

## **ROLE OF COLOR ASSOCIATIONS IN THE DESIGN**

***Abstract.** The article describes the objective color properties, physiological human response to color, color associations role in the design of human life and society. The nature of color symbolism, the relationship of color associations and images in art, their role and impact on society as a whole.*

***Keywords:** Properties of color, energy, association, design, film, symbol.*

**Statement of the problem.** Every single color itself has a certain definition, while this assessment may be objective measures, in other words, is measured differently than in a particular situation or in a work of art. In this connection it may be noted that the scientific, laboratory tests such as color can not fully satisfy and meet the creative demands, needs and challenges that stand before the designers and artists. The study of art of various creative individuals in different fields of art (design, painting, film, arts and crafts) could be made more detailed findings about the importance of color, color associations with objects of art and design and their impact on the psyche person.

**Analysis of recent research and publications.** A. Эtkind (1979, 1980 1985r.r.) Conducted a series of studies colors and emotional performance rights in case of certain groups of respondents prescribed age [1]. The materials of these studies as well as studies of M. St. George B. Wright, L. Reynvater A. Purchase, R. Francais [2], the expression of creative individuals [3], allow to draw conclusions about the close relationship of objective color properties of certain reactions they cause. There is interesting information about the relationship of human emotions with sound and color images. J. Ormsbi Symonds in his book "Landscape and Architecture" described kg and connections on certain specified branches of the people. [4] The book Francais R. "The Psychology of Aesthetics" states that ".. the following ranking only minor impact does art education, the difference in gender, belonging to different races and cultures" [2]. Psychologists and Psychotherapists B.A.Bazyra and M . A. Hustyakov conducted deep research on the impact of color on the human psyche. During the study of the human condition under the influence of color, researchers have shown that under the influence of this emotional state changes, and this, in turn, imposes a strong imprint on his mental activity [5,6,7]. Based on the results of studies of color preferences in preschool children K.V.Bardin in our work concludes that the lack of any color preferences, or lack of patterns in color preferences in children: "There is no particular order of preference of colors" [8, 249]. research of influence of color in the interior of doing - Johannes Ytten [3] E. Ponomarev [10] N. Stepanov [11] and others., which is also in the works there is a perception of ambiguity in the perception of color a product. AIBerznytskasom (1980) conducted an experimental study of emotional intelligence [19], which also highlights the ambiguity of color perception.

**The wording of Article goals.** Analyze the role of color, color associations in objects of art and design and their impact on the human psyche.

**The main part.,** Color - is one of the most important means of composition, means of creating images. Impact color list can be represented as follows. In the visual arts, design - this is one of the main tools to express feelings and thoughts of the artist, the way the impact on the viewer. The color can be expressed joy and delight, sadness and sorrow, doubt and indecision, aggression, mystery, mustiness and freshness, motion, rest and comfort. Color - for the semantics of the feeling of the music, the smell can also express the materiality and texture. This enables playing shape and material depicted objects transmitted spatial relationships, lighting, air. The color is kind of an irritant to humans, causing both positive and negative associations and emotions. Psychological reactions in humans in certain colors have studied many famous scientists, writers, poets, artists and filmmakers [3,12]. On the basis of these studies were made the following conclusions: the brightness and purity of color is directly proportional to the power of psychic reaction was saturated colors cause weak reactions, the most diverse associations cause yellow and green colors. The shape of an object or spot that is painted in a specific color, is one of the factors that influence the emotional perception of color. However, so far very interesting *aspect of situational perception of color.*

If we compare the nucleation process color associations in humans, for example, R. Francais [2], the closest of all the general features it is the formation of conditioned reflexes. These processes have a lot in common. It may be noted that emotions and sensations caused some colors, closely related objects, objects, phenomena that are painted in a stable, local, permanent color. Comment on this thesis. Each color has a certain power of influence, in varying effect on the psyche and associated with certain mental reactions in humans. Thus, the difference in the strength of the mental impact of different colors exist for different age groups and social groups. At the same time, art, drama, film color perception in the viewer depends on the author's intention and content of the plot work. To characterize the impact of color using different parameters. You can emphasize this approach. Color, taken in its pure form, and considered in the context of a work of art - is the physical essence of comparable concepts. But by placing the potential emotional state and energy component arises a certain synergy - this color is given different estimates for the acquisition of certain skills. The specific situation of art, paintings, film changes the perception of color and its emotional radiation energy.

For example, saturated yellow - above all, the color of the sun and heat, the color of gold and wealth, color, energy, joy, expression, serene, light and cheerful. However, there is a contrast, it is the color of autumn color autumn leaves. If we analyze the paintings of the famous artist Van Gogh, one can see that in many paintings, this color is present both in the still lifes of sunflowers, and landscapes, and portraits. In the paintings of Van Gogh, this color has a particular emotion, yellow in his metaphorical, has deep meaning. For example, in the painting "Still Life with vase with daisies and anemones" yellow - the color of insecurity, fragility, tenderness, mild sadness. In the painting "Still life with

oleander" the same color picky, fussy, everyday, naive, energetic, he wants a dialogue, but it does not just talk, it requires specificity. In the painting "Still life with sunflowers in a vase" yellow wise, dignified calm, there is no fuss, everyday life, it is not easy, but it is soft, reverie, he is ready for dialogue and he could "listen". What surrounds can not change the strength of his character, he is tough and patient. However, in the film "12 sunflowers in a vase," in which the composition of the same color is very similar to the previous picture, in our opinion, yellow is another. Associative can be characterized as hectic, "frightened", he is weak and confused, closed, closed, dialogue artistic speech he wants more, he does not know what to say, how to behave. It feels like it "put in the corner" for any offense, he has little strength and energy. This color has a sense of powerlessness, rejection, devastation, and even despair.

The texts of ancient scholars say about the three basic colors: black, white and red. Analyzing the use of the three primary colors, it may be noted that in the majority of these three colors are used on the state flag in certain proportions. Is it caused a certain color contrast of primary colors, color associations are much stronger influence on the human mind, the subconscious.

White is traditionally the following associations: daylight white walls of churches, wedding bridesmaid dresses, chastity, innocence and youth, white angels in heaven on icons and paintings of artists clean sheet of paper, "white magic", gray, color hospital gowns, north, snow and ice, polar night, a white flag of surrender, etc.. In the old days was very popular white Orenburg shawl, while the most frequently used colors of clothing in society are gray and black. In white more "cold" than "warm", this is a warning - from white to be careful of "use."

The black color is more negative associations than positive. To cite the following examples: the black dress for the funeral, "black magic", black coal from the ashes, black - the color of night and darkness, black depict evil demons, hell in works of art, was black symbols in Nazi Germany; so-called "black box" in airplanes that stores sensitive information, "Black Hole", the infamous "black funnels", Black Flag pirates and anarchists. As a psychological routine well-known painting "Black Square" Malevich. And while black is necessarily present in clothing for ceremonial and official receptions and events, also black solemn and elegant tuxedo, the famous "black" in the Dior dress, black dress monks.

Still quite famous monuments to Lenin, which is dominated by granite gray or even black, are located in many cities throughout the CIS. Here is a kind of paradox with color. Grey, black has always been associated with the color of grief, despair, sadness, hopelessness. It seems that Lenin - was a leader, a symbol of the revolution, which bore all the people freedom, peace and brotherhood. I people, inspired by bright slogans, believe in the victory of communism throughout the land. However namohylni monuments - that these colors. There is no combined plan, the expression of this "light" theme, the idea of gray, black, symbolizing the opposite.

Among scholars impact on people of color was also a brilliant filmmaker Sergei Eisenstein. His findings are very interesting. He studied the problem of absolute compliance with sound and color. [12] Conclusions Eisenstein suggest

arbitrarily-shaped according to the art, not absolute. This should be attributed primarily to the artistic and imaginative structure of fiction.

From the book S.Eyzenshteyna "... This case will never be solved ... immutable directory colors and symbols, but the emotional meaningfulness and effectiveness of color will always occur in the order of becoming a living color and shaped by the work, the process of formation of the image in live motion work as a whole ". [12] Is a free artist in the process of working on the piece? The poetic idea creator dictates to him his color vision image, often contrary to the traditional values of color, but in the process of creating an image creator must take into account the color symbolism and sometimes obey her, which greatly affect the structure of artistic and imaginative work. Interesting experiments of Eisenstein in color film, black-and-white silent film "Battleship Potemkin" in 1925. The famous scene of a red flag in this black and white movie, which has been its director's findings and that has significant meaning - a rich association. It was his brilliant talent. This movie color accent work coincided with semantic and compositional. The force of this scene the viewer can not be overemphasized. In this case, the director took into account the symbolism of the color red - symbol of revolution, resistance, rebellion and freedom in the early 20th century.

Later, this same method applied equally brilliant filmmaker - Andrei Tarkovsky in black and white film "Andrei Rublev". Despite what has been possible to shoot color film, the director took his idea for a black and white film. Author subdued color resolution of his work shaped structure. The famous finale of the film, where after the black and white scenes there is a color image "Trinity" by Andrei Rublev, as a symbol of harmony, unity, wisdom and harmony. That is, the film color has a different meaning in contrast to the film director Sergei Eisenstein.

If we consider the color associations related to red, it should be noted his special, specific effect on people. In this case, it is connected and the traditional red symbol - a symbol of blood, vital energy. In most cases, this effect is enhanced by the contrast with the other opposite color. As an example, the 20 years of the last century, when there was a civil war in which "red", so called Bolsheviks opposed to "white", so called officers of the tsarist army. In the 70 years of the last century, red was associated with the notorious "Khmer Rouge" and "Red Brigades", which is the terror of his contemporaries. In the 20th century red became the symbol of an era, of a country where he was associated with the Communist Party and its ideology. Just remember the Red Army, the Red Army, the national flag of the former Soviet Union, the red five-pointed star on its flag, red flags in the "red corner" pioneer ties, red banners on communist holidays etc.. Primary colors (red, black and white) are widely used in posters, giving them a more expressive and convincing. As an example, we can recall the well-known revolutionary, military, patriotic posters: poster Heraclius Toyidze "Motherland calls" in 1941., Moor (Orlov) DS "You enlisted?" In 1920., Kukrynyksy "mercilessly defeat and destroy the enemy" in 1941., Efimova (Fridlyand) BE "Captain of the Soviet Union leads us from victory to victory!" In 1933., Podiny (Denisov) VN "Every hammer blow - a blow to the enemy!" In 1920., Vatolinoy NN, NV Denisova "Not Dumpty!" In

1941., Ivanov KK "Measure - measures!" In 1953. However, these associations (expressive and persuasive in these works) is more specific to a particular age group, especially for those people who lived in that era.

Red color can be quite aggressive. Touching themes of death and danger, one should recall that the red color associated in everyday life, such as: fire, color fire trucks, red lights at intersections, red "brick" on traffic signs, red "alarming" button and lamp, which flashes when the signal "anxiety" in civilian and military targets, color extinguisher, gas bottle, a red cross on the machines "emergency" aid and so on.

Despite these negative associations, the red color and is also associated with pleasant events in the life of society. How many pleasant memories traditionally associated with him nationwide holidays, such as Easter (eggs dyed red), Maslenitsa (its symbol - red), New Year, May Day, Victory Day, "red diploma" in high school; red tape, which cuts at the inauguration of the object, "red carpet", in which the president is at the inauguration, and on which are the "stars" in various film festivals and the like. Thus, it is necessary to determine a balanced approach to color scales and their use in the facility design or develop a working scenario to create a certain impact on product design person.

**Conclusions.** Based on the previous studies the following conclusions:

emotional color may depend on social conditions in the country and society;

Association, the emotion caused by the color in some way dependent on the artistic and imaginative structure of the work;

in the artwork on the theme of patriotism, heroism, revolutions colors properly using certain basic colors, there exists a "simplicity without diversity";

to create a holistic work of art color scheme necessary to subdue artistically shaped structure works:

a) color accents must match the composite accents;

b) color climax should match the semantic climax.

**Future direction of research.** Assumed further investigate the role of color contrasts in interior design. Results of the study of color in well-known works of art, the influence of color on the human psyche, the role of color associations in society open promising directions for their specification and practical application of modern design. Using the survey results is possible in many areas of human activity and in almost all areas of design.

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### Аннотація.

*Шемелина Т.А, Козийчук К.О. Роль цветовых ассоциаций в дизайне и в жизни общества. В статье рассмотрены объективные свойства цвета, психофизиологические реакции человека на цвет, роль цветовых ассоциаций в дизайне, в жизни человека и общества. Исследуется природа цветовой символики, взаимосвязь цветовых ассоциаций и образов в искусстве, их роль и влияние на жизнь общества в целом.*

*Ключевые слова: Свойства цвета, энергетика, ассоциации, дизайн, кинематограф, символ.*

### Анотація.

*Шемеліна Т.О., Козійчук К.О. Роль колірних асоціацій в дизайні і в житті суспільства. У статті розглянуто об'єктивні властивості кольору, психофізіологічні реакції людини на колір, роль колірних асоціацій в дизайні, в житті людини і суспільства. Досліджується природа колірної символіки, взаємозв'язок колірних асоціацій і образів у мистецтві, їх роль і вплив на життя суспільства в цілому.*

*Ключові слова: Властивості кольору, енергетика, асоціації, дизайн, кінематограф, символ.*