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**NATIONAL MOTIVES AS A MEANS OF VISUAL IDENTIFICATION
OF UKRAINIAN GRAPHIC DESIGN IN THE CONTEXT OF
GLOBALIZATION**

Abstract. The article examines the role of national motives as one of the means of identifying the national model of Ukrainian graphic design. The concepts of «national motives», «globalization» was considered, the analysis of the studies of scientists who considered a similar problem was carried out. A shortage of specialized scientific literature on the researched issue was revealed. The role of national motives as a basic component in modern graphic design of Ukraine is clarified.

Keywords: graphic design, Ukraine, national motives, national model, globalization, visual identification.

Introduction. A characteristic feature of the beginning of the 21st century was the globalization of society. The amount of information (primarily visual) has increased, which is increasingly difficult to navigate. At the same time, globalization processes contributed to the creation of uniform standards, followed by the same approaches to solving communication problems, and the means and formal methods of design also became identical.

The irreversibility of the globalization process, which leads to general cultural unification, leveling of national identity, and the threat of marginalization, requires comprehension. Global changes are taking place today at all levels of life, but they are most striking and tangible in the field of visual communication, which acquires signs of the formative structure of perception (Gladun, 2009).

Today, there is a shortage of professional scientific literature, which would consider the philosophical and mental components of modern graphic design in Ukraine. There are articles by V. Kosiv and O. Gladun, in which this problem is well studied, but mostly they consider the graphic design of the last century, which is a rather ancient period for this problem, since each year of the formation of the statehood of Ukraine significantly affects the modern visual space (Trynozhenko, 2010).

The purpose of this scientific article is to study national motives and national model of the graphic design in Ukraine. The tasks of the article are:

Find out what a national model is in graphic design.

To find out whether a national model has been formed in Ukraine.

An overview of modern designers who use national motives in their projects.

Results. *The national model of the graphic design* is a set of traditional and modern approaches, principles and elements that are used in graphic design and are characteristic of Ukrainian culture and art (Koliesnikova, 2023).

Visual identification implies the presence of differences and characteristic features. National motives have always existed in the context of a particular territory or community. Often in graphic design, they are the material used as an identifying element. Ukrainian national motives include a variety of graphic elements, such as flowers, birds, folk ornaments, etc.

As V. Kosiv noted: «Today, graphic design in Ukraine has not been formed as a national model, since it was not distinguished by either unique stylistic or communicative features...» (Kosiv, 2003).

But nowadays, many young designers are beginning to use national motives in their works. An excellent example of modern Ukrainian stylistics is the visual system of the educational project «Know Your Ukraine» by designer Olena Staranchuk (2021). The artistic language of this campaign is based on the ornaments of folk art reinterpreted under the influence of the Ukrainian avant-garde of the

1920s and 30s. Katya Lisova also used the language of geometric stylizations derived from embroidered shirt to create war posters. The combination of war signs and traditional décor in symmetrical compositions according to the principle of the Tree of Life contains a hidden deep philosophy.

Conclusion. A characteristic feature of the beginning of the 21st century was the globalization of society. Globalization processes contributed to the creation of uniform standards, followed by the same approaches to solving communication problems, and the means and formal methods of design also became identical.

The problem of the visual language of the graphic design of Ukraine in the context of national self-determination is related to cultural transformations in Ukraine and the processes of globalization in the world (Trynozhenko, 2010).

Today, graphic design in Ukraine has not been formed as a national model, since it was not distinguished by either unique stylistic or communicative features.

We hope that the designers will reveal the uniqueness and power of our ethnic heritage, which will manifest itself in a significant increase in nationally identified visual communication projects.

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