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STYLE FEATURES IN THE MODERN GRAPHIC DESIGN AS A METHOD OF A SOCIAL COMMUNICATION

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The stylistic features of the contemporary graphic design and its connection with previous European art traditions are considered; also further innovative trends in the design of this area are predicted due to the social challenges of the informational society.

Key words: *graphic design, informational society, style, graphic language, graphic schools, postmodern trends.*

INTRODUCTION

The urgency of the study is due to the need to analyze the graphic design's significance, its styles and new trends in the information space of nowadays, in which the role of the visibility is constantly increasing due to its significant advantage over the other types of the communications.

It must be noted, that the informationally technological transformations of the post-industrial society have made the informational content of the basic resource of all the social action's objects. The informational society infrastructure is formed by the combination of the information and telecommunication resources, as the communication networks, formation systems, preservation provision and informational access, the information industry and the market of the info services, personnel training systems, carrying out the scientific researches, etc. All these social system factors are actively used in the rapid and efficient transmission of the necessary information graphic imaginal symbols.

SETTING OBJECTIVES

A graphic design is a significant component of the modern social interaction in the context of the modern requirements information growth. Visually perceived information patterns deeply effect on a person's consciousness and subconscious, as the models of its activity, and the forms of the global socio-stratification movements of modern societies on a larger scale.

The economic, cultural and political social preference, as the criteria for the development of the society level affect the style of the graphic design, unlike the industrial design. The history of a graphic design is interrelated with the society's history, art styles reflecting both social needs and passions, and the priorities of the education, etc.



THE STUDY'S RESULTS AND ITS DISCUSSION

The concept of "style" is closer to the concept of "graphic language" in the graphic design. The graphic language is interpreted by graphical designers as a set of certain visual techniques, specific to a particular style. In particular, these are the composition principles, the nature of color and tone relations, plastic techniques and the arsenal of the used fonts. However, the graphic language is less related to the time, place and situation, which does not allow to completely identifying these concepts, in contrast to the style. Therefore, it is not necessary to fix their similarity in the final version of the design graphic model, while talking about the languages' similarity of the two different styles.

It should be noted that the Swiss graphic design school became the theoretical basis for the most of the graphic schools, styles, trends that emerged in the second half of the twentieth century, as well as the phenomenon that was named "international style" in the graphic design. Such people as Max Bill, Josef Müller-Brockmann, Richard Paul Lohse, Karl Gerstner, Hans Neuburg, Carlo Vivarelli can be named as the most prominent representatives and those who developed the basics of the designing modern graphic design, its most economical and logically grounded models of the 1950-1970 years. The main tasks of the professional model of the graphic design and the scheme of their solution were formulated precisely at the Swiss school. Thus, its basic principles are rigid hierarchical information structuring, the dominance of non-geometric grotesques such as Univers or Helvetica, the use of photographs and photomontages instead of the illustrations, a radical rejection of the ornamentation and patterns [2].

However, the modern, which is elegant and luxurious style of the first decades of the 20th century, was the first direction that could claim the universality of creating its own, not related to any previous traditions, the graphic language. It received quite a large distribution in the graphic design. Modern art used expensive and labor-intensive graphic and typographic equipment. Modern, however, had in its graphic language certain plastic borrowings from the artistic styles of the previous times, in spite of an attempt to move away from the artistic heritage. So, let's note that these new artistic trends of the twentieth century as Cubism, Futurism, Suprematism gave a birth to the modernism in a design.

Constructivism became the first modernism design style, which proclaims that while designing things it is necessary to proceed their functional and production indicators, based on the principles of composition, colouristry, produced in abstract art. As you know, the art school in Glasgow, the "De-Style" group, "Bauhaus", and "HATW" (Higher artistic and technical workshops), in which the programs for training artists of a new formation of designers were developed, were the centers of the extension of modernism in the first half of the century. It was that time when the introduction of the graphic design was laid. The use of typed and geometric fonts, the introduction of photo and photo-mockup layouts, the free handling of the set



and composition; all this was originally developed in the typography of constructivism, the "Bauhaus" and "De-style" group, and then introduced into the system by Jan Tschichold in the graphic style which was named a "new typography" in the 1920s years.

The term "modernism" is used in the sense it's traditionally used in the art criticism while the analysis of avant-garde artistic trends of the 20th century, mainly abstract-geometric sphere.

An industry, particularly polygraphy, has responded appropriately to the emergence of a new style, as the time trends, because they took into account the production's specifics. However, in general the society was not ready to accept the radical artistic techniques of the constructivists. "Art Deco", which appeared as the heir style of the modernist, became a kind of a reaction to the constructivism. Art Deco's achievements in the graphic design are quite significant. It rehabilitated the author's illustration and successfully integrated into its graphic language various borrowings, both from constructivism and from some national folklore styles.

Each subsequent designing and architectural style claimed to be a global and international, throughout the first half of the XX century. The designers believed that all the spheres of human life should be designed in a single visual key. However, the key styles` change (per each 10 or 15 years) led to the fact that they did not have time to manifest themselves in all the spheres of a human activity and to create such a social environment, which is sustained in a single style, with the help of graphic design, [3].

Functionalism, or as it was called, the international style, which consistently professed the modernism ideas, became popular mainly in the second half of the twentieth century. Functionalism staged practically all the major design customers and was supported by the vast majority of the society in the fifties and sixties years. The international style, perceiving the worldview and graphic language of the Swiss school, became a global phenomenon in the commercial graphic design until the 80's of the twentieth century. Its emergence was conditioned by the social needs, such as the need to create corporate styles for large companies (such as oil, telecommunication, aviation, etc.), information services for the visual communication systems of large sports and cultural public events and public transport companies as airports, stations, underground and so on. So, Paul Rand, Sol Basso, Massimo Vignelli and others in the USA, Otl Aicher and Anton Stankowski in Germany, Willem "Wim" Crowel and his "Total Design" studio in the Netherlands, Yusaku Kamekura in Japan became bright representatives of the international style. Gradually, the poster, magazine and book design begin to use the other world perception systems, however, it did not affect the superiority of the international style in a corporate design. [3].

It was thought that the search for a new global style was over, and everything will be done in one way for a long period now. On the one hand, we may say that it really happened, because the international style has been kept as an official destination for more than thirty years. On the other hand, a



modern society was incapable of living in the "single-style world". The international style began to divide inside itself; there appeared a huge number of branches. Before the designing, the pathetic modernist approach was replaced by ironic historical in many currents, which made the art historians to introduce a new term, that was named "postmodernism". Postmodernism, that include all the modern designing styles and trends attributes and combines the modernist and historical features. Postmodernism is not an antithesis of a modernism, but rather a successor, which is deprived of its main disadvantage that is depersonalization of the role of the designer as the creator. It combines not only the receptions, but also the world perception system, giving the author an ironic rethinking of the historical heritage. The only thing the postmodernism requires from the designer is the use of modern technology.

The "New wave" style has been considered the most progressive style since the eighties years. Wolfgang Weingarten, Neville Brody, Gert Dumbar's studio "Emigre" and others can be called the main representatives of the "New wave" style. The graphic language of the "New wave" is openly controversial with the logical and rational rules of the Swiss school. It manifests itself in the focus of the usage of the new computer technologies and the development of their expressive capabilities, the use of new fonts, chaotic and decentralized compositions in the graph, indicating a deliberate denial of the logical design schemes, explicit quotations from the different styles, particularly, of the early constructivism and Art –deco. However, the deep-seated modernist aspirations of a "New wave" are manifested more in the in-depth consideration, especially in its later period.

It should be noted that the modern practice of graphic design, due to the development of the computer technology, increasing the diversity of the technical techniques and expanding the set of publishing tools, is oriented on experimental design and hyper structured "Hi-tech". David Caron, Stefan Sagmeister, Edward Fella and others can be called the main representatives of the "Experimental typography", which is fully based on the "New wave" style trends [1].

"Experimental typography" masters believe that the place of the rational design techniques came intuition and experimental creativity of the modern designer. The requirements for printed matter ceased to influence the typography and graphic design, giving way to the Internet and social requests for the creation of a network visual communication in this area.

The emergence of a vector illustration and animation technologies named "Flash," the influence of the aesthetics of fantastic movies and 3D graphics, along with the principles of the tabular structuring of the information presentation, contributed to the emergence of visual constants of another style, denoted as "Hi-tech". Nowadays a lot of graphs and design studios which try to adhere to a high level of a functionality and pragmatism, the maximal sense of "man-caused" from their works, work in this style. To achieve their purpose, they mainly use straight lines and forms; gray, white, black silvery-metal colors; rulers, frames; elements of technical and



information graphics (icons, arrows, etc.); they use non-standard materials (for example, business cards which are printed on a transparent plastic, etc.) when copying the media carriers.

CONCLUSIONS

Therefore, Modernism became one of the basic styles in graphic design, in fact which was the background for the ideas of the emergence of the significant projects in this area. However, the perception of a socio-cultural reality through the model of a single constructed according to the strict logical style rules, such as the international style of 50th -70th years of the previous century, is impossible for all the plurality pluralities of the postmodern society. A modernity in the graphic design, as a method of a social communication, is characterized as the abandonment of a priori "predictability" and as the direct appeal to the trends of experimental creativity by such social modalities. Such activity is based on the intuitive searches by designers-graphs of the consonance of their projects` perception with the needs and demands of the information society. Nowadays, it must be noted that the assumption of a possible emergence of a new global style in graphic design takes place.

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КОЛІСНИК О., ГУЛА Є., КУГАЙ Т.

СТИЛЬОВІ ОСОБЛИВОСТІ У СУЧАСНОМУ ГРАФІЧНОМУ ДИЗАЙНІ ЯК СПОСОБІ СОЦІАЛЬНОЇ КОМУНІКАЦІЇ

Розглядаються стильові особливості сучасного графічного дизайну, зв'язок із попередніми традиціями європейського мистецтва та прогнозуються подальші інноваційні тенденції дизайну у цій сфері, що зумовлені соціальними викликами інформаційного суспільства.

Ключові слова: *графічний дизайн, інформаційне суспільство, стиль, графічна мова, графічні школи, тенденції постмодерну.*