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**ADVERTISING GRAPHICS IN THE STRUCTURE
OF INTEGRATED ART DISCIPLINE "DESIGN OF ADVERTISING"**

Purpose of the research. The thematic focus in this article combines the author's concept of studying Advertising Graphics as a form of sociocultural communications with the analysis of stylistic tendencies, problems of figurative visualization of ideas and aesthetics of advertising appeals. **Methodology** of the research uses the system-structural, sociocultural and comparative methods of the analysis of postmodern visual language of Advertising. **Scientific originality** consists in comprehensive study of the tasks of Advertising Graphics and its relevancy and weighty place in the structure of the integrated art discipline "Design of Advertising" in high school. For more 10 years, the author has been lecturing her own concept-course for designers in Kyiv. There are no ready-made advertising ideas that are trying to attract beginners to business – every advertising idea depends on the product and the economic, social and cultural factors. Projecting the original and effective advertising is difficult even for professionals, as the advertisement has to be the final product of complex researches. Base components of the competencies of a designer in Advertising have been selected taking into account the requirements of modern market: graphic design-foundation, sociocultural and marketing constituents. Besides, stylistics and art-aesthetic problems of modern Advertising in the communicative sphere, including displays of Kitsch and Eclecticism are analyzed. Recently, creative advertising ideas are actively searched because of the monotony and primitivism of images, so-called visual standards overload huge advertising in Media. Special attention is paid to the problems of professional terminology, in particular, the content of illustrated glossary "Design and Advertising", presented as a lexicographic resource for design-education. **Conclusions.** Advertising Graphics is meaningful content block that takes into account the sociocultural and marketing aspects of visual designing of promotional products. In near future, it is necessary to shift to more subtle approaches to the consumers: more individual, more correct and more aesthetic.

Keywords: advertising graphics, visualization, stylistic tendencies, post-modernism, aesthetics, design of advertising, integrated artistic discipline.

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Рекламна графіка в структурі інтегрованої художньої дисципліни "Дизайн реклами"

Мета роботи. Тематичний фокус у цій статті поєднує авторську концепцію вивчення рекламної графіки як форми соціокультурних комунікацій з аналізом стилістичних тенденцій, проблем образної візуалізації ідей та естетичності рекламних звернень. **Методологія** дослідження використовує системно-структурний, соціокультурний та компаративний методи аналізу візуальної мови реклами періоду постмодерну. **Наукова новизна** полягає в комплексному вивченні завдань рекламної графіки, її актуальності та вагомому місця в структурі інтегрованої художньої дисципліни "Дизайн реклами" у вищій школі. Понад 10 років авторка читає власну концептуальну програму в Києві для дизайнерів. Не існує готових рекламних ідей, якими намагаються залучити новачків до бізнесу – кожна рекламна ідея залежить від продукту й економічних, соціальних та культурних чинників. Проектування оригінальної та ефективної реклами є важким навіть для професіоналів, адже реклама повинна бути кінцевим продуктом комплексних досліджень. Базові компоненти компетенцій дизайнера реклами визначено з урахуванням вимог сучасного ринку: графічну дизайн-підготовку, соціокультурну та маркетингову складові. Крім того, проаналізовано стилістику та художньо-естетичні проблеми сучасної реклами в комунікативній сфері, в тому числі прояви китчу та еkleктизму. Останнім часом пошуки креативних рекламних ідей активно продовжуються через одноманітність і примітивізм зображень, так звані візуальні стандарти суттєво перевантажують рекламу в ЗМІ. Особлива увага приділяється проблемам професійної термінології, зокрема, змістовому наповненню ілюстрованого глосарію "Дизайн та реклама", який представлений як лексикографічний ресурс для дизайн-освіти. **Висновки.** Рекламна графіка є значимим змістовим блоком, який враховує соціокультурні та маркетингові аспекти візуального проектування рекламної продукції. У найближчому майбутньому вже необхідний перехід до більш тонких підходів до споживачів: більш індивідуальних, більш коректних, більш естетичних.

Ключові слова: рекламна графіка, візуалізація, стилістичні тенденції, постмодернізм, естетичність, дизайн реклами, інтегрована художня дисципліна.

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Рекламная графика в структуре интегрированной художественной дисциплины "Дизайн рекламы"

Цель работы. Тематическая направленность этой статьи объединяет авторскую концепцию изучения рекламной графики как формы социокультурных коммуникаций с анализом стилистических тенденций, проблем образной визуализации идей и эстетики рекламных обращений. **Методология** исследования использует системно-структурный, социокультурный и компаративный методы анализа визуального языка рекламы периода постмодерна. **Научная новизна** заключается в комплексном изучении заданий рекламной графики, её актуальности и важного места в структуре интегрированной художественной дисциплины "Дизайн рекламы" в высшей школе. Более 10 лет автор читает собственный концептуальный курс в Киеве для дизайнеров. Нет готовых рекламных идей, которыми пытаются привлечь новичков в бизнесе – каждая рекламная идея зависит от продукта, а также экономических, социальных и культурных факторов. Проектирование оригинальной и эффективной рекламы является сложным даже для профессионалов, поскольку реклама должна быть конечным продуктом комплексных исследований. Базовые компоненты компетенций дизайнера рекламы определены с учетом требований современного рынка: графической дизайн-подготовки, социокультурной и маркетинговой составляющих. Кроме того, анализируются стилистика и художественно-эстетические проблемы современной рекламы в коммуникативной сфере, в том числе проявления китча и еkleктики. В последнее время поиски креативных рекламных идей активно продолжаются из-за монотонности и примитивизма изображений, так называемые визуальные стандарты значительно перегружают рекламу в СМИ. Особое внимание уделено проблемам профессиональной терминологии, в частности, наполнению иллюстрированного глоссария "Дизайн и реклама", который представлен в качестве лексикографического ресурса для дизайн-образования. **Выводы.** Рекламная графика является важнейшим содержательным блоком, который учитывает социокультурные и маркетинговые аспекты в разработке рекламной продукции. В ближайшем будущем уже необходим переход к более тонким подходам к потребителям: более индивидуальным, более корректным, более эстетичным.

Ключевые слова: рекламная графика, визуализация, стилистические тенденции, постмодернизм, эстетичность, дизайн рекламы, интегрированная художественная дисциплина.

Actuality of the research topic. Advertising (Commercial) Graphics as applied branch has always occupied an important place in the areas of commerce, industry, and culture of many countries. Visual communications are among the most basic elements of product identification, promotion of goods and services and their manufacturers in modern information space. Nowadays this encompasses the wide variety of designing: virtually all graphic components of visual communications (branded constants and corporate identity, industrial graphics posters and signs, icons, promotional ads, WEB-resources, etc.). At the turn of the Millennia, they have acquired a special dynamism. Gradually, Advertising Design was created. It combines the achievements of Art and Commercial design.

Purpose of the research. The thematic focus combines the author's concept of studying Advertising Graphics as a form of sociocultural communications with the analysis of stylistic tendencies, problems of figurative visualization of ideas and aesthetics of advertising appeals.

Main text exposition. Research of cultural-aesthetic component in Advertising has the purpose 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 XXI century great changes happened in conceptions 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.

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 do not contribute to forming 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 [2].

In our opinion, the genesis of Advertising Graphics as a form of socio-cultural communications is due to number factors, among which the main determinants are:

- 1) pragmatic, depending on the existing commodity-economic relations, the development of communication channels and specific commercial tasks;
- 2) culturological, depending on the sociocultural realities of the forms of social systems and national psychological aspects of mental groups;
- 3) aesthetic, depending on the ideological platforms and historical processes of social development that influenced the transformation of social structures, spiritual and material culture, as well as the formation of artistic styles [12].

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 do not disclose the influence of Art on Advertising graphics and formation of its stylistics. Isolated scientific works have describing character and do not give the idea of the trends of the development of visual language of advertising. Some universities in Ukraine have introduced the specialization "Graphic Design and Advertising" and an analysis of the educational process leads to the conclusion that "... and advertising" in most cases is a mechanical addition. Often the advertising component is missing: even if in the curriculum the subject "Design of Advertising" is declared (alternatively "Development of promotional products"), class assignments overlap discipline "Designing" – trade mark or logo, brochure, poster, package design, and usually lecture hours are 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 as a synthetic discipline, the Advertising Design (or Communicative, more commonly used in Europe, USA and Russia) as a kind of graphic design is more synthetic and specific activity, which involves more marketing, sociology, cultural studies, and advertising psychology. Therefore, integration of Graphic Design, Advertising and Marketing becomes more important for the learning process [13].

On the one hand, we can understand the lack of highly qualified teachers of the new profile in other artistic schools, on the other – you cannot justify the principle of learning, "what teacher knows, he teaches". Apparently, this is common problem for Ukraine and Russia, but the Russian scientific-methodical books and monographs are important for Ukrainian lecturers. It is worth mentioning monographs of A.Dehtyarov [4], L.Dmytriyeva [5], A.Kostina [8], A.Lyebedyev-Lyubimov [9], R.Mokshantsev [10], A.Nazaykin [11], S.Pronin [14], A.Romanov [15], O.Sal'nikova [16], A.Ulyanovskyy [19], O.Feofanov [20] and foreign authors [2-3; 7; 18]. Among Ukrainian publications, which meet up-to-date requirements most, there is work of professor of Ukrainian Academy of Printing B.Durnyak "Designing the advertising productions" [6], which deals with the core issues of advertising, marketing and management. Most significant study of the sociocultural approach to the artistic activity is the monograph of prof. Yu.Afanas'yeva [1]. R.Sapen'ko is considering communication, semiotic, cultural and aesthetic aspects of Advertising [17].

For a comprehensive study of Advertising Graphics as Visual communication and the introduction of its results in the learning process, we selected the following methodology:

1. Systematic-structural method enables the study of advertising design as a field of activity at the level of analysis of individual factors and at the level of their synthesis.
2. Sociocultural method to the evolution of expressive means of Advertising helps to understand Advertising Graphics as a reflection of historical, cultural, economic and political stages of social development. Advertising, as design, always has ideological platform.
3. Comparative method provides comparison of the results of visual analysis of the compositional (constructive, plastic and color) organization of the European, Eastern, American and Ukrainian advertising space.

Interestingly, from 2009, Kyiv employers preferred designers-marketers, though there is no school, which trains such professionals. If you define professionalism of an ad designer taking into account the requirements of today's market, the authors distinguish three important aspects as basic components: graphic design training, sociocultural and marketing components. It should be noted that without sociological and marketing foundation graphic designer can be a great graphic artist, but not advertising designer. There are no ready-made promotional ideas 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. To develop original and effective advertising is difficult even for professionals, as professional promotional message must be the final product of the complex studies.

It is very urgent to find innovative ways to teaching professional courses in high 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 and rapid development of computer technologies in production, commerce, and information systems. The author outlined this conceptual approach as prognostic in the early 2000s, but the practical implementation of our plan to forming skills of "advertising designer" began in 2011 at the Department of Graphic Design and Advertising in the National Academy of Managerial Staff of Culture and Arts. For the discussion we suggest the tentative list of topics on the course "Design of Advertising", which is taught for Masters Level in I semester. Total hours – 150 (5 credits ECTS), including: lectures – 32 hrs.; practical classes – 32 hrs.; self-employment – 86 hours. Contents of lectures:

1. The role and functions of Advertising in society. Advertising in social and cultural space.
2. The main stages of the historical development of Advertising Graphics. Effect of artistic styles in advertising creativity.
3. The role of computer technologies in the development of Advertising communications.
4. Psychology of advertising influence as a manifestation of social style. Problems visualization of advertising ideas.
5. The stylistics of Advertising Graphics. National and international features of Advertising.
6. Corporate identity as a complex Advertising.
7. Brand and re-branding.
8. Composition in Advertising. Features of visual perception. Graphics Means in Advertising. Specificity of Color in advertising appeals.
9. Design-marketing research and Target audience. The life cycle of a product/ service/ company. Evaluation of the Ads aesthetic quality.
10. Methods of designing the advertising products.

With the reference to the contents of discipline, it is necessary to stress the problem of terminology. The author 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 educational objectives, and at the level of communication with colleagues, and at the analysis of publications. The most contentious issue is the concept of "creativity". There are questionable terms: "creative design", "creative designer" and many others. The advertising designer or artist must be creative, yet if he cannot be creative, then he is just a student (apprentice, craftsman as said before). However, creativity, which is understood only by ad producers, is outright vulgarity or epatage – 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.

Scientific originality consists in comprehensive study of the tasks of Advertising Graphics and its relevancy and weighty place in the structure of the integrated art discipline "Design of Advertising" in high school. The offered educational course is the first content block that considers the historical development of Advertising Graphics, in particular in Ukraine, the basic concepts of Advertising Graphics in the system of Visual communications, the influence of figurative means of artistic styles on advertising creativity, its aesthetic and communicative aspects, visual means and modern directions of Design development. 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. However, 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 idea. 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 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 Advertising. Many consumers do not need the 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 minds.

Advertising products of the postmodern period are created with the use of stylistic principles of Postmodernism. However, 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 famous Bulgarian advertiser H.Kaftandgiev the sense of postmodernist approaches, which are used also in the theory of communications, and is in that there is no good and bad communications, sign systems, codes and others – their value is defined exclusively by concrete communicative situation [7].

Conclusions. The analysis of world market trends, massive crisis of overproduction of the end of XX – the first decade of the XXI century, global advertising attacks, psychological manipulation of consciousness of target groups and Kitsch in Mass Media has shown that the majority of ads are perceived negatively by society and "advertising noise" reached its critical point. The present results are significant in our concept of Advertising Graphics in the structure of actual course "Design of Advertising" as the integration of Graphic Design, Advertising and Marketing. In the nearest future, it is necessary to shift to more subtle approach to the consumers: more individual, more correct and more aesthetic. The student researches should be focused on determining stylistic trends in Advertising Graphics and searches for Ukrainian national identity, in particular, the development of advertising concepts and design elements that meet regional peculiarities.

Література

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