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CULTURAL HERITAGE OF THE COLOUR: ART, DESIGN, AND ADVERTISING

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Abstract. *The purpose of article is to provide a retrospective of literary and topic open-access web resources dedicated to the colour in visual culture.*

Methodology. *The interdisciplinary approach allows for studying colour comprehensively and identifying its significant expressive role in visual culture. Respectively, sociocultural, systemic-structural, comparative, and praxeological methods, as well as the method of theoretical generalization, were selected.*

Results. *The sources of information analyzed by the author are divided into several groups: monographs, scientific conference materials on colour problems, dictionaries, textbooks, and practical guides. Based on comparative analysis, an understanding of colour as the main expressive means in art, design, and advertising was discovered.*

Scientific novelty. *The author`s concept for monograph is proposed based on a comprehensive study, including theory and practice, the features of colour in the world`s cultures, prominent personalities, existing institutions, materials, and the influence of computer technologies. The aesthetics of colour is the main theme of this edition, in which the functional, sociocultural, and associative-emotional factors were revealed. The theoretical foundation was comprised of thematic dictionaries and scientific publications by Ukrainian and foreign authors, which focused on the applied aspects of the aesthetic sphere and the stylistics of colour, as well as the factors influencing ethno-cultural traditions on modern visual culture, and colour as a national resource.*

Practical relevance. *The critical content analysis of existing web sites on environmental design, fashion, advertising, and web design revealed certain pretentiousness, transience, and often contradictory or superficial recommendations in the use of colour information. The materials of conducted research can be used in the development of training courses in professional disciplines for art institutions of higher education in Ukraine in accordance with the provisions of European university didactics on the value of scientific work and the implementation of its results in practical activities and education.*

Keywords: *visual culture, semantics of colour, colour harmony, colour aesthetics, cultural context, national colouristics.*

INTRODUCTION

The colour is constantly of interest to many scholars, who use different approaches for studying it. The names of the colours were studied using a psychological and ethno-psychological approach from the point of view of their etymology and the historical development of their system, symbolism, and semantic structure. Over the years, the problem of colour coding hasn't lost its relevance [24, p. 59].

It's a known fact that colours have different associations: cultural, geographical, temperature, and psychological. Since ancient times, colour has been a means of visual information and has performed certain functions of identification, shaping or decoration. Each colour, depending on its use in different cultures, has symbolism, aesthetics, associativity, emotionality and ambivalence. Colours become a kind of marker of an era. Society imbues them with meanings that correspond to the moods and values of the time.

The relevance of the cultural heritage of colour was identified back in 1990 at a scientific and practical seminar in Kyiv. This was driven by issues of general culture and internal processes in professional activity, connections to ethno-cultural traditions, and the designing of subject-spatial environment. The interaction of various art forms allowed for the development of the concept of colour culture as a specific historical complex of colour forming at various stages of civilization's development. The colour education of students in creative fields was also emphasized. Colour has enormous aesthetic significance, influencing both the emotional and intellectual spheres.

Now, visuals are becoming a complex phenomenon, a priority in the system of communications, requiring complex study and integration of colour theory, theory of composition, history of art and design, psychology of creativity, aesthetics, semiotics, philosophy, sociology and cross-cultural cooperation. This interdisciplinary approach allows to study colour comprehensively and identify its important expressive role in visual culture [35].

ANALYSIS OF RECENT RESEARCH

Visual language of colour has been extensively studied by Joseph Albers [6], Joseph Binder [9], Johannes Itten [16], Lars Sivik [23], and modern scientists [3; 8; 10; 15]. The perception of colour is not only individual, it is also embedded in the cultures of the world, in the diversity of phenomena and associations. Colour evokes memories, emotions, and creates

a multitude of references. The mystery of colour is completely impossible to understand, although Aristotle, Goethe, and Newton made attempts. That is why J. Albers always told his students: "My red will never be like yours. That is the whole point" [6].

The relationship between visibility and cross-cultural communication opens up another complex area of Media research, with colour as one of its components. Jean-Philip Lenclos analyzes the world's dominant colours according to his concept of "colour geography", explores the palettes of different habitats, and proves how climate, geology, lighting, sociocultural features, and ethno-art traditions uniquely affect the applied aspects of colour and its aesthetics [17].

Problems related to colour, its perception, systematization, and application are the subject of discussions at symposia and congresses held by the AIC, International Colour Association since 1967 [1]. Modern institutions in Sweden, Britain, Switzerland, Germany, France, Italy, Canada, USA, Brazil, Australia, Japan, South Korea and Hungary offer a large number of conferences, seminars, thematic exhibitions, but these events are almost unavailable to teachers from Ukraine due to the high costs of participation, accommodation and flights. Nevertheless, some information about these events is provided on the Internet in text and illustrative form. Many countries have colour committees, colour groups, colour societies, in others words, organizations bearing different names, but pursuing the same goal of joining national efforts in the research of colour, expanding knowledge about colour, centralizing and disseminating relevant information. They are intended to promote a deeper study of colour to help professionals better understand the role of colour and use it more effectively. AIC scientific platform expands aesthetics, psychosemantics and energy of colour, promoting conscious use of colour in art, design, advertising, communications, crafts and industry.

Solving colouration issues is based on deep knowledge and understanding of human experience in this field, as well as on study of sciences that deal with colour research. Physicists are interested in energetic nature of colour, physiologists care of the process of colour perception by the human eye, psychologists examine problem of colour perception and its effect on psyche and ability to evoke various emotions, biologists learn the meaning of colour in the vital activity of living and plant organisms, and mathematicians develop methods for measuring colour. Famous artist Konstantin

Korovin believed that painting could be compared to mathematics because of the sense of colour and tone relations that require precision and proportionality to nature. Mixing of paints in certain ratios is also a part of mathematical calculation, and colour measurement is done by colourimetry. Colour is the subject of many narrowly focused disciplines, such as physiological optics, eye anatomy, photography theory, dye chemistry, lightning technology, design of computers and printing equipment. All these disciplines study patterns of colour perception, colour discrimination and colour reproduction. If we consider colour as a cultural phenomenon, then we also need to take into account cultural studies, philosophy, aesthetics, art and design history, philology, archaeology and religion. It is hard to think of a field of human activity to which colour is not related. This explains complex and syncretic nature of science about colour and its properties.

PURPOSE

The aim of our research is to provide a retrospective of literary and topic open-access web resources dedicated to the colour in visual culture. The methodological framework combines sociocultural, systemic-structural, comparative, and praxeological methods, as well as the method of theoretical generalization. The sociocultural approach to the evolution of expressive means provides an understanding of Design and Advertising as a reflection of historical, cultural, economic, and political stages of social development. The systemic-structural method chosen is one of the primary methods used in creating a variety of objects. The comparative method provides a comparison of the results of visual analysis of compositional (constructive, plastic, and colour) organization of cultural products. And the praxeological method used for provisions of European university didactics on the value of scientific work and the implementation of its results in practical activities and education.

RESULTS AND DISCUSSION

Preserving civilisation's cultural heritage is the most relevant and priority development direction for the world community as a whole and the societies of each state separately. It is impossible to imagine humanity's progress without understanding its primary sources and the development of culture throughout all epochs of the formation of the modern image of society. It is necessary to understand the result of changes in society throughout its evolution in the temporal dimension, as well as the current

state of society at each moment. The cultural image of society can't be formed from nowhere. It results from centuries, i.e., old transformations, diffusions, and interpenetration of semiotic series, traditions, and folklore, the formation of intangible cultural heritage, and its transfer to the material shell in its essence [11, p. 19].

Therefore, we consider colour as the most complex aspect of perception, shaping and interpretation. Critical content analysis of academic papers, textbooks, and textbooks revealed that until now colour has been treated separately, as the subject of study in a variety of sciences with insufficient complexity to study colour as the most important emotional-aesthetic factor of subject-spatial or visual-informational space. As a result, it was found that there is a necessity of more professional use of the laws of compositional organization of plane or space, colour harmony, based on the expressiveness and interconnection of all colour elements (taking into account the target audience).

Semantics of colour has been formed in sacred art since ancient times. Ukrainian art historian Volodymyr Ovsyichuk very accurately characterized colour as a peculiar national tradition: colour is a subtle camerton of time. Each century or great historical epoch somehow reproduces the inherent colour phenomenon, because the people have their own relationship to colour due to geographical conditions, historical and social development, traditions, spiritual potential [33]. Famous scholar Dmytro Stepovyk considered colour as the most intrinsic feature of style in Art [36]. Therefore, colour is always revealed through the prism of historical, cultural and regional peculiarities, taking into account certain generations with their own colour thinking, which is not only a means of painting, but also an indicator of the spiritual and cultural level of society, knowledge of nature and a means of communication. Thus, colour perception has a strong psycho-emotional, associative, aesthetic, and semantic principles.

Susanne Marschall analyzed the new "Book of Colour Concepts" by Alexandra Loske and Sarah Lowengard [18]. The interactions between perception, language, and colour nomenclature are examined. The transcultural parallels or interculturally differing meanings of colour hues within the grammar of different sign languages hold significant relevance in cultural studies. Loske's and Lowengard's research on the history and significance of colour concepts is both profound in its introductory texts and expansive in its chronologically arranged, richly illustrated short treatises on individual colour

concepts. While no book of this nature can attempt to be exhaustive, it does offer new and extraordinary insights. The historically oriented literature on colour research has traditionally been overrepresented through names such as Isaac Newton, Johann Wolfgang von Goethe, Albert Henry Munsell, Johannes Itten, and Josef Albers. However, alongside their systematic engagement with these established figures, Loske and Lowengard explore a lesser-traveled research path.

Verena Schindler believes that the field of environmental design has been constantly evolving, and the range of professions focused on color as a means of interior and exterior design has also undergone radical expansion. Currently, the community of environmental colour specialists is extensive and encompasses – alongside colourists and colour consultants – design professionals, architects and urban planners, as well as educators, representatives of science, art, and industry. Despite the different origins of the disciplines, ways of professional socialisation, types of organisational settings, forms of employment, and social milieu, together, the members of all these professions form a single professional group and share similar sets of implicit rules, values, and attitudes [22].

Colour cannot be perceived in isolation, in its “pure form”. Special features are placed in colour canons that have been preserved for thousands of years independently by different cultures. Colour is always and everywhere manifestation and expression of an idea, however, not by the quantity or form, but by the quality of that property, that makes it impossible to imagine the manifestation of human intelligence without it. The colours of culture are created by man, and culture, in turn, creates man. To understand national colours as a versatile phenomenon, it is necessary to look closer to its centuries-old cultural heritage.

We appreciate concept of colour by Florian Yuriev, who believed that from the point of view of semiotics, colour performs three functions: communicative, cognitive and expressive (and aesthetic – the author’s note). In a real communication situation, the nuances of colour preferences necessarily appear to very subtly affect the artistic imagery [37, p. 33]. Bulgarian researcher Moni Almalech emphasizes that the semiotics of colour combines visual and verbal aspects that are very important in advertising. Among them are natural prototypes, universal meanings, associative characteristics, ethno-cultural traits, manipulative strategies of influence on the consumer [29].

The textbook “Landscape Architecture” analyzes the historical milestones of its development and the evolution of styles, and examines the theoretical foundations of creating architectural and design compositions of various landscape and urban planning objects using colours. When deciding on the colour of park landscapes, where green predominates, contrasting combinations of tones are used, taking into account the colours of the flower arrangements [32, p. 417].

However, the vast majority of available professional sources treat colour very narrowly, including “Design Dictionary” [30]. The Bulgarian edition “The Language of Color in the 21st century” is essentially an illustrated catalogue of colour combinations for interior design with small textual explanations [31]. Nowadays, there are many web sites dedicated to Art, Design, and Advertising, but they’re small featured articles that are hard to call rich in content about colour issues.

The review by Maurizio Rossi clearly shows the conceptual density and operational breadth of colour studies in the wide context. His research presented outlines a complex and up-to-date panorama in which colour is simultaneously configured as a perceptual phenomenon, cultural symbol, design tool, scientific object, and social vector. The first element that emerges strongly is the transversality of colour as a field of study. Rossi is not limited to a disciplinary domain but crosses neuroscience, psychology of perception, design, fashion, marketing, economics, art history, and cultural heritage. This transversality not only enriches theoretical perspectives but invites us to reflect on the need for an interdisciplinary methodological approach capable of grasping the complexity of chromatic phenomena. The second significant aspect concerns the intensification of the dialogue between scientific research and design practice [21].

Laze Tripkov notes that the main part of Design is analytical thinking and emotional feelings – invisible, intangible, seemingly abstract. Such a visualization process turned out to be a core component of synthesis in designing, especially when most media resources have moved into virtuality. Building images using visual metaphors in colour is a creative way of design search and is accompanied by a critical reflection of ideas [25].

Every year, The American Colour Institute PANTONE sets trends for the interior, advertising and fashion world and recommends the colour of the year with its issue [7]. For example, Classic blue of 2020 (№ 19-4052),

Yellow of 2021 (№ 13-0647), Very peri of 2022 (№ 17-3938), Viva magenta of 2023 (№ 18-1750), Peach fuzz of 2024 (№ 13-1023), Mocha mousse of 2025 (№ 17-1230), Cloud Dancer of 2026 (№ 11-4201). Besides specifying that classical blue colour is associated with the sky and water, there is no mention of artistic phenomena (for example, blue was a favorite colour of Vincent van Gogh; Vasily Kandinsky together with the German expressionist Franz Marc, founded the group "Blue Rider" in Munich in 1911 and gave geometric figures the following values: blue is a circle, yellow is a triangle, red is a square). On popular foreign and Ukrainian websites dedicated to fashion, visual aesthetics of colour is most commonly limited to advice on "how to wear it this season" or "choose a colour that makes sense", and on the websites of design studios and advertising agencies they loudly call for blue in everything. Comparative analysis allows to draw the conclusion about the trendiness of the indicated resources. Without minimizing their specific content, it can be noted that their visual aesthetics of colour is only tribute to fashion and promotion of trade. Moreover, PANTONE recommendations are just recommendations, not for automatically following them to use one suggested colour everywhere, for all countries, regions, various objects of design and advertising as well as all age groups without taking into account the specific situation.

Another similar structure, The Swedish Colour Center NCS (Natural Colour System, founded in 1945), also determines the annual colour trends, and, factually, is in charge of designing colour communication. However, it is less persistent, and focuses primarily on calmer colour shades for practical application. The NCS system was created to define and describe visual characteristics of colour. Thus, colour forecast from the NCS for 2025 had several shade groups for different needs, one of which is "Inner" that creates a warm, comfortable colour scale based on dark yellow, ocher, terracotta, dark red, dark grey-green, grey-purple [19].

The key factor is the development of artistic and visual thinking by means of colouristics, since colour performs important aesthetic, shaping and informative tasks in many types of Art, Design and Advertising. However, the most important thing in design is functionality of the thing and its utility value to people, in contrast to the overwhelming fascination with colour. In artistic design practice, colour as one of the most important shaping components is used according to specific conditions and with regard to psychophysiology and aesthetics.

Emotional impact of colour varies greatly depending on the shape, size and texture of the surface, and practical use of the items. Our emotional attitude to design objects is related to how they are rendered in colour, how they match the features of function and form. Colour is not only an active medium of composition but also a significant factor in quality. But the colour should not be "thought" afterwards, it should be chosen consciously to be used as the development of the idea. Colour is also closely related to proportions, scale, and it helps to reveal static or dynamic nature of an object.

Colour studies in Art education is one of the fundamental disciplines [2; 4; 5; 12-14; 26]. However, the analysis of theoretical foundations state shows that modern scientific ideas about the nature of light and colour, mechanisms of visual perception and coloration were not yet fully included in teaching methodology of artists and designers. The relevance of the proposed approach is due to the shortage of publications of artistic orientation for mass audience: students, teachers, post graduate students, artists, designers, architects, culturologists and art scholars, advertisers, students of training courses and residence training, etc. In the previous scientific publications, the author uncovered an interdisciplinary approach to the formation of the colour environment taking into account its functional, sociocultural and emotional-aesthetic features [35]. It has been found that there is a significant gap in artistic research on the clarifying the influence of Ukrainian decorative and applied arts, and colouristics on shaping in the field of design and advertising. We emphasized that the use of ethno-motives in the context of Ukrainian colouristic traditions is possible and necessary not only for the identification of Ukraine in the World community, but, mainly, for raising national self-awareness and preserving own culture heritage.

The national palette was considered by Anatol Wowk, emphasizing that the designations of colours in the Ukrainian language have a very wide range [28, p. 87]. Therefore, even at the level of use in Design and Advertising of the pair "yellow - blue", quite significant variations of shades are possible. It is noteworthy that modern explanatory English-language colour dictionaries do not contain any references to ethnostylistics or the concept of national colourism as such [4; 26]. But the names of colours and shades are an important part of the basic vocabulary of any language. In other words, the names of colours belong to the general properties and characteristics of objects and phenomena,

and colours themselves are one of the most important carriers of information for humans.

That's why the concept of the proposed monograph is the result of researches and generalization of author's experience of teaching in Ukrainian Art universities for 30 years. Monograph based on a comprehensive study of the world's advances in Colour Science. It is also valuable for systematizing professional terminology on the theory and practice of colour. According to the results of monitoring there are no similar publications in Ukraine, and the existing textbooks are mainly compilation based on previous Russian editions of the 20th century. Though, very important thing is to illustrate our edition with little-known works, those that reflect the original colour search by artists, designers and advertisers.

Harmony, as aesthetic category and the main theme of our edition cannot be avoided. The end of 20th century defined aesthetics as the science about the nature and form of creativity according to the laws of beauty. However, even now, there is no consensus in the definition of harmony as a cultural phenomenon. There are two main ideas. Some researchers argue that beauty and harmony are qualities brought to reality by people, and these natural phenomena themselves can be neither beautiful nor bad, because beauty cannot be comprehended as a property of material objects, as far as they become beautiful only through our appropriate attitude towards them. Others believe that beauty is purely a natural phenomenon. Though, shapes, colours, rhythms, proportions and sounds affect our senses and evoke a sense of beauty, educating us. Colour is also controversially considered as both, a purely natural phenomenon (electromagnetic wave motion) and an aesthetic phenomenon.

It should be emphasized that the ability to understand beauty and to feel harmony is a product of the historical development of human. Artists and scientists have worked for centuries to unlock the secrets of harmony, looking for it in nature, in spiritual life of human, trying to relate it to the laws of the exact sciences, and first, to mathematics. Being in regular contact with nature and being a part of it, man learned its character, features, enhanced knowledge and laws necessary for his life from it. This is still happening, to a greater degree after a period of intense urbanization and technocratization of society.

At the late 19th century, the American painter James Whistler [27] expressed his point of view that the artist's task is to transform chaos into unsurpassed harmony. This statement can

only be accepted tentatively, having in mind the chaos of separate artificial elements unrelated to a coherent composition, since in nature, harmony and, in particular, the harmony of colour is indisputable. By studying it through natural analogies, examining conditions that led to this harmony, man is looking for the key to solving problems of modern environment scientifically. The principle of harmonization, first of all, refers to the aesthetics of colour, embodies the artistic beginning and is obligatory goal of the composition. The beauty of the colour ratio is synonymous with harmony. However, the concept of harmony includes disharmony as its antithesis. In the achievements of painting, the combination of colours does not always necessarily appear as pleasant. This can be explained by the fact that harmony performs not only a decorative but also emotional-content and worldview functions. There are countless examples from the practice of world art that demonstrate more complete revelation of creative intent through such communications that are not inherently harmonious.

Different eras have approached the aesthetic role of colour harmony differently. If for the Antiquity, the Middle Ages and the Renaissance it was harmony that served as the ideal, then in the Baroque era dissonance is often preferred. In the 20th century, the avant-garde firmly rejected classical principles of colour harmony and often turned to deliberately inharmonious colour combinations in search of greater expressiveness. However, it doesn't diminish the importance of studying classical principles, for they hold the key to understanding colour composition in general. It is known that even Aristotle noticed that colours, in terms of pleasure and harmony, can relate to each other like musical consonances and be mutually proportional. So, harmony is a dialectical concept. In Greek mythology, Harmony was the daughter of Ares, the God of war, and Aphrodite, the Goddess of love and beauty. Hence, the notion of harmony includes contrast, even antagonism as a necessary condition. Contrast promotes diversity, and without it harmony is unachievable. In our opinion, harmony might be appropriately expressed as a dynamic balance, an intelligent combination of order and chaos in elements that vary according to the purpose of the artist, designer or advertiser. Common drawbacks in the use of colour include disharmony, rigidity, overloading, and, sometimes, even "toxicity" of shades.

So, we study the aesthetic understanding of colour harmony and confirm the substantial influence of Art styles on creativity. The modern

orientation of production to regional groups, a significant change of market policy presupposes a cardinal change in tasks and character of advertising: socio-psychological, cultural, and aesthetic indices become very actual [20]. Definition of imagery as a specific means of creating an image from the point of view of the definite aesthetic ideal is a key to understanding the process of projecting image in Design and Advertising. The Folk style is becoming increasingly popular, which brings to the urbanized, standardized life a sense of artistic expression. Most often, there are ads, furniture, accessories, and stylized decor elements of the East. It remains relevant and justified to use the ethno-art tradition to identify countries, goods, and services in the world, preservation of national cultures. If in the printing and packaging of the early 20th century, numerous designs in the "folk style" and "pseudo style" at II part of the 20th century were built on the active use of colour ornamental motifs, today the innovative design ideas must be combined with the traditional features of mentality and harmony of Folk art.

Thus, our monograph we have proposed, structurally includes 5 chapters:

1. Chapter One considers historical and cultural aspects of colour from primary cultures to the beginning of the 21st century; types of colour harmonies in Western and Eastern cultures; aesthetic views on colour problems.

2. Chapter Two presents the evolution of colour systems and notations, as well as the syncretic nature of modern Colour Science; institutions, including International Association of Color AIC are listed in it; personalities (prominent scientists, artists, designers, advertisers who have contributed to the development of theory and practice of colour) are mentioned in this chapter.

3. Chapter Three is devoted to colour as an emotional-aesthetic medium, the element of Art style, the phenomenon of colour synesthesia; it also includes interesting expressions about colour and creativity, as well as colour in the ethnic cultures of the world.

4. In Chapter Four, colour is analyzed as a factor of shaping in Design; its semantics, symbolism and connotation with specific examples are identified; computer colour models, principles of color standardization, methods of its aesthetic evaluation are revealed; materials and technologies for the use of colour in lighting, installations, video art, digital media are added to study of colour.

5. Chapter Five considers colour in Advertising as a means of visual communication and psychological impact, as well as important part of branding; and advertising colour graphics is defined as a reflection of historical, geographical or contemporary Art styles, and national colouristics.

And Appendix presents important component in the form of illustrated glossary, which terminological composition has been significantly expanded by us with interpretations of synergetic possibilities of colour and its semiotic transformations; main characteristics of artistic styles with an emphasis on colour, as well as a number of concepts from other related fields are represented in it, including history, cultural studies, aesthetics, psychology, ecology, marketing and advertising industry, printing and computer graphics. These materials are included on the author's educational web site for students "Academy of Colour", which has exists for over 20 years [34].

Scientific novelty lies in the fact that the monograph substantiates the essence of complex study of colour and proves the interaction of colour in science, culture, technology and many spheres of life. Considering problems of professional terminology, illustrated glossary is proposed with definitions of colour harmony components, synergetic possibilities of colour and its semiotic transformations, main features of artistic styles and a number of concepts of related industries. The analysis of colour has given the reason to suggest its importance in the context of world cultural heritage.

CONCLUSIONS

By studying colour, the author came to the conclusion that visualization does not always take into account specific tasks and aesthetic ideals. Identifying, formative, communicative, cognitive and aesthetic functions of colour are specified in the monograph. Colour combinations as products of artistic, design and advertising creativity have social meaning only with systematic understanding of cultural and intercultural processes. Semantic load of the colour must be represented by the unity of emotional and rational components in certain cultural, communicative and associative relationships. Thus, provisions of the author's concept with presentation of foreign and Ukrainian achievements in Colour Science and its cultural heritage were reflected in the structure of our future monograph, which printed edition release is scheduled for Summer 2026 in Ukraine.

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АНОТАЦІЯ

Прищенко С. Культурна спадщина кольору: мистецтво, дизайн, реклама

Метою статті є ретроспектива літературних джерел і тематичних вебресурсів відкритого доступу, присвячених кольору у візуальній культурі.

Методологія. Міждисциплінарний підхід дає змогу комплексно вивчати колір і визначати його вагомому експресивну роль у візуальній культурі. Відповідно, обрано соціокультурний, системно-структурний, порівняльний і праксеологічний методи, а також метод теоретичного узагальнення.

Результати. Джерела інформації авторкою розподілено на групи: монографії, матеріали наукових конференцій з проблем кольору, словники, навчальні посібники й практичні керівництва. На підставі порівняльного аналізу виявлено розуміння кольору як головного виражального засобу в мистецтві, дизайні та рекламі.

Наукова новизна. Запропоновано авторську концепцію монографії на основі комплексного дослідження кольору: теорії та практики, особливостей кольору в культурах світу, видатних персоналій, наявних інституцій, матеріалів, впливу комп'ютерних технологій. Естетика кольору – головна тема видання, у якому розкрито функціональні, соціокультурні й асоціативно-емоційні чинники. Теоретичним фундаментом були тематичні словники, наукові публікації українських і зарубіжних авторів, присвячені прикладним аспектам естетосфери й стилістики кольору, а також факторам впливу етнокультурних традицій на сучасну візуальну культуру, кольору як національного ресурсу тощо.

Практична значущість. Критичний контент-аналіз наявних сайтів з дизайну середовища, моди, реклами, вебдизайну виявив певну претенціозність, швидкоплинність, часто суперечність або поверховість рекомендацій у використанні відомостей про колір. Матеріали дослідження можуть бути використані при складанні навчальних курсів з фахових дисциплін для мистецьких закладів вищої освіти України відповідно до положень європейської університетської дидактики про цінність наукової роботи й упровадження її результатів у практичну діяльність та освіту.

Ключові слова: візуальна культура, семантика кольору, колірна гармонія, естетика кольору, культурний контекст, національна колористика.

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