.

7. The stylistics of Advertising graphics.
8. National and International features of Advertising.
9. Corporate identity as a complex Advertising.
10. Brand, branding and rebranding.
11. Visual perception and specificity of Colour in advertising appeals.
12. Design-marketing research and target audience. The “life cycle” of a product / service / company.
13. Evaluation of the aesthetic quality in ads.
14. Methods of designing the advertising products.
15. Media Design – a qualitatively new stage of socio-cultural projecting the Communication.

Referring to the contents of this discipline, it is necessary to stress the problem of terminology. The authors repeatedly met with incorrect or confusing interpretation of the concepts excessive number of English terms at the level of educational programs, and at the level of formulation of objectives, and at the level of communication with colleagues, and at the analysis of publications also. The most contentious issue is the concept of “creativity”. There are questionable terms: “creative design”, “creative designer” and many others. The advertising designer must be creative, yet if he is can’t creative, then it’s just a disciple (apprentice, craftsman as said before). However, creativity is realized only for publicity, outright vulgarity or shocking – but not the essence of the promotional offer. This kind of “creative people” forget the elementary truth that the primary purpose of Advertising – to sell a product or service for consumers.

Designers in Advertising, on the one hand, are dependent on market conditions and on the other – the ability of sensory experience and create the advertising image as artistic. The positive features of the creative technologies using in the process of advertising idea visualization are characterized in the article. Recently, the searches for original advertising ideas

are actively continuing because of the monotony and simplicity of images, so-called visual standards overload huge advertising in all media.

Special attention we paid to the problems of professional terminology, in particular, the content of illustrated glossary “Design and Advertising” (Pryshchenko 2020) which in first time presented as a lexicographic resource for design-education: the influence of Art styles on advertising creativity, the arsenal of art-graphic means in combination with computer technologies. The Glossary contains definitions of key terms and concepts of Design as art-projecting culture, accompanied by appropriate big illustrative material. Terminology vocabulary significantly expanded interpretation of colour synergistic opportunities and semiotic transformations the visual language of Advertising, the main features of artistic styles and a number of concepts related industries: ethno-culturology, psychology, ecology, marketing and advertising industry, printing and computer technology, qualimetric methods to assess the aesthetic of design-objects quality.

The analysis of world market trends, the massive crisis of overproduction end of XX – the first decade of XXI cent., global advertising attacks, psychological manipulation of consciousness target groups and Kitsch in Mass media can be concluded that the majority of ads are perceived negatively by society, “advertising noise” reached its critical point. Thus, the present results are significant for conceptual structure of our actual course “Design of Advertising”.

However, it is necessary to distinguish the concept of “Advertising design” and “Design of Advertising”, which are not identical. Ad design should be understood as a type of contemporary design activity that synthesizes many related areas, and Design of Advertising – as educational discipline aimed at mastering the methodology of designing Ad products.

We have proposed the orientation of advanced training for design-marketing and advertising for graphic designers of the Master level, which is reflected in the author's educational complex and textbook, and the Ukrainian State standard for specialty "Design", approved by the Ministry of Education and Science of Ukraine in 2018, as well as our new program "Ad communications" for Masters specialty "Tourism".

Near future, already requires shift a subtler approach to the consumers: more individual, more correct, more aesthetic. The students research should be focused on determining stylistic trends in Ad graphics and searches the national identity, in particular, the development of advertising concepts and design elements that meet European regional peculiarities.

Political and social posters today are semantically closely intertwined, becoming tools of hybrid technologies and forms of visual communications for the first front – military, the second – informative, and the third – cultural. The Russian-Ukrainian war during 2022–2023 inspired the Kharkiv triennial "The 4th Block" for international cooperation of students and professionals in the field of poster art under the slogan "Stand With Ukraine!" on the pages of *"Facebook"*. The yellow-blue explosion as a marking of Ukrainian territory and demanding for its integrity, as the meaning of national identity encoding and high moral guidelines of Ukrainian society demonstrated various creative findings, different graphic stylistics, but the only means, its colour as a resource of the nation.

However, we suggest that it was the Russian aggression that intensified the consciousness of Ukrainians around the world and their creativity in the use of national colours not only in posters, but also in supergraphics, ikebana, drawings, illustrated memes, installations not only in Ukraine, but also in Poland, Germany, Lithuania, Latvia, the Czech Republic, Montenegro, France, Bulgaria, Spain, Slovakia, Turkey, Japan, Canada, and the USA.

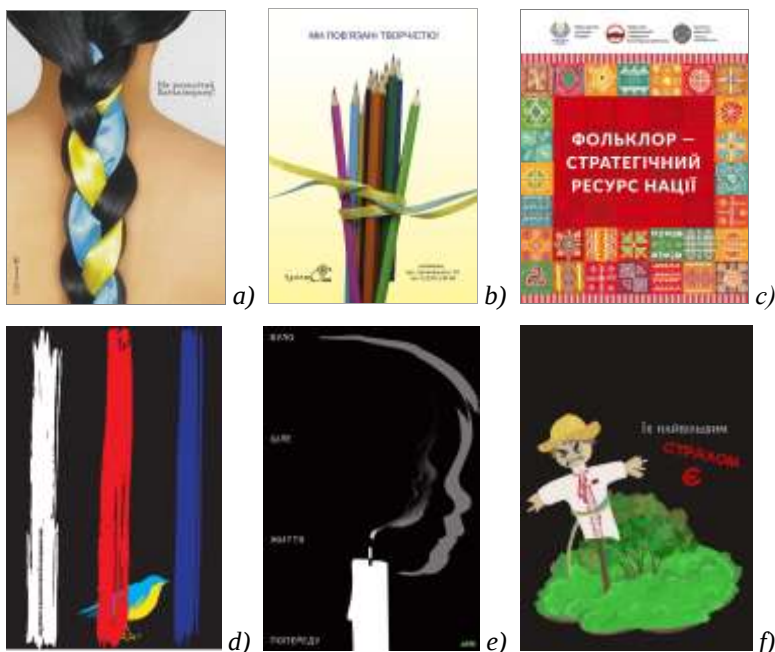


Fig. 9.1. Posters dedicated to Ukraine:

- a) Do not unravel the Motherland! 2006;*
- b) Oksana Myasoedova. We are connected by creativity, 2006;*
- c) Folklore is a strategic resource of the Nation, 2019.*
Ministry of Culture and Information Policy of Ukraine:
<https://mkip.gov.ua/content/rozvitok-kreativnih-industrii/>;
- d) Yana Mosnytska. Ukraine is not Russia, 2014;*
- e) Anastasia Chernenko. He had a whole life ahead, 2022;*
- f) Diana Petrushko. Their greatest fear is the Ukrainian, 2022*

Nowadays, a visual-communicative approach is clearly defined in poster, which tends to be concise and should provide a quick and unambiguous perception of information. The approval of Poster art in Ukraine as independent type of professional design activity, the expansion of global communication space, complex political and socioeconomic conditions, contradictory intercultural and ethnocultural tendencies increase attention to effective means of visualizing

social ideas. Investigating the cultural aspects of colour harmony, a significant influence of Ukrainian Folk art and artistic styles on the formation of poster stylistics as a separate part of Graphic art were revealed. A visuality of poster is based on psycho-emotional, associative, and semantic grounds combined with verbal factors, arguing for the practical implementation of colouristic opportunities in this effective means of modern propaganda of the Ukrainian national identity and condemnation of Putin's militarism and Russian cruelty.

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SUMMARY

The scientific problem of the presented monograph is to understand the Poster as a product of culture and a means of communication in the context of sociocultural dynamics, technological innovations, economic and political changes. Advertising graphics in the interdisciplinary study is considered in the context of actual trends of Advertising design development – a specific kind of creative activity, and the contemporary design process is presented as a synthesis of sociocultural, semiotic, and colour-graphic aspects.

The author's vision of the problem is that Advertising is trans-systemical, integrative character, and the multimodal approach has proven to be the most appropriate for understanding the nature of advertising communications. The urgency of developing the theme and its importance is due to the need to substantiate the theoretical and methodological foundations of Ad graphics research from the standpoint of art criticism in connection with the widespread dissemination of media, stylistic problems, the importance of the use in the modern design activity of ethno-art traditions, the complexity of colour perception process, and colour disharmony of the modern advertising area.

The retrospective of the evolution of Poster is carried out and the cultural and artistic value of Ad graphics is revealed. Analysis of existing sources on the Theory and History of Culture, Design and Advertising revealed that the art-aesthetic aspects of evolutionary changes in Advertising and the problems of visualization of advertising ideas stated in the research topic have not yet been the subject of a thorough study by Ukrainian scientists. It is theoretically generalized that design acquires sociocultural value and the ability to make significant changes in the world and society, is a part of Art

culture, one of the types of creative activity, the objects of which combine the achievements of science, technology, and art. The understanding of the essence of design, which has a dual purpose – artistic (aesthetic) and practical (applied), has been expanded and specified. It is this bifunctional quality of design that gives grounds to consider it as an art-projecting culture, to understand it as a creative method, process and result of art and design activity to meet the utilitarian, aesthetic and social needs of the consumer.

Visual communication is defined as the interconnection of functional processes through the creation of graphic forms – special visual cues that serve as a means of identification and play an organizational, coordinating and regulatory role in urban or virtual space. Ad graphics are defined by set of compositional and colour graphics tools that have visual semantics and are intended to visualize advertising ideas. In addition to its main commercial purpose, advertising performs informative, public, cultural, aesthetic, and expressive functions.

Advertising design is a process of complex designing from idea to selection and organization of a number of pictorial and text elements, where information is actively synthesized, encoded, decoded, and during communication, the audience expands it and fills its meaning with its own connotations, associations, and emotions also.

The culture-historical development of Media is closely interrelated and the logic of their existence and interaction are covered. The cultural-aesthetic component of Advertising is substantiated. Advertising discourse is caused by the type of communicative activity that takes place in the cultural and artistic world space and actively forms visual semantic constructs. Depending on sociocultural transformations, the imaginative means and functions of Advertising have undergone significant changes, reflecting the radical changes in ideological platforms and aesthetic tastes of society. The visual

language of Ad graphics is a specific sign system that is used in Art culture in the process of non-verbal communication.

The evolution of the use of art and graphic materials, techniques and technologies in Advertising has been revealed and expressed, which is to gradually reduce the picturesque techniques in favor of graphic ones. Since the beginning of the duplication, each other has been replaced by engraving, lithography, offset printing, silkscreen printing, applique, collage, photography and photographics, computer graphics, and more.

It is established that a characteristic feature of XX cent. became the fastest flowering of the Poster as the most popular means of propaganda and a tool for promoting political, social, or commercial ideas, determined by the two World Wars, urbanization, globalization, the development of all spheres of culture, including tourism, a lot of technogenic accidents, environmental threats, social negatives, the emergence of new technologies, materials, goods, and services, raising the standard of living in the developed countries. Substantial changes occurred in the pictorial means of advertising communications and in the Soviet period – conformism was a forced position for many advertising artists. The poster actively broadcasts the social, cultural, and historical development of society and becomes a “colourful chronicles” of life.

The contemporary Ad industry is characterized by its functional, sociocultural, and emotional-aesthetic features. It is noted that the advertising area actively shapes mass consciousness and fashion for certain lifestyles, social behavior, principles of consumption, and moral standards, has a powerful influence on public opinion. The need for attractive images in Advertising, spectacular and colour pictures are emphasized in order to attract attention and enhance communication. It is emphasized that advertising performance is increasing due to its status as advertising sign. There is a

dynamic process of systematic mastery of all new things-signs, which becomes a vital principle and is included in the social sign system, consumption becomes significant, and consumerism acquired a strong ideological basis.

The significant influence of artistic styles on advertising creativity and genesis of Ad graphics as a form of sociocultural communication has been proved. Also, important factors of development of poster style are revealed: visual means of advertising changed depending on the leading style trends in the culture of certain periods. Generalization, systematization, and classification of empirical material of advertising appeals of the XVIII – early XXI cent. allowed us to conclude that there is significant borrowing by the advertising of the style attributes of fine and decorative arts. The most sensitive in the Ad graphics were the influence of modern and avant-garde trends (Fauvism, Expressionism, Cubism, Abstractionism, Suprematism, Neo-plasticism, Constructivism), as well as Socrealism, Pop Art, and Postmodernism. The national vector and artistic features of Art in Ukraine have manifested themselves in such nationally oriented styles as Ukrainian baroque, Ukrainian modernism, Ukrainian avant-garde, combining world trends and ethno-art traditions.

From the stylistic analysis of Advertising, it is concluded that there is a significant gap in the studies of other scholars on the influence of decorative art on the development of colour and ornamentation in Poster. The use of geometrically stylized motifs in the context of Ukrainian colouristic traditions is possible and necessary in modern advertising not only for the identification of the Ukrainian state in the World sociocultural space, but mainly for the enhancement of national consciousness, preservation, and enrichment of its own Culture.

It is shown that Ad graphics evolved from a simple illustrative accompaniment of commercial information to the borrowing of new styles in Art culture of the first half of XX

cent., and later in the mass and popular cultures of the second half of XX cent. Advertising on paper was a prerequisite for the emergence of technological direction of online advertising and the formation of the style of electronic media. It is proved that the modern look of advertising appeals differs significantly from Advertising of XIX cent. and by methods of visualization, and by methods of psychological influence on the consumers. The introduction of computer technology into the design process has had a significant impact on the development of communication skills, technological capabilities and the emergence of the latest imagery in ads.

It has been stated that the semantic space of artistic image is a visualization of a big concept, of a creative idea, of a generalized reproduction of reality in the artistic form and content, information about an object, an ideal representation of material or imaginary objects and phenomena in the mind. The project image is a visual model on the basis of logical thinking, artistic and aesthetic perception of form and creative intuition, which is realized in three planes: functional, technological and sociocultural.

The promotional image is different from the artistic and project images emphasized by the non-standard, the conformity of the status of the product or service, the clarity of the consumer groups, and the variability of the graphic language. Because advertising often borrows images from varieties of art, their creative interpretation and preservation of symbolic meanings are necessary. The specifics of the promotional image as a means of Visual communication have been clarified, which is important not only for sales promotion, but also for the formation of an overall positive image of a brand, service, company, manufacturer or personality. Changing advertising images depends on the purpose of Advertising – informative or imaginative, region, target audience, and nature of products. Using archetypes, social or cultural types, as well

as creative advertising technologies – metaphor, hyperbola, association, metonymy, and allegory, the advertising industry actively attracts the attention of consumers, and creates aesthetically attractive mythical reality.

Art-imagery system of Ad graphics we are presented as a visual-verbal model, in which advertising appeal should have the clear communicative structure, visual semantics, archetypal, contrast and dynamic balance of colours, easily understood images, should have aesthetically pleasing and stimulate the emotional activity of consumers.

Features of colour in Advertising are characterized: its visual language must effectively communicate, and have a semiotic and aesthetic load. Colour harmony for the advertising industry is interpreted as a dynamic balance of contrasting elements in the visual info space. The creation of harmonious combinations is a complex process and, at the same time, one of the most important principles in the fields of design activity, industry, consumption and marketing. The principles of visualization as a synthesis of colour harmony, aesthetics, artistic imagery, and originality of the picture are formulated.

The stylistic diversity of beginning XXI cent. determined by world cultural and artistic processes, demonstrates the diversity in the choice of means of artistic expression – from remakes of Paintings and descriptions to solely font posters, from artistic experiments with Photographs to the latest in 3D photography simulations (polygonal style) and colour-graphic capabilities of digital technologies, which testifies to a wide range of approaches to the visualization of advertising ideas. Ethno-art comprehension of the Ukrainian experience of using folk motives in varieties of design gives grounds to assert their significant importance and creative potential for the Ad industry.

A new promising area has been identified – Media Design, which combines the achievements of graphics, ads,

and web design. From the beginning of XXI cent. Advertising graphics are significantly influenced by computer technology, cultural and regional features, and the requirements for visual and emotional content are changing. The directions of development of Ad graphics in traditional (posters, outdoor, print ads, advertising souvenirs) and Digital Media are outlined. Web resource users are paying attention to the aesthetics and design of interfaces, and computer technologies are increasingly involved in video advertising and animation.

The insufficient art-aesthetic level of Advertising confirmed our hypothesis for the need to develop Media Design – the most promising type of Design among others, which is a qualitatively new stage of sociocultural designing the Communications. The conceptual foundations of the development of Poster in Ukraine are to expand and deepen the methodology of creative thinking, and the implementation of considered scientific methods in practice.

SUMMARY (in Ukrainian)

Науковою проблемою представленої монографії є осмислення плаката як продукту культури і засобу комунікації в умовах соціокультурної динаміки, технологічних інновацій, економічних та політичних змін. У міждисциплінарному дослідженні рекламну графіку розглянуто в контексті актуальних тенденцій розвитку рекламного дизайну – специфічного виду творчої діяльності, а сучасний процес проєктування представлено як синтез соціокультурних, семіотичних і кольоро-графічних аспектів.

Авторське бачення проблеми полягає в тому, що реклама має транссистемний, інтегративний характер, а мультимодальний підхід виявився найбільш доцільним для розуміння сутності рекламних комунікацій. Актуальність розробки теми та її вагомість зумовлена необхідністю обґрунтування теоретико-методологічних засад досліджень рекламної графіки з позицій мистецтвознавства у зв'язку із широким розповсюдженням засобів рекламного інформування, стилістичними проблемами, важливістю застосування в сучасній дизайн-діяльності етномистецьких традицій, складністю і багатогранністю процесу сприйняття кольору, колірною дисгармонією сучасного рекламного середовища.

Здійснено ретроспективу еволюції плаката та розкрито культурно-мистецьку цінність рекламної графіки. Аналіз наявних джерел з теорії та історії культури, дизайну і реклами засвідчив, що заявлені в темі дослідження художньо-естетичні аспекти еволюційних змін реклами та проблеми візуалізації рекламних ідей досі не стали предметом ґрунтовного вивчення українськими науковцями. Теоретично узагальнено, що дизайн набуває

соціокультурної цінності та здатності до вагомих змін у світі й суспільстві, є частиною художньої культури, одним із видів творчої діяльності, об'єкти якої поєднують досягнення науки, техніки та мистецтва. Розширено і конкретизовано розуміння сутності дизайну, який має подвійне призначення – художнє (естетичне) та прикладне (ужиткове). Саме така біфункціональна якість дизайну надає підстави вважати його художньо-проектною культурою, розуміти його як творчий метод, процес і результат проектної діяльності для задоволення утилітарних, естетичних та соціальних потреб споживача.

Візуальні комунікації визначено як зв'язок функціональних процесів за допомогою створення графічних форм – спеціальних візуальних знаків, які слугують засобом ідентифікації і відіграють організаційну, координаційну та регулятивну роль в урбанізованому або віртуальному середовищі. Рекламну графіку представлено нами комплексом композиційних і кольоро-графічних засобів, що мають візуальну семантику та призначені для візуалізації рекламних ідей. Окрім основної комерційної мети, реклама виконує інформативну, суспільну, культурно-естетичну та експресивну функції.

Рекламний дизайн є процесом комплексного проектування від ідеї до вибору та організації низки зображальних і текстових елементів, де інформація активно синтезується, кодується, декодується, а під час комунікування аудиторія розширює її і наповнює значення власними конотаціями, асоціаціями, емоціями.

Засоби медіа в культурно-історичному розвитку тісно взаємопов'язані, нами висвітлюється логіка їх існування та взаємодії. Обґрунтовано культурно-естетичну компоненту реклами. Рекламний дискурс обумовлений типом комунікативної діяльності, що відбувається в культурно-мистецькому світовому просторі та активно формує

візуальні смислові конструкції. Залежно від соціокультурних трансформацій набули суттєвих змін зображальні засоби і функції реклами, віддзеркалюючи кардинальні зміни ідеологічних платформ та естетичних смаків суспільства. Візуальна мова реклами є специфічною знаковою системою, яка використовується в художній культурі у процесі невербальної комунікації.

Розкрито й увиразнено еволюцію використання художньо-графічних матеріалів, технік і технологій у рекламі, яка полягає у поступовому зменшенні живописних прийомів на користь графічних. Із початком тиражування змінювали одна одну гравюра, літографія, офсетний друк, шовкографія, аплікація, колаж, фотографія і фотографіка, комп'ютерна графіка тощо.

Встановлено, що характерною ознакою ХХ ст. став стрімкий розквіт плаката як найпопулярнішого засобу пропаганди та інструменту просування політичних, соціальних або комерційних ідей, детермінованих двома світовими війнами, урбанізацією, глобалізацією, розвитком усіх сфер культури, зокрема туризму, великою кількістю техногенних аварій, екологічними загрозами, соціальними негативними явищами, появою нових технологій, матеріалів, товарів і послуг, підвищенням рівня життя населення розвинутих країн. Відбулися суттєві зміни в зображальних засобах рекламних комунікацій і в радянський період – конформізм був вимушеною позицією для багатьох художників реклами. Плакат активно транслює соціальний, культурний, історичний розвиток суспільства, стає “живописними хроніками” життя.

Сучасну рекламну індустрію охарактеризовано з урахуванням її функціональних, соціокультурних та емоційно-естетичних особливостей. Зазначено, що рекламне середовище активно формує масову свідомість і моду на певний стиль життя, соціальну поведінку,

принципи споживання, моральні норми, має потужний вплив на громадську думку. Підкреслено необхідність атрактивних образів у рекламі, ефектних і привабливих зображень в кольорі з метою привертання уваги та посилення комунікативності. Наголошено, що ефективність реклами зростає через статус, який має рекламний знак. Відбувається динамічний процес систематичного оволодіння все новими речами-знаками, що стає життєвим принципом і включається в соціальну знакову систему, споживання стає знаковим, а консюмеризм набув міцного ідеологічного базису.

Доведено вагомий вплив художніх стилів на рекламну творчість і генезис рекламної графіки як форми соціокультурних комунікацій. Також виявлено важливі чинники розвитку стилістики рекламної графіки: залежно від провідних стильових течій у культурі певних періодів змінювалися візуальні засоби реклами. Узагальнення, систематизація і класифікація емпіричного матеріалу рекламних звернень XVIII – початку XXI ст. дозволили дійти висновку про суттєве запозичення рекламою стильових ознак образотворчого та декоративно-прикладного мистецтва. Найбільш відчутними на рекламну графіку були вплив модерну та авангардних течій – фовізму, експресіонізму, кубізму, абстракціонізму, супрематизму, неопластицизму, конструктивізму, а також соцреалізму, поп-арту, постмодернізму. Національний вектор і художні особливості мистецтва в Україні проявилися у таких національно орієнтованих стилях, як українське бароко, український модерн, український авангард, поєднуючи світові тенденції та етномистецькі традиції.

З проведеного стилістичного аналізу реклами зроблено висновок, що існує суттєва прогалина в дослідженнях інших науковців щодо впливу декоративного мистецтва на розвиток кольорографіки та

орнаментики в плакаті. Використання геометричних стилізованих мотивів у контексті українських колористичних традицій можливе й необхідне в сучасній рекламі не лише для ідентифікації Української держави у світовому соціокультурному просторі, а, головним чином, для підвищення національної самосвідомості, збереження і збагачення власної культури.

Показано, що рекламна графіка еволюціонувала від простого ілюстративного супроводу комерційної інформації до запозичення нових стилів у художній культурі першої половини ХХ ст., а згодом у масовій та популярній культурах другої половини ХХ ст. Реклама на паперових носіях була передумовою для появи технологічного напрямку інтернет-реклами та формування стилістики електронних носіїв. Доведено, що сучасний вигляд рекламних звернень суттєво відрізняється від реклами ХІХ ст. і за методами візуалізації, і за методами психологічного впливу на споживачів. Впровадження комп'ютерних технологій у процес проєктування спричинило значний вплив на розвиток комунікативних якостей, технологічних можливостей та появу новітніх зображальних засобів у рекламі.

Констатовано, що семантичний простір художнього образу є візуалізацією значущої ідеї, творчого задуму, узагальненим відтворенням дійсності в художній формі й змісті, інформацією про об'єкт, ідеальним відображенням матеріальних або уявних предметів і явищ у свідомості. Проєктний образ – це візуальна модель на засадах логічного мислення, художньо-естетичного сприйняття форми, творчої інтуїції, яка реалізується в трьох площинах: функціональній, технологічній і соціокультурній.

Рекламний образ відрізняється від художнього та проєктного підкресленою нестандартністю, відповідністю статусу товару чи послуги, зрозумілістю для груп

споживачів, варіативністю графічної мови. Оскільки реклама часто запозичує образи з різновидів мистецтва, необхідна їх творча інтерпретація і збереження символічних значень. Уточнено специфіку рекламного образу як засобу візуальної комунікації, що важлива не лише для стимуляції збуту, а й для формування загального позитивного іміджу торгової марки, послуги, компанії, виробника або особистості. Зміна рекламних образів відбувається залежно від призначення реклами – інформативної або іміджевої, регіону, цільової аудиторії, характеру продукції. Використовуючи архетипи, соціальні або культурні типижі, а також креативні рекламні технології образотворення – метафору, гіперболу, асоціацію, метонімію, алегорію, рекламна індустрія активно привертає увагу споживачів, створює естетично привабливу міфічну дійсність.

Художньо-образну систему рекламної графіки нами представлено як візуально-вербальну модель, у рамках якої рекламне звернення повинно мати чітку комунікативну структуру, візуальну семантику, архетиповість, емоційність, контрастність і динамічну рівновагу кольорів, оригінальність, зрозумілість зображення, естетичний рівень, вона має стимулювати інтелектуальну та емоційну активність споживача.

Охарактеризовано функції кольору у рекламі: його візуальна мова повинна ефективно виконувати комунікативні завдання, мати семіотичне та естетичне навантаження. Колірну гармонію для рекламної галузі інтерпретовано як динамічну рівновагу контрастних елементів візуально-інформаційного середовища. Створення гармонійних сполучень є складним процесом і, водночас, одним із найактуальніших принципів у сферах проєктної діяльності, виробництва, споживання й збуту. Сформульовано принципи візуалізації як синтезу

гармонійності кольору, естетичності, художньої образності, оригінальності та зрозумілості зображення.

Стилістичне розмаїття початку XXI ст., детерміноване загальносвітовими культурно-мистецькими процесами, демонструє і розмаїття у виборі засобів художньої виразності – від рімейку живописно-описових звернень до виключно шрифтових плакатів, від художніх експериментів з фотографіями до останніх розробок із використанням 3D інновацій у середовищі, об'ємних імітацій (полігональний стиль) та кольоро-графічних можливостей цифрових технологій, що свідчить про широкий спектр підходів до візуалізації рекламних ідей. Етномистецтвознавче осмислення українського досвіду використання народних мотивів у різновидах дизайну надає підстави стверджувати вагоме їхнє значення та культуротворчий потенціал для сучасної рекламної індустрії.

Порівняння минулих епох і сучасності дозволило окреслити перспективи вирішення художньо-естетичних проблем реклами та виокремити основні чинники, які дають можливість прогнозувати стилі у рекламному дизайні в умовах соціокультурної динаміки, наприклад, розвиток етностилу (неофольку) як актуальне осучаснення народних (традиційних) культур. До основних чинників віднесемо звільнення багатьох країн від комуністичної ідеології, творче використання традицій народного мистецтва, пошуки національної ідентичності, посилення регіоналізації, зміни ціннісних орієнтацій, естетичних смаків суспільства і моделі споживання в бік індивідуалізації, трансформація масової та елітарної культур в об'єднаний, усереднений вид – популярну культуру, яка користується попитом у різних прошарків суспільства.

Визначено нову перспективну сферу – медіадизайн, що поєднує досягнення графічного, рекламного та

вебдизайну. Від початку ХХІ ст. на рекламну графіку суттєво впливають комп'ютерні технології, культурно-регіональні особливості, змінюються вимоги до образно-емоційного змісту. Авторкою окреслено напрями розвитку рекламної графіки в традиційних (плакати, зовнішній, друкованій рекламі, рекламних сувенірах) і цифрових медіа. Користувачі вебресурсів звертають увагу на естетику і дизайн інтерфейсів, а комп'ютерні технології все активніше залучають до реклами відео та анімацію.

Недостатній художньо-естетичний рівень рекламних носіїв підтвердив нашу гіпотезу про необхідність розвитку медіадизайну – найперспективнішого виду дизайну серед інших, який є якісно новим етапом соціокультурного проектування комунікацій. Концептуальні засади розвитку плаката в Україні полягають у розширенні та поглибленні методології творчого мислення, впровадженні розглянутих наукових методів у практичну діяльність.

Таким чином, ця книга є результатом дослідження історії плаката від витоків до початку ХХІ ст. Вона дала багато нових відкриттів, містить цікаві й маловідомі приклади плакатів європейських шкіл. Важливою особливістю монографії є послідовно проведений порівняльний контент-аналіз. Авторка акцентує соціокультурні, політичні, економічні, екологічні детермінанти образотворення плаката, не втрачаючи уваги до регіональних контекстів.

Подяки: монографію підготовлено та надруковано за підтримки дослідницької стипендії Європейського гуманітарного університету (ЄГУ Вільнюс, Литва) та Міжнародної освітньої мережі OSUN для українських науковців під час російської агресії 2022–2023 років.



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Наукове видання

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ПЛАКАТ І НОВІ МЕДІА.
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