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**Novikova Olena**PhD, Associate Professor in Institute  
of Slavonic Philology of the  
Munich Ludwig-Maximilians University  
[o.novikova@lmu.de](mailto:o.novikova@lmu.de);**Pryshchenko Svitlana**Doctor habil. in Design, Professor  
in Institute of Design and Advertising of the  
National Academy of Managerial Staff  
of Culture and Arts, Member of  
Designers Union of Ukraine  
[akademiki@ukr.net](mailto:akademiki@ukr.net)**GERMANY – UKRAINE: SOCIO-CULTURAL APPROACH  
TO THE ENVIRONMENTAL PUBLIC ADVERTISING**

**Purpose of the research.** The article studies the imagery and stylistic trends of environmental public advertising, including in the structure of Media space Germany and Ukraine. The activation of attention to the problems of contemporary environmental protection and rational use of natural resources greatly will facilitate the eco-culture development of society, especially the younger generation. **Methodology** of the research is the used of socio-cultural approach to study the interaction of verbal and visual components of eco-poster. **Scientific originality** of the research is to advanced study the social appeal as a combined verbal-visual model, the language of which is based on stylistic devices and means of Postmodern culture. Original artistic images, nonstandard interpretations, humor and satire are needed in today's eco-posters, and so it becomes more important to use creative technologies in the creation of social appeal – metaphor, metonymy, allegory, association, hyperbole. It is noted that the main purpose Triennial "4th Block, Chernobyl" in Kharkov, which organized the Ukrainian Association of graphic designers – to attract the global attention to environmental problems and the effects after social, technogenic and natural disasters. Comparative analysis was revealed that the German environmental poster are interesting and imaginative, because the environmental issues have been a lot more attention in the society, and in accordance with the eco-topic theme are cultivated and distributed in the Media. **Conclusions.** This materials are part of the workshops "Public advertising" in Munich Ludwig-Maximilian University. In view of the shift to the visual component in advertising appeal, we are considers practicable for further development of the integrated course, which can be used not only for designers, but advertisers, culturologists, sociologists, sociocultural activities managers also.

*Keywords:* eco-poster, environmental public advertising, visual means, advertising graphics, imagery.

*Новікова Олена Миколаївна, PhD, доцент Інституту слов'янської філології Мюнхенського університету Людвіга-Максиміліана*

*Прищенко Світлана Валеріївна, доктор наук габілітований у галузі дизайну, професор Інституту дизайну та реклами Національної академії керівних кадрів культури і мистецтв, член Спілки дизайнерів України*

**Німеччина – Україна: соціокультурний підхід до екологічної соціальної реклами**

**Мета роботи.** Статтю присвячено дослідженню образності та стилістичних тенденцій екологічної соціальної реклами, зокрема, в структурі медіа-простору Німеччини та України. Активізація уваги до проблем сучасного навколишнього середовища та розумного споживання природних ресурсів значно сприятиме розвитку еко-культури суспільства, особливо молодого покоління. **Методологія** дослідження полягає у застосуванні соціокультурного підходу до обґрунтування взаємозв'язків вербальних і візуальних складових еко-плаката. **Наукова новизна** дослідження полягає у поглибленому вивченні соціального звернення як сукупної вербально-візуальної моделі, мова якої спирається на стилістичні прийоми та засоби культури постмодерну. Оригінальні художні образи, нестандартні інтерпретації, гумор і сатира необхідні в сучасних еко-плакатах, тому стає все більш вагомим використання творчих технологій у рекламній графіці – метафори, метонімії, алегорії, асоціації, гіперболи. Зазначено, що основна мета триєнале "4-й Блок, Чорнобиль" у Харкові, які організовано Українською асоціацією графічних дизайнерів – привернути увагу світової громадськості до проблем навколишнього середовища і наслідків соціальних, техногенних і природних катастроф. Проведений компаративний аналіз виявив, що німецький екологічний плакат цікавіший та образний, оскільки проблемам екології у суспільстві приділяється набагато більше уваги, і відповідно до цього еко-тематика культивується та поширюється у засобах масової інформації. **Висновки.** Представлені матеріали є частиною тематичних семінарів "Соціальна реклама" в Мюнхенському університеті Людвіга-Максиміліана. У зв'язку із зміщенням акцентів на візуальну складову у рекламному зверненні, доцільним вважається подальша розробка даного інтегрованого курсу, який може бути корисним не лише для філологів, а також рекламистів, культурологів, соціологів, менеджерів соціокультурної діяльності.

*Ключові слова:* еко-плакат, екологічна соціальна реклама, візуальні засоби, рекламна графіка, образність.

*Новікова Елена Николаевна, PhD, доцент Института славянской филологии Мюнхенского университета Людвиг-Максимилиана*

*Прищенко Светлана Валерьевна, доктор наук хабилитированный в сфере дизайна, профессор Института дизайна и рекламы Национальной академии руководящих кадров культуры и искусств, член Союза дизайнеров Украины*

**Германия – Украина: соціокультурний підхід к екологической социальной рекламе**

**Цель работы.** Статья посвящена исследованию образности и стилистических тенденций экологической социальной рекламы, в частности, в структуре медиа-пространства Германии и Украины. Активизация внимания на проблемах современной окружающей среды и разумного потребления природных ресурсов будет значительно способствовать развитию эко-культуры общества, особенно молодого поколения. **Методология** исследования состоит в использовании соціокультурного подхода к обоснованию взаимосвязей вербальных и визуальных со-

ставляющих эко-плаката. **Научная новизна** исследования состоит в углубленном изучении социального обращения как совокупной вербально-визуальной модели, язык которой опирается на стилистические приемы и средства культуры постмодерна. Оригинальные художественные образы, нестандартные интерпретации, юмор и сатира необходимы в современных эко-плакатах, поэтому становится всё более важным использование творческих технологий в рекламной графике – метафоры, метонимии, аллегии, ассоциации, гиперболы. Подчеркнуто, что основная цель триеннале "4-й Блок, Чернобыль" в Харькове, организованных Украинской ассоциацией графических дизайнеров – привлечь внимание мировой общественности к проблемам окружающей среды и последствий социальных, техногенных и природных катастроф. Проведенный компаративный анализ выявил, что немецкий экологический плакат интереснее и образнее, поскольку проблемам экологии в обществе уделяется намного больше внимания, соответственно эко-тематика культивируется и распространяется в средствах массовой информации. **Выводы.** Представленные материалы являются частью тематических семинаров "Социальная реклама" в Мюнхенском университете Людвиг-Максимилиана. В связи со смещением акцентов на визуальную составляющую в рекламном обращении, целесообразным представляется дальнейшая разработка данного интегрированного курса, который может быть полезным не только для филологов, но также рекламистов, культурологов, социологов, менеджеров социокультурной деятельности.

*Ключевые слова:* эко-плакат, экологическая социальная реклама, визуальные средства, рекламная графика, образность.

In the modern conditions of excessive anthropogenic influence on the environment, the task of forming efficient programmes of management of natural resources and nature protection activities seems to be of current concern. It is impossible to fulfil these tasks without shifting moral accents, directives, social priorities and simultaneously adopting new cultural practices to the benefit of harmonious development of men and perception of the nature as the highest value. Global environmental problems touch every inhabitant of the planet; some care less about them, some more – but pollution of the environment overcomes borders very easily. The recycling of wastes of modern production and discarded things is hard to be assessed with precision and remains a subject of research by many entities. We although observe insufficient quantity of ecological social calls in the media space presently – outdoor advertisements and isolated articles on news portals are most frequent. This especially regards the media in Ukraine. A critical analysis of the linguistic and esthetical levels of advertising appeals reveals usage of outdated approaches: text clichés, Soviet-style visual elements and absence of original ideas. So the objective of this article is studying and comparing verbal-visual aspects of environmental advertisements, specifically in the structure of the German and Ukrainian media.

Analysis of the latest researches and publications uncovers an acute shortage of publications of both scientific, popular science and educational sort concerning the interdependence of the society and nature, targeted at a wide circle of the population, especially children and youth. In fact, there are no theoretic works in the field, for instance the variety of topics of the workshop conference entitled "Social advertising in Ukraine" in Kyiv omitted considering ecological posters. Advertising specialists highlight this too: the interdisciplinary approach to development of namely ecological social advertising finds only smattering of reflection in the Ukrainian academics' works [1].

The contradiction between convenience, usability and problems of processing versatile material stimulates invention of technologies of production of novel and safe materials and their follow-up recycling. American designer and advertising specialist V.Papanek criticised the excessive manufacturing of commodities and their planned obsolescence, linking the environmental awareness to the engineering process and propagating creative solutions taking into account ecology problems [3]. O.Pavlovska, studying the history of ecological advertising, notes that now the key task is reforming the mass production with reducing to minimum the detrimental consequences for the environment while preserving the consumer comfort and the image of industrial brands. This was called 'ecological modernisation' and now it is at its height [2].

Social responsibility nowadays means to consume as little natural resources as possible and producing as low amount of waste as possible. Scholarly articles of the international Nature journal [12], publications by the international organisations Greenpeace [7] and Global Engagement [6], Rachel Carson Center for Environment and Society in Munich [8] and also the Federal Ministry of Food and Agriculture in Berlin [11] are the most authoritative among the abroad studies of the ecology problems and popularisation of their solutions. In addition to publications and conferences, these entities actively organise eco-seminars, displays, fairs of eco-products and eco-design, and spread environment-related information through mass media.

Organic materials, organic components, organic products; nature colour schemes in the interior, clothes, advertisements; eco tourism; energy efficiency; and formation of a new lifestyle in the urban medium have been gaining popularity recently. Modern designers are looking for harmonious aspects of their works in the very components of the nature harmony: structures, shapes, materials, colours, patterns and figures. They have proclaimed a new motto "Ahead to the nature!" (and not backwards), which means responsible attitude to the nature, fruitful usage of its laws in the designing activities. The aesthetic potential of the natural harmony is to facilitate the shaping of creative thinking and also perfecting the body-space medium. The nature offers art experts an inexhaustible treasury of inspiration, but we study the nature for the sake of understanding our place in it too [10].

Eco-design is a branch of contemporary engineering, the dominating factors in which are demands of environment protection, saving natural resources, waste-free production technologies, organisation of sustainable consumption processes, and prohibition of genetically modified products. The "green design" includes the entire life cycle of the commercial product: extraction of raw materials, environmental consequences of their processing, the amount of energy spent, and recycling efficiency. Eco-parks are emerging, the output of eco-food and eco-cosmetics is growing. For example, in October 2015 Leipzig hosted a design exhibition under the slogan "Eco-design for social changes" where most of the displayed items were aimed at a pivotal change of the modern society's lifestyle.

Ecology problems found their reflection in the ecological poster which can be considered as a variety of social advertising. The global Earth Day is celebrated on April 22, the day of environment protection and saving natural resources. Every spring many countries conduct all sorts of contests of eco posters or drawings, exhibitions and Olympiads.

Examining the visual methods and specificity of the poster in the context of social advertising, let us denote that the poster is a widespread kind of graphic arts whose artistic features are determined by the agitation function. People have to perceive the sense of information in motion, and this determines the visual form of the poster – size, laconism of the image, limpidity of the idea with or without the concise text, easy-to-read fonts and bright colours. The most widespread advertising (commercial) poster often uses photographs, character elements and association-emotional methods of influence on potential buyers. The social poster belongs to non-commercial mass media. The skill to see and depict the idea in the poster, the poster-wise mode of thought, anxiety and fervency in the aspiration to capture the viewer's attention are designer's main characteristics. The poster artist has to put the idea through the filter of internal analysis of self and the corresponding topic in order to get the image across to the certain audience in a simple and expressive fashion.

The history of ecological social advertising (and social advertising in general) started back in 1906, when the American Civic Association organised a campaign to protect Niagara Falls from the damage done on it by energy companies. New styles in arts (constructivism, futurism, cubism, symbolism) stimulated further evolution of the poster, whose objectives were outlined by the French artist A.Cassandre: "The aim of pictorial art lies in itself and the poster is a means of communication between the merchant and the consumer; it is nothing less than the telegraph. The poster conveys information on in a clear and expressive form" [4]. After World War II, the meaning of the poster lessened for a certain period. It gave way to the radio, photograph and mass media. Lithography became uneconomic and therefore it was replaced with offset printing and silk-screen printing which are though unable to reproduce the variety of shades and textures. In the 1960s, Swiss graphic designer and typographer W.Weingart used a transition from a set of metal letters to photographic typesetting for developing a new technique of image creation which allowed devising new sophisticated textures, figures and images that resembled collage. All tumultuous events of the past century sharpened the need of the poster as an effective and quite cheap means of influence on the society. In Western Europe, establishment and development of the poster was predetermined by Germany, Switzerland, France, Italy and Poland [4].

In the 1970s-80s, anti-war, ecological and cultural-entertaining genres of the poster were developing in the Soviet Union and particularly in Ukraine. This was prompted by certain events: the possibility and free flow of information from international poster reviews and presentation by domestic artists of their own creative works alongside the works by world-famous masters, and also capability of the artistic educational institutions to teach students properly. One of the main parts in the rise of the poster was played by contests and exhibitions conducted by the Artists' Union and publishing houses in Moscow, Kyiv and Kharkiv. The socioeconomic crisis in Ukraine in the late XX century arrested the art of the poster. The cultural-entertaining (theatre, circus) genres suffered firstly; on the other hand, the commercial poster gained momentum – unfortunately its aesthetic value was not too high.

In the present days, the poster is developing dynamically also as a style of graphic arts and as an applied industry – advertising graphics. In Germany, the poster plays a noticeable role in international design processes thanks to campaigns, poster contests and exhibitions. But, for the time being, the main meeting point of the poster with its viewer is advertisements in the urban medium. For example, they use a wordplay of biowaste and banana ('Banane sein' is an idiom meaning 'don't care') which means to sort consciously because you must care about biowaste and organic garbage ('ist mir Banane' in German) (Fig. 1).

In Ukraine, poster exhibitions are held on a regular basis – topical, regional, personal – but access to them is very limited and receives almost no coverage by the modern media. The urban medium lacks ecological social advertisements but the outdoor media (billboards, city lights, advertisements on transport and in the underground) appear to be the most efficient today.

Specific visual methods of the poster – flat image, generally comprehensible symbols, eye-catching juxtaposition of colours, scales, points of views, degrees of conventionality, satiric characters etc. The poster artist's creative method is largely specified by the level of aesthetic development of the target public. So, elevation of the viewer's general culture will inevitably lead to a change in the appearance of the poster, made at a high artistic level; it can become an important factor of the positive aesthetic effect. For a hundred years 'green advertisements' have been raising environment-conscious people, becoming brighter and more ex

In September 2013, Lviv was hosting an ecological poster exhibition entitled Nothing Decided by Klaus Staeck, who was the President of the Berlin Academy of Arts for a long time. For over 40 years now his works have impressed with their relevance and laconism of reflection of the environmental problems in the society. Mr Staeck's posters combine art, ecology and political call that instigate people to changes. He



**Fig. 1. An eco-poster near an underground station in Munich, 2016**

created over 300 narrative posters most of which is devoted to environment protection. Long before the Green Party was created, K. Staeck had turned attention to the problems related to climate change, air pollution, growing amount of garbage, nuclear waste and pollution of the World Ocean. These satirical works without slogans impel apprehension and critical analysis of the current ecological situation.



Fig. 2. Visual pithiness is the basic requirement to the poster, early XXI cent.

The World Wildlife Fund, founded in 1961 in Switzerland, long ago made a claim about itself as a customer of quality, explicit and sometimes cruel ecological social advertisements. The main areas in which the WWF works, especially in Germany [9], are climate change, protection of forests, freshwater bodies, seas and oceans, conservation of flora and fauna, minimising the usage of toxic substances, and restoring the environment. Wild animals at the present-day consumer market are perceived only as a raw material for tailoring clothes, footwear and accessories, so in this case they “carry” S and XL marks in the poster. Such visualisation ordinarily arrests viewers’ attention much quicker and sticks to their memory better than the standard depiction of fur overcoats (Fig. 3). In general, it is worth noticing the high creative level of this organisation’s posters, whose motto is “The nature needs advertising”.

The poster in Ukraine is successfully represented by National Academy of Government Managerial Staff of Culture and Arts (Kyiv), National Academy of Fine Arts and Architecture (Kyiv), Ukrainian Academy of Printing (Lviv), Kiev State Institute of Decorative Art And Design Named M. Boychuk (Kyiv) and—most potently—Kharkiv Academy of Design and Arts, the founder of the international triennial of eco-poster “The 4th Block” (its president is a well-known designer and lecturer, Prof O.Veklenko). The international triennial of eco-poster lends its name from Power Unit 4 of the Chornobyl nuclear power plant. For the first time the exhibition was held in Kharkiv in 1991 as a tribute to the heroes participating in the alleviation of the aftermath of the Chornobyl disaster. Exhibitions have become an important event in the fields of graphic design and ecology. The triennial collection counts some 4,000 works from 45 countries. The chief goal is to draw attention of the world community to the environmental problems and repercussions of the social, man-made and natural catastrophes. The Ukrainian Association of Graphic Designers makes it aim to join together efforts to facilitate the settlement of ecology problems by art means and foster environmental consciousness.



Fig. 3. WWF poster Fashion Claims More Victims Than You Think, 2013

Thanks to this, the Association has achieved wide international acknowledgment. “The 4th Block” triennial has a distinct social focus, close and intelligible for any person, and attracts more and more participants from various countries and continents. In relation to the artistic level, structure and representation, the Kharkiv triennial has raised to the same level as the International Biennial of Graphic Design Brno, the Moscow Global Biennale of Graphic Design Golden Bee and the Biennial Colorado International Invitational Poster Exhibition. But still it is impossible to see these posters in the streets of Ukrainian towns.

The modern social poster requires interesting imagery, offbeat, humour, satire, so the usage of creative technologies in the making of the advertising message as a verbal-visual model—metaphor, metonymy, allegory, association, hyperbole—is progressively gaining relevance. Slogans considerably amplify the emotional constituent, though any information is shifting towards visuality in the 1st decade of XXI century. Among the widespread stylistic trends we can accentuate minimalism, constructivism and post-modernism (eclecticism – combining various visual means on the collage principle: graphic art, photography, using pieces of art). In the recent years, advertising communications have been turning digital rapidly. Propagated on the internet are websites and banners of not only commercial but also social focus. An interesting exam-

ple of this are web developments by the German agency Media Company which specialises in socially significant matters, as ordered by the Federal Ministry of Food and Agriculture of Germany [5].

Thus, actuality of the present environmental problems gave rise to the organisation of a joint German-Ukrainian project ECO culture on the base of Ludwig Maximilian University of Munich for holding a contest of environmental drawings for children and youth in the framework of the Munich–Kyiv partnership (September – December 2015; the concept and presiding over by Prof S.Pryshchenko). The aim of the project was development of eco thinking, eco education and long-term collaboration of the civic communities of Germany and Ukraine, popularisation of eco-trends, language ecology, forming a new lifestyle with the means of poster art, and promoting the concept of clean cities. Comparing the state of reflection of environmental problems and their understanding by the society, we can mention that the level of eco culture in Germany is much higher; this is usually thanks to the daily nurturing of the society in this direction with the help of printed and outdoor advertisements, television, internet advertisements, supporting various eco initiatives by the government and private funds, and discipline of all population concerning waste utilisation.

The eco-seminars were participated by attendants of Saturday schools, children's centres of artistic creativity, students and lecturers of the university, a wide range of people interested in the problems of environmental responsibility, ecological design and so on. The contest grew international – we saw the children's great interest in the eco themes, over 70 children from various countries who live in Munich took part: Germany, Ukraine, Italy, Poland, Bulgaria, Greece, Latvia, Hungary, France, Serbia, India, Kosovo (unrecognised by Ukraine), Croatia, Romania and Iraq. It is important that the little artists at their own initiative wrote emotional calls to the drawings although this was not the task at the contest.

Conclusions. On basis of the conducted analysis of picturesque and stylistic trends of development of the eco-poster, it is necessary to emphasise importance of the sociocultural approach to visualisation of the socially significant ideas and respective advertising complement. For more effect of the ecological social advertising it is necessary to introduce slogans to posters, searching and heightening the emotional-aesthetic component. With further financial backing, we have proposed a German-Ukrainian student media project aimed at designing and using eco-posters in the urban and virtual media. Consolidation of efforts of specialists of the modern media space in the direction of intensifying attention and settlement of the environment problems by every person will considerably help the eco-culture to evolve, especially in the young generation.

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