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Visual Aesthetics of the Digital Media

Abstract

The article presents the results of study stylistics and visual imagery of new communications – digital media. The relevance of the topic lies in the growing use of computer technologies in visual communications: media design, web design and advertising. Multimedia as a fundamentally new type of communication has acquired its own senses, meanings and images. Therefore, the value of the study lies in the theoretical generalization of web graphics development outlook from visual aesthetics perspectives. A number of scientific methods, such as system-structural, sociocultural, axiological and comparative were used to achieve this goal. The authors emphasize that advertising information must have metaphorical language, attractiveness, concise and clear declarations of product or service characteristics, authentic composition, non-standard perspective, contrast and a harmonious colour scheme to ensure the functionality of each message promoting a particular idea. It is emphasized that any

electronic product (website, animation project, commercial, Internet banner, presentation) is the result of the implementation of creative, technological and organizational components of design activities to meet public information needs. The obtained scientific results deepen the idea of graphics, generalize its communicative and artistic-aesthetic aspects and enable defining new ways of visual art at the conceptual and prognostic levels.

Key words

Advertising. Colour. Digital Media. Media Design. Stylistics. Visual Aesthetics. Web graphics.

Introduction

The relevance of the topic lies in the growing use of computer technologies in visual communications, i.e., in media design, web design and advertising. Modern design activities are completely linked with computers and require the intensification of design thinking in post-industrial society and global information fields. Electronic editions and publications, web sites, banner advertising, printed and advertising products are created with the help of vector and raster graphic editors, hybrid programs, etc. The computer has turned from a technical piece of equipment into a powerful artistic tool. Rapid technological progress, the development of electronics, introduction of digital technologies in the production and automation of graphic processes and computer special effects have radically changed the perception of Art and Design. There are new tools for creating shapes and images, new tools and operations for colour and tone resolution of objects. Present-day advertising is actively shaping fashion for a certain lifestyle, social behaviour, principles of consumption »

and moral norms. Nowadays ideals, values, cultural models, characters from different epochs and cultures are mixed, imitating, borrowing and reproducing all of the above.

Visualization develops into increasingly important area of research and comprises a wide range of applications. Artistic aspects become extremely important as a result of the total computerization of design processes and lack of aesthetic factors in visually-informative environments. Multimedia, as a fundamentally new type of communication, has acquired its own senses, meanings and images. Moreover, virtual reality and digital products can no longer be ignored. Let's clarify basic terms. Media are distribution channels of advertising (print, outdoor, audio, TV, Internet communications). Additionally, they are a powerful tool for promoting goods, services, events, companies

and individuals. Thanks to this visual presentation, information (images, videos, animations) is perceived faster and better by consumers.

Media platform is a contemporary information service (website or mobile application) that accumulates content of various formats: photos, images, texts, videos, music, banner advertising.

Media culture is a set of information and communication tools operating in society, sign systems, elements of communication culture, research, collection, production and transmission of information. Additionally, it comprises culture of information perception by social groups and society as a whole. At the personal level, media culture means a person's ability to interact effectively with mass media and behave adequately in visually-informative environments.

Media design is a creation of a communicative environment, the arrangement and presentation of information taking into account the functionality and aesthetics of visual forms¹.

Media facade is a relatively new concept and innovation which has become increasingly popular in recent years. Combining modern design and architecture with video projections, media facade has proved to be a successful way for companies aiming to attract consumers and demonstrate a project or specific event visually (Figure 1). Dubai is designing the largest LED screen in the world, where advertising will be seen from a distance of 1.5 km (Figure 2).

¹ Media Design and Branding. [online]. [2022-09-23]. Available at: <www.digitalartsonline.co.uk>.



Figure 1: 2009 Opera House. Sydney, Australia, 2009. Source: 30+ Dazzling and Interactive Media Facades. [online]. [2022-09-23]. Available at: <<https://www.webdesignerdepot.com/2009/08/30-dazzling-and-interactive-media-facades/>>.



Figure 2: Project of Videoboard in UAA, 2013. Source: Outdoor Advertising in Dubai. [online]. [2022-09-23]. Available at: <<https://www.pinterest.com/shuraadvertise/outdoor-advertising-in-dubai>>.

Nowadays, the main requirement for designers, in addition to their artistic taste and generating creative ideas, is the ability to analyze aesthetic, artistic and communicative problems, to predict the development of graphics with peculiar technological tendencies or stylistic trends (general trends, i.e., the development or invention of a new style; and specially, for example: possible stylistic tendencies in advertising, packaging, web design and exhibition environments). Other requirements for designers include abilities to propose options, draw conclusions on the implementation and effectiveness of advertising campaigns and presentations, rebranding of trade marks or enterprises, integrate design-marketing and creative advertising technologies of image making, be at the crossroads of cultural identity and innovation.

The small number of publications does not entirely reveal the artistic, aesthetic and stylistic aspects of graphics in the structure of media design, and pragmatic approaches, available nowadays, do not contribute to the solution of design problems in general. However, graphics actively demonstrate the social, cultural and historical development of society, becoming "picturesque chronicles" and a reflection of life². In this context, Polish, German,

² Polska Szkoła Plakatu. [online]. [2022-09-23]. Available at: <<http://culture.pl/pl/artykul/polska-szkola-plakatu>>.

Swiss, Austrian, Italian, French, Japanese and Ukrainian schools have considerable creative experience.

The value of this study lies in the theoretical generalization and outlining of the prospects of web graphics development in terms of visual aesthetics. A new area, Media Design, which combines the achievements of graphic, advertising and web design, is highlighted by the research. Since the beginning of the 21st century, the style of advertising media has been significantly influenced by computer technologies, cultural and regional features. Additionally, the requirements for imagery-emotional content of the media, combination of texts and images were considerably changed. Therefore, the aim of the article is to analyze problems of aesthetic design of advertising media tools on the way from traditional to digital media.

1 Methodology

One of the areas of modern research in the field of design is the study of visual information components playing very important roles in the process of human perception of the environment with its specific figurative meaning, which is transmitted through the shape, composition and ratio of elements, character of graphic signs and symbols, typeface of fonts, colour and ornamentation. Therefore, today they are active elements of the information space, playing an organizing and coordinating role in the urban, and now also in the

virtual environment. Unfortunately, their aesthetic level is not always high. However, visual aesthetics of graphic objects created with digital technologies remains insufficiently studied in scientific terms. To achieve this goal, a number of scientific methods were used: systematic-structural, socio-cultural, axiological and comparative. A method of theoretical generalization is used to summarize the results of interdisciplinary research and determine further areas of work. Visual research is a cognition of cultural and historical reality, understanding the entire life of society with the aim of providing dialogue of cultures through direct review and comparison of objects, phenomena and processes, including the traditional with the latest digital media, as defined in the works of M. Barnard³, G. Kress⁴, A. Mol⁵, J. Morra⁶.

2 Criteria for Aesthetic Evaluation

In the early 1990's the idea of aesthetics in informational technologies was absolutely heretical to scholars and practitioners of Human-Computer Interaction (HCI). Two decades

³ BARNARD, M.: *Approaches to Understanding Visual Culture*. New York : Red Globe Press, 2001.

⁴ KRESS, G.: *Reading Images: The Grammar of Visual Design*. London, New York : Routledge, 1996.

⁵ MOL, A.: *Теория информации и эстетическое восприятие*. Moscow : Mir, 1966.

⁶ MORRA, J.: *Visual Culture: Critical Concepts in Media and Cultural Studies*. London : Routledge, 2006.

later, in the early 2010's, this notion became very powerful in both the academic community and industry. Since then, a steady stream of studies has explored various aspects in this field. The timeline of this research has relatively influenced even more dramatic changes in the Informational technologies industry. Since the late 1990's this industry faced a strong shift towards visual aesthetics⁷.

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

aesthetic requirements vary for different media channels. Moreover, advertising information must have metaphoric language, attractiveness, concise and clear disclosure of product or service characteristics, authentic composition, non-standard perspective, contrast and a balanced colour scheme, ensuring the functionality of each message to promote a particular idea.

R. Cohen believes that posters, billboards and advertising messages are examples of creolization, as they combine verbal parts with visual, which belongs to another sign system different from language. According to him, creolization occurs when designers choose certain elements of cultures, give them new meanings and artistically combine these elements to create new images that become products of mass culture⁸.

The aesthetic effectiveness of modern visual media is greater than commercial, and in our opinion, it depends on:

1. colour-graphic solution of the advertising message and the combined influence of its three components – colour, nature of the image and text;
2. size of the message, its contrast and conciseness;
3. advertising media – printed

/ electronic / outdoor and specific locations of advertising in different environments.

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

Examining colour graphics as a basic means of media design in connection with ethno-artistic traditions and including national colours, it is useful to determine the aesthetic parameters of media production as cultural-aesthetic, and further differentiate them on the grounds of national or international principles. Colour semantics and regional imagery are also singled out for the aesthetic evaluation of objects in ethnic style. For example, Ukrainian ornaments in Germany national colours were used to emphasize the importance of cross-cultural communication and integration between our countries (Figure 3).

7 TRACTINSKY, N.: Visual Aesthetics. In SOEGAARD, M., DAM, R. F. (eds.): *The Encyclopedia of Human Computer Interaction*. [online]. [2022-09-23]. Available at: <<https://www.interaction-design.org/literature/book/the-encyclopedia-of-human-computer-interaction-2nd-ed/visual-aesthetics>>.

8 COHEN, R.: Creolization and Cultural Globalization: The Soft Sounds of Fugitive Power. In *Globalizations*, 2007, Vol. 4, No. 3, pp. 369-384.



Figure 3: Internet-Banner “German weeks in Ukraine”, 2015.

Source: Посольство Федеративної Республіки Німеччина Київ. [online]. [2022-09-23]. Available at: <<https://kiew.diplo.de/ua-uk>>.

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

3 Stylistics and Imagery of Digital Media

Modern web pages are filled with graphics, animation and video elements. The Internet is getting faster, computers load pages instantly, and the

dramatic technological growth of the Internet has no equal in history. If at the beginning of the network it was considered mainly as the largest global reference system, today it is a developed environment that provides a variety of facilities and services. In the era of the dominance of information technologies in all spheres of life, modern man receives a huge amount of varied advertising information. The role of digital media channels, their availability, acceleration and mobility are growing. Advertising product is considered as the result of the implementation of the creative, technological and organizational components of design activities to meet public information needs. Digital culture uses a variety of forms and styles, but without self-identification. This process certainly combines traditional cultural forms, creating global expressive means and symbols, generating common cultural principles and arranging a new intercultural dialogue. Distinguishing marks of our time are computer technologies, global communications, post-industrial environment, advertising manipulation, neurolinguistic programming, westernization, transfer of ideas and values generated by one culture to another, often disregarding their own culture in Eastern Europe and “national-global” dilemma. All these complex contradictions lead to reconsidering reflections and directions of media design development. In recent times, design of the future is mostly discussed in society, perhaps due

to the fact that the “future context” is more attractive to designers than solving actual problems.

Traditionally, the results of design are objects created to meet economic, functional and aesthetic needs with certain meanings and messages. Exploring these objects, it is possible to identify them as tools and methods, to trace them as “contours” of innovations that are born as a result of design activities. In times of globalization, there are characteristics that distinguish objects of design and advertising by cultural, social, economic, political, and geographical specifics and form a new professional field of activity – media design, i.e., creation of fundamentally new type of communication and multimedia objects as interactive products of modern culture: web sites, animation projects, commercials, banners, and presentations. There remains the still unresolved issue of a clear definition of web design stylistic aspects. Not counting the functional purpose and thematic focus of websites, designers mostly express themselves and use a digital mix of all possible expressive means and web technologies. According to the results of the study, we state that not all web sites and banner advertising meet their requirements: ergonomics, aesthetics, focus on the company's services or educational resources, and so on.

There are 5 main stylistic concepts of

web page design⁹:

- Functional style exists on websites aimed at emphasizing aesthetics.

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

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

web pages of entertainment sites, travel agencies and more.

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

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

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

Thus, on the basis of this comparative analysis we have revealed the main problems of modern website design. Among them: insufficient ergonomics of website (lack of search parameters on the site, non-structured menu); colouristic or stylistic chaos, visual overload, disharmony, information content of poor quality (lack of certain information, obsolete data, free use of terminology, doubtful statements).

4 Discussion

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

is an important element of modern economy and social life, as well as culture, and considers advertising in terms of cybernetics, which is the science of information control and transmission. Though, advertising is transmission of information aimed at controlling behaviours of potential consumers uniting them by regional, age and professional features¹⁰. The global digital environment dominates today as an informative virtual world without borders. Everything goes online and in the near future there will be virtualization of goods, services and education. Currently, animated advertising posters and augmented reality are distributed as essentially new products of modern culture. There is an active movement towards digital presentations of cultural and artistic events. Digitalization of the world’s cultural-artistic heritage is increasing. Museums of multimedia art, virtual exhibitions and virtual travel appear nowadays with requirements to be advertised.

L. Manovich points out that digital technologies and science are increasingly shaping culture, and new media are opening a new page in the history of design and advertising communications. Digital media (multimedia) comprises different elements working simultaneously: text, sound, static

images (drawings, diagrams, photographs) and dynamic visuals (animation or video). Vector and raster graphics allow the creation of visualizations of any complexity and permit changes to them without any problems. That means present-day communication channels cannot be organized in another way, so, the prefix “multi” disappears as outdated. The emergence of the term “hypermedia” channels equipped with a large number of these components, means efficiency in finding and viewing necessary information. In digital media, L. Manovich distinguishes two basic levels in digital media, technical (computer) and cultural, paying special attention to their closest interaction. The author sees differences in the design process as a general trend in culture under the influence of computerization, as designers of new media need to take into account the multifactorial nature of the Postmodern¹¹.

Many foreign researchers are looking forward at the establishing hypermedia and creation of global online bank of commercial advertising images, including those for educational purposes. Rejecting the Internet as the only source of advertising in the future, they believe that mixed formats will serve as a bridge to the expected but not yet fully defined digital future. Thus, visual research of advertising

materials has great potential in accompanying other methods of studying and understanding the social world¹².

New visual media create a space in which communication and creativity are inextricably linked, requiring innovative approaches and technologies that play an increasingly important role in the development of society¹³. Extensive interdisciplinary research of the relationship between visual elements and productivity, emotional responses, learning, adaptation, consumption, advertising, marketing and communication is required. The world of design shifts from creating interfaces to designing interactions between people and brands. It’s not just about web design, it’s about designing the values that companies create for their customers. Modern visual advertising messages must have a clear communicative structure, aesthetic level and stimulate the intellectual activity of the consumer. But the second

⁹ PRYSHCHENKO, S.: *Dyzajn i Reklama*. Kyiv : Kondor, 2020, p. 176.

¹⁰ TADEUSIEWICZ, R.: *Cybernetyka Reklamy*. In *XI Ogólnopolskie Konwersatorium nt. Sztuczna Inteligencja - jej Nowe Oblicze*. Siedlce : Akademia Podlaska, 1999, p. 332.

¹¹ MANOVICH, L.: *The Language of New Media*. Cambridge, London : MIT Press, 2002, p. 35.

¹² See: DI MARCO, J.: *Digital Design for Print and Web. An Introduction to Theory, Principles, and Techniques*. New Jersey : Wiley, John & Sons, 2010; See also: NÖTH, W. (ed.): *Semiotics of the Media. Anthology*. Berlin, New York : Mouton de Gruyter, 1997; See also: O’CONNELL, R.: *Visualizing Culture: Analyzing the Cultural Aesthetics of the WEB*. New York, Oxford : Peter Lang, 2014; See also: THURLOW, C., DÜRSCHIED, C., DIÉMOZ, F. (eds.): *Visualizing Digital Discourse. Interactional, Institutional and Ideological Perspectives*. Berlin : De Gruyter Mouton, 2020; WERNICK, A.: *Advertising Media and the Vortex of Publicity*. In WERNICK, A.: *Promotional Culture: Advertising, Ideology and Symbolic Expression*. London, New York : SAGE Publications, 1991.

¹³ HELLER, S.: *Graphic Style: From Victorian to Digital*. New York : Harry N. Adams, 2001, p. 247.

decade of the 21st century still retains the value of the poster as the main advertising medium for placement in public, cultural and commercial interiors, in outdoor advertising (on billboards, city lights, city boards, in the subway, at airports and railway stations).

In future, graphics will be especially effective in non-standard media (ambient advertising) and interactive forms of mass media, transitions



Figure 4: Project of futuristic 3D billboard for location of commercial ad, news and art video at the same time. California, The USA, 2016.
Source: *Ads of the World*. [online]. [2022-09-23]. Available at: <www.adsoftheworld.com>.

to promotional or corporate sites, online stores, encouraging the installation of mobile applications after viewing advertising messages, voice greetings when a person approaches advertising media and voice menus for a mini-poll about users' preferences. Otherwise, interactivity will become a platform for the personalized media of the future. Printed advertising is reducing its share among other means of advertising information, irreversibly giving way to digital

media. Currently booklets, catalogues, flyers are available only at specialized European and Ukrainian exhibitions, but often manufacturers and advertisers reduce their usage to business cards with links to sites.

The concept of new urbanism and sustainable development with environmental, functional and socio-cultural priorities, mini-parks, open public spaces, multifunctional operational connections are likely to change the amount of advertising, its formats and forms. For example, in 2018 - 2021 in Ukraine (especially in large cities and in Kyiv) the number of large advertising formats decreased significantly, leaving city lights as the main advertising media with an increased number of LED screens. Digital formats in outdoor advertising in Europe and the United States are already becoming the norm and have several advantages: they are more attractive; more demonstrations of various advertising offers and more frequency of video changes are available. In London, advertising terminals have been already introduced as city lights with information boards and access to the Internet, which means efficiency in finding and viewing necessary information. In the USA, voice greetings with the transition to advertising messages are activated on screens when people appear. Additionally, the latest constructions with several screens are designed to show videos at the same time in urban environments (Figure 4). The Internet channels capacity already

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

D. Fröbisch, researching multimedia design, notes that technology led to breakthroughs in the world of media communications, starting from first editions to the mixing and interactivity of graphic means. The most effective, in his opinion, is a combination of graphics, photos, text, three-dimensional shapes and animation. For digital media, as well as printed media, composition, perspective, colour, technique, the emotional component remains important, but new factors are added. Among them artistic image processing, colour coding, computer transformations, including photo graphics, layering and collage¹⁴.

Bright and dynamic animations on Internet banners create attractive visual images, especially for young people. Internet advertising is

¹⁴ FRÖBISCH, D.: *Multi Media Design*. München : Laterna Magica, 1997, pp. 200-201.

most effective because of its availability on news portals, social



Figure 5: Colour accent. Internet banner "Claim on add to friends. Adopt." Venezuela, 2017.

Source: *Ads of the World*. [online]. [2022-09-23]. Available at: <www.adsoftheworld.com>.

networks and mobile applications. Combined banners are distributed, collaborating static images and videos. Today's Internet audience is very large, 45% of people is almost half the world's population. Nevertheless, when creating an advertising message, it should be kept in mind that it is distributed according to professional, intellectual, cultural, regional and social characteristics. Therefore, advertising graphics influences the methodology and forms a new design paradigm in order to implement communicative tasks, develop visual culture based on computer technologies, which is actively transformed into web graphics. Analyzing the process of present-day media content creation, J. Minarkova, D. Blahut and J. Visnovsky uncover possible ranges of visualization starting with simple transformations, accenting on basic aspects of information, increasing chosen parts and

explaining complicated processes and events. They consider it useful in presentations of products with their benefits ranging from banking products to cooking recipes: "From simple visualizations with a focus on essential aspects of information, such as enlarging selected parts, to storytelling techniques in elucidating complicated processes and events. We can also apply this technique when presenting products and their benefits, from banking products to cooking recipes"¹⁵.

We note the aesthetics of expressive contrast when there is maximum saturation of colour of the object compared to the background. A common case in web graphics is emphasis, i.e., the comparison of a colour element of an image and a black-and-white environment (Figure 5). In that case, if the advertised object has a low colour saturation, its significance for consumers is considerably reduced. Based on the analysis of modern stylistic trends, we consider the promising stylistic trends in graphics for digital media:

- preservation of distinct styles and monocultures;
- dominance of compromise options (merger, mixing, conscious eclecticism);
- coexistence of many styles (polystylism);
- conceptual search for new styles;

¹⁵ MINÁRIKOVÁ, J., BLAHÚT, D., VIŠŇOVSKÝ, J.: Hi-Tech and Eye-Catching Alike: Information in the Multiplatform Era. In *European Journal of Media, Art and Photography*, 2020, Vol. 8, No. 2, p. 123.

- conscious return to the origins of ethno-cultures, further rethinking of folk themes, generalization and decorativeness of folklore.

We predict in the future the priority of functional, minimalist and polygonal styles, for some categories and services – ethnic style (food, clothing, footwear, accessories, tourism, etc.). Visual metaphor and other methods of depiction (hyperbole, metonymy, allegory, allusion and association) will remain artistic and stylistic devices in advertising.

Conclusion

Therefore, today it is more important for production and commerce to produce not consumer goods, but images that can be easily assimilated, imitated and borrowed. Visual streams prevail over verbal, and a new, fragmentary, "clip" thinking emerges, based on emotionality, variability, and the perception of a large number of different elements. Visuality provides the basis for stylistic analysis of advertising information means and their impact on society (symbols, ornaments, colours, symbolic forms, web graphics, advertising video, banners, printed and outdoor advertising). Moreover, it is an integral source of creative concepts in design. In addition, interdisciplinary research in future will provide a connection between ideas and their practical implementation. Visual language becomes decisive, translates ideas, actively influences consciousness, promotes the formation of visual

competence, the ability to read and critically analyze visual signs and expands the cognitive potential of research methods. As advertising is intended for use in different types of environments, it is obvious that traditional media, including posters, will be preserved, but at the same time there will be a gradual disappearance of printed advertising and transformation of outdoor advertising towards increasing digitalization. Colour graphics are becoming increasingly important as a means of developing media resources.

Examining modern advertising space, it is concluded that visual aids are not a constant, but rather a dynamic process aimed at enhancing the effectiveness of those ideas, products, services, companies or individuals that are promoted. Media design is defined as creating a visual information environment, innovative stage of projecting in cyberspace and a new stage of graphics development. The obtained scientific results deepen the idea of graphics, generalize its communicative and artistic-aesthetic aspects, allow the determination of new factors of education at the conceptual-prognostic (general industry) level, which influences the development of media design. Theoretical positions are important at the problem-theoretical level, as training competitive designers requires a strong methodological framework. Some of the statements are debatable and require further research in the field of visual culture and digital media in order to implement modern design concepts,

taking into account regional differences.

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