Modern Graphic Design as a phenomenon of a social communication

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

Introduction

The relevance 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 our days, in which the role of visuality is constantly growing by reason of its significant advantage over other types of communications. It should be noted that the information and technological transformations of the post-industrial society have made the informational content a basic resource for all objects of social action. The infrastructure of the information society is formed by the combination of the information and telecommunication resources, communication networks, systems of formation, provision of storage and access to information, information industry, the market of informational services, personnel training systems, researches, etc. All these factors of the social system are actively used for the rapid and efficient transmission of the necessary information by graphic imaginal symbols.

The purpose of the article: The purpose of the research is to analyze the significance of the innovations in styles, the development of the graphic design, and the socio-cultural characteristics of the components of its modern interaction.

Materials and Methods

Materials
Graphic design is an art and design activity focused on the creation of a harmonious and effective communication environment, which is aimed at the formation of the visual landscape of modernity. Contemporary understanding of information in the society turns graphic design into a craft of planning and creating visual content to communicate ideas and messages, everywhere you look - from billboards to mobile apps, social media, emojis, big data visualization, the use of animated graphics in film and television [4].

Methods

Research methodology: The methods (as a specific ways of research) was of analysis and synthesis used in the research. The methodology (as a set of cognitive techniques that we use in this article) are based on socio-culture, chronology, retrospective methods, as well as historical research methods.

Chronologically, the scope of our study covers mainly the second half of the 20th and the beginning of the 2st century, - the period of active professional development of graphic design as a visual communication by means of signs, symbols, words, when it becomes one of the central aspects of nowadays life. The graphic material of the article has been chosen from the perspective of specific authors' contribution of certain periods and trends in the history of graphic design, as well as the significance of their works for further transformations in this sphere.

Scientific novelty: The article presents the analysis of graphic design as a socio-cultural way of communication in modern society, the consideration of the use of different styles of the graphic language of communication as an indicator of the influence of society`s priorities on the values of design.

Formulation of the problem

Considering the growing requirements for information, graphic design is becoming an important component of modern social interaction. Visually perceived information patterns have a profound effect on a person`s consciousness and subconscious, models of its activity, which forms the global socio-stratification movements of modern societies on a larger scale.

As the criteria for the society`s development, the economic, cultural, and political and social preferences influence the style of the graphic design. The history of the graphic design is interrelated with the society`s history, art styles reflecting both social needs, passions, priorities, etc. In this regard, D. Crow notes: "The visual culture, which is represented by graphic design, closely related to everyday life, is a characteristic feature of modern society" [4, 17].

At the same time, it should be noted that not only design, with its changing trends, feels the influence of society, but also professional activity of designers creates an informational atmosphere, which in turn, of course, affects modern society. In accordance with the above, I would like to quote the words of a practicing Canadian designer, D. Berman, regarding the attentive and responsible attitude of graphic designers to their field of activity: «We must make sure that our inventions are not just clever but also wise; that they don't just do cool stuff, but are also in alignment with a sustainable future for humanity» [2, 157].

Results of the study and discussion

The graphic design began its history quite a long time ago – from the time when ancient people depicted schematically primitive pictures-symbols of their reality on the walls of caves. Hundreds of images of animals and primitive people show that graphics have a very long history common to mankind. And even with the advent of the printing era in the East in the 4th-7th centuries, and the first printed sacred Buddhist texts, which were made on scrolls of cloth, graphic design, while fulfilling its communicative function, continues to be only a unique form of art. However, the social need for communication, for the transmission of socially important information stimulated the develop-

ment of writing, book publishing, the invention of a more mobile method of printing (J. Gutenberg`s printing press) in Europe in the middle of the 15th century, which in turn influenced the further development of graphic design as an integral phenomenon of social visual communication, which immediately responds to the economic, technical, cultural features of society.

However, due to the technical and industrial progress in the 19th-20th centuries, graphic design became a kind of a decoder, which accomplished its high cultural mission, enhancing valuable characteristics of the environment, assimilating multifunctional properties of the aesthetic, artistic and social values of the culture. The term 'graphic design' itself first appeared in print in 1922 in the essay "A New Kind of Printing Calls for a New Design" by William Addison Dwiggins, an American book designer in the early 20th century [21].

In modern society, the conceptual transformations of graphic design are objectified by the natural processes of social modernization, simultaneous manifestation of diverse, alternative semantic positions, which manifested itself in the stylistic features of different graphic schools of the 20th century.

In graphic design, the concept of "style" is closer to the concept of "graphic language". The graphic language is interpreted by graphic designers as a set of certain visual techniques, specific to a particular style. Inter alia, these are the principles of composition, the nature of color, and tonal relations, plastic techniques and the arsenal of the fonts used. However, in contrast to the style, the graphic language is less related to the time, place, and situation, which does not allow completely identifying these concepts. Therefore, it is not necessary to fix

their similarity in the final version of the design graphic model, while talking about the similarity of the languages of two different styles.
It should be noted that the Swiss graphic school of design became the theoretical basis of most graphic schools, styles, trends that emerged in the second half of the 20th century, as well as the phenomenon known in graphic design as 'international style'. Its most prominent representatives were Max Bill, Josef Müller-Brockmann, Richard Paul Lohse, Karl Gerstner, Hans Neuburg, Carlo Vivarelli, who in 1950-1970 developed the basics of modern graphic design, its most economical and logically grounded models (Fig. 1).

Figure 1: International style in graphic design. Richard Paul Lohse [13].

The main tasks of the professional model of graphic design and the scheme of their solution were formulated by the Swiss school. The basic principles of such model were rigid hierarchical structuring of information, the dominance of non-geometric grotesques such as Univers or Helvetica, the use of photographs and photomontages instead of illustrations, a radical rejection of ornamentation and patterns [4].

However, Art Nouveau, which is an elegant and luxurious style of the first decades of the 20th century, was the first trend that could claim universality, creating its own graphic language, unrelated to any previous traditions. In graphic design, such a trend became quite common. The graphics of Art Nouveau used expensive and labor-intensive graphic and printing techniques. However, despite the attempt to move away from the artistic heritage, Art Nouveau had certain plastic borrowings from the artistic styles of the previous times in its graphic language. Thus, we should point that such new artistic trends of the early 20th century

as Cubism, Futurism, Supremacism gave life to Modernism in design.

Constructivism became the first design style of Modernism, which, based on the principles of composition, colorism, developed in abstract art, proclaims that the design of things should be based on their functional and production indicators. As it is known, the school of art in Glasgow, the "De-Style" group, "Bauhaus", and "HATW" (Higher artistic and technical workshops), where the programs for training the artists of new formation – *designers* – were developed, were the centers of the spread of Modernism in the first half of the century [5] (Fig. 2, Fig. 3).

Figure 3: "Promotional poster from "De-Style" Group for the ballet Giselle, Armin Hofman [15]

Figure 2: "Bauhaus" posters [14]

It was that time when the graphic design in the form familiar to us was laid. The use of typed and geometric fonts, the introduction of photo and photomontage, the free handling of the set and composition – all that 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 form of graphic style, which in the 1920s was called 'new typography' [8].

Figure 4: Jan Tschichold's "new typography" in the 1920s [16]

The term "Modernism" is used in the sense in which it is traditionally used in the art criticism in the analysis of avant-garde artistic trends of the 20th century, mainly of abstract-geometric nature.

Industry, in particular printing, responded appropriately to the emergence of a new style as the time trends, because they took into account the specifics of production. However, in general the society was not ready to accept the radical artistic techniques of the constructivists. Art Deco, a successor to Art Nouveau, became a kind of a reaction to Constructivism. Art Deco`s achievements in graphic design are quite significant. It rehabilitated the author's illustration and successfully integrated various borrowings into its graphic language, both from Constructivism and some national folklore styles.

During the first half of the 20th century, each subsequent style in design and architecture claimed to be global and international. Designers believed that all spheres of human life should be designed as a single visual key. However, the change of key styles (every 10-15 years) led to the fact that they did not have time to manifest themselves in all spheres of human activity and to create such a social environment with the help of graphic design, which is sustained in a single style.

In the second half of the 20th century, Functionalism, or as it was called, the 'international style', which consistently professed the ideas of Modernism, became more popular. Functionalism of the 1950s – the 1960s satisfied almost all major design customers and was supported by most of society. The international style, perceiving the worldview and graphic language of the Swiss school, was a global phenomenon in commercial graphic design until the 1980s.

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 sporting and cultural public events and public transport, such as airports, railway stations, subways, and so on. For example, Paul Rand, Sol Basho, Massimo Vignelli and others were prominent representatives of such international style in the USA, Otl Aicher and Anton Stankowski – in Germany, Willem 'Wim' Crouwel and his 'Total Design' studio – in the Netherlands, Yusaku Kamekura – in Japan. Over time, the poster, magazine, and book design began to use the other worldview systems; however, that did not affect the predominance of the international style in corporate design [7].

It was thought that the search for a new global style was over, and now everything would be done in one way for a long period. On the one hand, we may say that it happened, because the international style has been kept as an official trend for more than thirty years. On the other hand, modern society has been incapable of living in the 'single-style world'. The international style began to divide within itself; there was a huge number of branches. In many currents, the pathetic modernist approach to design was replaced by an ironic and historical one, which made the art historians to introduce a new term, named "Postmodernism" [1]. Postmodernism, which now includes all modern styles and trends in design, combines modernist and historical features. Postmodernism is not the antithesis of Modernism, but rather a successor, which is deprived of its main disadvantage that is the depersonalization of the role of the designer as the creator. It combines not only the techniques but also the world perception system, allowing the author to ironically

rethink the historical heritage. The only thing that Postmodernism requires from the designer is the use of modern technologies.

Starting from the 1980s, the "New wave" style began to be considered the most progressive style. Wolfgang Weingarten, Neville Brody, Gert Dumbar, "Emigre" studio and others were the main representatives of the "New wave" style. The graphic language of the "New wave" style openly argues with the logical and rational rules of the Swiss school. It manifested in the focus on the use of the new computer technologies and the development of their expressive capabilities, the use of new fonts, chaotic and decentralized compositions in graphics, which indicate a conscious denial of logical design schemes, explicit quotations from the different styles, in particular, early Constructivism and Art Deco. However, the deep-seated modernist aspirations of a "New wave" are revealed during the in-depth consideration, especially in its later period [6].
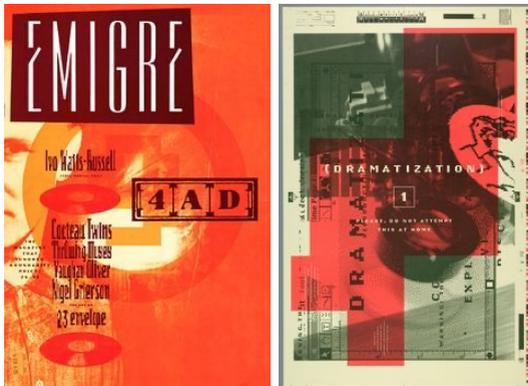
It should be noted that the modern practice of graphic design is focused on experimental design and hyper structured "Hi-tech" due to the development of computer technology, increasing the diversity of the techniques and expanding the set of publishing tools. David Caron, Stefan Zagmeister, Edward Fella, and others are the main representatives of the "Experimental typography", which is fully based on the "New wave" style trends [3] (Fig.6).

Figure 6: David Caron`s experimental design [19]

Figure 5: "New wave" style [17]

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

The emergence of vector illustration and animation technologies named "Flash", the influence of the aesthetics of fantastic movies and 3D computer graphics, along with the principles of the tabular structuring of information in the presentation, contributed to the emergence of visual constants of another style, denoted as "Hi-tech" [5] (Fig. 7).

Nowadays, a lot of graphic artists and design studios work in this style, trying to adhere to a high level of functionality and pragmatism, the maximum sense of "man-caused" from their works (Fig. 8). To achieve their purpose, they mostly use straight lines and forms; gray, white, black silver-metallic colors; rulers, frames; elements of technical and information graphics (icons, arrows, etc.); they also use non-standard materials (for example, business cards are printed on transparent plastic, etc.) when copying the media carriers.
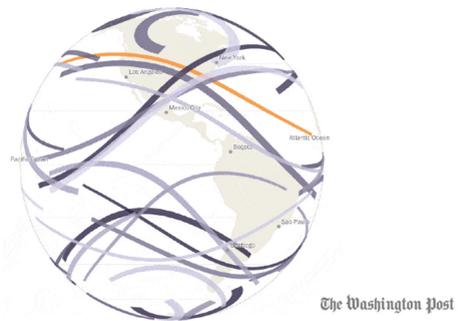

Figure 8: Visualization by Denise Lu [20]

Figure 7: "Flash" posters as the influence of the aesthetics of fantastic movies and 3D computer graphics [18]

Washington Post created an interactive globe visualization showing the eclipse's path, as well as all future eclipse paths until 2080 [20].

Therefore, from a kind of activity used to service the communication, graphic design itself has become a communication, offering a sense of urgency, fulfilling the mission of socio-cultural integrator of public interaction. It should be noted that when considering the phenomenon of graphic design, we can talk more and more about the specific collective creativity, when a single piece of art interacts, intertwining with a number of other 'messages', creates and

saturates a specific artistic 'text', the language of which is complicated not only by artistic but first and foremost by ideological principles, and due to this interconnection it is extremely strengthened.

Jonathan Cooper, a graphic designer with the Midnight Oil Group commented, that traditional design (logos, business cards, that sort of thing) is increasingly moving towards a huge visual brand experience, in which case the logo acts as a handshake for the brand. Therefore, what is relevant in contemporary graphic design is the analysis of the feelings of the users who see the information on a social network. It is about the ongoing trend of creating a whole world in a message [9].

Conclusions

Summing up, we should emphasize that the characteristic feature of the present is primarily visual perception, which leads to the development of visual expression.

 Our analysis showed, that Modernism became one of the basic styles of formation of this visual expression by means of graphic design, which was the background of ideas for the emergence of significant projects in this area. This style is characterized by the deliberate decision to reject artist styles of the past (like Art Nouveau, Art Deco, for example), emphasizing experimentation with new materials and techniques instead. The aim of modernist graphic design was to create artwork that reflects the nature of modern society. Bold colors, simple shapes, and modern fonts are all common elements of modernist graphic design.

However, the perception of social and cultural reality through the model of a single style built

according to clear logical rules, such as the international style in the 1950s – the 1970s, is impossible in the diversity of pluralities of the postmodern social environment. Modernity in graphic design as a way of social communication is characterized by such a social modality as the rejection of a priori 'predictability' and turning essentially to the trends of experimental creativity. Such activity is based on intuitive searches of graphic designers for the consistency of their understanding of the designs with the needs and demands of the information society to the constant upgrades in visuality. It has been established that fundamentally, now, the graphic design - an essential part of any social and business projects. Graphic design isn't just about the artwork anymore, it's about the process of establishing a real social connection between companies and target audience, with some kind of words, tone, images, design and technology.

Most significant is the fact that, the essence of graphic design today is to remember that visuals no longer just make something attractive, but contribute to the consumer perception of society. Graphic design is the key to a memorable visual image.

A few decades ago, no-one could have imagined where computers and the web would take us. Now, we can only look back in awe at the impact the digital revolution has had on the way we work, communicate, and socialize. Modern graphic design has become more intuitive and immersive than ever, as artists no longer guess at what their markets are looking for. Inspiration and guidance are everywhere, transforming graphic designers into masters of consumer manipulation - **the changes we've seen in graphic design today.**

So, graphic design is a dynamic field that blends technology and aesthetics—both of which change frequently. Even within this context of movement and shifting techniques, many in the field of graphic design see the coming years as a likely source of radical forces for change.

How does the future of graphic design looks like?

The experts in the field think that animation and motion graphics have become more important in recent years, and this trend will continue into the future. This trend is fueled by the movement towards overall brand experience. Static logos standing alone are no longer the end goal. Designers take into consideration how their logos will be animated, how it will appear as an icon, and whether to use GIFs and emojis for a particular brand from the start.

development, which is being updated annually by new means of interpretation of graphic communication that increasingly tends to iterative virtuality with elements of the game.

Figure 9: 3D Motion Graphics Design by Future Deluxe [22]

It can be assumed that in the future there will be a possible emergence of a new global style in graphic design is still relevant, and our reality as a time of constant formation of new information and visual paradigm of perception of reality is one of the priority areas of social

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