

COMMUNICATIVE ASPECT OF SEMIOTICS OF COLORS AND LIGHT IN CONCEPTUAL CREATIVITY

*Tetiana Koliada-Berezovska,
Stanislav Berezovskiy*

The point of issue is the significance of the semiotic and colour analysis, on the basis of which the semantic and abstract content variation of the works of Technical Art is ensured, so that they can be used as a means of personal tonus and energy correction of a personality.

The special focus is placed on the fact that, the correct coloristic solution of the aesthetic problem out of the variety of available options should be based on subconscious perception, intuitive thinking and positive knowledge in their unity. Conceptual creativity, formed in the space of dialogue communication, presupposes the orientation of a person in his creative actions towards the unity of the thought-image and the semiotics of color and light. It is emphasized that by performing a cognitive function, being a means of reflecting and understanding the world around, works of Technical Art, in particular with the basic component of Led-electronics, make it possible to develop, strengthen, correct individual abilities, to assemble motivational images-pictures through color, light and music, responding to the personality inner spirit and goal-setting.

Key words: semiotic and color analysis, Techno Art, conceptual creativity, semiotics of color and light.

Formulation of the problem. The changing world requires adaptive thinking and an understanding of the fact that many discoveries and changes that occur in all branches of public life are reflected in modern art, which forms those thought-images that provide a dynamic picture in the field of technical solutions. Having a new look at the well-known "old" issues in the process of finding solutions, related, in particular, to communication problems, allows a synergistic understanding of the complexity of processes, the interaction of culture, technology and art in the spectrum of interactive communication. In a changing world, the latter exists as an open system, adaptive, creative, which is defined as self-organizing one because, being open, it creates partnerships, in other words, interactive communication, acting as a factor in the actualization of the spiritual potential of the individual, is the basis for modeling the social and cultural space. The problem of self-organization in the diversity of its manifestations in nature, the spiritual and material culture of humanity by modern researchers in most cases is associated with the analysis of the process of creativity.

The main and integral part of success of a person in life is, of course, a creative vision and perception of the world and, as a result, a creative understanding and solution of emerging problems, tasks and questions. In this context, the understanding of the communicative and semiotic constant of creativity is especially relevant.

Analysis of publications. The number of works on this topic is extensive, as evidenced by materials from international conferences, articles by prominent

domestic and foreign scholars, cultural figures. However, uncertainty remains in the philosophical interpretation of the very concept of “creativity”. The complexity of the problem is indicated by the diversity of approaches to understanding the nature of creativity: a phenomenological direction that explores human existence as a dialog being, where transcendence to the Other appears as a condition of all newness [B. Waldenfels,1999], [Merleau-Ponty,1999] and others); from the perspective of the dialogue nature of the study of representatives of the philosophy of dialogue [Saiko,1999], [Borisov, 1994] etc.). Existing concepts of creativity provide information about specific aspects of this phenomenon, while there remain aspects the study of which will expand the understanding of creativity as co-creation, as well as actualization of human creative abilities and the like.

The purpose of this publication is to comprehend the relationship of creativity as a creative activity and interactive communication based on the humanistic and anthropocentric worldview of the human as creator.

Statement of basic material. It is genetically human nature to create, and it is the presence of the “gene of creativity” that makes it necessary to invent abstract and symbolic objects and create works of art, to experience satisfaction from the fact that the world is a continuous metamorphosis, a chain of transformations, and not a jumble of static material objects, stamps and patterns. Therefore, creativity acts as a creative activity, an activity to create something fundamentally “new”, and as a combinatorics, as a collage of situations and events.

In the 60s-70s of the 20th century, such a direction as conceptualism (from Lat. *Conceptus* - thought, vision) took shape in art, in which the concept underlying the work turns out to be more important than artistic realization, and the artist is considered as a generator of ideas, and not the creator of things [Bobrinskaya,1994].

In the definition of conceptual art, we highlight four characteristics essential for us.

First, this is what an idea can be implemented by any means. According to the above, conceptual works presuppose different rules for their perception that violate the ingrained habit of communicating with Art.

Secondly, conceptualism is a direction uniting the process of creativity and the process of its research. In accordance with this statement, works of conceptual art take the most unexpected forms like *transforms, conforms*.

Thirdly, in many conceptual works natural materials are used in their pure form.

And finally, fourthly: works of conceptualism often represent just the *projects* that indicate only the *possibility* of art rise, because “art as an idea” arises and exists only as a product of human life, as a collage of situations and events, implemented by creatively innovative methods (Fig. 1. Collage of materials)



Fig. 1. Collage of materials

Thus, a synergistic understanding of the processes complexity, the dialogue interaction of art and technology based on innovative methods during design and creative development allows obtaining transformers / conformers, the products with the basic component of Led electronics on the basis of standard and functional lighting products.

Let's note the possibility of such a work of *Techno Art*. First of all, this means a variation of form, semantic and abstract content, as well as the possibility of arranging motivational images-pictures that correspond to the inner mood of the person, goal set, situational communication.

Based on the work of Techno-Art with the basic component of Led-electronics, you can solve a number of tasks:

- coloristic interpretation of the surrounding reality,
- formation of aesthetic sense, "visual culture";
- stylized representation of objects in professional practice of an architect,

designer

- harmonization of artificial habitat,
- use of the visual art achievements of in the development of projects.

The ability to solve the above problems involves knowing of:

- basic laws of harmonious combination of colors,
- laws of perception of color composition,
- color influence on perception,

and as well, how to propose to an individual the desired tonus and energetic correction by means of a coloristics as a result of contextual and semiotic analysis,. The latter is connected with the widespread notion that the essence of a person, his energy basis, "tonus" can be understood on the basis of subjective color preferences,

although, for an objective presentation, the combination of intelligence, spirituality and physical state is considered to be the main thing.

Subjective color preferences (for example, light-violet, yellowish and golden-brown tones as preferred ones reflect the ability for great concentration) and objective recognition that there exist a universally valid, prevailing over individual preferences, is a manifestation of mind, disciplined coloristic thinking that helps avoid one-sidedness in assessing color, dictated only by taste.

Along the way, we should note the well-known fact that modern light-emitting diode sources / Led technologies allow using them as a tool to control such indicators as energy savings, lighting efficiency, low heat generation, and a high degree of protection against dust and moisture. In many life spheres, by virtue of the color aspect of LED lighting, performance parameters are improving. Conformers with the basic component of Led-electronics are designed for the realization of that color vision, which, by the definition of specialists, bears in itself specifically human content.

Color vision, the perception of color, in contrast to its physical and chemical reality, refers to a psychophysiological reality. Thus, scientific studies have shown the identification of a subjective sensation of warmth or cold with a visual perception of color. Let's give an example. Experiments have demonstrated a difference of 3-4 degrees in the subjective sensation of warmth or cold in workshops painted blue-green and workshops painted red-orange. In the blue-green room, workers complained about the cold at a temperature of 15 °, while in the red-orange room they began complaining about the cold only at 11 °, i.e. The blue-green color lowers the blood circulation impulse, while the red-orange color stimulates it.

According to the theory of color expressiveness, the optical, electromagnetic and chemical processes occurring in our eyes and in consciousness when observing color correspond to parallel processes in the psychological sphere of a human being. The experiences of color perception can determine emotional and spiritual perception.

It is not by chance that Goethe, in his time, spoke of the sensual and moral effect of color. In his treatise on color, he wrote the following: "Each individual color, due to the specificity of perception, forces the eye to strive for universality. And then, in order to achieve this, the eye, for the purpose of self-gratification, searches beside each color for some colorlessly empty space into which it could produce the missing color. This is the main rule of color harmony" (quoted in [7]).

To understand the psychological and spiritual expressiveness of each color, peculiar only to it, comparisons are necessary. Let's consider the existing descriptions of their relationship [6], in order to take into account their psychological and spiritual expressiveness in the process of creating / using conformers with the basic component of Led-electronics.

The yellow color is the lightest of all colors, representing a kind of thicker, more material white color, symbolizing the mind, knowledge, the concept of truth. Dim yellow color will express *envy, betrayal, duplicity, doubt, distrust and insanity*. As an example, art critics cite the fact that Judas is depicted in a dull yellow robe in the paintings of Giotto ("The Kiss of Judas") and Holbein ("The Last Supper"). Yellow on a pink background acquires a greenish tint and its radiance disappears. Things are "a

little tight” with ratiоn and cognition (yellow) where pure love reigns (= *pink color*). Yellow color on a black background manifests itself in the most bright and *aggressive brilliance*. It is harsh and uncompromising.

Red color is *warmth*, pure red color means *spiritual love*, and in red-orange one the color rises to the power of the *flame*, has a beneficial effect on plant growth and enhances the activity of organic functions. When selecting contrasting colors, the red-orange color becomes an expression of feverish, *belligerent passion*, passionate love.

In contrast to yellow, red has a lot of modulations, since it can be varied in warm and cold contrasts, dullness and brightness, light and darkness, without destroying its red color base. Only the path to the aesthetic and spiritual world, transparent and airy, is closed for it, for the blue color dominates there.

Blue is always *cold*, passive, as if compressed and concentrated in itself, *introverted*, subject to nerves. People, inclined in their subjective color preferences to blue tones, are mostly characterized by *weak blood circulation*. But their nervous system is stronger. Blue color has the power, similar to the forces of nature in winter, when everything, hidden in darkness and silence, accumulates energy for birth and growth. Blue is similar to a transparent atmosphere, it is an elusive something that is constantly present, a *symbol of faith*, as for the Chinese it is a *symbol of immortality*. When blue is shaded, its *dull* color causes a *feeling of superstition*, fear, a sense of being lost and sad, a tendency to express *solitude* and humility (Fig. 2).



Fig. 2. Collage of materials

Green is an intermediate color between yellow and blue. The amplitude of the green modulations is quite large. Depending on whether it contains more yellow or blue, the nature of its expressiveness changes. Fertility, *satisfaction and hope* define the expressive merits of green color. If the shining green changes for dimmed gray, then the person gets easily a feeling of *lazy lethargy*. Yellow-green color creates the impression of *young spring forces* of nature, *hope* and *joyful* anticipation of summer fruits. The blue-green color in contrast to green and blue gives the impression of a

severe cold aggressiveness (Fig. 2.).



Fig. 3. Collage of materials

Orange as a mixture of yellow and red is located at the focus of maximum active brightness. Festive orange color easily takes on the shade of *proud*, outward *pomp*.

Violet. Many people do not have the ability to understand the shades of violet. As the antipode of yellow color, the color of knowledge, violet is the *color of the unconscious and mysterious*, sometimes threatening, then encouraging, but always impressive. Depending on the neighboring contrasting tones, it can cause an oppressive mood. When the violet color covers large areas, it can become definitely *threatening*, especially near the purple color.

"The light of this kind falling on the landscape," as Goethe noted, "suggests all the horrors of the destruction of the world" [Saiko,1999]. Violet, darkened or dim, becomes the color of dark *superstition*. But as soon as it is clarified, it delights with beautiful gentle tones. In the most general form, the range of expressive possibilities of the world of violet tones can be represented as follows: *strictly violet* color carries *darkness, death and piety* at the same time, *blue-violet* evokes a feeling of *loneliness* and *self-detachment*, *red-violet* is associated with heavenly love and *spiritual greatness*.

Color harmony was addressed by the color theorist Wilhelm Ostwald (1853-1932). In his book on the basics of color ("Physikalische Farbenlehre"), he wrote: "Experience teaches that some combinations of certain colors are pleasant, others are unpleasant or do not cause emotions. The question arises, what determines this impression? This can be answered as follows: pleasant colors are those which have a regular connection, i.e. order ..." [Color Science,1926].

Conclusions. Thus, on the one hand, the manifestations of the color itself are

changeable, and on the other hand, the subjective abilities to experience color. Varying the semantic and abstract content of conceptual art / Techno-Art works can be provided on the basis of a seven-color analysis, since the study of color values (color semiotics) and impressions makes it possible to comprehend the nature of color secrets and their application in creative activity and art.

Summing up the above, we would afford the opportunity to make a remark: in order to choose the right color solution to an aesthetic problem from the variety of available options, it is recommended to choose a color based on subconscious perception, intuitive thinking and positive knowledge, which should form an integral unit.

Conceptual works / works of Techno-Art, forming the space of interactive communication, presuppose the orientation of a person in his creative actions on the unity of thought-images of the creator, semiotics of color and light, and thought-images of the recipient. Performing a cognitive function, being a means of reflecting and understanding the surrounding world, works of Techno-Art play an important role in studying the ideological orientation of an individual. And with the basic component of Led-electronics, they enable, through color, light and music, developing, strengthening, adjusting individual abilities, combining motivational images-pictures that meet the inner spirit and goal setting of a personality reflecting complex relationships in society, but, above all, the relationship of man and nature.

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Коляда-Березовська Т. Ф., Березовський С. О.

КОМУНІКАТИВНИЙ АСПЕКТ СЕМІОТИКИ КОЛЬОРУ І СВІТЛА У КОНЦЕПТУАЛЬНІЙ ТВОРЧОСТІ

Йдеться про значення семіо-коліористичного аналізу, на основі якого забезпечується варіювання смислового та абстрактного змісту творів техномистецтва, у результаті чого можливо їхнє застосування як засобу персонального тонуно-енергетичного коригування особистості. Акцентується те, що з різноманіття доступних можливостей правильне колористичне рішення естетичної задачі має ґрунтуватися на підсвідомому сприйнятті, інтуїтивному мисленні і позитивних знаннях в їх єдності. Концептуальне мистецтво, утворюючись у просторі діалогової комунікації, передбачає орієнтацію людини у своїх креативних діях на єдність мисле-образу та семіотики кольору

і світла. Підкреслюється, що, виконуючи когнітивну функцію, будучи засобом відображення і пізнання навколишнього світу, твори техномистецтва, зокрема з базовим компонентом *Led*-електроніки, дають можливість за допомогою кольору, світла і музики розвивати, зміцнювати, коригувати індивідуальні здібності, komponувати мотиваційні образи-картини, що відповідають внутрішньому настрою і цільнастановам особистості.

Ключові слова: семіо-колеристичний аналіз, семіотика кольору і світла, техномистецтво, концептуальна творчість.

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