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The Art-historical Fundamentals of Advertising Graphics

Abstract

Contemporary visual advertising research is impossible without analysis of its art-historical fundamentals. The effectiveness of advertising graphics is defined as the process of communication and semantic perception of visual images. The subject of our study – graphics means in the advertisements of the XIX–XXI centuries. The article represents multimodal and trans-system approaches to the evolution of advertising graphics in Ukraine, and European countries. Generalization of advertising appeals allowed us to conclude that there is significant borrowing by the advertising of style attributes of fine and decorative arts. Advertising graphics is considered in the context of intercultural interaction and world cultural heritage. The research of advertising genesis is directed at the complex definition of her functional specifics in the communicating area. The visual language of advertising is represented by logical reflection of socio-cultural states during definite periods. Special attention is paid

to the analysis of definite art styles features and Ukrainian national symbols. The author underlines that the use of expressive means in advertising is a complicated task, because of the necessity of directional psycho-emotional and associative influence on the customers considering their regional specifics. Besides, art-aesthetic problems of advertising in the context of mass culture are analyzed.

Key words

Advertising graphics. Cultural context. Design. Poster. Visual means.

Introduction

Currently, there is a noticeable decrease in the interest of young people in cultural heritage, which was facilitated by the rapid spread of digital media, standardization, and westernization of mass culture. However, it should be noted from the outset that advertising graphics has its origins in fine and decorative arts. The national vector and artistic features of art in the Ukraine manifested themselves in such nationally oriented styles as Ukrainian Baroque, Ukrainian Art Nouveau, Ukrainian avant-garde, combining world trends and ethno-art traditions. By using the whole arsenal of graphic arts, it performs not only practical but also aesthetic functions. The 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 Ukrainian 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 the Ukraine do not fully reveal the historical and artistic basis of advertising graphics, but they study mainly commercial advertising and do it in a descriptive manner.

Advertising graphics as an expression of cultural and artistic trends and means of visual communication is very important for the study of media space. It reveals social changes that become an object of current media. These problems have always been resolved within the prevailing ideological guidelines in accordance with socio-economic systems. Thus, the situation is different with their study in art history. At the beginning of the 21st century, 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, hyper consumption and a parallel decline in the general cultural level of society. Advertising 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 the Ukraine, expansion of the global communicative space, fast development of technologies, complex socio-economic conditions, conflicting intercultural and ethno-cultural trends increase attention to the effective means of visualizing advertising ideas.

Research of advertising graphics as a separate segment of design is extremely important to obtain final commercial or

social effects in order to promote public, cultural or political ideas. The existence of advertising design as an independent type of professional activity requires its scientific understanding and explanation. Contemporary studies at Harvard Graduate School of Design are based on the belief that the majority of present key issues and opportunities require the cooperation of Art, Humanities, industry and the public sphere. Principles of design thinking at the Institute of Design at Stanford are interdisciplinary methodologies providing creation of products able to solve actual problems of people and society¹. The UK Design Council considers the importance of design for countries' economies. Moreover, design contributes to innovation and production growth. That calls for a significant expansion of design activities regionally with the need to have easy access to education and learning new skills, to carry out practical implementation and business, to cooperate with design management and design marketing². Today, the most effective are interdisciplinary design strategies, as evidenced by European scientific conferences and thematic seminars on Design and Visual Communications in Munich,

¹ Harvard Graduate School of Design. [online]. [2021-03-10]. Available at: <www.gsd.harvard.edu>.

² Institute of Design at Stanford University. [online]. [2021-03-10]. Available at: <www.ds.school.stanford.edu>.

³ UK Design Council. [online]. [2021-03-10]. Available at: <www.designcouncil.org.uk>.

Leipzig, Berlin, Weimar, London, Stockholm, Warsaw, Krakow, Sofia, St. Petersburg, Helsinki, Vilnius, Vienna, Milan, Basel, and Zurich.

The article aims to analyze the artistic principles of advertising graphics in the Ukraine and European countries, its main visual stereotypes in advertising with a tendency to primitive art and depersonalization of the national image. In addition, the article aims to outline possible ways of overcoming pseudo-stylistics in advertising graphics. 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.

1 Methodology

A multimodal (mixed) approach was adopted to study advertising graphics as the most appropriate for understanding of advertising as a cultural phenomenon with its cross-system and integrative nature, and also, appreciation of the essence of advertising communications. Multimodality maximizes combining and taking advantage of each selected method:

1) The system-structural method allowed the study of advertising as an interdisciplinary area of activity by providing analysis of its individual factors and their synthesis to conceptualize functional aspects of visual information environment;

- 2) The socio-cultural method made it possible to interpret advertising graphics as a reflection of historical, cultural, economic, technological and political stages of society development;
- 3) The art-historical method allowed us to reveal the significant influence of art on advertising creativity due to the fact that different epochs and regions represent their own archetypes, canons, ethnic traditions and styles;
- 4) The synergetic method became a theoretical basis of innovative processes in media, the key to increasing social significance of art and the movement from creativity to productivity in goods and services promotion;
- 5) The semiotic method contributed to understanding advertising graphics as a sign system, its aesthetic informativeness and artistic imagery as a product of culture.

2 Cultural Basis for Visual Images

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 and 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 meaning⁴. Jung was not alone in studying archetypes. The 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 regions⁵. 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 culture⁶. In the Encyclopedia Britannica, Julian Steward and Leslie White explain cultural ecology as a study of the development or changes in cultural values⁷.

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 life⁸. According to Likhachev, this task is no less important than preserving the environment, but the ecology of culture should not be confused with the restoration

4 YUNG, C.: *Arkhetypi i symvoly*. Moscow : Rennans, 1991.

5 BURCKHARDT, J.: *Razmyshleniya o vsemirnoj istorii*. Moscow, Sankt-Peterburg : Centr gumanitarnykh inicziativ, 2013.

6 HOLDEN, J.: *The Ecology of Culture. A Report commissioned by the Arts and Humanities Research*. [online]. [2021-03-10]. Available at: <<https://culturalvalueproject.wordpress.com/2015/02/23/john-holden-the-ecology-of-culture>>.

7 STEWARD, J., WHITE, L.: *Cultural ecology*. [online]. [2021-03-10]. Available at: <www.britannica.com/topic/cultural-ecology>.

8 LIKHACHEV, D.: *Ekologiya kul' tury*. In *Zametki o russkom*. Moscow : Sovetskaya Rossiya, 1984, pp. 54-58.

of art monuments, as an ecological approach is primarily indicated as an understanding of the culture origin of his nation and forecasting its development.

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 socio-cultural space is interaction of the above mentioned. The best achievements of national cultures of all time are the heritage of 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 changing of generations. A person appears in a certain cultural environment to learn the system of knowledge, values, and norms of behaviour 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 the natural and cultural environment on the spiritual world of man and the 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 phenomena⁹.

9 BOAS, F.: *Metody etnologii*. In *Antologiya issledovanij kul' tury. T.1: Interpretacii kul' tury*. SPb. : Universitetskaya kniga, 1997, pp. 519-527.

The methodological basis of our study is the cultural positions of Volodymyr Lychkovakh in understanding the artistic reproduction of the value-semantic universe of people, their cultural values and traditions that form a holistic picture of the 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 colours¹⁰.

Ihor Yudkin believes that Ukrainian art culture is closely connected with folklore, syncretic by its origins. Folklore totality, multiplicity, overloading of each element needs decrypting. Still, it is attractive enough to be a subject of modern semiotic discourses¹¹.

The growth of competition in the early 19th century influenced thematic differentiation in advertising 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

10 LICHKOVAKH, V.: *Filosofiya etnokul' tury. Teoretiko-metodologichni ta estetichni aspekti istoriyi ukrajyns' koyi kul' tury*. Kyiv : Parapan, 2011, p. 8.

11 YUDKIN, I.: *Formuvannya viznachnikiv ukrajyns' koyi kul' tury: kul' turologichni studiyi*. Kyiv : Institut kul' turologiyi Nacjonal' noj akademiy mistecztv Ukrainy, 2008, p. 300.

as a result of the active exploration of 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. In the pre-revolutionary period (before 1917) in Poland, Slovakia, the Ukraine, Russia and the Baltic states, many visual forms were made at a high artistic level, which corresponded to the consumer characteristics of goods.

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 appeared in the forms of menus, theatre programs, invitations, advertising leaflets of various formats, specialized catalogues, and advertising supplements to newspapers. By the middle of the 19th century newspapers became the most popular means of advertising, but they rarely used illustrations. The second half of the 19th century radically changed the attitude to advertising ideas visualization. Colour lithography spread very quickly at that time. Moreover, the invention of photography gave creativity to advertising text as it was often supplemented by photo illustrations at that time¹².

12 PAVLU, D.: *Changes in Czech Advertising Posters during the First Half of the 20th Century*. In *European Journal of Media, Art and Photography*, 2020, Vol. 8, No. 2, p. 84.

Dusan Pavlu says: “The advertising poster has played an exceptionally significant role in information and cultural education, especially since the last decade of the 19th century. Its mass boom was conditioned by inventions of new printing machines, production technologies, increased literacy and mass production of consumer goods”.

Olga Lagutenko notes that at the turn of the 19th – 20th centuries European art encountered the 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 a unique plastic expression that revived 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 the Ukraine, Russia, and Poland at that time¹³.

Ukrainian embroidery spread due to the ingenious advertising campaign managed by Henry Brocard, the founder of the perfume and beauty products company “Brocard and Co”. At the end of the 19th century, 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. The 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.

At the turn of the 19th – 20th centuries the Ukrainian national art school went through a rapid development of the avant-garde, passing through all those stages of Western European progress that European countries had gradually experienced for almost a century. Dmytro Gorbachev discovered the fundamental influence of folk decorative art and avant-garde trends on the formation of visual means in graphics¹⁴. In addition, research provides only general analysis of this phenomenon, disregarding the unique colours of Poltava, Kyiv, Ternopil, and Lviv as significant formative and emotional factors of the image.

Analyzing design processes in Eastern and Western Europe during 19th – 20th centuries, Victor Danylenko emphasizes that there were two trends of design development – an integrative movement that lead to globalization-oriented design, on the one hand and a differential movement that guided towards regional and nationally oriented design, on the other. Comparison

of Ukrainian, Polish, Slovak and Czech cultures with the global background shows that design in these countries is highly developed despite conflicts between national cultures, traditional aesthetics, industries borrowed from the West, communist regimes and economic problems of totalitarianism¹⁵. Tetyana Kara-Vasyliieva 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, boldly searching for new types of industrial technologies in ceramics, weaving, and tapestries. Awareness, with the creative experience of artists from Prague, Vienna, Krakow, Rome, Munich, etc. contributed to the development of new ideas for the ornamentation, formation of new stylistic features and changes in the artistic expressive means of art¹⁶.

If verbal language is one of the main ways to display national character, then it can be stated that visual language is also able to have national character. Turning back to Ukrainian cultural heritage, it is noteworthy that the features of the

¹⁵ DANYLENKO, V.: *Dizajn Ukraini u svitovomu konteksti khudozhn`o-proektnoyi kul` tury*. Kharkiv : Kharkivs`ka derzhavna akademiya dizajnu i mistecztv, Kolorit, 2005, pp. 59-60.

¹⁶ KARA-VASYLIEVA, T.: *Interpretacziya narodnogo mistecztva yak vizual`na model` nacziional`nogo stilyu*. In *Dekorativne mistecztvo Ukraini XX st. U poshukakh `velikogo stilyu*. Kyiv : Libid` , 2005, pp. 15-19.

national style (ornamentation and colour) are most clearly expressed in folk arts and crafts. Therefore, study of ethno-artistic traditions is a direct path to the culturally developed society and adaptation of Ukrainian heritage to the modern world with the following destruction of the Soviet mental code.

The national idea is not people thinking about themselves in the timescale; it is a sense of people’s existence¹⁷. Nation is not an ethnic community; there are no “pure” Slavs in Europe since the time of Polyans. Everything is mixed, and the Ukraine is not an exception. Nations today are a community of people united by 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.

The comparative-typological study of stages in art cultures of different peoples confirms general patterns in global socio-cultural processes, avoiding some chronological and geographical differences. Historical determination

of cultural phenomena is largely manifested in art works, design, advertising, and so on. Social realism 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 retain their ethno-cultural specifics for a long time: 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 cultures¹⁸.

Modern interpretation in the form of ethnic style, based on the special techniques and materials of ethnic groups (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 the design of country houses and private apartments, in the hotel and restaurant business, in advertising. A significant layer of Ukrainian

culture consists of talismans and symbols with their traditions dating back to the Trypillia culture. The search for national identity has lasted for centuries and continues today, especially since it is facilitated by socio-political circumstances. Ukrainian ethno-cultural regions were formed from the 6th century under the influence of different factors. Now they comprise 15 communities together with the Crimea. Kuban can also be added to them as it was inhabited by Ukrainians at the end of 18th century. A more generalized classification divides the Ukraine into Western (with Galicia as the core centre of cultural life), Central (Dnieper) and Steppe (Eastern). Later, the Ukraine was divided and later into the Right and Left Bank of the Ukraine (1663). The Right Bank of the Ukraine focused on Poland, the Left Bank of the Ukraine oriented on Moscow, and the 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’s worldview, natural-climatic and socio-economic 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 influence on other cultures, especially on artistic styles. It is known that the art of ancient Greece determined the development of Hellenism,

¹³ LAGUTENKO, O.: *Ukrayins`ka grafika I tret. XX st.* Kyiv : Grani-T, 2006, p. 132.

¹⁴ GORBACHEV, D.: *Ukrainskyi avanhard 1910-1930 rokiv. albom.* Kyiv : Mystetstvo, 1996.

¹⁷ ORTEGA-Y-GASSET, J.: *Estetika. Filo-sofiya kul` tury.* Moskow : Iskustvo, 1991.

¹⁸ TOYNBEE, A.: *Promyshlennyj perevorot v Anglii v XVIII st.* Moskow : Librokom, 2011.

Renaissance, Classicism, Empire, Neo-Renaissance and Neo-classicism.

From the Neolithic, and later the Trypillia cultures, 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 the cult of nature – the so called stylized tree of life, where the apple is a symbol of love and the 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, rituals, beliefs, and the level of national consciousness are reflected in symbols.



Figure 1: Poster exhibition of Decorative Art in Paris, Poland, 1925.
Source: [online]. [2021-02-28]. Available at free recourse: <<https://www.pinterest.com>>.



Figure 2: Political poster of the Ukrainian Soviet republic, 1946.
Source: [online]. [2021-02-28]. Available at free recourse: <<https://www.pinterest.com>>.



Figure 3: Poster "Slovakian Folk songs", 1966.
Source: [online]. [2021-02-28]. Available at free recourse: <<https://www.pinterest.com>>.

Yaroslav Isayevych focused on the fact that Ukrainian culture has predominantly agricultural roots¹⁹.

19 ISAYEVYCH, Y.: *Istoriya ukrayins' kogo mistectva*: red. G. Skripnik. Kyiv : Nacional' na akademiya nauk Ukrayiny. T.4: Mistectvo XIX st., 2006, p. 646.

Also he noticed populist dominance 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 art. In reality, the 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, with products which were often inaccessible to the village, the population had to use the services of their local masters. Moreover, in the conditions of the polarization of “common” and “lordly” lives, those local and regional peculiarities flourished and crystallized.

The critical content analysis of the vast majority of advertising images in Eastern Europe in the second half of 20th century revealed a steady pattern to pseudo-nationalization, i.e. the superficial, mechanistic use of ethnic motifs under the influence of Soviet ideology. In contrast, the Ukrainian graphic artist Jacques Hnizdovsky, in exile in Germany for a long time, and later in the United States, always used Ukrainian ethnic motifs in greeting cards and advertising stories. Book graphics, bookplates and postcards represent his experiments with Western and Eastern historical styles, but his creative style remained that of national identity.



Figure 4: Jacques Hnizdovsky. Easter card, Germany, 1950s.
Source: [online]. [2021-02-28]. Available at free recourse: <<https://www.wikiwand.com>>.

3 Contemporary Stage of Advertising Graphics

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 exists 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 to the 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, a created dialogue of the modern and traditional. Ethno-design is a new paradigm of a vision of complicated folk, craft and professional culture complexes. The development of design with

ethnic elements testifies to a new period in cultural development, which must inevitably break through the depths of universalism. Design shapes people and affects them, both their mental and physical behaviour. The introduction of ethnic style should encourage

the revival of traditions, rituals and increase 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 the environmental protection of their culture from foreign elements (from the Greek. *oikos* – house, home, location).

Over the centuries, stable Ukrainian national images and symbols were formed. We proudly introduce sunflowers, pumpkins, viburnum, cherries, towels, wreaths, embroidered shirts, red boots, white huts and painted ceramics. Consumers subconsciously identify them with the 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 players, the tree of life, a bird on a viburnum and a flowerpot. However, the motifs of national symbols, ornaments, colours are often transferred automatically to the media and, as a result, become

visual stereotypes. Therefore, there are many negative examples of the above in advertising and printing products, and in outdoor advertising. Such “folklore” or a tribute to fashion does not contribute to the true development of colour traditions. Advertising graphics, being more than an object shape, comes not so much from the function and design, but from relatively stable psychological and socio-cultural 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 the formation 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 an 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”²⁰. Ukrainian companies as advertisers in the global information space must also have their own “face”. During the 20th century, the

20 KHMELOVSKIY, O.: *Vstup u dizajn*. Lucz' k : [b.v.], 2002, p. 143.

concept of the international essence in 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 styles in advertising. In addition, ecological and cultural-image posters should promote Ukrainian images from the decorative and fine arts.

Target audience research with a view of mentality as an established factor that extends to the 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.

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 the perception of these people 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"²¹. 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.

Products of industrial design are international. They will gain national features by orientation towards 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". However, direct borrowing of peasant art motifs and their imposition on non-national objects are obvious in Ukrainian design developments. This applies to printed appeals, outdoor advertising, packaging, books and periodicals, where the 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 the 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

²¹ KAFKANDZHIEV, CH.: *Garmoniya v reklamnoj kommunykacyy*. Moskva : Eksmo, 2005, p. 57.

of advertising and others. The concept of regional or national design is typical to regions with strong ancient traditions in art or folk arts and crafts. Some elements of advertising clearly trace and preserve national features, such as Japanese posters. Different interpretations combine ethno-artistic Japanese traditions and stylistic tendencies of the West, acquiring aesthetic status, in particular the posters of Tanaka and Yoku. However, some expressive means remain beyond designers' attention in the Ukraine. Stylized and formalized natural forms, fantastic zoomorphic images, Ukrainian colours, imitation of collage techniques and applications remain unnoticed by most designers. Although there do exist a few positive examples of advertising posters, internet banners and a series of packages in the ethnic style.

Thus, Ukrainian culture, having a high educational potential, is a powerful factor in the harmonious development of man with socialization, individualization and ethno-cultural identification as a personality. A 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 an active role in resolving current socio-cultural problems. Changes in perception, understanding and implementation of national cultural heritage and regional features in the art and

design practice of the 21st century lead to the diversity of methods chosen for exploration of the artistic heritage in the creative activity of Ukrainian and foreign designers. An 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 a healthy lifestyle and a harmonization of human relations with the environment.

A comparison of the visual elements of Ukrainian trademarks of food, beauty and hygiene products, household chemicals with good reputation in the market during last years, allows 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. The distinctive problem is a lack of interest among graphic designers and advertisers to create visual communications for Ukrainian manufacturers. 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 have caused the situation when today's consumers prefer Ukrainian products only because of their low cost. The problem of total shortages in the Soviet period, the high quality of foreign goods and food at that time, and the mainstream in valuing

everything from abroad still exists in consumers' consciousness. Unfortunately, there is a persistent rejection of their own and the national in any form. Interesting graphic solutions remain at the level of development of individual design studios. One of the best examples is the Kyivan studio that in 2010 presented the concept of a series of packaging for products in the Old Slavic style.

Analyzing the creative works of the Ukrainian artist Maria Prymachenko, Oleksandr Naiden emphasizes that the ornament is of exceptional importance in the traditional environment of the Ukraine, it acquires aesthetic features, becomes an expression of beauty, collective memory heritage, a form of the 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 fauna²².

The solution to 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

²² NAIDEN, O.: *Mariya Prijmachenko. Ornament prostoru i prostir ornamentu*. Kyiv : Stilos, 2011, p. 91.

in the Ukraine. Industrialized Eastern Ukraine tends towards international style, and Western Ukraine explores national style, rethinks ethno-art traditions and their use in contemporary advertisements (Lviv, Truskavets, Ivano-Frankivsk, Slavske, Ternopil, 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, contemporary 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 advertising 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 ethno-design (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 custodians of national traditions²³.

The focus of production under 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 socio-psychological, cultural and aesthetic factors have 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 advertising 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 the creation of truly aesthetic advertising. Current Ukrainian designed products must be a combination of a certain part of archaic material culture with modern tendencies and must 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 ads from other countries, we will see a clear picture of global advertising. American advertising is more straightforward and illustrates goods; German is the most technical and informative; French ads are 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 and cultivation of national symbols and ideals. National identity is also present in advertising of the Scandinavian and Mediterranean countries. The most 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 tourist and souvenir advertising.

Ukrainian embroidery, weaving, painting and Easter painting have acquired the status of ethno-cultural brands and ethnic codes of Ukrainians and deserve a special place in the global cultural space. The global network "Starbucks Coffee Company" has chosen a New Year's paint design with elements of Petrykivka (Dnipro region) for cups, by Ukrainian 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 the free development of all spheres of cultural creativity. We consider the regional richness of styles to be a great asset to our folk culture. 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 the current advertising industry.

Unlike pseudo-Ukrainization, the art of the Crimean Tatars has never been cut off from the World. Cultures-branches of large steppe civilizations (Cimmerians, Scythians, Tauris, Sarmatians, Huns, Khazars, Bulgarians) actively interacted with the continent, so related archaeological sites are found throughout the Ukrainian east to Kharkiv, and influences were found from the far west to Galicia and Poland, from the south east as far as Central Asia. The cultures of Greece, Italy and Byzantium became a source of ethnic formation of the peninsula, because they merged not only with neighbours to the north and south, but also intertwined for centuries. The 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. Interesting examples 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 the Crimea²⁴.

So, 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 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, yield positive financial results. Metaphor as a creative technique and means of communication becomes a basic characteristic of visual culture, a tool for integrating the abstract and the 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 the stylistic analysis of advertising means of information and their impact on society (symbols, ornaments, colours, symbolic forms, web graphics, video advertising, internet 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 advertising design.



Figure 5: Public poster "Don't unbraided the Motherland!" Ukraine, 2014.

Source: [online]. [2021-02-28]. Available at free recourse: <<https://dynamo.kiev.ua/blog/177007-patrioticheskij-plakat>>.



Figure 6: Poster "Folklore is a strategic resource of the Nation". Ukraine, 2019.

Source: [online]. [2021-02-28]. Available at official recourse of the Ministry of Culture and Information Policy of Ukraine: <<https://mkip.gov.ua/content/rozvitok-kreativnih-industriy.html>>.

²³ PRYSHCHENKO, S.: *Khudozhno-obraz-na sistema reklamnoyi grafiki*. Kyiv : Nacjonal' na akademiya kerivnikh kadriv kul' turi i mistecztv, 2018, p. 393.

²⁴ *Divovizhni istoriyi Krimu*. [online]. [2021-03-10]. Available at: <<https://artarsenal.in.ua/vystavka/dyvovizhni-istoriyi-krymu>>.

Conclusion

In this article the stylistic aspects and tendencies of the development of advertising graphics are generalized. Emphasis was placed on visualization techniques, ethnic style attributes and national specifics. Systematization and classification of empirical ads materials from the 19th to the beginning of the 21st century allowed us to conclude that advertising significantly borrowed stylistic features of fine and decorative arts. 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 specific ethno-art traditions. Theoretical provisions are important at the conceptual-prognostic and problem-theoretical levels, as successful training of competitive advertising designers requires a strong methodological basis. Practical significance consists of didacticizing interdisciplinary research experience, in the content of lecture courses on professional disciplines, programs of scientific and methodological seminars, online courses, in different activities of design studios and advertising organizations, and the promotion of cultural events, etc.

The study of the cultural and aesthetic components of advertising was aimed at systematizing advertising images and determining their functional specificity in the communicative space. The visual language of advertising is a logical reflection of the socio-cultural

states during certain historical periods. The comparative analysis of ethno-cultural and intercultural tendencies in advertising revealed contradictions between commercial tasks and the 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 the superficial interpretations of folk art. Now the use of ethnic motives by the means of advertising appeals is possible and necessary for the identification of the Ukrainian state in the world socio-cultural space, with the aim of increasing national self-awareness and self-identification.

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