PERFECTUS AC

Kontakti revije

Področje in opis revije
Revija Perfectus AC je interdisciplinarna znanstvena revija, ki objavlja prispevke s področja kadrov, turizma, odprtih inovacij, organizacije in menedžmenta v povezavi z industrijo 4.0. Vsebina ni omejena zgolj na navedene tematske sklope, ampak smo za vaše predloge odprti. Še posebej želimo objavljati prispevke, ki obravnavajo nove in aktualne teme in predstavljajo znanstvene dosežke v razvoju ter njihovo uvajanje in uporabo v praksi. Vsled tega objavljamo tudi tematske številke. Zato vas vabimo, da se nam pridružite.

Pogostost izhajanja
Revija Perfectus AC izhaja dvakrat letno. Tematske revije pa izhajajo po potrebi.

Politika za prosti dostop
Revija Perfectus AC omogoča odprt dostop do svojih vsebin, ki temelji na načelu odprtih inovacij, po katerem bi prosto dostopni rezultati javnosti omogočile večjo globalno izmenjavo znanja.

Navodila avtorjem
V reviji Perfectus AC objavljamo znanstvene članke, rezultate raziskovalnega dela avtorjev. Prispevki so lahko napisani v slovenskem, angleškem, hrvaškem, bosanskem, srbskem (latinica), črnogorskem jeziku. Objavljamo izključno dela, ki še niso bila objavljena v znanstveni obliki v kakšni drugi reviji ali zborniku. Avtorji so odgovorni za vse morebitne kršitve avtorskih pravic. Prispevki niso honorirani. Objava prispevkov se ne zaračunava.

Besedilo naj bo oblikovano po navodilih (interesenti nam pišite, da vam posredujemo predlogo z bolj podrobnimi navodili). Na začetku prispevka, takoj za naslovom v originalnem in angleškem jeziku naj bo povzetek dolžine do 10 vrstic z do 5 ključnimi besedami. Članek naj obsega do 10 strani brez povzetkov, virov in prilog. Predložite tudi sliko in kratek strokovni življenjepis vsakega od avtorjev (do 10 vrstic). Članki morajo biti pred objavo lektorirani. Avtorji so odgovorni za jezikovno ustreznost. Ne uporabljajte opomb v besedilu. Eventualne opombe, ki naj bodo kratke, navedite na dnu besedila skupaj z literaturo. Seznam citirane literature oblikujte po APA-standardu. Na koncu prispevka so navedeni po abecednem redu. V kolikor je možno navedite DOI številko.

Predložene prispevke pregledata in ocenita najmanj dva neodvisna recenzenta. Na osnovi mnenj in predlogov recenzentov uredniški odbor ali urednik sprejmeta prispevek, zahtevata manjše ali večje popravke in dopolnitve ali ga zavrneta. Če urednik oz. recenzenti predlagajo večje popravke, se dopolnjeni prispevek praviloma pošlje v ponovno recenzijo. Podrobna navodila najdete na:
http://www.andrejraspor.com/perfectus_zalozba

Iz vsebine   **stran**

UMETNIŠKO-ESTETSKI VIDIKI ITALIJANSKEGA POTOVALNEGA OGLAŠEVANJA

Svitlana Pryshchenko https://orcid.org/0000-0003-3482-6858 [1]

Povzetek:

Predstavljamo retrospektivo in rezultate stilne analize italijanskih popotniških plakatov. Kulturni, zgodovinski, naravni in geografski simboli postajajo vse pomembnejši v kontekstu medkulturnih komunikacij. Temeljito nova oblika komunikacije – digitalna, je dobila svoje pomene, konotacije in podobe. Ta študija temelji na sistemsko-strukturnih, sociokulturnih in primerjalnih metodah. Vrednost analitičnega dela je v teoretični posplošitvi razvoja potovalnega oglaševanja z vidika vizualne estetike. Avtor poudarja, da imajo popotniški plakati 20. stoletja v Italiji regionalno podobo, privlačnost, jedrnato in jasno razkrivanje značilnosti turistične storitve, kreativne kompozicije, nenavadne perspektive in barvni kontrast, ki zagotavlja funkcionalnost vsakega sporočila. Pridobljeni znanstveni rezultati poglabljajo predstavo o barvni grafiki, posplošujejo njene komunikacijske in likovno-estetske vidike ter omogočajo ugotavljanje novih dejavnikov ustvarjanja podobe.

Ključne besede: popotniški plakat, barvna semantika, vizualizacija oglasov, kulturni kontekst.

ART-AESTHETIC ASPECTS OF THE ITALIAN TRAVEL ADVERTISING

Abstract:

We present a retrospective and results of the stylistic analysis of Italian travel posters. Cultural, historical, natural, and geographical symbols are becoming increasingly important in the context of intercultural communications. A fundamentally new type of communication – digital has acquired its own meanings, connotations, and images. This study is based on system-structural, sociocultural, and comparative methods. The value of analytical work lies in the theoretical generalization of the development of travel advertising from the angle of visual aesthetics. The author emphasizes that travel posters of the 20th century in Italy have regional imagery, attractiveness, concise and clear disclosure of the characteristics of tourist service, creative compositions, unusual perspectives, and colour contrast that ensures the functionality of each message. Obtained scientific results deepen the idea of colour graphics, generalize its communicative and art-aesthetic aspects, and make it possible to determine new factors of image creation.

Keywords: travel poster, colour semantics, ads visualization, cultural context.

[1] Department of Information Technologies and Design at the State University of Infrastructure and Technologies (Kyiv, Ukraine), Ivana Ohiienka St, 19, Kyiv, Ukrajina, 02000, akademiki@ukr.net

Introduction

Tourism advertising today is an active tool for promoting rail, water and air travels. Despite the COVID quarantine of 2020-2021 and temporary suspension of the world tourism activities, sea and river cruises are becoming increasingly popular. Main channels of information are mass media (magazines, newspapers, television and Internet). The role of Digital media is increasing with innovations strengthening computer technologies vs high costs of colour printing and mergers of travel companies as a result of economic problems. Additionally, new brands are launched on the market and there's a requirement of supportive advertising for existing ones. At the beginning of the 21st century, Digital media became number one on the market in comparison with traditional printed ones. Advertising of travel companies and tourist destinations are represented by sites, Internet banners, video advertising in the web resources of Italy. Moreover, the relevance of the topic is predetermined by the importance of tourism in the cultural-imagery area of Italy and the shifting cultural landscapes of many Mediterranean countries.

The majority of sources analyses travel advertising from the point of view of marketing, management, economics or its development. Such articles are dedicated to the general development of tourism and tourist flows during the 20th century, their potential in formation of a person's positive attitude towards one's own and other countries, the expansion of tourism activities, which, in the modern world, turns mainly from an economic phenomenon into a social and cultural one. But the development of tourism is difficult to imagine without bright, apt and effective advertising. It has a significant psychological and socio-cultural impact on Society, including the necessity to take into account the peculiarities of the country, region, social and political situation. Recently, web resources are increasingly applied in tourism to advertise their own needs or to establish long-term relationships with intermediaries. Jerome Juska also emphasizes the importance of social media, web site development, mobile marketing, and brand promotion events (Juska, 2021).

Travel advertising, declaring certain benefits and advantages, primarily of an economic nature to the consumers over the offers of competitors, succeeds in reaching its goals better also by convincing the audience of the greatest satisfaction from the received tourism product. Tourism industry-specific service and products, which, unlike traditional goods and services, does not have a constant quality or usefulness, require incredible development of informativity with the help of colour and graphic means, reflecting objects of tourist interest perfectly and creatively.

Colour in many varieties of Art, Design and Advertising performs important aesthetic, formative, and informative tasks. The genesis of colour in Advertising communications determined by several factors: first – a pragmatic, depending on the existing inventory of economic relations, development of media and specific commercial objectives; second – a cultural, depending on the socio-cultural realities of society forms and psychological aspects of national mental groups. And third factor – aesthetic, depending on the ideological platforms and art-historical processes of development, affecting the transformation of social structures, spiritual and material culture, and on the formation of art styles (Pryshchenko, 2023).

But the question of colour in the travel poster has not been considered by scientists. An unsolved issue is not the high professional level of a final Ad product, in terms of originality, aesthetics, and graphic skills. A very small number of publications do not reveal the art-aesthetic aspects of tourism advertising in the structure of Media design, and the existing pragmatic approaches do not contribute to solving design problems in general. The objective of this article – colour semantics and visualization of Italian travel advertising in a cultural context.

Methods

To achieve this goal, a number of scientific methods were used: system-structural, socio-cultural and comparative. The system-structural method made it possible to carry out study of tourist poster and digital media with the analysis of individual factors and their synthesis in the disclosure and understanding of the functional aspects of visual info space. The socio-cultural method allowed to interpret Advertising graphics as a reflection of certain stages of society development. Comparative method helped to observe the differences in visual means of travel poster of the last century and the present, and to consider compositional organization of traditional and digital advertisements. Visual language of Advertising is represented by logical reflection on the sociocultural state of a society during definite periods. The aim is to characterize the problems of advertising communication in a cultural context such as visualization, stylistic aspects, and development tendencies. Originality includes the scientific study of possible synergistic solutions in Advertising communication, using associative connotations of artistic images and creative figures (e.g., hyperbole, metaphor, allegory, association, and metonymy) impacting the complexity and leading to an overall effect which is much greater than the sum of each. Some authors studied the colour forms in Advertising communications (Colour Design, 2017; Heller, 2000). Our vision of the problem is that advertising is trans system, integrative character, and the multimodal approach has proven to be the most appropriate for understanding the nature of Advertising communications. The theoretical fundamentals for colour research in Advertising are publications by Josef Binder (Binder, 1934), by Beate Flath and Eva Klein (Flath & Klein, 2014). Little researched remains visual-verbal code of Advertising communications. Advertising becomes a sign that sells not a product itself but its symbolic reflection. Moni Almalech emphasizes that the semiotics of colour combines visual and verbal aspects that are very important in Advertising – natural prototypes, universal meanings, associative characteristics, ethno-cultural features, manipulative strategies to influence the consumers (Almalech, 2011).

Research results: visualization in travel ads

Designing effective travel advertising requires the ability to take into account specifics of this industry, the attempt to create a certain image in accordance to the distinctive features of the country, region or specifics of the offered cruise, however, not just a set of attractive photos. Therefore, Internet is the first and foremost among the means of advertising distribution to focus attention on. Multimedia is a promising area that combines information environment means, applies digital processing technologies, and has great capabilities to design the advertising. Creativity and aesthetics of advertisements remain important.

Online advertising (website, animated project, commercial, Internet banner, presentation) is the result of implementation of creative, technological and organizational components of design activities to meet public information needs (Pryshchenko 2022). Bright and dynamic animations in Internet banners create attractive visual images, especially for young people. Internet advertising is most effective because of its availability on news portals, social networks and mobile applications. Integrated banners are distributed online, combining static images and videos. Today's Internet audience is very large; it includes 45 percent that is almost half the world's population. While designing advertisements, it is necessary to keep in mind that target groups are distributed by professional, intellectual, cultural, regional and social characteristics.

Will poster or Internet banner be positively received? It depends on advertising designers, who are influenced by the market conditions, on the one hand, and are determined by their own ability to create advertising image, on the other. Furthermore, their need to work for commercial gain makes them contingent on the customer or tour operator. In our opinion, promotion of a tourism product in current conditions (quarantines, economic problems, high cost of print and outdoor advertising) should primarily involve the possibilities of web resources. However, the analysis of digital media reveals not only visual stereotypes or simplified-automated approach to the designing of advertisements, but also some issues of consistency in visualization of travel services for specific tours by water transport. First, there's the use of template images, sometimes even primitive. Second is disbalance of elements (most often cruise liner and palm trees). Also, advertisements are overloaded with elements; disharmony in colour and variegation are observed. Moreover, excessive colour contours are noticed on font inscriptions, and computer special effects are over the top. At the best, the components of advertisements are well arranged, and there is no visual overload, but there are no creative ideas.

Nowadays, in addition to artistic taste and generating creative ideas, the main requirement for a designer is the ability to analyze aesthetic, artistic and communicative challenges, predict certain technological trends of graphics developing or its stylistic tendencies (first, general, i.e., development or emergence of a new style, and second, special: for example, potential stylistic decisions in advertising, web design, exhibition environment design of travel agencies). Additionally, designer needs to submit proposals and draw the conclusions on the effectiveness and implementation of advertising campaigns and presentations, rebranding of tourism products or travel agencies, integrate design marketing and creative advertising technologies. Though, designer should be at the crossroads of cultural identity and innovations.

The essential role of colour in Advertising is based on its attractive function in nature, but present-day ads with the help of computer technologies often deliberately increases the contrast and saturation of colour combinations, even purposefully changes the colour range to an unusual one, adds imitations of artistic materials. As a result, it immediately attracts attention and arouses interest of the viewers.

In order to provide the stylistic analysis of travel advertising and determine its art-aesthetic level, we should give a brief overview of advertising that existed in the form of posters since the beginning of the 19th century (Figure 1, a). Such a realistic approach to visualization existed almost until the middle of the 20th century. Another popular style in Advertising was Art Nouveau (Secession in Austria, Liberty in Italy, Jugendstil in Germany) (Figure 1, b).

In the first half of the 20th century travel ads with views of different countries were very popular (History of travel poster, 2020). However, in the middle of the 20th century, advertising poster of large and medium formats became the most common promotion of tourism. It was rather naive from today's point of view, depicting linear images, nevertheless, it had an artistic imagery and authenticity much more often than modern. Mountains and sea were main objects of poster campaigns for tourism development. Geographical location of Italy made it possible to use actively water transport for travel. Flights between countries on the Mediterranean coast and long transcontinental cruises were also popular. Advertising posters in the Art Deco style were designed for wealthy tourists (Figure 1, c). Sunny beaches, stunning mountains, ancient monuments, and vibrant cities – Italy seems to have endless excitement for tourists. Through its posters from the 1920s and 1930s, we can ride the iconic gondolas of Venice, explore the mountainous villages, and stand high above the sea amid the ruins (Italy: Travel posters colouring book 2014).
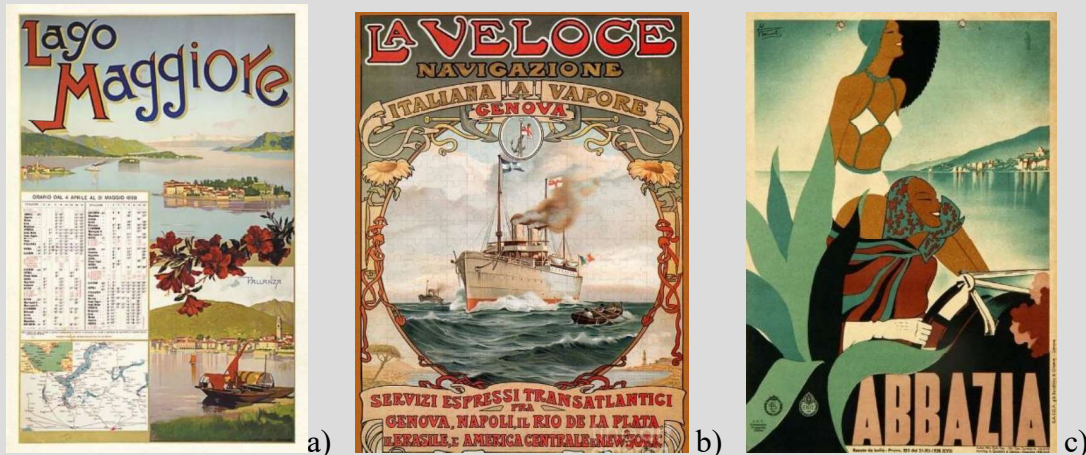
Figure 1: a) Realism, 1826; b) Art Nouveau, 1893; c) Art Deco, 1930 (www.pinterest.com)

Figure 2: Creative in travel ads: a) Mino Delle Site, travel poster "Summer in Italy", 1952; b-c) Mario Puppo, vintage Italian travel posters, 1955 (www.pinterest.com)

Figure 3: Creative in travel airline ads: a) Qantas Australian; b) Aaron Fine, travel poster for Pan American, 1950s; c) Air India, 1962 (www.pinterest.com)

Lorenzo Ottaviani says that his book "Travel Italia" is a must-have gift for anyone interested in the art of the poster. Organized by region, it features Italy's foremost tourist destinations by drawing on an unparalleled collection of over 150 vintage posters and paintings from 1920 through 1960 commissioned by the Italian National Tourism Agency. Each vibrantly coloured, hand-rendered poster designing features a particular destination, ranging from the main art cities, such as Florence and Bologna, to lesser known alpine jewels, such as

Cadore and Dobbiaco. Commissions for poster art creation were given to well-known artists of the time (Mario Puppo, Cassandre, Mario Borgoni), among others, and many of their dazzling works are featured in these pages (Ottaviani 2007).

In the second half of the 20th century, style of travel advertising was influenced by Pop Art and Postmodernism (Figure 4). With the development and increase of computer graphics postmodern trend proceeds in the 21st century, with the only difference that it is an intentional eclecticism, i.e., a combination of diverse or diversified elements (photos, drawings, geometric or ornamental background screensavers), emphasized collision, infraction of perspective or co-scale. Along with the selection of such aesthetic parameters as colour-tone contrast, general colour harmony, limited range of colours to avoid variegation, integrity of composition, authenticity and clarity of advertising idea, informativity of advertising, concise of text and visual information and its perfect structure, presence of photos, special digital effects and technical quality of advertising image processing.

This is imagery-associative stage, in which the art image, emotionality and originality of the chosen visual means are put forward. The rise of postmodernism, and conceptual search for new styles, returning ethno-style (neo-folk), functionalism and minimalism, pin-up, leading polystylism. Colour becomes a significant visual channel for communication, flat colours and shapes, the decor is absent, and big possibilities of computer effects in early the 21st cent. Nowadays take into account the specifics of regional cultures and their inherent graphic and color means of expression. Archetypal images in ads often imitate folklore motifs, themes, ideas, and characters. The frames of Postmodernism are widening; forming of new stylistic trends in Architecture, Art, Design and Advertising are made by deliberate synthetic approach in the use of variable elements, wide spread of irony and giving new context to old forms, complexity of the sense of harmony, increasing the variety of genres, reinterpretation of ethno-art traditions, accepting the coexistence of different cultures and their dialogue. Furthermore, the presence of certain ethnic features should be amplified for organization of elements in a given format of travel ads.

Figure 4: Stylistics of travel ads: a) Postmodernist collage; b) Pop Art;
c) Postmodernism, 1960s (https://plakatkunst.com/collections/italien)

Figure 5: Visual stereotype of the second half of the 20th cent. (www.pinterest.com)

Modern travel poster in comparison with the last century one seems to be repetitive, sometimes even stereotypical. Spectacular photos of liners and views flowing from one image to another and then, from one travel agency campaign to another, reveal a tendency for today's poster with the absence of creative visualization of advertising ideas, compositional techniques or images of countries. The same is true with web resources including sites and banner advertising. Digital media has a clear tendency to use photos that are lack of a

creative component, from the point of view of artistic imagery, and doesn't have any "gem" that distinguishes artistic photography from documentary. However, image processing including artistic digital effects, unusual perspectives could be applied even to ordinary photos of sea, landscapes and ships with an attempt to create brand advertising. Drawings for Internet banners are most often made in the Neo-primitivism style (Figure 6). There is almost no national colouristics, and only sometimes we can find interesting examples (Figure 7).
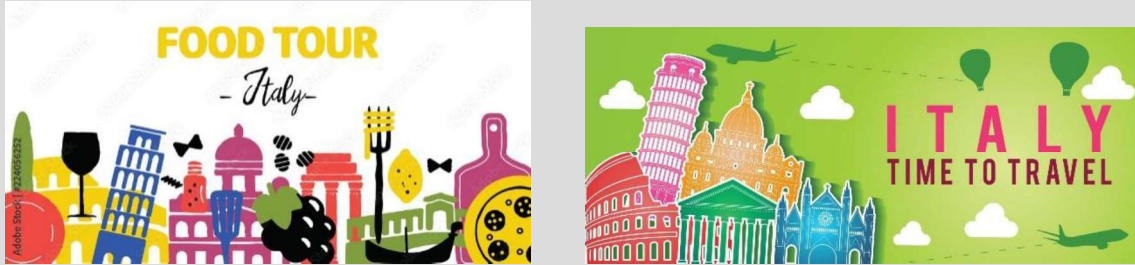

Figure 6: Web banners in the postmodern stylistics (www.pinterest.com)

Figure 7: Web banners with national colours of Italy (https://stock.adobe.com)

Discussion

Florian Yuriev, selectively considering the colour symbolism of different times and peoples, believes that all symbolic systems, without exception, contain semiotic signs of broad generalized meaning, which were used by philosophers, theologians, scientists, and artists. For any language, the main ones are semantic units that are similar to the characteristics of the object or concept, and in a particular situation acquire cognitive (cognitive) values, the value of which is determined from the standpoint of national colour culture. As a colour metaphor, associative-code meanings have expressive significance not only in painting, but also in the art of presenting the visual information. From the point of view of semiotics, colour performs three functions: communicative, cognitive and expressive. At the stage of representation in the process of perception with the help of colour, communicative stages take place: distinction, distribution, separation, and unification of visual elements. At the stage of colour-coding objects of reality or concepts, a cognitive function is performed. And already at the stage of emotional expression of feelings and aesthetic evaluation, the expressive functions of colour are performed. In a real information situation, there are always nuances of colour preferences that have a very subtle effect on the art imagery (Yuriev, 2007).

To our mind, colour perception in Advertising has strong psycho-emotional, associative and semantic principles, which are based on physiological, archetypal and historical-cultural levels. In the era of "emotional shopping", colour is becoming a powerful psychological tool to influence the consumer. The design features of advertising must be considered in the design process. Hierarchically, it looks like this: at the first, emotional level, the main thing is the expressive function (which is the last in Yuriev, with which we can't agree), at the stage of attracting attention, psycho-physiological – at the stage of perception of objects and generalization of forms to simple geometric figures, emotional – at the stage of perception of straight and curved silhouettes in tone and colour. At the second level of logical analysis, the informative function is added – at the stage of formation of consumer interests, and aesthetic function – at the stage of readiness to purchase purchases. Image advertising is becoming increasingly important, which, in contrast to the narrow approach as a one-way appeal, campaigning for specific goods or services. A broad approach is aimed at any appeal of the manufacturer or seller to the national colours of the target audience.

Colour harmony in Advertising is interpreted as a dynamic balance of contrasting elements of the visual info media. As an alternative to globalization processes with an aspiration to standardization and assimilation of cultural peculiarities, the process of a nation's self-identification is actualized in Advertising. The use of ethno-motives in travel posters should not be the "decoration" of advertising products, but it should be looking for new national forms of ads, saving regional cultural values in modern life, because accelerated speed of globalization brings world to obliteration of boarders (Pryshchenko, 2023).

Advertising evolved from illustrative accompanying of commercial information to appearance of new to the appearance of new styles (or pseudo-styles) in frames of Mass culture of the end of the 20th – the beginning of the 21st cent. In this context a lot of mistakes in Advertising graphics were exposed: prevalence of stereotypes, primitivism, vulgarity and the absence of national imagery of major countries. Nowadays in the Advertising are dominated Pop Art, Kitsch, Eclecticism. But advertising products for mass consumers must have aesthetic level and implement cultural and educational functions. Stylistic analysis of visual issues made it possible to determine the following components of advertising image especially for tourism as novelty, authenticity, regional specifics, compliance with the level of tourist service, clarity to certain groups of consumers and visual aesthetics. Active development of tourism industry at the beginning of the 21st century, combination of cruise tourism with cultural, environmental, recreational, religious or gastronomic tourism, the use of aesthetic potential of nature will contribute to the development of creative thinking of future experts in advertising-tourism area and improvement of visual info space, both urban and virtual.

Conclusions

As advertising is intended for use in different types of environment, 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 is becoming increasingly important as a means of developing Digital media. Therefore, we believe that our proposal brings interesting, useful, and important information about colour as an advertising tool. Research on colour in a vast cultural context pays special attention to art-aesthetic problems concluding that the use of visual means in Advertising is orientated to a target audience with aesthetic ideals and national colour characteristics. Colour contributes to the national identification and image creation of countries and tourist services. Italy's experience with colour-graphic visualization in the tourism industry can also be used by Ukrainian designers for tourism development after the end of the Russian aggression in Ukraine 2022–2023.

References:

1. *Almalech, M., (2011), The Colour semiotics. Proceedings of the International Scientific Conference "Language and Colour", Sofia University St. Kliment Ohridski, 2011, p. 223–240.*
2. *Binder, J., (1934), Colour in Advertising, London–New York, 1934.*
3. *Colour Design (2017), Theories and Applications, Woodhead Publishing, 2017.*
4. *Flath, B., Klein, E., (2014), Advertising and Design. Interdisciplinary Perspectives on a Cultural field, Bielefeld University, 2014.*
5. *Heller, S., (2000), Graphic Style: from Victorian to Digital, New York, H.Abrams Publisher, 2000.*
6. *History of travel poster (2020), retrieved from www.galerie123.com (07.05.2023).*
7. *Italian posters (2023), retrieved from https://plakatkunst.com/collections/italien (07.05.2023).*
8. *Italy: Travel posters colouring book (2014), Pomegranate Communications Inc., US, 2014.*
9. *Juska, J., (2021), Integrated Marketing Communication. Advertising and Promotion in a Digital World, New York, Routledge, 2021.*
10. *Ottaviani, L., (2007),* Travel Italia! The Golden Age of Italian Travel Posters, *New York, Harry N.Abrams, 2007.*
11. *Pryshchenko, S., (2022), Vizualizatsiya turystychnoho produktu u vebresursakh [Visualization of the tourist product in web resources], Water transport, 2022, No.1 (35), p. 128–134.*
12. Pryshchenko, S., (2023), *Poster and New Media. A Visual language of Advertising graphics,* monograph, Kyiv, Condor Publishing House, 2023.
13. Yuriev, F., (2007), Tcvetovaya obraznost informacii [Colour imagery of information], Kyiv, Novi Druk, p. 32.