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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.

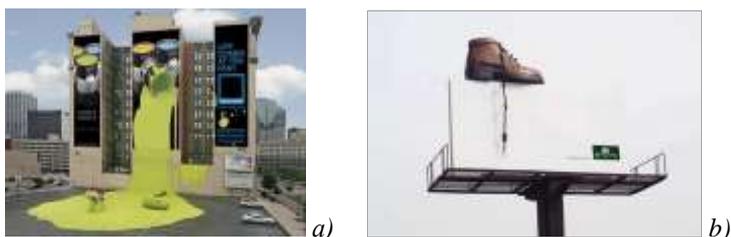


Fig. 1.2. a) car insurance advertising. Texas USA, 2007;
b) shoes ads for mountaineering, 2012. www.pinterest.com

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