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THE COLOUR SYNERGETICS IN ADVERTISING COMMUNICATIONS OF THE POSTMODERN PERIOD

Purpose of the research. The purpose of the Study of Colour in Advertising is to systematize the visual means of advertising communications and to define their functional and stylistic specificity within the Post-modernism. **Methodology** of the research is based on socio-cultural, axiological and comparative approaches to the analysis of visual Colour language on the example of Advertising graphics. **Scientific originality.** The author examines the Advertising industry not from the standpoint of economics, marketing or management, but in terms of its artistic level in the conditions of the global crisis of consumerism at the end of XX – beginning XXI century. Besides, the article defines the determination of stylistic trends and aesthetic problems of modern advertising in socio-cultural area. It pays special attention to the significant deficiencies of advertising graphics in the context of popular culture: the advantage of stereotype, primitiveness, vulgarity and the actual lack of national imagery. Nowadays popart, kitsch and eclecticism dominate in advertising environment. The comparative analysis of forming factors in advertising has discovered that the visual range does not perform illustrative and decorative functions anymore, but becomes a cumulative visual-verbal model, the language of which relies on the methods and means of art in the postmodern period. The research examines the functions of colour in advertisements as phasing of perception (expressive, physiological, emotional, informative and positive-aesthetic). **Conclusion.** The synergetic possibilities of colour in advertisement design are revealed in the process of using creative technologies and finding original solutions to visualization of advertising ideas. Colour combinations in advertising should be focused on the target audience and adjusted to the regional ethnic and cultural traditions. Advertising products for mass market should have the aesthetic level and perform cultural and educational functions.

Keywords: visual-verbal model of advertising, colour synergetics, stylistics of advertising graphics (Ad graphics), postmodernism.

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Синергетика кольору у рекламних комунікаціях періоду постмодерну

Мета роботи. Дослідження кольору в рекламі спрямовано на систематизацію візуальних засобів рекламних комунікацій і визначення їхньої функціональної та стильової специфіки у рамках постмодернізму. **Методологія** дослідження ґрунтується на соціокультурному, аксіологічному та компаративному підходах до аналізу візуальної мови кольору на прикладі рекламної графіки. **Наукова новизна.** Авторка розглядає рекламну індустрію не з позицій економіки, маркетингу чи менеджменту, а з точки зору її художнього рівня в умовах глобальної кризи масового споживання кінця XX – початку XXI ст. У статті визначено детермінованість стилістичних тенденцій та естетичних проблем сучасної реклами у соціокультурному просторі. Акцентовано суттєві недоліки рекламної графіки в контексті масової культури: перевагу стереотипності, примітивності, вульгарності та фактичну відсутність національної образності – нині у рекламному середовищі панують поп-арт, кітч, еkleктика. Порівняльний аналіз формотворчих чинників у рекламі виявив, що візуальний ряд виконує вже не ілюстративно-декоративну функцію, а стає сукупною візуально-вербальною моделлю, мова якої спирається на прийоми та засоби мистецтва періоду постмодерну. Розглянуто функції кольору у рекламних зверненнях як поетапність сприйняття (виразну, психофізіологічну, емоційну, інформативну, позитивно-естетичну). **Висновки.** Синергетичні можливості кольору при проектуванні рекламних матеріалів виявляються у використанні креативних технологій і знаходженні оригінальних вирішень візуалізації рекламних ідей. Колірні поєднання у рекламі повинні бути орієнтованими на цільову аудиторію з урахуванням регіональних етнокультурних традицій. Рекламна продукція для масового ринку повинна мати естетичний рівень і виконувати культурно-виховну функцію.

Ключові слова: візуально-вербальна модель реклами, синергетика кольору, стилістика рекламної графіки, постмодернізм.

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Синергетика цвета в рекламных коммуникациях периода постмодерна

Цель работы. Исследование цвета в рекламе направлено на систематизацию визуальных средств рекламных коммуникаций и определения их функциональной и стилевой специфики в рамках постмодернизма. **Методология** исследования основывается на социокультурном, аксиологическом и компаративном подходах к анализу визуального языка цвета на примере рекламной графики. **Научная новизна.** Автор рассматривает рекламную индустрию не с позиций экономики, маркетинга или менеджмента, а с точки зрения её художественного уровня в условиях глобального кризиса потребления конца XX – начала XXI ст. В статье определены детерминантность стилистических тенденций и

эстетических проблем современной рекламы в социокультурном пространстве. Акцентируются существенные недостатки рекламной графики в контексте массовой культуры: преобладание стереотипности, примитивности, вульгарности и фактическое отсутствие национальной образности – на сегодняшний день в рекламной среде господствуют поп-арт, китч, эклектика. Сравнительный анализ формообразующих факторов в рекламе выявил, что визуальный ряд выполняет уже не иллюстративно-декоративную функцию, а становится совокупной визуально-вербальной моделью, язык которой опирается на приемы и средства искусства периода постмодерна. Рассмотрены функции цвета в рекламных обращениях как поэтапность восприятия (выразительная, психофизиологическая, эмоциональная, информативная, позитивно-эстетическая). **Выводы.** Синергетические возможности цвета при проектировании рекламных материалов проявляются в использовании креативных технологий и нахождении оригинальных решений визуализации рекламных идей. Цветовые сочетания в рекламе должны быть ориентированы на целевую аудиторию с учетом региональных этнокультурных традиций. Рекламная продукция для массового рынка должна иметь эстетический уровень и выполнять культурно-воспитательную функцию.

Ключевые слова: визуально-вербальная модель рекламы, синергетика цвета, стилистика рекламной графики, постмодернизм.

The Actuality of the Research. Genesis of Advertising graphics as the form of socio-cultural communication is determined by the following factors:

1) pragmatic, depending on the existing inventory of economic relations, development of media and specific commercial objectives;

2) cultural, depending on the socio-cultural realities of society forms and psychological aspects of national mental groups [27].

And the third factor – aesthetic, depending on the ideological platforms and historical processes of development, affecting the transformation of social structures, spiritual and material culture, and on the formation of artistic styles [23, 874]. Many scientists, mostly linguists, studied the Colour without the synergy of form in the Advertising graphics [1; 3; 5; 7; 10; 13; 16; 18; 25-26].

The goal of the research of cultural-aesthetic component of Advertising is 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 ten years ago. At the beginning of the XXIth century great changes happened in conception of Design and Advertising because of the processes of Globalization and simultaneous ethno cultural identification, hyper consumerism and parallel lowering of general cultural level of society.

The Purpose of the Research is to systematize the visual means of advertising communication and to define their functional and stylistic specificity within Post-modernism. The artistic and aesthetic aspects of Advertising have not been researched enough yet. The humanities and art scientists do not disclose the influence of art on the ad graphics and formation of its stylistics. Their isolated scientific works describe the character but do not give any idea about the mechanism of visual aids development. That's why, in the process of complex research we have outlined the following methodological approaches: socio-cultural, axiological and comparative.

The main text exposition. In spite of its main commercial function, Advertising is recognized as cultural phenomenon due to visual aids of advertising communication that become logical reflection of socio-cultural state of society in definite periods. Unfortunately, in most cases modern means of ad information do not contribute to forming the outlook, art thinking development, aesthetic perception of reality etc. U.Bowmen underlined that «visual aids are not end in itself: form, space and visual interrelation become means of visualization of ideas» [6].

On the basis of analysis of modern 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 a mass consumer, catching attention, exclusive brightness and diversity of colours in advertisements [19]. Consumerism became an ideology of Post-modernism; mass media popularize hedonistic way of life and consuming type of personality.

Referring to the works of Ukrainian-Polish scientist R.Sapenko, who considers communicative, semiotic and cultural-aesthetic aspects of advertising and defines that «...the bar and core of ad appeal is axiological complex, with the help of which advertising can touch individual values and aspirations of consumers. This complex becomes a basis for other elements of ad world» [24, 255]. It is necessary to add that modern advertising forms definite trends of a life style, social behaviour, principles of consumption and moral norms. Now, everything has got all mixed up: ideals, values, cultural samples, heroes of different epochs and cultures, inheriting, borrowing, reproducing.

The visual aids of advertising changed greatly – modern appearance of advertising appeals differs much from the advertising of XIX century by graphic means and methods of psychological influence on consumer [2; 9; 12; 17]. Having generalized and classified the practical Ad materials of XVIII – XXI centuries we can conclude that advertising and, later a design borrowed a lot from the style features of world fine and applied arts. Advertising evolved from illustrative support of commercial information to appearance of new styles (or pseudo-styles) within the mass culture of the 2-nd part of XX – the beginning of XXI century. In this context some fundamental drawbacks in advertising graphics were revealed: prevalence of stereotypes, primitivism, vulgarity and the absence of national imagery of many countries; pop-art, kitch and eclectics. Although the main task of Advertising is to attract attention of potential clients to one of many similar

products and create its positive image for long term memorizing, means of visualization mostly have low aesthetic level. Considerable commercialisation had the impact on the state and character of mass culture. As a result of huge economic and state-building difficulties at the end of the 1980–90-s of the last century Ukraine has lost control over the production of own mass cultural product and its spreading, giving it to foreign, especially American and Russian producers. Nevertheless, advertising products for mass consumers must have certain aesthetic level and accomplish some cultural and educational function.

Also, it is necessary to remind a little known fact that one of the most famous Russian art critic V.Glazychyev considered decadence of mass culture in 1970-s 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-consumens» [11].

A.Dyane quotes the famous sociologist E.Moran, who considered that basic 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» [8, 5-6].

Bulgarian researcher A.Petrova also considers the problem of prestige in behaviour of a consumer as a support of identification of personality in social hierarchy. 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, a «global» consumer with universal standards is formed in modern society [20].

To our mind, the main problem of advertising creativity is finding balance between commerce and aesthetics. 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. Especially the above mentioned parts of Ad process make a basis of «platform» of visualization of an ad idea. Nowadays, orientation of production to regional groups of consumers and significant change of market policy have caused the cardinal change in tasks and character of advertising: socio-psychological, cultural and aesthetical indices become very actual. Definition of imagery as a specific means of creating image from the point of view of a definite aesthetic ideal is a key to understanding the process of projecting of a mythological image in Advertising design. Many consumers do not need advertised goods but their images, symbols of prestige and a possibility in this way to follow a definite style of life. Model of behaviour due to social fashion and outcome style of life is a reflection of a definite outlook, system of values and a hierarchy of inner aims formed in their mind.

The visual-verbal code of Advertising communications remains insufficiently studied. Advertising becomes a sign that sells not a product itself but its symbolic reflection. G.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 consumption that become as specific code, language of a social conversation, demonstrative and long-lasting on a large scale. Bodriar thinks that arrogance has its own basis as a type of mass culture: art forms are not created now, they only vary and repeat each other. Weakness of the process of creating new forms is an art ruin symptom. 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 [4].

Scientific originality. The study is to show the possible synergistic solutions in Advertising communications – that is finding associative points in the arsenal of artistic images and using the creative technologies (such as hyperbole, metaphor, allegory, association and metonymy) by which complex influence of many factors involved gives much greater overall effect than the sum of each of them. In this 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 coloristic traditions of the modern project culture. Balance of national and international in Design activity and in Advertising 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 advertising strategy.

During the XXth century 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 delimitate the national stylistics. Unfortunately, design projects at the end of the XXth century – beginning of the XXIst century contained mechanistic borrowings of rural art motives, which were put on the non-national objects of printed and outdoor advertising, packages and souvenirs.

The negative phenomenon of pseudo-nationalization was formed and consolidated at that time (E.g. pseudo-Ukrainian, pseudo-Russian, pseudo-Japanese, pseudo-Eastern styles). Though, the ethno motives

in advertising graphics should not simply «decorate» advertising products. They should help to look for new national forms of Ads and to save regional cultural values in modern life, because the accelerated globalization pace is bringing the world to the blurring of borders.

In conditions of socio-cultural dynamics we can observe some «washing out» of stylistic trends or, even their absence that is generally defined by the term «Post-modernism» as presence of typical eclectics in post industrial society and variety of artistic research in the second part of the XXth century – beginning of the XXIst century. From the point of view of G.Leotard Post-modernism is not a new epoch, but modernism in the stage of the next renovation [15].

It should be pointed out that boarders of art and arrogance are washed out now more then ever, so the most problematic question is on stylistic features, aesthetic parameters, criteria of modern art and advertising products assessment. Post-modernism has its own typological features: use of any ready forms starting from the artistics to utility ones, development 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 [21-22]. Now the frames of Post-modernism are widen. New stylistic trends in architecture, art, design and advertising are being formed with the help of deliberate synthetic approach in the use of variable elements. The irony is being used more and more and the old forms get a new context, the sense of harmony becomes more complicated, the variety of genres increases, old artistic traditions are reinterpreted, coexistence of different cultures and dialogue of cultures are acceptable.

Advertising products of the Postmodern period are created with the help of stylistic principles of Post-modernism. But, it's very difficult to attract a modern consumer by a simple product picture, so it is necessary to use creative approaches, to give an additional aesthetic pleasure to consumers and make them do a definite «decoding» of an advertising appeal. From the point of view of famous Bulgarian advertiser H.Kaftangiev sense of postmodernist approaches, which are used also in the theory of communications, is in that «there is no good and bad communications, sign systems, codes and others – their value is defined exclusively by concrete communicative situation» [14, 8].

Conclusions. Researching the visual language of Colour in Advertising communications in wide context and paying a special attention to artistic-aesthetic problems we come to the conclusion that the Advertising is experiencing positive and negative impacts of the social and cultural transformations. The use of visual means in Advertising graphics must be stipulated by orientation to the target audience taking into consideration definite aesthetic ideals, national colouristics and ethno-cultural traditions. Colour images as products of creativity in Advertising have the social meaning only in systemic understanding of cultural processes. So, visual-verbal content of advertisements should be in the unity of emotional and rational components and in certain cultural and communicative contexts and associative relations.

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