

COLORS IN OBJECT SPACE HUMAN ENVIRONMENT

Abstract: The article deals with the role of color in object-space surrounded by man. Particular attention is paid coloristic stages in the evolution of perception. Concluded that the color is determined by the symbolic content of the color forms, is a definite "signal" - carrying semantic information about design associated with functional - ergonomic and operational features.

Keywords: color, color palette vision, color, symbol, visual information.

Statement of the problem . The use of color have always been an important part in the organization of the human subject environment . Throughout the history of mankind , people have used color as a distinguishing mark , distinctive features. They chose some color coats of arms , flags and fancy dress . In such a situation becomes particularly responsible role in the creation of a full-fledged professional human environment , including its important components such as coloring . In practice is not always an adequate assessment of color as the active agent emotional impact on a person , as an important means of communication between the designer and the customer. Modern architect and designer need a whole system of special knowledge of the semantics of color , his psychophysiology of human perception , the color features of the formation of culture of a particular region .

Human color vision has come a long way together with the evolution of the development of society , culture and art , it is constantly developed and enriched by new experience . The early stages of human coloring objective environment gained valuable not only at the individual level of human existence , and a collective group [3, pp. 352] . Lack of scientific and methodological support in the organization of design objects coloristic architectural environment , as well as an underestimation of cultural values and sense of color in the organization of subject-spatial environment are often expressed in the chaos, primitive solutions or opposite color pereuslozhnieni environment , functional, informative and aesthetically justified . Color design plays a crucial role , largely defining bright

emotional image product, its consumer qualities , including compliance with current color mode . However, in industrial design based on mass production , the design is , as a rule, without reference to a particular place . As a consequence, issues of Environment and cultural background color solutions product, its relationship with a particular architectural context is hardly considered .

Analysis of recent research and publications. Proceedings Buymistru T. , J. Itten , L. Mironova , M. Surina , St. George F. [1,3,4,6,9] are fundamental to this article. M. Surina highlights the major problems of formation coloristic perception in chromatics . Doctrine T. Buymistru can reveal the solution of problems of color, which is based on knowledge and understanding of the experience accumulated by mankind in the field of color .

Much attention is paid to the problems L. Mironov color as a means of fine art, color composition and color. Artist J. Itten went down in history as the largest of the XX century explorer color in art.

Analysis of the scientific research work allows to isolate and examine the steps coloristic perception in the process of evolution , which allows to improve the professional level of theoretical knowledge and practical skills of designers.

The wording of the purposes of article . To examine the role of color in object space surrounded by human and scientific foundation of historical and theoretical stages in the formation of coloristic perception.

The main material . Color in the subject environment has symbolic character , it may carry different meanings : color - a symbol (as a spiritual offspring of all mankind) , color - allegory and metaphor (as a spiritual offspring of a given people or social group) , color - the image (as a result of an individual artist's work) , color - sign (as conditional coding).

One of the issues that require separate consideration is the perception of the color palette and the related concept of " color perception " is defined as a natural phenomenon , which is given to few. If you examine the role and function of color in society , in particular its effects on the body , it turns out that it is a natural feeling of a person is formed in the process of evolution. Modern research in the

field of color show that the color of culture creative professionals can influence the rate of development of society . You can talk about what color palette serves as a indicator of the state of society and its spiritual, moral and technological level of development [6] . In a certain time period, the country's present specific color palette color combination that says about the lifestyle , mood , mentality , based on regional location. Skillful use of color combinations , certain coloring will help future designers competently and skillfully organized environment.

The study of patterns of perception of color and its use has been used since ancient times. Thus, we analyze the color steps that appear in the culture of different nations along with the first cosmogonic myths, with the first magical rites and rituals.

In the study of the first phase - pre-scientific stage (mythological / symbolic stage) developed in primitive society and the primary colors were red, black , white. These colors used in painting in the caves (sometimes also used yellow and brown) , but , as noted by V. Turner, " triad color white - red - black everywhere is of outstanding importance" [8, pp. 99]. Each color was attached to a certain semantic meaning and magic power. In the next period, bore the " philosophical and cosmological character" among the peoples of the ancient East consciousness of the world is as civilized "space" in which he played a major role color.

Considering the religious stage, which analyzed the color of antiquity and discussed judgments about the color of Democritus, Plato, Aristotle, who spoke about the religious perception of color and considered the primary colors yellow, white, black, red, purple.

In the Middle Ages , the color system in scope and complexity . And the richness of the color spectrum expands : white, yellow (gold), red, blue , green, black, violet (purple). Together with the Renaissance there is a new principle of classification of colors that does not come from the mythological and religious period, and the period of the practice of painting, which becomes a bridge between religious and scientific- theoretical period coloristic perception. Creator of a new color system was Leonardo da Vinci (XV-XVI centuries), Who believed that the

six basic colors : red, yellow, green, blue, white, black. It was , in fact, the names of colors that make up a complete palette of the painter [4, pp. 51].

Move to the next scientific-theoretical stage in the development of color symbolism largely contributed to scientific discoveries XVI - XVII centuries. The essence of this period , and continuing at present, can be expressed as follows: color symbol is predominantly viewed as a reflection of society and the individual . One of the main founders of the scientific theory of colors considered Newton.

In the XVIII century M. Lomonosov defined primary colors in the spectrum: it's red , yellow, blue. It should be noted Goethe "Teaching about the color." XIX century. Helmholtz, Delacroix , Gustave Courbet, Claude Monet, Camille Pissarro, Seurat J., Degas, Renoir. XX century. Henri Matisse, P. Mondrian, Kandinsky.

The need to streamline object-spatial environment , including and means of color , as well as the emergence of new methodological area of design and artistic activities - design architectural environment , led to the need for special scientific methods for organizing a color object environment of the city, generating principles of instructional techniques that can equip modern architects and designers an effective tool coloristic organization design objects and object-spatial environment as a whole .

Conclusions . Color can contribute to psychophysiological comfort, special emotional state , neutralizing the adverse conditions associated with operation of the facility design , vivid memorable image associated with not only functional and performance , but also the emotional content of the object design. Color , being content iconic color forms is a definite "signal" - carrying semantic information about design associated with functional - ergonomic and operational features of the object (his index , helpful , protective and socio- symbolic information) .

Prospects for further research . The role of color in object -space surrounded by man see in -depth study of the nature of colors , color combinations mechanism of action in art, design , and medicine. Anyone who is in his professional activities associated with color, patterns necessary to expand the knowledge of its manifestations .

Literature

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Анотація

Заргарян І.В., Роль кольору в предметно-просторового оточенні людини. У статті розкрита роль кольору в наочно-просторовому оточенні людини. Особлива увага приділена етапам колористичного сприйняття у процесі еволюції. Зроблений висновок про те, що колір визначається знаковим вмістом колірної форми, є певним «сигналом» – що несе смислову інформацію про об'єкт дизайну, пов'язану з функціонально – ергономічними і експлуатаційними особливостями.

Ключові слова: колорит, колористичне сприйняття, колір, знак, візуальна інформація.

Аннотация

Заргарян И.В., Роль цвета в предметно-пространственного окружении человека. В статье раскрыта роль цвета в предметно-пространственном окружении человека. Особое внимание уделено этапам колористического восприятия в процессе эволюции. Сделан вывод о том, что цвет определяется знаковым содержанием цветовой формы, является определенным «сигналом» – несущим смысловую информацию об объекте дизайна, связанную с функционально – эргономическими и эксплуатационными особенностями.

Ключевые слова: колорит, колористическое видение, цвет, знак, визуальная информация.