Al - Nasser Yaseen Wami Nasser
(Iraque)

LOGOS OF THE MODERN MEDIA AND IT POSSIBILITIES TO ADVERTISE THE VALUES OF THE FOLK-DESIGN

У статті розкриваються особливості логотипів сучасного масмедіа і виявляються їх можливості у рекламі цінностей етнодизайну.

Ключові слова*: етнодизайн, масмедіа, логотип.*

The article describes the features of the modern mass media and logos to identify their opportunities in advertising the values of the folk-design.

Keywords: *folk-design, the media, logo.*

The relevance of research: The particular relevance of the study is dictated by the fact that in modern culture occupy a prominent position logos – signs such as the creation of informational images, which contributes to the representation and promotion of social and economic aspects of a whole variety of cultural spaces, including advertising ethnic-design values.

This ability comes from the fact that in a global world language of logos, symbols and signs to become universal, affects the consumer at the level of consciousness and subconsciousness. This language can be understood and accepted by all actors of economic and social life, it contributes to the formation and development of a global culture, which in the modern dynamics of the interaction of these entities increasingly transcends the boundaries of social spaces and public areas.

Identification of the mechanisms of formation of sign systems within the various ethnic groups as an element of the prototype, as the E.V. Gilewicz, contributes to the disclosure of the functioning of modern systems of signs of a global information society. Review current sign system based on traditional culture and true because there is no deep analysis, and the relationship between the global and the traditional sign system, based on the foundations of culture of various ethnic groups [1].

The extent of a problem. For the idea of the logo semiotic structures of particular importance were the works of authors such as J. Baudrillard, I.A. Vershinin, Felix Guattari, A.Z. Greimas, M. Deleuze, Derrida, Hjelmslev, B.S. Yerasov, V.D. Isaev, Carnap, N.N. Kozlov, A.V. Kostina, Y.M. Lotman, E.F. Makarevich, M. McLuhan, Charles Morris, N.O. Osipov, I.T. Parkhomenko, Charles Pierce, A.A. Radugin, I.S. Rozov, E.V. Sokolov, Ferdinand de Saussure, T.N. Suminova, Alvin Toffler, E. Farino, M. Foucault, Umberto Eco and others.

The individual aspects are presented in the works of Claude Levi-Strauss, C. Jung, Mircea Eliade, and fundamental provisions contained in the works of the representatives of the Paris School of Semiotics, especially A.J. Greimas. Use of the findings in the works on the design of the logo and the other, if the ideas formulated by them corresponded to a fundamentally important theoretical and methodological provisions of the study.

Objective: Expand the features of logos of modern mass media and reveal their capabilities in advertising folk-design values.

Main content: In modern conditions the media – media of reality appears not as an artificial parallel empirical world, as well as the most active element in it. Media of reality, formed on the basis of information – communication technologies, and starts to influence on the medium, and the recipient. Nature media of reality expressed in the interaction of human and technological principles, which leads to the emergence of more and more media form – logos with special features in the advertising information of different levels.

To be successful, each firm or enterprise, – writes, in particular. N.E. Milchakova, you must identify themselves in the market by the font or special character, to distinguish the products of the organization. This mark can be registered as a trademark with the company

the exclusive right to its use, which has legal rights. Before the modern designers task is to develop a unique mark of the enterprise, which must meet modern requirements and at the same time comply with the area of activity of the organization or company" [2].

All kinds of logo are divided into two types: concrete and abstract. The specific type reflects the direct value of the sign and the abstract is a sign that is not a direct reflection of the meaning of the logo implies allegorical images and can carry several allegorical concepts. In addition, it must be stressed that there is no system design logo design for the different spheres of human activity. Do not always take into account characteristics of professional orientation in the development of distinctive signs that may lead to non-compliance of the logo design and its scope [2].

In the context of the creation of values folk-design advertising essentially indicates that is a folk-design its particular expression, contributing to the creation of graphic structures logo – Logo as a whole, has a focus – ethnic patterns associated with the territory, folk traditions, reflected in various forms of creativity.

Folk-design assumes knowledge of people's culture, region or province, and organically combined with elements of innovative and progressive information level. At the same time, a creative project reorganization unbalanced disharmonious environment stimulates the formation of the synthetic mythologized space project, thereby ensuring a high level of creative thinking. Metaphorical images of individual vision partially compensate for the loss of environmental unity.

Logo can be realized as a folk-design – structural – succinctly created high quality information is the aesthetic impact, easily recognizable, particularly in its social space utilized.

When creating the logo, – wrote I.P. Kiriyenko may proceed from the principles of the folk-design, lies in the fact that the invariant organic design regional environmental design is enriching its goal. At the same time in an unlimited palette of metaphorical imagery can be opened not only polysemantic text design culture, but also its individual cognitive side of refraction [3].

Many solutions can cover both variants abstract and formal aesthetic harmonization of the objective world (art design), and functionally-motivated proposals for the harmonization objective environment. In this and in another case requires a synthetic approach to the assessment of the object of beauty and use in a specific cultural context. Since eco- socio-cultural aspects of environmental design should fit with the functional aspects, the design should provide as an increase in the degree of comfort of the environment and the preservation of the continuity of cultural and historical values in the environment [3].

Initial requirements for the creation of the logo are the actualization of ethnic and ecological characteristics, their correlation with the traditional and historic culture, as well as to assess the possibility of using the expressive means of its structure. With original designs are often used to develop the original environmental objects in the folk-design.

When designing a logo design for advertising folk-design values should be borne in mind that the sign is presented to a number of exclusive guidelines that determine the ultimate success in his work.

Among these recommendations, the most important, according to N.E. Milchakova are: functional focus of the logo, which reflects the company belonging to a certain industry, covering the entire range of products manufactured by the enterprise; universality (if the engineering plant manufactures several hundred edenits product range, then choose a gear inappropriate logo); novation - the logo should be qualitatively different from existing ones; compactness, it means logo should be understood and "delayed in the memory" from one time; Customized logo must be manifested not in the frontal attack on the consumer, and it is often advisable to use indirectly (for advertising and high-speed train or car used the image of the leaping deer); scalability. The logo should look like organically on a large format (billboard, constriction), and to a smaller format size (business card, letterhead, pen) [3].

Observe possible that the creation of logos, which will be remembered, is based on certain principles. The "MEDIA" is to take place a logo that will be simple, unique and concise, fully meet the aesthetic tastes of the target audience and display the ideology of a particular company, and the like.

In the creation of design objects, the main means of graphic design, as noted, in particular, R.Y. Ovchinnikov include three categories: graphics, Photographic and typography. Graphics - a type of fine art, including drawing and printed works of art based on the art of drawing. Photographica represents a synthesis of photographs, drawings and text, where the photographic image is the ideal. Typography – a "graphic design of the printed text by typing and make using the rules and regulations that are specific to a given language" and is used as an artistic tool for design of printed text [4, p. 138 - 139].

In the design of visual communication, as stressed by J. Frascari need to avoid unreasonable choice of means of expression, as well as today, designers have at their disposal an extremely wide range of technological possibilities and artistic techniques generated by the evolution of fine arts and design, and often use them, but do not relate them to the needs of a specific project, each product visual design should be subjected to critical evaluation prior to publication [5, p. 121]. Features logo of modern mass media and its possibilities in advertising folk-design values must come from next.

Fundamentally important in this study it is that "external context" – a social reality, creating space folk-design should not only be associated with the sign – the logo, but also that it should be common to the medium and the recipient. Another important unit that combines the medium and the recipient, – the statement, informational material, which addresses the medium of its audience. It is emphasized not only the impact of the nature of the statements, but also its impact on the medium itself, which depends on your information product, and how well he will penetrate into the consciousness of the recipient.

Theoretically, there are two fundamental types of marks, which can be used together or separately:

– Graphic logos – contain abstract graphic elements, symbolizing the company's activities, or illustrative graphics, directly illustrating its activities;

– Text logos – may or may consist of one of the company name, and supplemented by the slogan (advertising slogan of the product or service).

Logo at the same time must be original and expressive to be stored at a glance. This implies clarity and contrast of all its elements, in particular, to draw attention to the logo often used the contrast of sizes, colors, fonts and more. The logo should be attractive and all its elements should be combined with each other in style, shape, color and size. In addition, the logo design should fully comply with the corporate style of the company: corporate font, company colors and shades, trade proportions between the various elements and the like. The logo should look good, and the same on the Web-site and in brochures, and on a huge advertising poster, and on letterhead.

In general, it is characteristic that the language of logos in today's information society is becoming universal, it affects the consumer at the level of consciousness and subconsciousness. This language can be understood and accepted by all actors of the public life, he contributes to the formation and development of a global culture, thus exerting an influence on the person – the consumer of mass-mediated information.

Conclusions. On the basis of the research possible to make certain generalizations and conclusions:

– On the basis of the analysis of spheres of human interaction and logo, revealed the dependence of species and types of logos of their orientation;

– Today demanded the development of a unique logo, which must meet modern requirements and still meet advertise sphere of activity;

– Logo advertised efficiency is provided by understanding the scope associated with the inimitable uniqueness, with clear and defined rules.

– Folk-design has its special expressiveness to create graphic structures logo – Logo on the whole …, so, it has the focus – ethnic patterns associated with the territory, folk traditions, as reflected in the various crafts.

– The logo can be realized as a folk design structure – concise information designed high-quality aesthetic effect …, easily recognizable, particularly in their social space of participation.

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Al - Fawadi Hutham Mezaal Salih
(Iraque)

FOLK-DESIGN AS A DEVELOPMENT OF CREATIVE ABILITIES OF STUDENTS OF ART EDUCATION IN THROUGH ENVIRONMENTAL SPACE OF CULTURE

У представленій статті розкриваються уяви про особливості етнодизайну і вияаляються методичні основи розвитку креативних здатностей студентів художньої освіти у просторі екологічної культури.

Ключові слова: етнодизайн, екологічна культура, креативні здатності.

In the present article description the idea of the features folk-design and identify methodological base development of creative abilities of students of art education in the area of ecological culture.

Keywords: Folk-design, ecological culture, creative abilities.

The relevance of research. The modern creative abilities are essential for the information Society and make it necessary to create new pedagogical approaches to the organization and implementation of various forms of training and education, it is capable of giving instruction to the creative activity in different spheres of life, and, in particular, in the field of arts.

Folk-design and ecological culture – all that is peculiar to a particular region of the country with the specific traditions of the raw material, but the potential for a new creative transformation, and, in particular, in the process of artistic training.

The development of creative abilities associated with the position that knowledge of people's culture, region or edge combined with elements of innovative knowledge, that is all that has been accumulated in the modern cultural experience. This is determined by the need to find and develop a method by which you can reach on the one hand necessary to folk-design communication, and on the other – to combine the requirements of tradition and innovation.

The extent of the problem: The problem of the creative, productive thinking, creativity dedicated their works are well-known scholars, psychologists as B.G. Ananiev, D.B. Epiphany, A.V. Brushlinskii, L.C. Vygotsky, V.V. Davydov, S.V. Konovets,,