



GRAPHIC DESIGN IN INFORMATION AND VISUAL SPACE

The collective monograph of scientists of Kyiv National University of Technologies and Design explores the problems of integration of art and technology in modern graphic design; contains the results of the generalization of theoretical studies of various aspects in the field of graphic design in modern information and visual spaces; presents the applied science and research developments of the authors regarding the design of graphic objects of various assortments and purposes based on modern scientific methods.

# GRAPHIC DESIGN IN INFORMATION AND VISUAL SPACE

Scientific  
monograph

2023  
Scientific  
monograph



IZDEVNIECĪBA  
**BALTIJA**  
PUBLISHING  
[baltijapublishing.lv](http://baltijapublishing.lv)

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE  
KYIV NATIONAL UNIVERSITY OF TECHNOLOGIES AND DESIGN

**GRAPHIC DESIGN IN INFORMATION  
AND VISUAL SPACE**

Scientific monograph

A series of monographs of the Faculty of Design



2023

UDC 766  
Gr203

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Recommended for publication by the Academic Board  
of Kyiv National University of Technologies and Design  
(Protocol № 7, dated 14.02.2022)

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Graphic design in information and visual space: Scientific monograph / M. Kolosnichenko, Ye. Gula, K. Pashkevych et al. Riga, Latvia: Baltija Publishing, 2023. 280 p.

ISBN: 978-9934-26-274-6

DOI: <https://doi.org/10.30525/978-9934-26-274-6>

The collective monograph contains the results of the generalization of the theoretical material, as well as the authors' applied research and development of graphic design based on modern scientific methods.

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## PREAMBLE

The chapters of the collective monograph are devoted to the problems of the integration of art and technology in graphic design. The results of the analysis of the artistic features of the portrait poster, the main means of its expressiveness and the identification of its role in the culture of modern society are provided. The work also analyzes the stylistic features of presentation posters of artistic and cultural events by elements of visual symbols and graphic components. The artistic and aesthetic problems of the development of comics are summarized, the aspects of their perception by the mass audience as a modern media text are investigated, the characteristics of the comic as an object of graphic design are determined. The regularities inherent in comics as visual narratives of various socio-cultural communities of the world, as well as the aspects that form modern Ukrainian comics, are considered.

A significant part of the monograph is devoted to the study of the peculiarities of the design of the main components of the brand identity. The concept of “brand”, its fundamental functions in the marketing process are analyzed and the definition of brand identity is given. The concept of corporate style is considered, its main elements and carriers are listed. The main trends in the development of corporate styles are considered. An analysis of the types of logos and their use during the development of brand identity was carried out.

The study presents a comprehensive analysis of theoretical and practical aspects of static and dynamic design of printing products as an innovative phenomenon in art and design culture. Based on the analysis of printing samples, a classification of dynamic visual systems was formed and the main ways of transforming the artistic image of printing products were described. Packaging products for products of various purposes are considered from the point of view of design. The historical aspect of packaging development from its inception to the present is characterized. Packaging products are classified according to their purpose, material, shape, construction, types of additives, production technology, etc., and the main principles of packaging design are highlighted.

Part of the research is devoted to the specifics of developing design graphics for game applications. The historiography of the problem is considered, the design process and types of games by genre, features

of different graphic styles are analyzed. The requirements for basic functionality and appearance have been formed, and the concept of a mobile game application has been defined.

The sequence of works in creating a design project of the corporate identity of the company and its graphic elements is proposed as a complex scientific and artistic development, which was tested in the development of the corporate identity of a fast food establishment; objects of social infrastructure (on the example of creating a design project of the zoo's corporate style), on the example of developing packaging for a clothing design studio; cosmetic brand identities, etc. Graphic components of corporate styles were developed – logos, patterns, etc., based on which the design of printing and souvenir products was proposed. The results of the theoretical research found a practical embodiment in the development of a series of dynamic leaflets on social topics; children's wooden toys; game application using elements of Ukrainian mythology, etc.

The collective monograph contains the results of the generalization of theoretical material on the problem of graphic design based on modern scientific methods, and also presents the results of the authors' applied research and development regarding the design of graphic objects of various assortments and purposes.

**THE ART OF PORTRAIT IN MODERN POSTER:  
ASPECTS OF CREATION**

**Yevhen Gula<sup>1</sup>**

DOI: <https://doi.org/10.30525/978-9934-26-274-6-1>

The analysis of the artistic features of the portrait poster, the main means of its expressiveness, and the identification of its role in the culture of modern society have been provided. The compositional schemes, and visual and technical methods used in creating social and advertising portrait posters, with the aim of a certain sociocultural influence on the target audience, have been identified.

**Keywords:** portrait poster, graphic design, artistic expressiveness, image creation, information society.

**Introduction.**

The most important features of the modern world are systemic changes in the communication space. Preference in public communication is given to bright visual images as powerful means of communication to influence the emotional state of a person, the motives of his activity, actions, and the formation of new social norms and values. An important place in social communication and social advertising is given to the portrait genre in poster art.

A portrait poster is a unique type of poster art which has characteristic pictorial, decorative, symbolic, and compositional features and needs thorough analysis and systematization.

The interdisciplinary scientific discourse considers the portrait poster as a certain transformation into the mass culture of the artistic portrait, which is a special form of humanities where social, aesthetic, ethical, and philosophical ideas about the individual in the history of culture are expressed. The portrait genre has a unique artistic language that enables a visual understanding of a person. Art widely uses the conventional language of cultural stereotypes of perceiving a person by others, and highlighting or

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hyperbolizing some features of a person's appearance helps to identify the image with a specific personality. Culture, style, and era act as a whole set of restrictions and rules for the artist, who, by his worldview and talent, manifests his individuality in the portrait. Accordingly, the portrait poster, although to a lesser extent, also has the mentioned contexts. The main field of its application is advertising and politics, sociocultural in particular. So, for example, poster graphics with a portrait image are often used on banners, exhibition stands, and posters dedicated to important dates.

### **Setting objectives.**

Poster art is a type of artistic creativity that ideally represents an inseparable unity of social and aesthetics. Social gives the designer the topic of the poster. Aesthetic determines the choice of visual media, among which are artistic techniques of graphics, painting, text, font, and color. Creating a social poster begins with the idea of creating an artistic image. The formation of an artistic image in a poster starts with the topic selection. As a kind of propaganda art, the poster cannot be dedicated to the past or project the future – it should only speak “about today”. The poster topic must not only be contemporary but also viable. Otherwise, the poster loses its leading persuasive function. The genre-thematic specificity of the poster is inseparable from the idea as its main content; therefore, among the genre of portraits, the posters that convey a significant social context, concept, hypothesis, or the inner world of the depicted person, but also with a particular meaning, prevail. A poster, in fact, is nothing more than the realization image of a vital idea with the help of its inherent visual means. It is critical that the idea in a social poster can be quickly read by the viewers, as they are unlikely to have much time to consider the poster. For this, the poster often has a verbal component, and sometimes it dominates. In this case, the text should be concise, readable, and meet the task.

The central image of a person in most posters mainly plays the role of an allegory, a symbol, that carries an emotional load, which actually reveals the meaning and intention of the artist [3].

Through the human image, the author reveals not only various concepts, but also points to objects that are different from a portrait image. A portrait image of a specific person in poster art: a historical figure, a prominent figure, or a famous creator through graphic design, aims to create a certain idea, which is

embodied through the artistic image of a specific person, his personality traits, and this type of poster art belongs to the poster genre – a portrait.

A vivid example of the above is the cultural project of Professor V. Lesnyak's (KSADA) workshop "Born in Ukraine", represented by a developed portrait posters gallery of famous people (Figure 1). The project is the author's understanding of personalities; it demonstrates generalization, attention to folk traditions, and a sense of time. The presented highly professional works aim both at specialists in the field of graphic design and at the general public, which significantly expands the social impact of the posters. The artistic language of these posters is not overloaded with unnecessary meanings, which ensures easy reading of the artistic and figurative semantic interpretations laid down by the author by a wider audience.

The project goal is to acquaint the general public with the fate of many outstanding Ukrainians: cultural figures, scientists, and artists, who made a significant contribution to the development of humanity with their knowledge, talent, and life. Some of the characters became a real discovery for the project authors as they were the ones who encouraged us to talk about those who can and should be considered the personification of Ukraine.

So, we interpret the term "poster" as a large-format paper publication that combines pictorial and font elements and is intended for graphic communication. As synonyms of this term advertisers and graphic designers often use the term "poster" in the sense of "modern advertising poster", and the term "print" which more closely conveys the nature of the circulation poster and marks the technological difference of the poster among other carriers of information about the brand, such as Internet banners, TV commercials, small carriers of advertising information.

If the poster has an artistic appeal, it inspires aesthetic pleasure, but if the communication in the poster is built effectively, and thoughtfully, the poster motivates to action. The method of attracting attention to the poster is one of the most important professional problems of the graphic designer. Therefore, new methods of psychological involvement of the viewer in the communicative process are currently being actively searched for. One of these ways is to use a portrait.

It should be noted that the traditional form of the poster is undergoing significant changes under the pressure of Internet advertising. In this

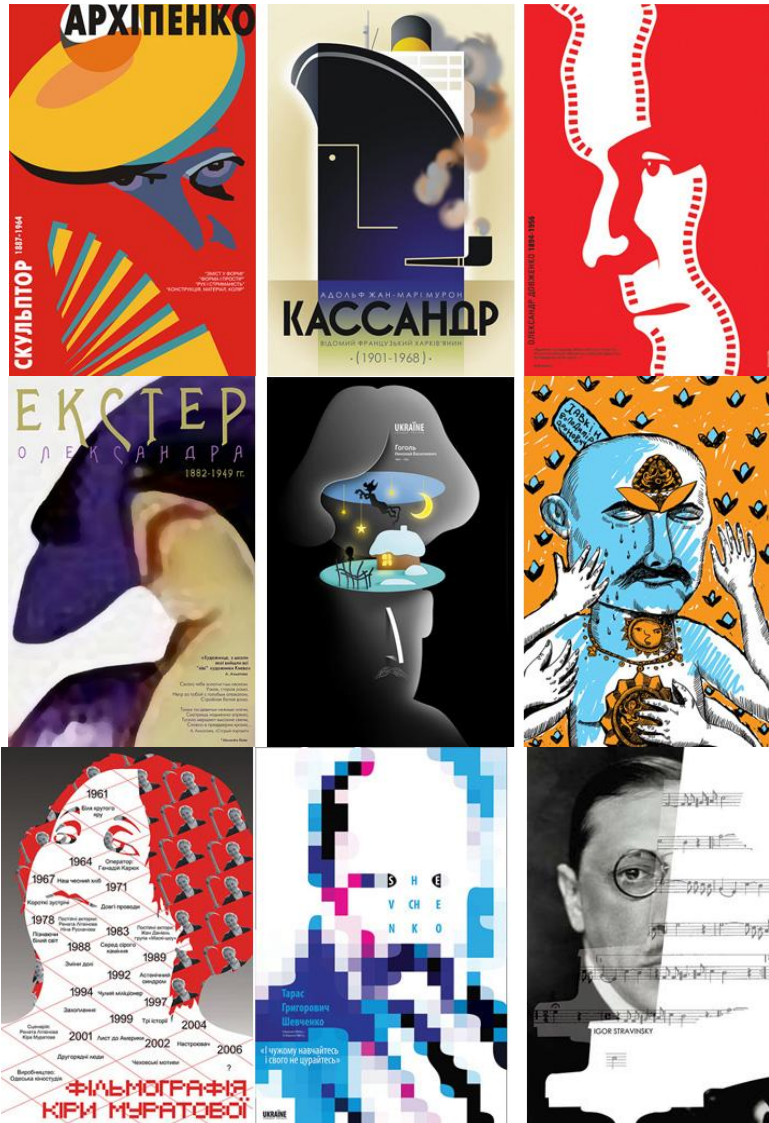


Figure 1 – A series of posters by Professor Volodymyr Lesnyak (KSADA) “Born in Ukraine”

regard, designers are actively looking for innovative communication moves. The same bright poster image with variations in color and graphic elements can be used not only in traditional size posters but also on a wide variety of advertising media: on billboards, T-shirts, packages, small stickers, flyers, and other advertising information media, as well as on advertising banners in a virtual environment, which generally has a stronger effect on the target audience.

### **Research results and discussion.**

Graphic designers use a variety of portrait solutions that convey emotions and mood in different ways, which serve as a method of communicating certain informational content to the target audience. The symbolic language of the image, color, shape, and silhouette actually imparts a variety of meanings. It should be emphasized that any portrait poster should focus attention on itself since it is created precisely for the purpose of making a certain impact on a wide audience, containing images, in particular, faces that make an impression, are memorable, and their use is understandable to the audience and connoisseurs. In addition, this art object should pursue a specific goal, because in the multifacetedness of this type of graphic design there is a risk of losing the clarity of the idea that needs to be conveyed to the viewer.

The main structural and compositional elements of posters are slogans, color scheme, and artistic image, which actually conveys the main idea of the visual content.

When creating a symbolic painted image of a portrait poster, the designer focuses on the idea of people for people. That is, a drawn portrait of a person, an abstract silhouette, or a stain is always an emotional and figurative symbolic speech of a person, which is directed to the relevant social community with a specific informational purpose.

A portrait photo poster is considered by the authors as a separate category and is not taken into account in this article. In our time, political and church graphic images are often contrasted in order to highlight the extent to which a portrait poster affects a person's emotional state. Such a comparison most clearly conveys the meaning of the image of emotions and symbols that complement the portrait. The presence of a nimbus near the head as a symbol of the holiness of the depicted character is one of the

main features of the Orthodox poster. Such a symbol affects the viewer's subconscious, making them immediately feel the spirituality of the image, and also affects the person's emotional state.

In contrast to the church image, political posters need the reproduction of positive emotions for greater persuasiveness; therefore, only the characters belonging to the highest echelons of power are strictly emotionless. There are many images of smiling faces of ordinary citizens on the posters. At the same time, a monumental portrait or a generalized figure occupies most of the poster's space to emphasize the importance of this person in the ordinary people lives. All other characters, objects, or subjects serve only as entourage or staffage [4].

The formation and development of the poster are determined by the following factors: socioeconomic, political, ergonomic, typological (functional), technical, and aesthetic (cultural). Understanding the specific design of the advertising portrait poster of the 20th-century beginning and the clarification of its role in forming a positive image of the region, in particular in European countries, proved that tourist posters clearly reflect the features of the time when they were created. One of the main poster art characteristics is its high visual expressiveness. For this, the following artistic means are used: stylization, illustrativeness, decorativeism, image simplification, and identification of the object features. The poster as a means of visual communication uses such techniques as metaphor, symbol, and sign, which reveal certain problems by means of emotional load and metaphorical meaning. A leading role in the development of the advertising portrait poster in the 20th-century beginning was played by the French school, which was followed by artists all over the world.

Later, other poster schools with their own stylistic features emerged (for example, in France and Belgium, the decorative and floral style prevails). Based on the style evolution in the European poster of the early 20th century, it can be concluded that the general feature of the poster of that time was free interpretation and metaphorical understanding of the content. The art poster, rooted in the culture of many European states, is one of the defining sociocultural phenomena today, representing a significant number of different artistic approaches, experiments, political views, and positions regarding the phenomenon of art itself, the features of "national eidetics", etc., which outlines the vectors for further research and makes it possible

to use new approaches and means of the image in the art of portrait poster. The understanding of the European poster art of the early 20th century, its diversity, originality, and stylistic features contributes to the forecasting and defining modern trends in the development of the portrait poster using the ethnographic and national features of the depicted country or region.

When creating portrait sketches of officials and business elites to discredit them, opposition periodicals use stable, negatively colored metaphoric characteristics of the visual modality, which are based on such qualitative semantic features as indifference, lethargy, inability to feel, and cruelty.

Graphic designers are quick to respond to technological innovations. Not so long ago, the technology of laser cutting of various materials has appeared and makes it possible to cut a stack of paper along the line specified by the designer and obtain poster sheets of the most complex configuration. The unusual form of a poster sheet, of course, attracts the viewer's attention and helps to carry out effective communication. Such innovative posters, created by young graphic designers, people saw in 2008 at festivals in the Italian city of Turin (Torino PosterFestival).

In the systematization of non-verbal communicative signs of ethnologist, biologist, and anthropologist M. L. Butovska, a symbolic channel of communication is distinguished, capable of transmitting such signs as clothes, jewelry, tattoos, and other outwardly visible manifestations. However, last class of signs is recognized with the help of a visual analyzer. But the very idea of the need for a semiotic understanding of these observed signs is beyond doubt. G. E. Kreidlin singles out a special section of non-verbal semiotics – “systemology”, that is, the science of objects surrounding the world (the appearance of people around, their anatomical features, clothes, shoes, accessories, hairstyles, etc.), about their content and functions in process of social communication to denote the entire set of visual semiotic objects typical for the subject.

Petrova E. A. is a theorist in psychology who studies the psychology of a person based on a portrait image. The appearance of a person on a poster medium is considered in Ukrainian psychology “as a set of anatomical, functional, and social features accessible to certain sensory reflection. Appearance includes physical appearance (external body), social design of appearance (clothing, hairstyle, etc.), and expressive and impressive depicted movements, which, being external characteristics of a person, become the

subject of interpretation in interpersonal communication as a single “visual text of communication”. The latter provides meaningful information that conveys the mood of the entire poster. Psychosemiotics of appearance, according to E. Petrova, includes three visual and communicative systems:

- 1) habitus (physical appearance, anatomical features of the face, other parts of the body, constitution, etc.);
- 2) social design of appearance (clothes, shoes, jewelry, hairstyle, accessories, glasses, etc.);
- 3) any significant depicted movements (facial expressions, gestures, walk, postures).

It follows from the foregoing that in a phrase, the image with its psychological and cognitive meaning also finds an artistic aesthetic relevance, and therefore is filled with a pragmatic essence. We represent images of the character’s visual behavior through mass media, aimed at actualizing the sensory fabric of the image of consciousness, i.e. aimed at restoring perceptual and emotionally experienced traces in the reader’s memory and arousing predictable associations.

The embodiment of the image in the portrait poster takes place through naturalistic portraiting, its combination with additional images, the use of various graphic techniques, the formation of a portrait from small objects or raster spots, and symbolic and associative interpretation.

Iconic representatives of visual behavior images correspond to the main properties broadcasted by modern mass media: spectacularity and theatricality (Figure 2, Figure 3). In the texts of modern media, they perform functions similar in many respects to verbal representatives of visually observed non-verbal forms of behavior: evaluative, factual and symbolic, affiliation, creation of a visual communicative portrait of a person (correspondingly, the function of typification and individualization), replacement of verbal information, modeling of things, gestural behavior of the text characters, mythological manipulation, modeling of emotional situations. The iconic component of the political code text, complicated by codes of visual behavior, enriches the media text with pragmatic content and therefore has a special stylistic significance [9].

It should be noted that the impact of the depicted portrait often depends on the perspective, according to the way it is presented in the graphic medium. The perspective from below adds greatness and significance to the allegoric

character symbol of a generalized (or particular) human hero. The lowered horizon line in such compositions accordingly affects the reduction of the size and scale of the background elements, staffing, entourage, and other auxiliary elements, thus creating a clear hierarchy of images and contrasting the personified greatness of the surrounding everyday life diversity [4].

Poster art expresses its individuality and uniqueness as a carrier of a visual image and is one of the most effective means of forming and influencing mass culture. Definitely, this is the value of a cultural portrait poster. Through visual portrait images of prominent figures, poster artists seek to reveal the essence and significance of their activities. Using the graphic design means in the concise and comprehensive forms of the poster, the poster artists reveal the inner world of the hero and the nature of his creativity. Art connoisseur Lyudmila Rozhko-Pavlenko noted: “It is known that a poster is a work of art, which is characterized by the laconicism of the depicted means, the dynamism and sharpness of the composition, and decorativeness. The poster attracts the attention of artists with the freedom of visual language, and the possibility of direct appeal to the audience. Of course, in order for this dialogue to occur, the poster must fully reveal the idea that conveys the whole aim of the artist, and it is performed in the most accessible, concise, and symbolic forms” [3]. Undoubtedly, in order to properly recreate a historical figure, poster artists do extensive research work. Except for the artistic study and outline of the individual’s physiological nature, knowledge and insight into the legacy of this figure are of particular importance.

A portrait image in poster art is distinguished by the way the image is embodied and the means of artistic expression. The traditional method of depicting a person (face or bust) is naturalistic. The basis of the artistic quality of such posters is the aesthetic load, composition of the image and text, as well as highly professional execution technique. For example, the portrait poster for the movie “The Neon Demon”, which won the nomination “Best Conceptual Solution”, emphasized the idea of using color, which is one of the most impressive features of the film, and it was most emphasized when creating the poster (Figure 4, a).

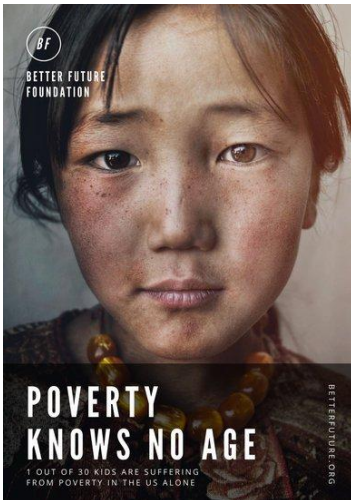
Portrait poster for the biographical film “de Palma”, winner in the nomination “Artistic Value”. This artistic poster conveys the feeling that the audience is watching the events of his life together with the main character,

which creates an atmosphere of understanding the basics of the entire biographical film (Figure 4, b).

In the modern portrait poster, the combination of a realistic graphic or photographic image with details and objects that reveal the essence or occupation of the individuals is common. In some cases, the collage technique is used.

In the research, another popular technique for the embodiment of character portrait images was discovered – the mosaic formation of a portrait from objects or symbols indicating the character’s activity [5].

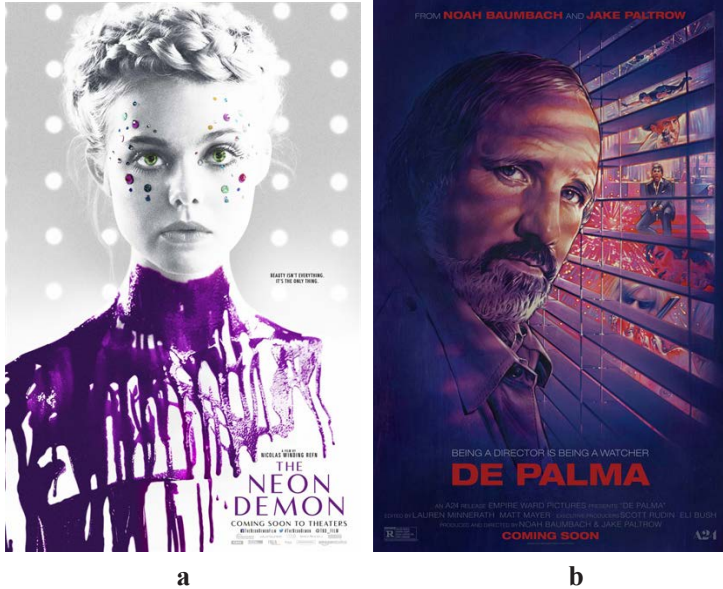
The use of various technical and stylistic techniques of easel graphics in the poster has a huge aesthetic and emotional load. The portraits embodied in the technique of wood engraving, and etching, executed as a living ink sketch are endowed with high artistic expressiveness. Such tools affect the emotional state of a person, bringing warm emotions associated with manual production, unlike the use of photos in a poster. Representatives of this style are Otto Kummert (in the poster for his exhibition “Show Your Face” (1988)) (Figure 5, a, b).



**Figure 2 – Poster for the protection of homeless children in the “Better Future” project**



**Figure 3 – World No Tobacco Day ad compares two sides of a woman’s face to show the devastating effects of smoking**



**Figure 4 – Portrait posters, winners of the 2019 film poster art competition: a – to the «Neon Demon» movie; b – to the biographical film “de Palma”**

The Ukrainian graphic artist who used this style is Bohdan Pukiya with a series of posters “Outstanding Graphics of Ukraine” (2010) (Figure 6) [6]. Such poster images are usually supplemented with a font signature, which is associatively connected with personalities and their creativity.

The symbolic method of filling the outline of a person with images that indicate the characteristics of the hero is often used. They can have a substantive or ornamental character. An example is Shapoor Hatami’s poster dedicated to the 800th anniversary of the Persian poet and thinker Rumi (2007) (Figure 7) [7].

The conventional silhouette of the writer is taken from an old miniature; a decorative oriental ornament forms the outlines of an open robe. Arabic elm with a Rooney quote fills the chest, and they are the composition center of the whole sheet. At the same time, the face remains a clean plane, echoing the book in the hands [8].



Figure 5 – Otto Kummert “Show your face”, 1988

### Conclusion.

Art widely uses the conventional language of the stereotypical perception culture of a portrait image of a person on a poster and a community by highlighting (or hyperbolizing) some external features of an individual, helping to identify it with a specific event, or action. That is why it can be stated that the portrait poster has a significant impact on the consciousness of society. The embodiment of a particular person’s image in a poster through interpreting his image in the graphic and symbolic language of the poster is a separate type of this art form, which we define as a “portrait poster”.

Having studied the effect of the portrait poster on the target audience, it should be noted that:

- a humorous portrait image or an indirect portrait advertising image loses its impact faster than ordinary portrait posters;
- portraits with transparent advertising text immediately give a sense of reliability;
- the use of portrait images without an accompanying text signature is unacceptable; signatures must contain the name of the advertising offer and its essence;

– a color photograph on a portrait poster is much more effectively perceived and remembered than black and white; portrait photos in advertising attract more attention than painted portraits.

The main requirements for portraits in poster art are a clear display of the inherent features of the depicted people and the transfer of their character, as well as the conformity of the image and technique of presenting the portrait in the poster to the expected perception by the audience. The target audience of poster art depends on the design and content of the graphic medium.

Young people prefer bright and dynamic posters, while the older generation prefers calm and static ones. A portrait image in a poster has the following psychological effect on viewers: it holds more attention, and the mood of the depicted character is reflected on the viewer, which helps to control the correct perception of additional information.

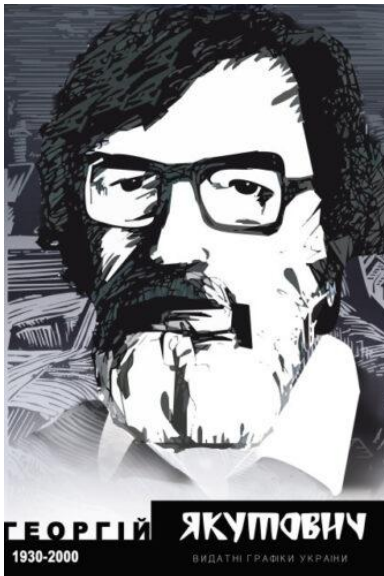


Figure 6 – Portrait poster of Georgiy Yakutovych. From the series “Outstanding graphics of Ukraine” by Bohdan Pukiya



Figure 7 – Poster by Shapoor Hatami, dedicated to the 800<sup>th</sup> anniversary of the Persian poet and thinker Rumi, 2007

The optimal rules for developing a poster are as follows:

- a clear concept of the poster;
- the main source of information is an illustration with a short text;
- minimal use of images;
- a lot of free space;
- use of bright and contrasting colors;
- preparation for printing according to all layout standards.

It should also be noted that the same bright poster image with variations in color and graphic elements can be used not only in traditional-sized posters but also on a wide variety of advertising media: on billboards, T-shirts, packages, small stickers, postcards, tableware, etc., as well as on advertising banners in the virtual environment, which generally has a stronger impact on the target audience.

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## SPECIFICS OF MODERN COMICS: TRADITIONS AND INNOVATIONS

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DOI: <https://doi.org/10.30525/978-9934-26-274-6-2>

Based on the analysis of comics, the history of comics, and their perception by the mass audience as a modern media text, the characteristics of individual elements of comics have been systematized. The regularities inherent in comics as visual narratives of various sociocultural parts of the world, as well as the aspects that form modern Ukrainian comics, have been considered. The characteristics of the comic as an object of graphic design have been determined: the features of artistic and compositional design solutions in different world regions have been systematized; leading trends in the development of specific types of comics in the USA, Europe, Asia, and Ukraine have been identified.

**Keywords:** design solutions, graphics, comic, narrative, information society.

### **Introduction.**

The need for rapid information exchange in the 21st-century society has maximally popularized comics as a form of mass graphic art through large circulation in various spheres of life. Comics (from the English comic – funny, amusing, comic), drawn stories, and graphic narrative novels, combine an important volume of information and the maximum simplicity of its transmission using pictures.

One can find their motifs everywhere: from works of art to interior design and outdoor advertising. In the cultures of countries where cartoon stories are a common form of art, such as Japan and France, they have their national names. Thus, in French-speaking countries, comics are called bande dessinée (from French, drawn strip), and Japanese comics are called manga [9; 12].

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However, the perception of comics as independent graphic art still causes discussions both among the target audience and among specialists.

In Ukraine, this type of art, despite the prevalence and multifunctionality of the comic, is perceived as belonging to the comic and to some extent purely children's genre and has a simplified level of aestheticism.

### **Setting objectives.**

Taking into account the massive popularity of comics, the demand for them in the world, and the rapidly growing interest in Ukraine, as well as the insufficient number of scientific studies devoted to this topic, it is appropriate to analyze the development of this phenomenon, consider the origin of comics, their first authors and the reasons for their emergence. It is worth analyzing the regularities of comics, their structure, and determining what functions and content each stylistic and compositional solution carries.

In scientific research, the comic is a relatively new field. Recently, such foreign and domestic researchers as R. Brenner [12], N. Kohn [13], T. Gronstin [14], J.-B. Renard [16], C. McCloud [7], A. I. Denisova [4], G.V. Onkovich [8], and others have researched this topic. The first thorough and comprehensive study of the comic phenomenon appeared in "Comics and Sequential Art" (1985) by W. Eisner, where the comprehensive theory of the comic was revealed [17]. It should be noted that we are inclined to define a comic not as a chronologically lined up illustration, but as an artistically constructed sequence, as the art of storytelling.

We should also note the book "Understanding Comics: The Invisible Art" (2019) by S. McCloud, successor and ideological follower of W. Eisner [7]. It contains theoretical information about the creation of comics and, at the same time, is supported by examples from the history of their creation. S. McCloud notes that comics should be perceived as a specific system that combines a maximum of visual means and is based on the direct participation of the reader in its understanding.

The presence of characters in the plot of comics is also related to traditional literature: protagonists, their companions, antagonists, secondary characters, etc., which create the story and dynamics. Sometimes, due to the appearance and nature of the characters, the authors try to convey a particular plot-driven narrative, and often place the reader's emphasis on certain characters that way. Therefore, it can be observed that in many

comics the main characters are written in great detail, with all their thoughts, preferences, weaknesses, etc., and the secondary characters represent a simple personification of certain qualities in general.

At the same time, as a form of graphic art, comics have the following features:

- use of visual means of expression;
- stylization;
- typography;
- archetypal characters.

First of all, comics are images, so form and color play a primary role there. Detective, mystical, superhero, and other genres use colors that create a certain mood. The form also carries meaning in comics. In particular, to emphasize the aggressiveness of heroes or villains, artists endow them with pointed elements, and the use of rounded shapes prevails in the design of calm and benevolent characters.

The graphic part of comics is far from realistic; the stylization of the image is often quite schematic and exaggerated, often up to grotesque forms, allowing authors to expand the scope of expressing their ideas. At the same time, this forms a unique graphic style of each comic, distinguishing them from each other and from ordinary illustrated books, magazines, and other literature. As mentioned earlier, the specificity of comics consists not only of features characteristic of the original forms – graphics and literature – but also of characteristics inherent in comics as a unique form of art. Word and image in comics are closely intertwined, creating a coherent narrative; graphic and textual parts are inseparable – the absence of at least one of them destroys the meaning and sequence of the story, while in a literary work, illustrations can be removed, and this will not disrupt the plot.

Writing text in comics is a means of conveying character expression. This powerful means of influencing the reader has many aspects: the shape and color of the font, the size of the letters and the spacing between them, the position of the text concerning other elements of the image, etc. To emphasize the emotionality of a scene, the authors of comics often highlight individual lines of characters in enlarged font, different writing, or bright color. In the scenes with a neutral expression, the font is monotonous and unexpressive, emphatically restrained so as not to distract the reader from the content.

The archetypal nature of characters in comics is often manifested in the fact that heroes are not just actors – in many works, they embody certain collective abstract ideas. It can be often found in American comics, where the same Superman with his muscular body, proud posture, firm principles, and tendency to solve everything is a characteristic image of a warrior, and Wonder Woman, who rarely uses force, is gentle, often not so punishing, who educates, and is the embodiment of femininity and motherhood. It was in comics that a new archetype was born – a superhero, a modern analog of ancient or barbaric demigods and heroes with similar supernatural qualities.

### **Research results and discussion.**

Revealing the topic of our research, we note that since the early times of human history, illustrations have been used to create a coherent narrative. The appearance of the first works resembling modern comics was closely related to the political and social life of society. These were caricatures by William Hogarth dating back to the 18th century. They represented a series of drawings united by a common thought, a common story, for example, “Career prostitutes”, “The Rake’s Progress” and “Marriage A-la-Mode” (Figure 1, Figure 2).

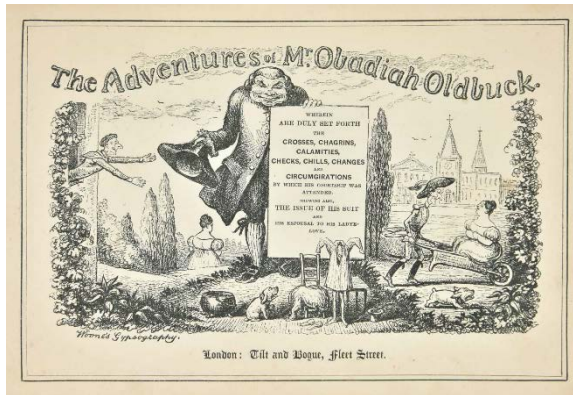
With the spread of newspapers and magazines, as well as due to the ease of information transmission, the comic of that time began to be used in newspapers as propaganda to attract immigrants who did not know English well. According to publishers, such illustrations were also a visual way of commenting on the surrounding reality; as a result, large publishing houses increasingly began to publish graphically designed visual accompaniment to texts.

In this regard, artists began to work on formats and create whole cycles of illustrations united by a common plot, and from the second half of the 19th century, in similar cycles, their heroes and minor characters appeared in publications on a regular basis [8].

The next important stage in the development of comic art was the work of Rodolphe Töpffer, who became famous for his “The Adventures of Mr. Obadiah Oldbuck” published in 1833 and later translated into various languages of the world (Figure 3). Rodolphe Töpffer created short stories from several panels and placed the text below them. He chose this format because of his love for both literature and drawing [7].



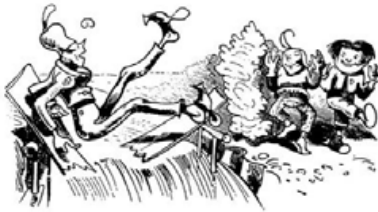
**Figure 1, 2 – Some images from the series “Career prostitutes” by William Hogarth**



**Figure 3 – The Adventures of Mr. Obadiah Oldbuck by Rodolphe Töpffer**

The works of Wilhelm Busch, whose popular series “Max and Moritz” brought him world fame, where black and white illustrations were supported by a poetic description (Figure 4) [9], also had a great contribution.

Another significant stage in comic development is the wide use of “clouds” to display the words and thoughts of the characters. An American, Richard F. Outcault, was the first who introduced that at the end of the 19th century. Because of this, his series “Hogan’s Alley”, “The Yellow Kid” and “Buster Brown” are considered the first traditional comics [13].



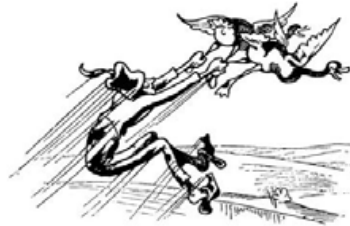
Und schon ist er auf der Brücke,  
Kracks! die Brücke bricht in Stücke;



Grad als dieses vorgekommen,  
Kommt ein Gänsepaar geschwommen,  
Welches Böck in Todeshast  
Kramphaft bei den Beinen faßt.



Wieder tönt es: „Mek, mek, mek!“  
Plumps! da ist der Schneider weg!



Beide Gänse in der Hand,  
Flattert er auf trocknes Land. —

"Max und Moritz" by Wilhelm Busch.

Figure 4 – Max and Moritz by Wilhelm Busch

Speaking of the history of comics, the Asian comic is also worth consideration. The first Japanese comic was four humorous stories from the 12th century, written by the Buddhist monk Toba, about animals impersonating people and monks violating the statute. Manga (Japanese comics) as it exists today combines the long tradition of Japanese graphic art, the publication of illustrated novels in earlier times, and the influence of modern American and European comics. Manga began to form as a separate art form during the Second World War when it was used for propaganda purposes and published on fine paper at the expense of government funding. Osamu Tezuka's work "Shin Takarajima" (1947) was the first to use graphic techniques that are used in the creation of manga and in the creation of modern comics (Figure 5, 6) [12].

Manga is recognized both as a form of fine art and a literary phenomenon, and its popularity covers almost all age groups of modern Japanese society. In addition to professional manga, there is amateur manga – dojinshi, published in small editions at the authors' expense.

In the USA, comics have now evolved into a cult phenomenon; in France and Japan, they are considered a separate full-fledged art genre. At the same time, in many countries, comics are one of the not fully recognized genres, however, this does not prevent this new type of mass culture from being popular among the target audience and increasingly attracting the attention of specialists in various fields of scientific activity.

Among the characteristics of the comic, it should be noted the combination of visual and verbal components, the emphasis on action rather than description, and the presence of gaps or omissions in the story structure, which the reader independently fills with meaning during reading.

Looking at comics from different parts of the world, some patterns can be deduced. A comic book in the USA is characterized by multi-genre; it can have fantastic, dramatic, detective, comedic, satirical, or other plots, along with combining them in different proportions. In most American comics, universes are well thought-out, the plots deal with such complex psychological topics as transhumanism, the justification of violence in the fight against evil, etc. The heroes of American comics act not so much as independent individuals, but as the embodiment of unconscious archetypes (Figure 7, Figure 8, Figure 9, Figure 10). Most often, the development of their characters is schematic and aimed at expressing some specific type,



Figure 5, 6 – The first editions of Osamu Tezuka’s *Mighty Atom* comics and *Sazae-san* by Matiko Hasegawa respectively



Figure 7 – Superheroes in primary colors

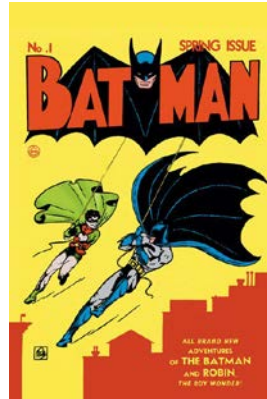
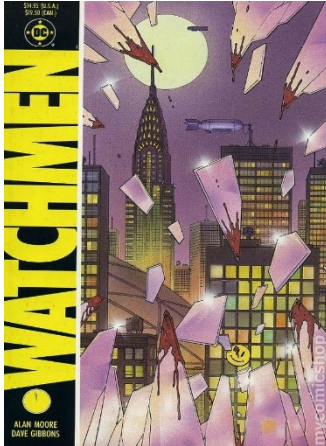


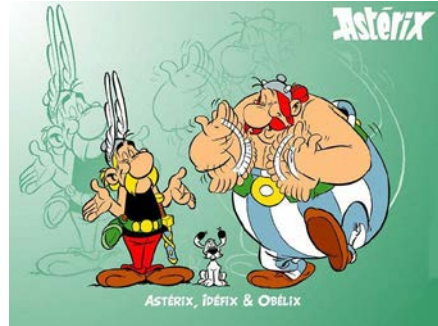
Figure 8, 9 – First editions of Superman and Batman comics

for example, a warrior, a trickster (in a certain sense, he is a comically ambivalent analog of a cultural hero) [14].

European comics are designed for a specialized and more mature audience, look more solid, and are called graphic novels; they are published in the form of thick hardcover books and have a complete plot. Unlike the American ones, European comics did not adopt the images and conflicts of the superhero and the supervillain due to cultural peculiarities, they remained mainly entertaining. The general pathos of the characters' behavior, in contrast to their American counterparts, is also noticeably reduced, caricature images of certain characters are often used to express comic moments (Figure 11).



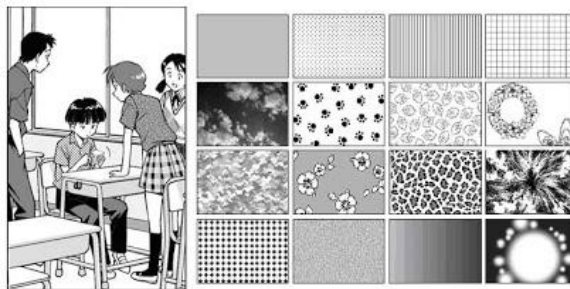
**Figure 10 – Cover version of Alan Moore’s Watchmen comic**



**Figure 11 – Pilote magazine (1966), comic book series “Asterix” by R. Goscinny and A. Uderzo**

Japanese comics differ the most from their Western counterparts. First of all, they are characterized by the recognition of the general public, because Japanese manga is one of the main types of popular art in its country, along with cinema and literature (Figure 12).

Manga is multi-genre (psychological thrillers, adventures, horrors, detectives, school dramas, etc.), much more than Western comics. At the same time, censorship in Japan practically does not apply to this type of art,



**Figure 12 – Examples of screentones and their use in manga**

which gives complete freedom in choosing topics and plots to its authors [15]. It is in great demand, many works are aimed at a wide variety of audiences – from small children to the elderly.

The domestic comics market is currently experiencing tremendous growth, with more and more publishing houses turning their attention to comics and new purely comic publications appearing at the same time. The target audience of the Ukrainian comics market, which is interested and follows new products, is people from 23 to 35 years old [6]. Among the works currently published in Ukraine, the vast majority are adult literature. Often, the plots of Ukrainian comics are patriotic, although now superheroes and fantasy are gaining popularity due to the influence of the American media space. The number of humorous and children’s comics is also increasing (Figure 13, Figure 14).

In comics, there is a tendency to simplify visual images. Through traditional realism, comic book artists usually depict the outer world, while the inner one is a simpler drawing. This is primarily since the simpler the style, the easier it is for the reader to identify with the image – it is not overloaded with small details, it is easier to perceive and reinterpret it for yourself. The simplicity of the image is also of great importance because



Figure 13 – Covers of the comics “Valor. Savur-Mohyla”



Figure 14 – “Cyborgs. The Legend of the Undefeated. Volume I”

it allows the reader's imagination to "finish" something of his own, further adjusting the character to himself [14].

In case when the author needs to reflect on a certain image already embedded in the plot, the beauty of some object, or vice versa, a more realistic and detailed approach to the image is possible. In many comics, there is a tendency to carefully draw the background in contrast to the rather simplified characters, which allows you to set and shape a certain way of their perception by the target audience. This is due to the need to create an atmosphere of the viewer's complicity with the strong accents of the comic as a narrative by visual means.

An essential component of the comic structure, as we have already noted, is the obligatory space for the individual creativity of the viewer, intentionally determined by the properties of the human psyche and therefore necessary for any target audience. Conjecture is the motivational basis of such an important element of the comics media text and a place for the audience's creativity. The presence of only a single element of an object, a moment of an event, or a part of an image is enough information for a person who perceives the partial elements of the proposed graphics as a complete narrative. This factor of the psyche is almost invisible in everyday life, but for the comic construction, it is the basic tool that helps the reader understand the sequence of frames and fill in the white spaces between them. It is with the help of conjecture that the two illustrations on the comic frames merge into one action for the target audience. Frames divide the time and space of the comic into a series of consecutive moments, while the imagination helps the reader connect these moments and build a certain continuous narrative-interlude [15].

It is appropriate to divide the transitions between frames into six general categories. The first is from moment to moment, so the action takes place almost frame by frame. The second category is from action to action, where there is a certain change in the activity of the subject of the story. The third is the transition from object to object within one scene or idea. The following transitions from place to place are logical transitions that help move the story to the required time or space. The fifth transition is from detail to detail, necessary to "describe" the surrounding environment, to some extent imitating the reader's gaze, considering aspects of a place, idea, or mood. The last category is incoherent transitions, where there is no logical sequence of frames [15].

The moving of actions, objects, and places in various proportions dominates in European and American comics, but with the established greatest use of the move from action to action. This is because such a move makes it possible to easily and clearly tell the story, transferring the “action” to different places and spaces from time to time. In Asian comics, although the same distribution prevails in general, the move from detail to detail also occupies quite a significant share, which is not so popular in Western analogs (Figure 15). The reason for this is the slightly different mentality of the Eastern peoples, who practice meditative, internal contemplation of the environment, supporting this tradition with their culture and art.

The basis of the comic composition is the system of frames or shots. Each image in a sequence of several such images, which create a story in the comic, is considered a frame of the comic. If only one frame contains all the information, then it is actually a narrative and such a comic is called a single frame. Basically, single-frame comics are found in newspapers and are bonus jokes. Frames in full-fledged comics are distributed on the book pages, and through them, the images and the storyline are presented [17].

The frame size depends on the importance of the scene it depicts. Dramatic and intense scenes are usually presented in larger frames than scenes where a character is thinking about something, for example. As mentioned earlier, the fields between frames in comics have a certain meaning, because they cause the effect of guesswork in the reader. Because of this, their role is important in creating the composition of frames [21].

Frame layout affects how images interact with each other by controlling their number, shape, size, and arrangement on the page. This, accordingly, gives the illustrations more meaning than if they were considered individually. Competent composition ensures smooth transitions between frames, which do not confuse the reader in the story and make it easier to perceive (Figure 16).

Composition in comics is usually planned and most often arranged in one of two ways: in rows or columns. According to the first method, the frames are read horizontally: in American and European countries from left to right, in Asian comics it is mostly the opposite, which is connected with their writing, in which the columns of hieroglyphs are written in this way. In the second type, frames are distributed vertically and are perceived by the reader from top to bottom (Figure 17, Figure 18).

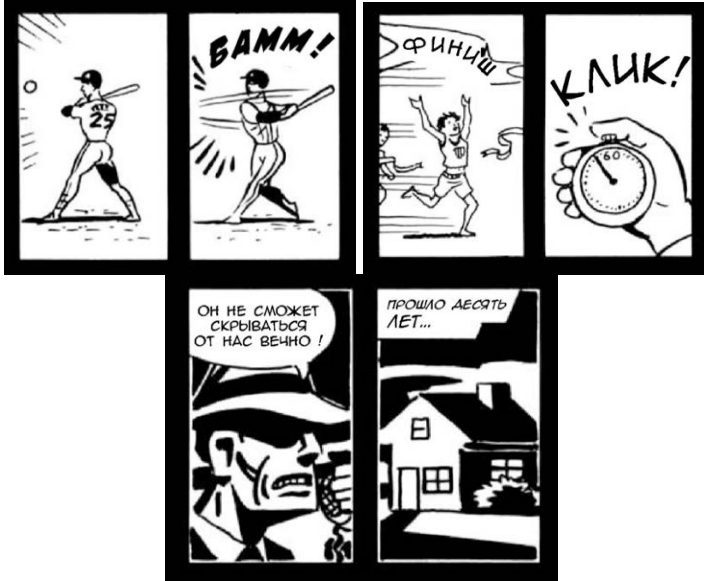


Figure 15 – Examples of the second, third and fourth movings between frames from C. McCloud's book

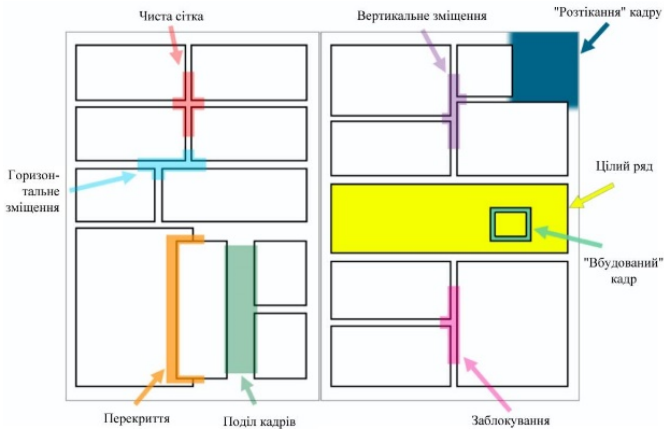


Figure 16 – Examples of aspects of the external compositional structure of the page

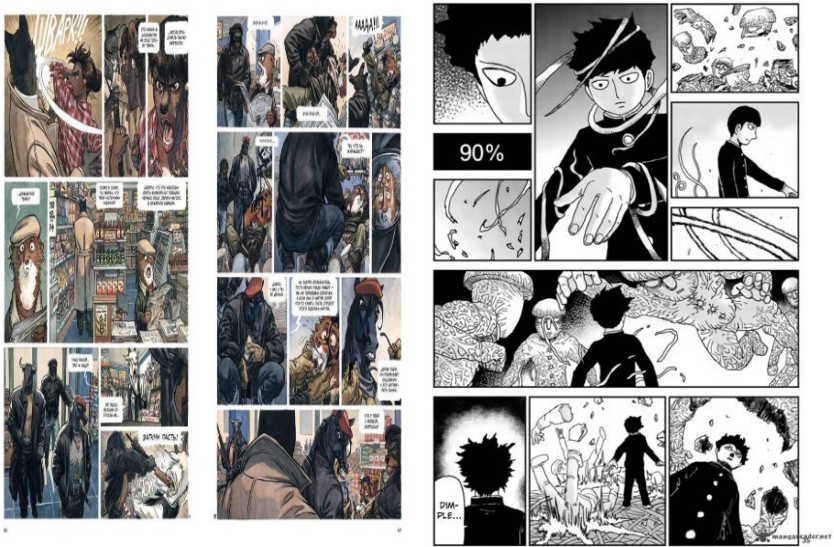


Figure 17 – Page hierarchy in Bryan Lee O'Malley's comic book "Scott Pilgrim"



Figure 18 – Different types of movement depiction in comics

Since in the Western world it is more common to read horizontally than vertically, this method is more common in Asian comics. A combination of these two methods is also possible, where the frames are placed horizontally and vertically in different proportions. Frames may also not correspond to horizontal or vertical division and be located diagonally on the page. There are also compositional exceptions – for example, a frame can be completely surrounded by another image, the edge of one frame can be placed on top of another without a gap, and some elements of one frame go beyond the



**Figure 19 – Examples of Western and Eastern comics, respectively, combined arrangement of frames**

frame and can overlap other frames. It is also worth noting the frames for the whole page and the frames occupying an entire spread (Figure 19) [20].

When creating the composition of the page, bubbles or “speech bubbles” play a major role. They are depicted in the form of a cloud coming out of the character’s mouth, or when depicting thoughts – from his head. The author’s words are usually located above or below the action frames. Often, the “bubble” with the character’s words is divided into several smaller ones so that it does not take up much space on the page or indicate a pause in the character’s speech. The bubbles are frequently connected in different frames of the page to show that the character’s speech continues, while the action is taking place (Figure 20). For the reader to easily perceive the conversation, the composition of “bubbles” in Western comics is built from the upper left edge to the lower right. At the same time, the vast majority of Asian comics place the characters’ words from the upper right to the lower left, which, as mentioned earlier, is due to the writing of the peoples of Asia.



Figure 20 – An example of a split bubble and a bubble without a stroke

A comic is a special way of storytelling, where text is a sequence of frames containing not only a picture but a verbal work that mainly conveys the characters' dialogue, enclosed in a certain frame. At the same time, the picture and the enclosed text form an organic semantic unity. Thus, a comic is a special combination of verbal and non-verbal components, i.e., a combination of text and image, that forms a creolized text.

Scientific classification defines two types of text creolization: partial, where the verbal part is relatively independent, and the pictorial elements of the text are optional, and full, where the text is completely dependent on the graphic series, and the image itself acts as a mandatory element of the text [9]. Thus, the comic is a text with full creolization, since it is characterized by a high degree of affinity of both elements, and they are perceived as a single whole.

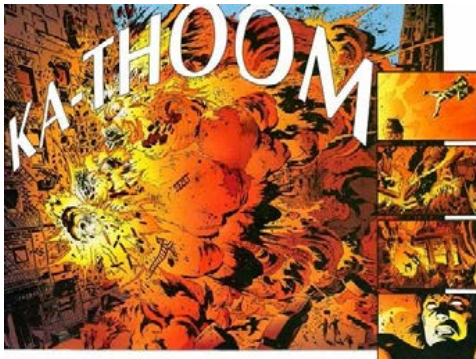
The verbal component of the comic includes the written text, which is either the language of the characters or the author's language (including titles, headings, author summary, and comments on the text). The language or thoughts of the characters are in a "speech bubble," which is a bubble (English) or a phylactery (French Phylactère).

The high informativeness of comics is provided by the presence and functioning of three information series: graphics, paragraphics, and literal text.

Graphics (considered in the first part of this chapter and partly in the last) depicts all non-verbal components of the language situation, designed to simulate reality by using a color palette, perspective, change of plans, and angles of view. This allows you to control the audience's perception and cause the reader to be significantly interested in the events of the comic.

The paragraphics is no less important to perceive the message by the information series. This is a certain set of ideograms, which helps it not only form verbo-iconic messages but also convey independent information, often replacing the literal text. The paragraphics includes graphically and phonetically motivated signs. The latter are responsible for the quantitative and qualitative characteristics of the sound, which allows you to "voice" the silent text. This effect is achieved by using onomatopoeic words (classic "boom" or "ka-thoom" in superhero comics) (Figure 21). In this way, the category of sound becomes a unique textual category that can function only within the comic framework.

Graphically motivated signs are almost the most important element of a comic and, unlike phonetically motivated signs, are universal, and some of them even go beyond the comic text and function separately, in particular in advertising. Among them are such signs as the frame box, bubbles, and phylacteries, lines of movement, graphic images of an explosion,



**Figure 21 – An example of phonetically motivated signs in modern comics**

an exclamation mark or a question mark, musical notes, and other symbolic images (Figure 22).

The literal text in the comic contributes to the expression of the author's position with the help of the author's comments. Discourse transmitted through the literal text can create a linguistic portrait of the characters, showing not only their external but also their internal language.

The vast majority of comics print their texts exclusively in capital letters. Comics inherited this type of writing from its predecessor, the newspaper comic. As mentioned in previous chapters, newspaper comics were very popular and much more common at the time, but also much more compact. They were printed cheaply and were intended more for a literate audience, but the level of literacy, English proficiency, and age of the reader naturally varied. Children often took the newspapers their parents had already read to look at the small comic inserts. The image in such comics could already be torn or crumpled. In such conditions, the text had to maintain its readability, even if the image “suffered,” and uppercase letters coped with this task better than the usual text writing.

The most common uses of text in comics are text as speech, text as internal monologue, and text as narrative.

A less common approach is to place the text outside the frame, such as when the text is placed below the image of the speaker. However, such placement somewhat distances the reader from the events of the comic, reminiscent of storyboards for a movie or simply a transcription of a conversation that has already taken place.

Most language texts in comics are done with a fixed style to maintain a uniform appearance. Bold text, as already noted, is used for emphasis, and variations in letter size are usually used as an indicator of increasing tone or for shouting. Sometimes special fonts are used for certain characters, providing their speech in a characteristic style within the overall style of the comic. Dave Sim’s work “Cerebus” (Figure 22) can be an example of perhaps the most dynamic use of language text in comics. Sim treats text as an image, changing the style and layout as required to create vivid narrative effects.

Text is also used as part of an image, a frame detail, such as billboards and signs, text on a character’s t-shirt, a box of cereal, or a soda can. Unlike



**Figure 22 – An example of text dynamics on several pages of the comic “Cerebus” by Dave Sim**

direct speech, thought, or story, the reader sees this text as part of the represented space in the frame, even if in some cases the text reads like a story (Figure 23).

Sound effects have a long history of use in comics – they represent non-speech sounds and are among the most common places where letters and words are used to create meaning in comics. Most sound effects are onomatopoeic (as noted above), but the text is often used to describe or denote a sound, not just to reproduce it. For example, instead of trying to reproduce a sound, authors often use words to describe the sound. Similarly, Hope Larson in “Grey Horses” uses words to describe the smell, also using curved lines that convey the “flow” of the smell through the air (Figure 24).

Moving away from the text itself, it is also worth noting the role of the already mentioned bubbles or “speech bubbles”, because they play an important role when creating the composition of a comic page. Bubbles are white voids filled with text. From the graphic point of view, these are large objects in the form of white spots. Since speech bubbles participate in the creation of a composition, they can shape it. In this way, the use of a figurative bubbles outline gives them a special meaning and weight in the frame, and draws attention to itself as the composition object, but the complete absence of an outline with correspondingly transparent or non-existent borders leads to a greater emphasis on the graphics in the frame. Also, for example, the tendency to use bubbles with sharp ends for a phrase with a shout, where they become longer towards the shout, sets and



Figure 23 – An example of a signboard and a sign telling about the surrounding events, and a frame with part of a letter that reveals the plot



**Figure 24 – Expressing of the taco smell in “Grey Horses”  
by Hope Larson**

emphasizes the direction of this shout; a narrow bubble in a narrow frame supports the compositional decision and emphasizes the shape of the frame, in contrast to a usual-size bubble.

Bubbles usually form an ellipse or a convex polygon as close as possible to the correct figure, so the text inside is readable. The reader also perceives the text better with the fonts that resemble handwritten ones. Straight type and serif fonts look worse on comic pages.

Compositionally, a little more space is usually left around the text in the middle of the speech bubble, so the text does not “fit” into the outline. In this way, it is more easily perceived by the reader, and in a frame with a large graphic load, the bubble and the text in it do not merge with the background.

Difficult, complex phrases of the characters are usually broken down by the authors into several simpler parts and depicted by several connected bubbles. Characters interrupting each other is often shown by overlapping one character’s speech bubble with another character’s speech bubble. Also, often the bubble with the character’s words is just broken into several smaller ones so that it does not take up much space on the page or indicate a pause in the character’s speech.

In order for the reader to easily perceive the conversation, the composition of “bubbles” in Western comics is built from the upper left

edge to the lower right. At the same time, the vast majority of Asian comics place the characters' words from the upper right to the lower left, which, as mentioned earlier, is due to the writing of the peoples of Asia.

Summing up, we can say that Ukrainian comics are characterized by their approach to European analogs in terms of composition and subject matter. Due to the low prevalence of Ukrainian comics, authors are not so willing to dare to experiment and therefore rely on the experience of the West. Also, due to the rise of superhero cinema, which is popular with the mass audience, Ukrainian comics from time to time try to adopt the superhero theme characteristic of American comics, transforming it against the background of national culture.

The national specificity of Ukrainian graphic prose involves an appeal to Ukrainian themes and images, the source of which is the age of the Cossacks. The Cossacks in the Ukrainian worldview are the prototype of the national superhero. In this regard, it is appropriate to talk about the comic as a mythological narrative that provides society with a role model, accumulates patriotism, and actualizes national pride.

The creation of a cycle of comics about Ukrainian Superheroes is currently extremely relevant. Among the currently famous and popular Ukrainian comics, we can single out the Ukrainian steam-punk comic "Volya," which has as many as 6 screenwriters, 5 artists, 3 colorists and 2 historical consultants; the anti-corruption "Chronicles of Uptown" authored and founded by Mykhailo Pimenov; a graphic adaptation of Ivan Franko's historical novel – "Unwilling Hero", which was worked on by the text editor Kyryll Horyshnii and the artist Mykhailo Tymoshenko; the blockbuster novel "Daohopak" (Figure 28) from the Nebeskey publishing house; comics about the war in the east: "Valor. Savur-Mohyla" by Denys Fadeev and "Cyborgs" from the organization "True to Traditions"; "War of the Gods" and the collection "Sarcophagus" by Andrii Dankovych; the graphic novel "Maksym Osa" (Figure 25) by Ihor Baranko; the graphic novel "Chub: The Star Tale of the Cossack Chubenko" (Figure 26, Figure 27), created by illustrator Oleksandr Komiakhov; "Among the Sheep" and "Silence" by Oleksandr Koreshkov; "Three against evil" by Yaroslav Fudjack and Taras Yarmus; "Hennadiy the Pigeon" by the artist under the nickname Koro and many others, which brought a lot of new things to the domestic comics industry and contribute to its further development and popularization.

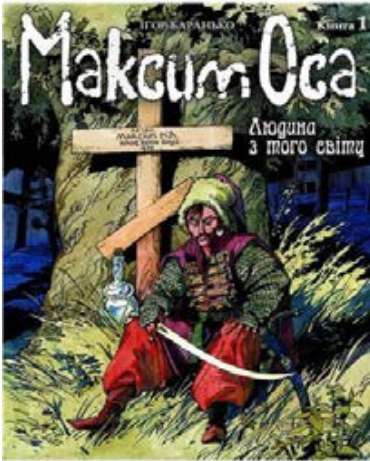


Figure 25 – Covers of the comics “Maksym Osa”



Figure 26 – “A Man from the Other World” and “Chub: Star Tale of the Cossack Chubenko”



Figure 27 – “Chub: The Star Tale of the Cossack Chubenko”



Figure 28 – “Daohopak”

Thus, “Chub: The Star Tale of the Cossack Chubenko” is a graphic novel by Oleksandr Komiakhov about the Cossack Chubenko. The comic combines the Ukrainian past, the present, and an alternative fantasy world. “Daohopak” is a blockbuster comic about the adventures of charakternykh Cossacks from the knightly order of magicians and martial arts masters of Zaporizhzhia Sich.

### **Conclusion.**

Comics, uniquely combining graphics and narrative, became a real cultural phenomenon and went beyond purely humorous and satirical magazines. In the era of super-speed technologies of the 21st century comic appears as a universal genre, which, spreading in its application to various spheres of social life, acts as a set of motivating signs, images, and symbols that generate meaning, creating informational patterns that the viewers interpret according to their own worldview guidelines.

Recently, there has been an incredible rethinking of comics in the media space as a way of communication in the information society. Today, in addition to humorous literature in the form of comics, there are also works on various topics (medicine, history, education, politics, etc.). Today, the importance of comics as art in Western culture, as well as in Japan, is hardly questioned. More and more scientists and practitioners are trying to understand their phenomenon and realize the design potential of this type of graphic art. At the same time, comics continue to be one of the favorite forms of modern mass entertainment culture of various age groups.

Based on this study, significant factors inherent in comics from different parts of the world and aspects that form purely American, European, or Asian comics have been systematized. The international elements peculiar to comic book graphics of all regions have been highlighted. The conducted analysis made it possible to determine the main world trends and aspects in this field of design, which can be used by Ukrainian authors in the process of creating domestic comics.

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**DYNAMICAL DESIGN OF PRINTED PRODUCTS:  
THE METHODS OF ARTISTIC IMAGE TRANSFORMATION**

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DOI: <https://doi.org/10.30525/978-9934-26-274-6-3>

In the study we presented the complex analysis of theoretical and practical aspects of the print design as the innovative phenomenon in the design culture. We proved that the form and image transformation in the printed industry contributes to the activation of consumers' attention and the increase of the informational message perception quality. We analyzed the pop-up phenomenon in the historical context and described the features of different paperfolding techniques that provide visual dynamics. On the base of the printing samples analysis we formed the classification of dynamical visual systems and considered the main methods of the image transformation in the terms of printing production. The results of the theoretical study were implemented in the series of the dynamical leaflets on social issues.

**Keywords:** dynamical design, print design, visual dynamics, transformation, movement, artistic image.

**Introduction.**

The rapid development of the society, informatization and computerization, a change of people's ideologies, and scientific and technical progress determine the gradual loss of interest to usual printed production. Therefore, designers have the issue to solve that is to find new design concepts, which will help them rethink the ways of attracting consumers' attention to printed information.

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Nowadays it is really popular to use various artistic innovations related to the transformation of shape and meaning, which improve visual communication due to the using of printed media and make it more dynamical. Calendars, magazines, books, leaflets, postcards, and packages, which are able to transform from planar forms to three-dimensional ones and vice versa, have been invented. They have some movable elements and constructions, which create interesting design concepts. Due to the using of modern technology, printed products are more dynamical, pictures become volumetric instead of the plane ones, some elements can be moved, the shape and content of visual message changes as well as the nature of its interaction with people. The understanding of printed production not only as a static object, but a process, reveals the ability of such design systems to the long-lasting communication. It causes the increase of quality of informational message perception and remembering with the help of dynamical visualization. Meaningful and visually plastic constructions are aimed at the formation of open and clear design object. The analysis of the kinds of dynamical changes is an essential part of the study for the further formation of the theoretical base and practice of the system design for visual communication in general.

We consider the printed production with the dynamical elements simultaneously as the process of creating the information, transferring it by the means of visual language and visual perception of images, which have great emotional coloring. Metaphoricity and associativity become the base of the printed production aesthetics. In this case dynamics is an important project characteristic that provides the formation of the multioptional area for communication. Dynamical images cause the increase of the number of visual contexts and widen the possibilities for the interaction with people. The difficulties of dynamical visual communication design are related to their experimental nature and the necessity to predict the results of perception. That is why the theoretical rethinking of dynamic aspects in printed production design is a promising design direction.

Nowadays, the topicality of dynamical design objects proves that the 21<sup>st</sup> century shows the new necessities and communication possibilities of printed production. The game fundamental, which became the base of the postmodernism, involves people to the active interaction. Sudden transformations of shape and content became the driving force of dynamical objects formation and they require the study of their design specifics. The

absence of the systematized information about design of various kinds of printed products, which have dynamical qualities, made this research actual.

Dynamical printed production appeared in the culture of Ukraine not a long time ago, but in the world it is a popular way of attracting consumers' attention to the visual message. The scientific researches of this phenomenon are close to the issues of technology of paper design objects creation, design features of some printed products and general concepts of dynamics and movement, graphic design and visual communication design.

The art of creation of paper objects, which have the ability of transformation, is connected with the development of paper modelling technology. The practical aspects of different folding techniques, especially origami (N. Robinson [35], V. Palacios [32]), cutting through (N. Salnikova [13], Ho Huu An [21]) and appliqué (E. Rottger [37], D. van Dommelen [24]), show the features of creation of paper objects, which are able to transform. The studies of L. Biliakovych and O. Chorna [1], who analyzed the main origami types, revealed the criteria of their formation and features of artistic expression are very informative. In addition, the technology of the work with paper is close to the issues of layout as the main modelling method, which is related not only to the shape transformation, but the imaginative one as well (N. Skliarenko, O. Pasichnyk [16]).

The researches of dynamic printed production are related to the issues of the analysis of movable books construction and the pop-up approach development. (N. Sbitneva and N. Velychko [14], D.-L. Way, Y.-N. Hu and Y.-S. Tsai [39], M. Korolchuk [7], M. Yefimova [6]). However, they contain fragmentary information about the features of printed products dynamical design in general.

The important thing for design developments of dynamical printed products is the concept of movement, which is manifested through the creation of the real or imitative dynamics in design (I. Kuznetsova, V. Sirak [8]). The concept of dynamics is revealed in the context of the issues of design of objective and spatial environment (S. Myhal [9]). V. Semkin considers figurative and morphological transformation as the design tool, which helps to optimize the functional, morphological and figurative functioning of the object in certain situations [18]. The issues of transformation are related not only to the formation of printed products, but clothes design (N. Ostapenko, T. Lutsker, M. Kolosnichenko [11]), jewellery design (M. Vynnychuk, M. Kolosnichenko,

V. Musiienko, A. Antoniuzhenko [4]), architectural design (N. Bondar, K. Kolomiets [3]), etc. We analysed the studies, which proves the versatility of dynamical design possibilities during the artistic image creation.

The using of dynamics in printed products design is aimed on the improving of visual communication quality. In this context we consider the following issues, such as the correlation of the concepts of graphic design and visual communication design (J. Frascara [26]), the strategy and methodology of communicative design (M. Aakhus [20]), really important. The design theory and practice research is caused by the necessity of the deeper understanding of the differences between various kinds of communication and learning of the complicated ways of consumers' reactions (P. Messaris [31]). That is the reason why designers have to constantly search for new design methods. They strive to achieve longer and more effective interaction with a consumer.

Nowadays, there is lack of papers that show the methods and features of dynamical design in the printed production design. There is only the confirmation of visual dynamical systems availability, and therefore, their analysis had the describing nature. Such a situation revealed the necessity of the study of formative and visual transformations in printing industry, which includes the complex of methods of artistic images creating and methods of dynamical design.

### **Statement of the problem.**

The aim of the study is discovery of the methods of artistic image transformation in the printed production design.

The study objectives are the following ones: 1) to analyse the role of dynamics in design and the evolution of pop-up phenomenon; 2) to describe the origins of paper modelling techniques, which provide the dynamics of printed production elements; 3) to form the classification of dynamical visual systems and describe the methods of the artistic image transformation; 4) to reveal the features of the design developments of printed products on the example of dynamical leaflets of social topics.

The essential factor to achieve the set aim and objectives during the scientific study is the systematic approach. It helped to consider the dynamical design of different kinds of printed products as synthetic phenomenon, which provides high level of communication. Comparative-historical

method is used for the analysis of technological paper modeling methods in East and West cultures in the historical context. Empirical methods, such as observing, comparative analysis and synthesis of available samples of movable design objects, make it possible to reveal their design features and rethink fundamentals of dynamical design. Artistic and graphic, structural and compositional, artistic and figurative design analyses as study methods help to learn the specifics of modern dynamical visual systems design. We used the method of generalization and systematization to form their classification and analysis of the ways of artistic image creation. It is an essential aspect for the further formation of the theoretical base and practice of dynamical visual communication design.

The selected topic is important for Ukraine, because today dynamical visualization of information is a globalist trend. This study will provide the renovation of the dynamical design methodology and improvement of methods and techniques of printed production creation.

### **Results of the research and their discussion.**

The results of the analysis of different kinds of printed production with movable elements and constructions prove that their usage changes the nature of the design object perception and determines the ways of its artistic image creation. The use of the movement in the composition of such creations makes it possible to combine the artistic image and the technology of its embodiment harmoniously.

The visual language of the modern printed production simultaneously is the design object and communication channel. Creative ideas of formation and imaging by the means of dynamics create the wide range of possibilities for various types of visual communication.

The dynamics as the opposite of static is associated with the movement and transformation. We consider dynamics as an organization of the area, volume or space, where purposeful movement, emotional or physical tension and force are displayed [22]. It becomes an important means of printing industry design with movable elements and dynamical constructions. In the world design practice such design objects are characterized by the term pop-up (from English – to appear unexpectedly, to emerge) [14].

The evolution of pop-up as a design method starts from the rethinking of the method of information visualization. Visualization (from Latin *Visualis* –

that is perceived visually, descriptive) is a process of data presentation as the clear image for the effective understanding; shaping of any object, subject, process, etc. Visually volumetric presentation of abstract data is used to improve people's perception.

The desire to make a planar image volumetric caused the emergence of books with movable elements in the 13<sup>th</sup> century [25]. In the 18<sup>th</sup> century due to the work of the English typographer Robert Sayer (1765) movable books in the format of metamorphosis, which were created according to the flap-moving technology called lift-the-flap, appear [14]. The first and the most famous Sayer's creation was *Harlequins*. It was the book with the illustrations of theatrical pantomimes; Harlequin was the main hero in them (Figure 1, a). By moving the paper flaps, you could watch the amusing situations from Harlequin's life. In the 19<sup>th</sup> century Ernest Nister and Lothar Meggendorfer renovated this technique in Germany and the United Kingdom, and subsequently books with movable elements and volumetric elements gained popularity in the European book publishing for a German, English and American readership. In the first half of the 20<sup>th</sup> century the creation of volumetric books turned into the real art that was characterized by the term pop-up. The term pop-up appeared in the 1930s in the USA for the first time [25]. Chicago publishing house Blue Ribbon used it on the book publishing market to mark pop-up books (Figure 1, b). In the second half of the 20<sup>th</sup> century pop-up gained popularity in Europe. In 1956 Czech illustrator Wojciech Kubashta (Vojtěch Kubašta) created his first pop-up book *Little Red Riding Hood* (ARTIA publishing house, Prague) (Figure 1, c) [36].

Subsequently he gained the popularity as the volumetric illustrations creator not only in the Czech Republic, but in England and the USA as well. The illustrator became successful because of the books, such as *The Christmas tale* (Figure 1, d), *Cinderella* (Figure 1, e) and *Snow white*. His illustrations represented three-dimensional pictures that looked like as small theatre. They had a complicated structure with movable elements, flappers and little wheels.

In the 20<sup>th</sup> century pop-up becomes move various due to the artists who begin to use this technique in the fashion industry, design and business. The spread of the advertisements moved pop-up into the sphere of business relations.

In the last decades of 20<sup>th</sup> the technique of volumetric books creation becomes more various and creative. It happens because talented artists create



**Figure 1 – Lift-the-flap technology in the books:**  
a – R. Sayer Harlequins, London, the 18<sup>th</sup> century;  
b – C. Carey Cloud, Harold B. Lentz Puss in Boots, New York: Blue Ribbon Press, 1934; c – W. Kubashta Little Red Riding Hood, 1966;  
d – W. Kubashta The Christmas tale, 1950s;  
e – W. Kubashta Cinderella, 1961



**Figure 2 – Pop-up Lighting: lamps-origami from the designer Chen Bikovski, Israel**

## Graphic design in information and visual space

volumetric catalogs, books, films advertisements, presentations of architectural buildings, etc. The representation of postmodernism in the sphere of artistic creativity is the conceptual pop-up art that requires not an emotional reaction, but an intellectual understanding, and presents itself as a pop-up lighting (Figure 2) and a pop-up installation. Now marketers have been using the pop-up technology for almost twenty years to attract the audience's attention.

Pop-up visualization improves the information perception due to the volume creation. Pop-up makes it possible for the graphic image to reach a new quality level, increases the ability of people's visual system to see realistic models, and helps us to perceive them as the art works (Figure 3).



**Figure 3 – Pop-up technique in printing industry:**

**a – the beer label *Origami*, Clara Lindsten; b – the centrefold from the magazine, the furniture advertisement of NHA Xinh Furniture, Grey Group agency, Hochiminh City, Vietnam; c – the IKEA booklet, Kuwait; d – the Chinese organization booklet against domestic abuse *Cover it or Uncover it?*, DDB Shanghai agency, China**

Therefore, pop-up can be considered as the volumetric visualization of data, schemes, and models, which are used for the fast and clear reflection of system information. Today's ideology and the artistic form of world perception caused the further development of pop-up in the modern art and design culture.

The base of the dynamical formation in the printed production design is the usage of the dominant paper modeling techniques, such as folding (origami), cutting through (kirigami, vytynanka) and application. Their research is important for the understanding of the pop-up specifics and the ways of dynamical design.

The paper folding technique was invented in China, and it was soon used in Japan [32]. The Japanese borrowed a lot of things from the Chinese culture, so they took over the origami art as well. The paper was mainly used by noblemen. Not everyone could afford it because of the high cost and complexity of production. People were making kites, umbrellas and other small things from it. Over time these paper creations received a Japanese name that is origami (which means to fold paper) [35]. Origami is the art of different figures and shapes folding from paper. There are some analogues in England (paperfolding), in Spain (papiroflexia) and in Germany (papierfalten) [10]. The origami technique uses a few different types of bends, but they can be combined in a big number of various ways and create really complicated figures. Usually origami figures are folded without cutting and from a square sheet of paper; its sides can be of different colours.

The technique of paper folding became wide-spread all over the world and people started using it in clothes and decorations making. A lot of world-famous designers more and more often pay attention to unlimited origami possibilities. New origami types appeared, such as modular, mosaic, curvilinear, 3D origami and others [17]. They help to create dynamical compositions from one sheet of paper (classical origami) or from a huge number of small modules (modul origami).

The origami folding technique is widely used in advertisements (Figure 3, a), package design, books, etc. From the middle of the 20<sup>th</sup> century pop-up furniture and pop-up clothes, which can be easily transformed, began to appear all over the world.

The base of modern dynamical printed products creation includes not only folding process, but also cutting (cutting through). We can consider the vytynanka and kirigami techniques as the beginning of cutting through methods.

During 7<sup>th</sup> and 12<sup>th</sup> centuries, when scissors and paper appeared in China, the era of vytynanka (from words “cut”, “cut out”) started [21]. These are ornamental house decorations that are cut out openwork or in silhouette by scissors or knife from white or coloured paper. Chinese women pasted traditional paper patterns of flowers, dragons and other symbols on windows. In Western Europe vytynanka looked like applications on the sheet of paper. Slavic people used them as the decorative element [19].

People started using Ukrainian vytynanka as the house decoration only in the middle of the 19<sup>th</sup> century [5, p. 107]. The vytynanka of this period is distinguished by high artistic skill. In each region and a lot of areas it gained specific local features due to the choice of material, form, silhouette, technical perfection, feeling of rhythm, proportions, ornament, etc. The brevity and elegance of figurative means are the vytynanka’s features. Technically they are created with scissors or special tools, such as knife, hatchet or others, which are handed down by masters from generation to generation. The material for the creation is white or colourful paper. According to the technological and artistic features we divide vytynanka types into openwork vytynanka and silhouetted ones. In openwork vytynanka the image can be seen in cuts, but in silhouetted vytynanka the image in a silhouette. Depending on the technology of creation we distinguish single (from one sheet of paper) and complicated (multi-layered, from several sheets of paper) vytynanka. Nowadays, single and complicated vytynanka are used in advertisements, where they harmonically combine cut silhouette and openwork picture into a single whole image (Figure 4).

The eastern analogue of vytynanka is kirigami (from Japanese – to cut paper) in Japan. Kirigami is the art of creation of figures and postcards from paper of different form with scissors. The Japanese architect Macaxipo Chatani is believed to be the kirigami founder [21]. Now designers use the kirigami technique to create interior decorations and during pop-up objects creation. To create kirigami people use sheets of paper or thin cardboard, which are then cut and folded. Cutting makes it possible to create various scenes that have the reality effect due to the fast transformation from planar to volumetric form.

In design of printed production with movable elements the application (from Latin – applying) technique is used as well. The overlaying of details on a background is performed with some glue, which provides the creation of



**Figure 4 – The technique of cutting out/cutting through in printed production design:**

- a – Osim poster, the social issue of the technological fatigue, Hong Kong;**  
**b – products package *Help cure hunger in New York*, the USA; c – the magazine with cut pages, National Association for the Blind: Donate eyes.**

several layers of the object. Application appeared in the 16<sup>th</sup> century in France, where there was a paper silhouette fashion, and it spread rapidly in all the European countries [24]. Originally, straws were used for the application. Then people started to use cloth or leather pieces, paper and sunflower seeds, cereals, nuts, etc. instead of straws. These materials make applications look volumetric.

The synthesis of different paper modelling techniques became the base of the dynamical design objects development, which is based on the transformation. Transformation is the changes of initial forms and parameters during the existence and exploitation process. The main characteristics of the products dynamical form are the relations of content and form; their structural parameters are multiple ones. The integrity of dynamical product perception is provided by the synchronization of transformations, which are created on the level of volumetric and spatial structure and the figurative solution. A dynamical printed product gains the ability to change its spatial characteristics. Therefore, it forms new aesthetic properties and ways of communication. Visual communication is implemented on the individual, group, and mass levels due to the increase of dynamics.

The individual level of communication is designed for the interaction with each person individually. Firstly, dynamical images create the great opportunity for your own presentation by developing a portfolio. Thus, Sebahat Karıcı has presented Pop-Up Portfolio (Turkey), in which they shown their works in industrial and graphic design [34]. Secondly, individual

communication is the important aspect of the educational activity [2]. The vivid examples of it are visual pop-up aids and pop-up encyclopedia. For instance, dynamical visual information about volcanic activity and its specific features, which is presented in the *Pop-Up Volcano* encyclopedia attracts people's attention (Figure 5, a). It is easier and more interesting for children to study and understand the properties of natural objects in the volumetric form. Encyclopedia *Prehistorica: Dinosaurs Pop-up Book (Dino Unit Study)* includes the research of dinosaurs' groups in the game form. All the pictures of ancient animals are volumetric and dynamical. They are placed on the centerfold and immediately appear after the book is opened. All the necessary information about animals is on the book pages (Figure 5, b).

Group communication between an organization and consumers is created due to the advertisements and other marketing programs for promoting goods to the market. For example, *Lacoste* have levelled up their advertisements, because they implemented the visualization of information with the brand history as the pop-up process [29] (Figure 6). The playful hand-made dynamics was created to celebrate the launch of new *Lacoste* fragrance and research the composition of assets and ingredients of the firm.

Mass communication level is considered as the life style that is implemented to the society. Pop-up technology is used to create releases of new films, cartoons, theatres or music albums for the entertainment industry. People create these products with some animated elements and use dynamics as the design means.



**Figure 5 – Pop-up encyclopedias:**

**a – *Pop-Up Volcano*, Fleur Daugey; b – *Encyclopedia Prehistorica: Dinosaurs Pop-up Book (Dino Unit Study)*, Robert Sabuda, Matthew Reinhart**



Figure 6 – Lacoste dynamical book – *A LIVE pop-up story*, Wildvertising agency, Ink Studio, France, 2014

Dynamical design methods became the base for the creation of animation in cartoon making and advertising. The famous modern cartoon Zack and Quack is created with the using of pop-up technology (Figure 7, a). The history of the Honda brand was recreated according to the pop-up technology; in it motorcycles and cars are sometimes getting out of a pile of papers and sometimes hiding behind them [27] (Figure 7, b-d). In analysed samples the main pop-up technology characteristics are multifunctionality and transformability that make it possible to create vivid artistic images.

We have analysed more than 300 samples of printed products with movable elements and ways of transformation of their artistic images.

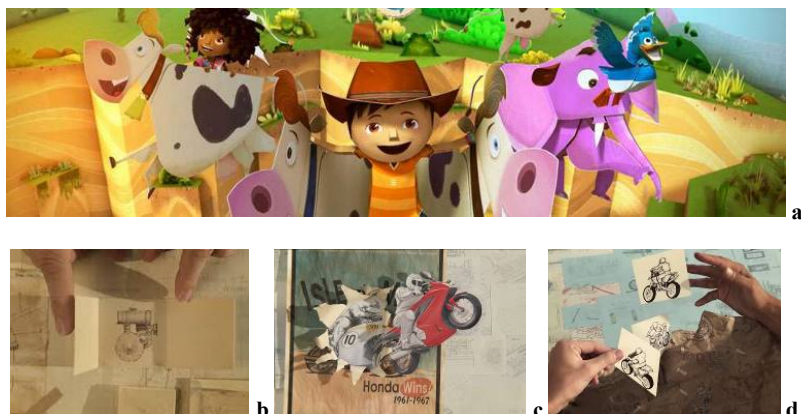


Figure 7 – Pop-up technique for the animation creation:

a – *Zack and Quack* cartoon, 2016;

b-d – the advertisement video *Paper* by HONDA, RPA agency, 2015

Therefore, we believe that there are constructive-kinetic, symmetrical, conditionally volumetric and image-kinetic visual systems according to the results of the analysis (Figure 8). These four groups of dynamical design systems are distinguished by different methods of form transformation that provides the creation of new content and image. Dynamical form of printed products is perceived as the system of movable elements of different level, which are concurrent conceptually, connected by communicative links and able to affect the content. Basically, it is material and spatial manifestation of the visual communication content.

The biggest group of dynamical printed products is ***constructive-kinetic visual systems***. They are multifunctional material structures that are able to change their form and image due to the using of various transformation methods, especially folding, disconnection, combination, rotation, stretching. Kinetic transformation (from Latin – that causes movement) is manifested in the dynamics of details, movable elements, in formation and image creation of design objects.

Folding/unfolding is a common design method that gives inexhaustible possibilities to create images of multifunctional forms. The process of transformation from a plane into a volume is used in design of pop-up books (Figure 8:1), leaflets, packages (Figure 8:2) and other printed products. It is aimed at the change of structure and tectonics of design objects. Kinetic pop-up transformation can be observed in the design of the book *ABC3D* by the designer Marion Bataille [33] (Figure 8:1). The specifics of using of dynamical printed products are the emergence of a new system quality that is indicative factor in package design. Accordingly, transport packaging, made from a thick cardboard, is folded into the hanger that can be fully used (Figure 8:2). *Nescafe* brand and Paris division of *Geometry Global* (WPP) have implemented the unique project *Pop-Up Cafe* within the campaign *Everything starts with Nescafe* [28]. The coffee brand has added an unusual element to their advertisement that is paper cups. In such a way consumers were able to combine useful with pleasure; they not only found out about the brand, but also had a cup of coffee.

Designers consciously expand the functions spectrum to extend the period of package use and give it the second life [38]. The disconnection method makes it possible to implement the ecological function of products. We observe it in the design of shopping packages Lee by Indian agency

*Happy Creative Servioes*, which is called *Never Wasted Bag* (Figure 8:3). Its typical feature is the possibility of transformation into different useful things, such as pencil holders, bookmarks, calendars, games, photo accessories, etc., after the bag is cut along the dotted lines [30]. Methods of folding and disconnection are the main ones to solve the issues of material saving and extending the duration of objects use; they make it possible to get the maximum aesthetic effect with minimum means. Dynamical design objects involves a consumer to the game during which the volumetric and spatial form creation. Business cards-transformers become real artistic works as the ways of self-presentation and as mini advertisement. Extraordinary design, additional functions and the possibility to get new artistic structures during construction effectively attract consumers' attention and are well remembered.

A big number of business cards and packages, which can change images, are created with the methods of combination and rotation. Retractable elements provide the transformation of typography (Figure 8:4) or the picture nature (Figure 8:6) due to the mechanical movement. The playing nature of the interaction helps to find creative solutions for printed products and create the effect of the picture animating with movable parts of the image [23]. The integration of a product and a package is not only aimed at the structural transformations, but it has the emotional colouring that is changed with the gradual usage of product (Figure 8:5).

Volumetric and spatial structures of dynamical visual systems are distinguished by the ability to change their basic form an infinite number of times. The rotation method has the wide range of possibilities to create different artistic images on the rotated objects, especially on the cups for drinks (Figure 8:6). Folding, combination and rotation are sometimes connected in one design system to create the informative dynamical message.

Stretch/compression is the unique innovative design method for printed products that is based on the possibility of a deformation of elastic material under load. Nowadays, plastic properties of materials and technological features of printing on every surface make it possible to experimentally search creative design solutions. Therefore, designers created a business card for a pulmonologist and printed it on rubber balloons. To read the text, written there, a client should inflate a balloon, so they are training their lungs (Figure 8:7). Creative using of stretch or compression transformation

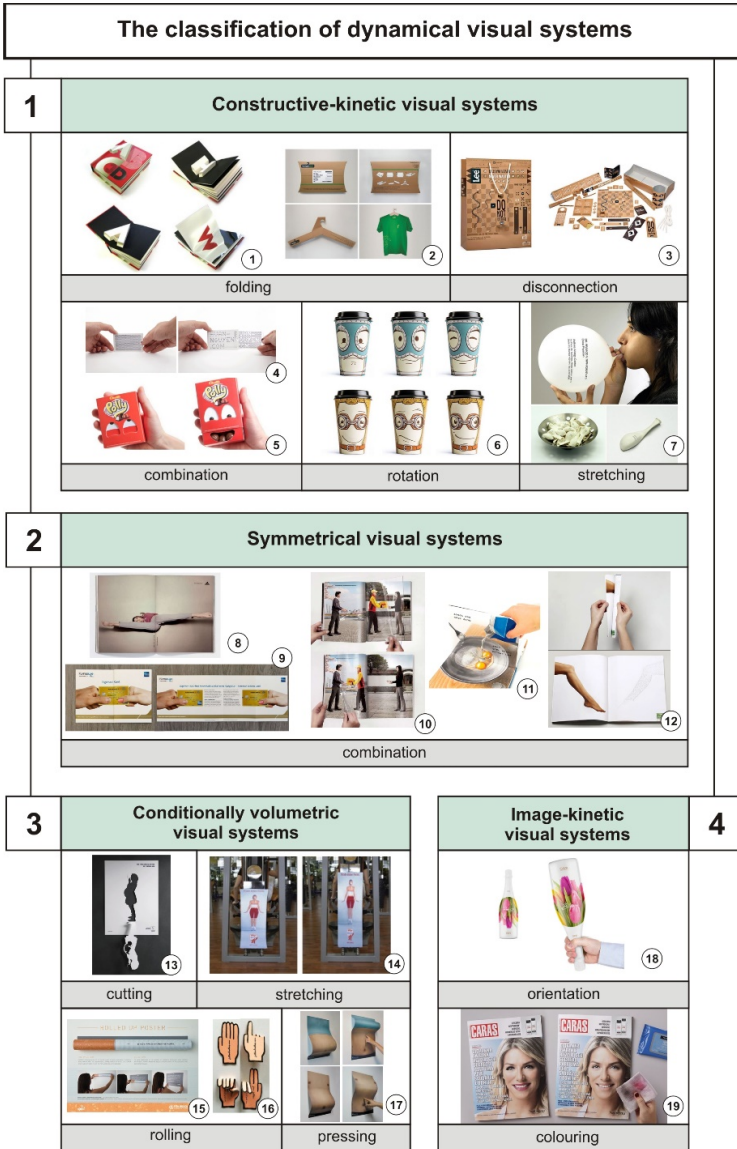


Figure 8 – The classification of dynamical visual systems

contributed to the multifunctional design object formation and the increase interaction with consumers.

The second group of dynamical printing industry is *symmetrical visual systems*; in their design the combination method gets the new meaning. Symmetrical visual systems creation is based on the mirror symmetry geometry that is well implemented in design of book and magazine products. Bilateral magazine centrefolds are the perfect places to create dynamical images. The unfolding and flipping process itself already is the action that is reinforced visually. Such an example is the advertisement series of the sport brand *Adidas Forever* [40]. The forward and back movement of the page is symbolic and it represents the easiness of trainings (Figure 8:8). Metaphorical and associative links between the graphic printed image and the structural organization of the centrefold cause the formation of dynamical artistic images. The pages, which have additionally folded parts, are used to achieve a better associative similarity in printed products design. The artistic image in this case is created not by flipping, but expanding pages to length (Figure 8:9). For the creation of such a page the paper format is bigger than basic edition size. The transformation of a composite image into the expanded one is used to convey a metaphorical action of products cutting, opening the door, increase in the volume of goods, etc.

Symmetrical visual systems gain the new content during the flipping of the extra page that is transparent or paper with cut elements. The flipping of these pages changes the content of the artistic image during combination; it adds or hides certain visual elements. During the combination of the basic and additional image the new content is formed and there is a possibility of the other way of informational message reading. For example, the delivery service DHL uses the transparent sheet of PVC paper to visualize the service speed no matter how a person flips the page (Figure 8:10).

Designers create pictures with the illusory volume effect instead of three-dimensional paper models and illustrations from the groups of structural and kinetic visual systems. They are really close to the reality due to the usage of symmetry fundamentals. The emergence of the three-dimensional object happens due to the addition of a mirror coating on one of the sides of edition pages. The vivid example is the alternative Japanese book *Today's Dessert is* [41]. While reading, a person should create the right angle between the pages to have the correct mirror image (Figure 8:11). In such a way the combination

of illustrations, which are situated on the adjacent pages, is created and a three-dimensional picture appears, so people can interact with it easily.

One more way for the creation of a dynamical artistic image is applying an adhesive layer to one of pages of printed products or the using of point gluing of paper elements (Figure 8:12). It helps to demonstrate the action of tearing in real life. At the same time broken elements are formed or separated parts are stuck to the adhesive layer.

The third group of dynamical visual systems is *conditionally volumetric* ones. They are planar compositions that gain the illusion of the volume due to the cutting, stretch, folding and pressing. The modification of the material surface and projecting the object above the plane happens because of the cutting; during it the great role is played by the harmonious combination of the cut and silhouetted images (Figure 8:13).

The stretch method for the conditionally volumetric systems is used to show elongation and compression of a graphic image (Figure 8:14). The mechanical properties of material become important for the creation of the artistic image, because they give the possibility to resist loads and characterize the ability to deform and plasticity. For example, the creative team of Demner, Merlicek & Bergmann agency from Vienna created the business card with female breasts due to the usage of a rubber tab between two layers of paper. This conditionally volumetric business card for the doctor of plastic surgery Hajnal Kirpov allows the visitor to choose the breasts size on their own [12]. To do it they need to put fingers in special rubber dimples.

The using of the paper feature to roll makes it possible for designers to make models of rolled up objects, for instance, to imitate cigarettes in the social advertisement against smoking (Figure 8:15), or create the illusion of a volume and dynamics for different design objects (Figure 8:16). We can also change a plane to the conditionally volumetric form by the method of pressing. The design of posters that are hanging and people want to place them properly shows one more way to involve people to the active interaction (Figure 8:17). This type of posters is called push-up posters. They gained the popularity as the effective means of outdoor advertising that rapidly attracts people's attention and involve them to communication.

*Image-kinetic visual systems* are the fourth group of dynamical systems that demonstrate the transformation of the artistic image of an object without

the transformation of its shape. The image is created in two ways – when the orientation or colouring of object is changed. The vivid example is an image that has another essence in different spatial position (for instance, the combination of a champagne bottle with the flower bouquet (Figure 8:18)). Moreover, the colouring change helps to show radically different message concept due to the erasure of applied paint (Figure 8:19).

The dynamics in the printed products design becomes the distinctive feature of postmodernism era. Printed production with dynamical elements represents spontaneity and unusualness, which are based on the fast shape transformation that involves in a game and has the emotional colouring.

*Dynamical design practice: the implementation issue.*

The results of the scientific study have not only scientific, but practical value. Lutsk national technical university student Tatiana Klymiuk has designed several samples of social advertisement on the topic Radiate well-being! (2020), which is based on the theoretical research of dynamical printed products and the ways of their transformation. The advertisement is aimed at the attracting people's attention to the main social issues that are related to humanity, the desire to help, education of consumption culture, etc. [15].

The idea of the design development is based on the combination of the metaphor for action – radiate and the noun with the abstract meaning – well-being. This concept to be open-minded and share happiness and love with others can be seen in the whole work and is implemented in dynamical leaflets. Well-being is associated with the right actions, health, happiness and love. Therefore, within the *Radiate well-being!* concept these associations helped to create three thematic series of dynamical socially aimed leaflets.

1) *Radiate well-being* series make people consider helping stray animals and everyone who need help. The series is represented by two leaflets, in which the methods of valve extension and folding/unfolding are used.

2) *Radiate health* series shows the problem of lack of vitamins in people's meals. The series is represented by three leaflets in the fruit shape. The method of folding/unfolding is used to create the visual dynamics of the shape.

3) *Radiate happiness* series attracts attention to the harmonious upbringing of children and family love. The social advertisement shows that it is important to spend some time with people who are near you – to smile to the close person, buy a toy for your child or those children who cannot afford it. In such a way you will share happiness and positive emotions. In

dynamical leaflets the images of the sun, toys and heart are visualized. The methods of folding/unfolding, pulling out and rotation helped to find the optimal construction of the advertisement according to the image.

The best solution for the idea implementation as the series of innovative leaflets was the choice of a movable construction based on the constructive-kinetic system properties. The detailed description of each dynamical leaflet and their constructive features helps to understand the possibilities of different ways of dynamical products shape and image transformation to visualize creative concepts.

*Radiate well-being* series is represented by two dynamical leaflets – *Give a home to a four-legged friend* and *Help stray animals*. The size of two-sided leaflets is 210×100 mm. The concept is based on the house image.

On the one hand, a house is the materialization of ideas about well-being, cosiness, comfort, and protection. On the other hand, it is not only a fortress, but the inner world of a person that is filled with kindness. The author shows the contrast of two situations, which are on a street and in a house, by the characters' emotions and colour.

*Help stray animals* leaflet is transformed for the planar form into the volumetric one due to the folding/unfolding method that corresponds to the pop-up technology (Figure 9). The visual information, which shows the ways to help the dog shelter, is placed on the back of the leaflet.

*Give a home to a four-legged friend* dynamical leaflet suggest taking a dog home a taking care of it. Structurally, it contains retractable elements. Due to the picture of grass that is connected to retractable flappers, the animals disappear from a street and appear in a house (Figure 10). Technologically, movable elements are attached between the printed front and back sides, which are manufactured separately. The base is folded in the right angle and all additional elements are glued to it. The far the glued element is from the bend, the further it will be after the opening of the leaflet. This technology increases the customers' interest to the social advertisement.

*Radiate health* series shows the problem of lack of vitamins in people's meals (Figure 11). The series includes three leaflets that look like fruit, such as a strawberry, an apple and a pear. The motto *Health is natural vitamins* is placed on each design object. The leaflets, created by the folding method, are planar when closed. Each leaflet becomes volumetric due to the transformation of the inner form that looks like an accordion that is formed according the



Figure 9 – Dynamical leaflet *Help stray animals*, T. Klymiuk, 2020

fruit silhouette. The colourful paper folded in such a way is glued to the base. When the leaflet is opened, the paper accordion opens as well and looks like a fruit. The shape, colour, and look of the fruit are associatively concurrent with the motto that visualizes the source of natural vitamins.

*Radiate happiness* series is based on the image of a family as kind family relations; in their atmosphere a personality is born and formed. The using of dynamical form of leaflets greatly presents physical and sociocultural change

## Graphic design in information and visual space

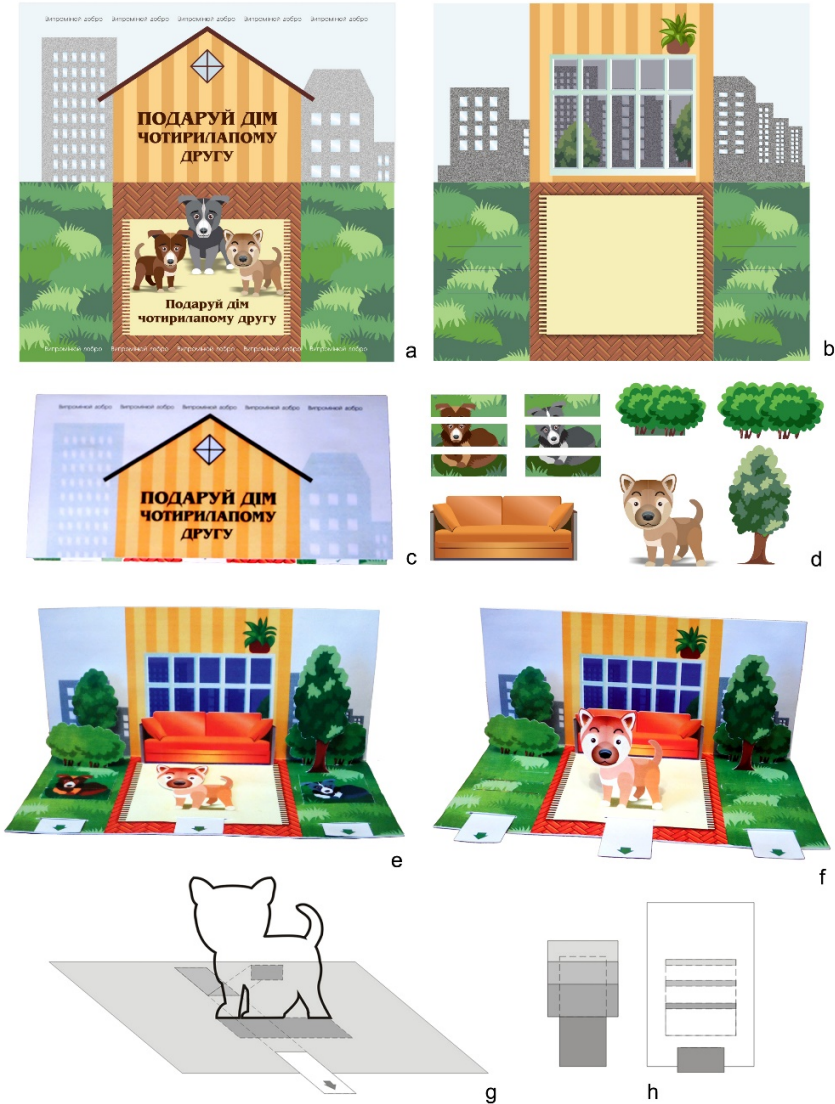


Figure 10 – Give a home to a four-legged friend dynamical leaflet, T. Klymiuk, 2020

of generations, which provides the possibility the society existence. The leaflets of *Radiate happiness* series are planar, but they contain movable elements. The series includes three leaflets – *Give a smile*, *Give a toy* and *Give love*.

*Give a smile* dynamical leaflet suggests being sincere, share a positive mood, and spend time with close people. The image of sun that comes out from behind the clouds is associated with the smile appearance on a person's face. The development has overhead layers with cuts; the movable elements are implemented there. Due to the retractable flapper, which is connected to the sun, the image movement is created (Figure 12).

*Give a toy* dynamical leaflet suggests spending more time with children, play with them and help orphans and poor children. It is created by the folding/unfolding method. After opening the image of the teddy bear appears. The creating of the leaflet is quite simple. We fold the base in the middle, like a book. The picture of a toy is also folded vertically and two diagonally and is glued to the base. It provides the possibility to fold/unfold the toy rapidly. In such a way a lot of leaflets with different images can be created (Figure 13).

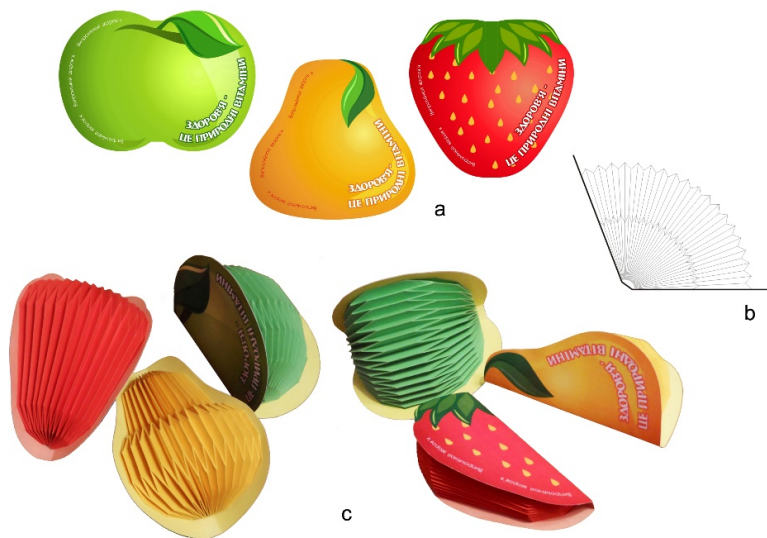


Figure 11 – *Radiate health* dynamical leaflets series, T. Klymiuk, 2020

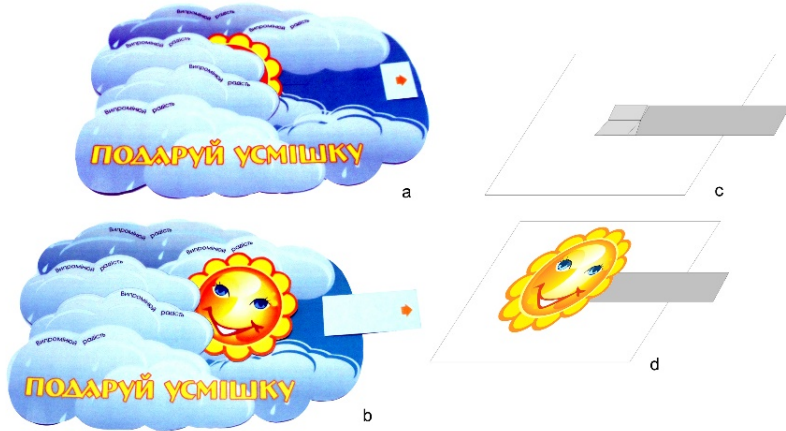


Figure 12 – Give a smile dynamical leaflet



Figure 13 – Give a toy dynamical leaflet

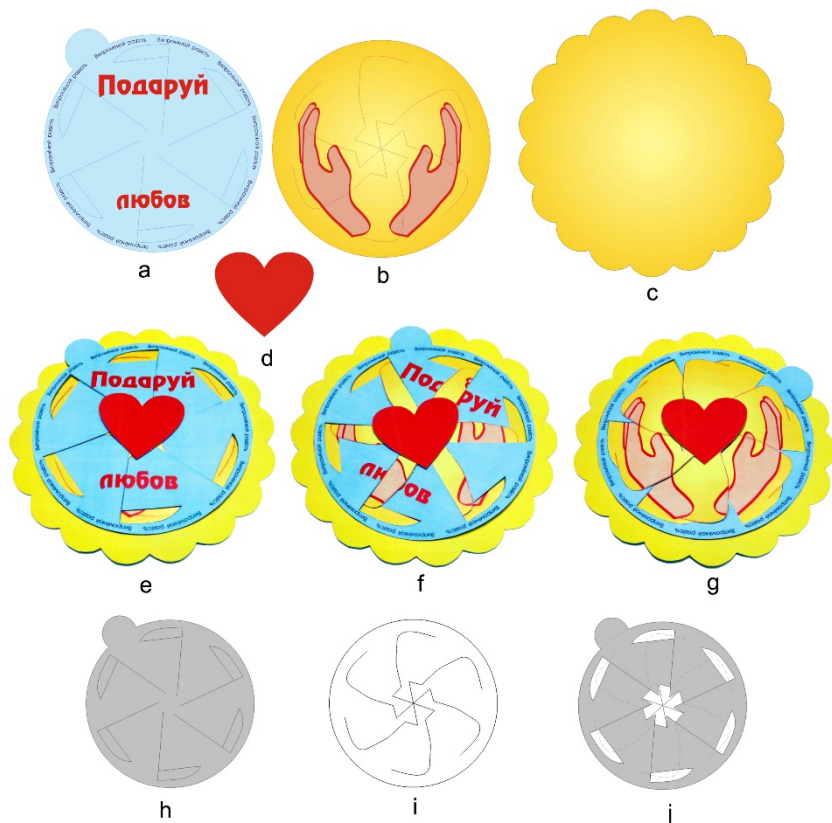


Figure 14 – Give love dynamical leaflet

*Give love* leaflet construction is based on the rotation of two paper circles that transform the picture (Figure 14). They are cut according to the particular scheme and nested into each other. The lower circle is attached to the base. Rotating the circles reveals the image of hands holding a heart.

This design development of social advertisement objects is essential for the formation of the culture and communication of people. The series of dynamical social leaflets includes the creating of advertisement media in such a way to actively attract people’s attention. The advertisement promotes the humanity as one of the main human virtues. The unusual

dynamical design helps to understand the promoted issue better and save the leaflet for longer.

### **Conclusions.**

In the study we revealed the theoretical and practical issues of the formation of dynamical visual communication in the printed production design. We proved that the changes in the structure and construction of design objects cause the transformation of their artistic image. It increases the quality of information perception and attracts consumers' attention. Nowadays, dynamics as the composition means in the printed production design widens the spheres of usage and includes package design, design of the book and magazine products, outdoors advertisement, and design of industrial objects, cloths and environment. Due to the dynamical visualization information is perceived as a game object and has the emotional colouring. The possibility of the transformation of the planar graphic image into the volumetric one became the base of the pop-up phenomenon development that is based on the kinetics fundamentals. The incipience and development of pop-up in the design and artistic culture is considered as a synthesis of paper modelling techniques. The pop-up essence is manifested in the context of the transformative formation that provides the dynamics of printed production elements.

In the study we formed the classification of dynamical visual systems in printing industry that allowed dividing them into the following groups, such as constructive-kinetic, symmetric, conventionally volumetric and image-kinetic systems. The ways of the transformation of the artistic image (folding, disconnection, combination, rotation, stretching, cutting, rolling, pressing, orientation or colouring change) helps to create the visual effect of the volume and movement.

We presented the development of the dynamical social leaflets series, in which various techniques and means of design were used, that was based on the theoretical research. Modern technology of the dynamical images creation, which is used there, is able to increase the communication of a person with design products. Consequently, the results of the work helped to form the base for the renovation of dynamical visual communication design methods in general and some of their aspects, which are related exactly to the printed products design.

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## METHODOLOGY FOR THE DEVELOPMENT OF THE COMPANY STYLE BASED ON THE STUDY OF ANALOGUES

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DOI: <https://doi.org/10.30525/978-9934-26-274-6-4>

The concept of corporate style is considered, its main elements and carriers are listed. It was established that corporate style performs the following main functions: differential, identifying and image. The method of analyzing analogues to determine the features and regularities of corporate styles of companies that use corporate style as an effective means of communication is considered. The main trends in the development of corporate styles are considered, the influence of the corporate color on the consumer's emotional state is described. The sequence of developing the corporate identity of the company is proposed, which was tested in the development of the corporate identity of the fast food establishment "Kyivska Perepichka", which reflects the philosophy of the brand and also improves its identification.

**Keywords:** brand, graphic design, fast food establishment, color, packaging.

### Introduction.

Due to the information saturation of the modern market, consumers are constantly faced with a large number of means of advertising communication and other marketing tools. This forces owners of brands, companies, institutions and enterprises to think about positioning and differentiation of their own image. Corporate identity plays a key role in the success of a company, and the importance of its presence and positive influence cannot

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be overestimated. Corporate style is the image of the company, which in many aspects determines the attitude of the audience to the institution.

The relevance of the research topic is that creating a corporate style is an integral part of building successful communication with the audience, which, in turn, leads to increased recognition and trust in the company. The development of a corporate style in its various forms in combination with high quality goods or services creates ways to increase brand recognition, contributing to increased interest in the company. Also, researchers claim that without a visual component of corporate identity, brand promotion will not have significant results: with the same product quality, a company with a professionally designed corporate identity will attract a larger number of potential buyers.

On the modern market, there are more and more establishments that take care of their corporate style, thereby leaving behind those companies that do not have their own corporate style. Every year, it is more and more difficult for designers to develop a unique corporate style that would help the brand stand out in its niche. Therefore, the development of corporate style requires innovative solutions and constant improvement in order to remain an effective means of solving strategic marketing tasks.

The subject of development of the corporate style of the brand was of interest to both domestic and foreign scientists and practitioners. I.A. worked on the problem of creating a corporate style and the characteristics of its individual elements. Golman I. A., Dobrobabenko N. S. [1; 2], V. L. Glazichev [3], S. A. Dzykevich [4], V. A. Pobedin [5] and others. Scientists and practicing designers described the methodology and structure of corporate style creation in general, which is a significant contribution to the formation of the theoretical knowledge base. In this work, attention is focused on the methodology of developing the corporate style of catering establishments based on the study of analogues.

### **Setting objectives.**

The goal is to study the theoretical foundations and methodology of creating a corporate style for catering establishments based on the study of analogues.

### **Research results and their discussion.**

In a general sense, corporate style is a set of graphic, color, verbal and audio elements that form a certain meaningful connection between products

and the company. As one of the main components of the product promotion process, corporate style forms a certain general perception of the company (service) in the minds of consumers. Many researchers consider corporate style as a type of marketing communication that has a significant impact on the formation of audience loyalty to a brand (product). The concept of corporate style is borrowed from Western industrialized countries, so the term “corporate identity” is usually used to describe this system, as well as “design coordination”, “company identification system”.

It should be noted that the phrase “corporate style” was introduced later by advertising theorists, and this term usually describes a certain set of graphic, stylistic, compositional techniques that guarantee a certain subordination of the products produced by the company to its general design. In turn, this homogeneity helps to understand the concept of the company, its philosophy and mission in the market of goods (services).

Unity in the design of the corporate style is achieved by using a certain color scheme, graphic elements, typefaces in the design of business and advertising products, as well as in packaging, uniforms, etc.

D. Ogilvy, a well-known professional in the field of advertising, wrote: “Each ad should be considered as a contribution to the corporate style (complex symbol), which is the image of the brand (image), as a long-term contribution to the reputation of the brand, a truly golden reward awaits the advertiser who has had enough mind to create a favorable image of its brand and hold on to it for a long time” [1]. With his description, he emphasized the great importance of a systematic approach to creating a company’s corporate style and the importance of following it for a certain period of time.

V. Glazichev defines a corporate style as “a set of visual signs that cause the consumer to have a persistent stereotype of a specific industrial or trading company.” The theorist also connects the phenomenon of corporate style with the emergence of industrial design and the process of monopoly capitalism [6].

Modern advertising theoretician A. Dobrobabenko considers the concept of corporate style as “... a set of color, graphic, verbal, typographic permanent design elements (constants) that provide a visual and meaningful unity of goods (services), all the original information of its internal and external design” [2, p. 5].

In the work “Aesthetics of advertising” S. Dzykevich notes that the corporate style, which expresses the essential formal and expressive features of the main activity of the corporation in those aspects that are necessary for the creation and maintenance of the invariant meaning of the desired image, is of primary importance in the perception of the corporation’s own personnel. He singles out three modifications of corporate style: corporate subject style, corporate language style, corporate clothing style [4, p. 30].

In the conditions of great competition in the modern market of goods and services, personalization, identification and selection of the brand from the general layer of the competitive environment are considered the key functions of creating a corporate style.

Thus, it is possible to distinguish three separate functions of corporate style:

- differential – selection of products and advertising content from the total mass of similar companies;

- identifying – the visual style ensures product and advertising recognition and indicates their close connection with the company;

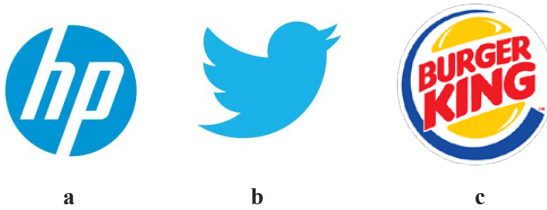
- image – the formation of a certain positive image around the company, which in turn affects the company’s image and reputation. Consumers often associate a company’s visual image with the characteristics of the products it sells. Little-known companies without a coherent image usually enjoy a lower level of trust among consumers than well-known brands.

In a crowded information space, corporate identity is a “carrier with data” that allows consumers to navigate the flow of advertising content and quickly find products to which they have already formed loyalty.

Despite the fact that corporate identity is usually associated with commercial enterprises, it is used not only in trade. Corporate identity is an important component of the system of state-owned enterprises, exhibitions, competitions, sports events, scientific conferences, etc. Corporate identity plays a communicative role, allows the target audience to find out the necessary information in the shortest way.

In the conditions of urban space, corporate identity is also used, for example, as navigation signs: a metro map, signs with street names and other carriers that make it possible to navigate in the settlement (Figure 1).

Corporate identity contains a variety of elements, starting with graphic design and ending with sound signals, but the main ones are: logo,



**Figure 1 – Types of logos:**  
a – logo-abbreviation; b – logo-symbol; c – combined logo

trademark, corporate slogan, corporate block, corporate colors, corporate fonts, communicator, face of the company.

A logo (from Greek *logos* – word, *typos* – imprint) is a symbol or font composition, which are created on the basis of the full or abbreviated name of the company, as well as other simplified graphic elements and are a reflection of the image of the company. “In the perception of the consumer, the presence of the logo or trademark of the company has a well-established reputation and is a guarantee of the quality of the goods” – says V. Pobedin [5, p. 25].

There are several variations of logos [9]:

– **word** (trademark) – when creating a logo, use the full name of the company, typed in a characteristic font, or written in the so-called “lettering” (the style in which the inscription is usually written by hand using calligraphic writing skills). When creating a word logo, the length of the word and the simplicity of its sound are key requirements for ease of perception. In (Figure 2, a) and an example of verbal logos is provided.

– **abbreviation** – when creating a logo, they use the abbreviation of the company name (brand, trademark, product, etc.). An example is the logos of the companies “BMW” (*Bayerische Motoren Werke*), “HP” (*Hewlett-Packard*), “IBM” (*International Business Machines*) and others that aptly use their logos to distinguish themselves from competitors. decreased ease of brand identity, compared to the “verbal” logo.

– **logo-symbol** – when creating a logo, they use a certain sign (symbol) that companies choose to broadcast their philosophy, certain ideas, the field of work, etc. in already known companies, this symbol becomes the central object of corporate identity, but today, only 6% of the market use such a

logo in their branding, because for new companies it is difficult to convey their value to an unfamiliar audience only with the help of a sign.

– **combined logo** is the most popular type of logo in the modern market. Such a logo combines a sign (symbol) and a text part (name). By combining these elements of the company, it is easier to position yourself in the market and convey your idea to consumers. Analysis of logos of famous brands (Figure 2, b) showed that sometimes companies use an adaptive version of the logo when the symbol and name are used separately, who are confident that their overall image will be enough to identify the brand. The adaptive logo improves its usability on small objects, such as pens, pencils, flash drives, etc.

**Trademark** (from English trade mark) is a patented form of company designation that can combine visual, verbal and sound parts, or use any of these elements separately. A trademark registered in the allotted manner gives the company the right to its monopoly use and is protected by law. In different countries, the period for which the trademark is registered may differ.

Identification, product differentiation and personalization are the key functions of a trademark in order for them to be fulfilled, it needs to meet certain requirements, namely, to be concise, easy to read, to be attractive.

There are a large number of types of trademarks. The following types of them are distinguished: **verbal**, which can be registered both in ordinary writing and in a stylized form, **figurative**, containing a certain symbol (emblem), volumetric – registered as a certain form of object and **combined**, which is created on the basis of the above described types ease of use. Almost 80% of the currently registered trademarks are verbal.

A **figurative sign** is a symbolic, often simplified image of a certain object.

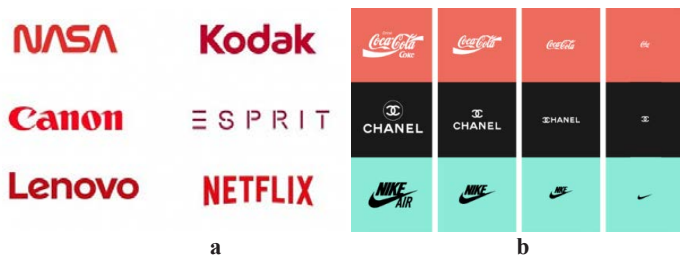


Figure 2 – Types of logos: a – verbal logos; b – adaptive logos

A **volumetric mark** is a trademark that is registered to protect the external shape of any three-dimensional object of the company.

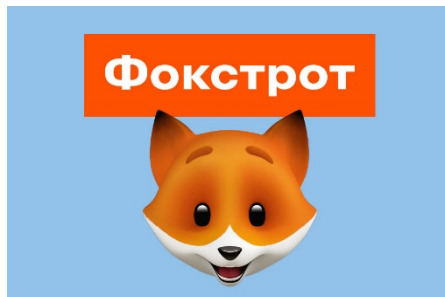
The **corporate slogan** is a short slogan that the company constantly uses in its marketing communication with consumers.

The **corporate block** is one of the informative and communicative parts of the company's visual style, which is a combination of its other elements.

**Corporate colors** are one or more colors that are used by the company on all carriers of corporate identity. Corporate colors are selected by designers according to knowledge of the psychological impact of color and sociocultural context in a particular country of use.

A **branded font** is a set of typefaces that the company uses for typing. Different types of typefaces can successfully complement the company's visual style, but it is advisable to use no more than three different fonts.

A **communicator** is a character who was created to communicate with the audience. The character can be endowed with emotions and a certain manner of behavior that emphasize the positioning of the brand. An example of such an element of corporate style is the communicator of the "Foxtrot" store – an animated character (fox), which is shown in Figure 3.



**Figure 3 – Communicator of the foxtrot company**

The **face of the company** is a popular person who becomes a brand ambassador for a certain time registered by the contract. When communicating with consumers, the individual often mentions the brand or product name, wears appropriate clothing, etc. A positive attitude towards an opinion leader builds consumer loyalty to the company and its products, and also encourages communication with them.

All elements of the company's visual style should be written in the brand book. **A brand book** is a collection of guidelines that include a description of the use of certain elements of corporate identity on all possible media that the company uses. Brandbooks can be printed or used in electronic form. It contains the rules for the placement of the logo, its proportions, corporate colors, font names and their sizes, the specifics of the design of documentation, packaging, advertising forms, souvenir products, and may additionally contain the rules for the design of interiors and internal communication between employees.

Elements of corporate identity, according to the rules of the brand book, are placed on all media that are related to the company. Such corporate identity carriers can be: business documents (forms, envelopes, notebooks, etc.); souvenirs (cups, pens, notebooks, towels, etc.); advertising media (poster, booklet, leaflet, flyer, business card, etc.); packaging; interior objects of the working space (wall calendars, paintings, etc.); branded clothing (caps, T-shirts, aprons, overalls, etc.); transport; exterior elements (signs, umbrellas, tables).

Consider **the stages of developing a corporate identity**.

**The first stage** is a briefing of the customer, namely, detailed information about the features of the work of the organization or company, their requirements for the visual component of the future corporate identity. The brief (a document with a list of questions) should contain a sufficient number of questions that will help form the criteria for organizing the work.

**The second stage** is the collection of additional data. For the qualitative development of the company's corporate identity, it is necessary to clearly understand the specifics of its activities, the features and nature of the services or products that the company produces, analyze competitors, identify the strengths and weaknesses of their corporate identities [10].

**The third stage** is the creation of a **moodboard** – a collage of images that conveys the general concept of the future corporate identity. The moodboard helps to determine the style solution, collect images of existing companies, and is also an additional tool for communication with the customer. A **map of associations** can also be developed – visualization of words selected on the basis of their connection with the name, field of activity, symbol of the company's product and its characteristics. The association map accelerates the process of generating ideas for the future

corporate style concept and gives an opportunity to see not only a simple associative series, but also to pay attention to a more complex relationship between the found components.

**The fourth stage** is the development of an idea. Conceptual idea for creating a corporate identity should: 1) be original, that is, one that has not been used by anyone before; 2) meet the client's requirements in accordance with the brief; 3) be universal – suitable for use in any elements of corporate identity; 4) evoke positive emotions in all groups of the target audience.

**The fifth stage** is the graphic implementation of the idea – the definition of colors, stylistic features, the choice of typefaces, sketching and subsequent creation of the logo, as well as other elements of the corporate identity. Determination of the constants of style use, namely, the rules for using the sign on different media and surfaces, the names of colors according to the international classification, the main and additional fonts, the circumstances for using the communicator.

**The sixth stage** is the development of media design. At this stage, the designer checks the brief and determines for which storage media it is necessary to adapt the elements of corporate identity and forms various compositional solutions that correspond to the formats of the media. At this stage, it is important to recreate the correct hierarchy of information perception by the consumer and place appropriate accents for better reading of the main information by the user.

**The seventh stage** – legal protection – is the final stage in the creation of corporate identity, which makes it possible to legally protect the company's trademark and other visual, sound, verbal elements from copying. After registration, the corporate style becomes an object of intellectual property and all rights to its use are retained by the owner.

At the end of work on the corporate identity of the company, it is necessary to carry out a number of actions aimed at completely replacing the old corporate identity and introducing a new style. Such actions for the introduction of corporate identity include: launch into production of products with a new design; replacement of all advertising media with new ones; decoration of exteriors and interiors in corporate colors; production of clothes for workers with new elements of corporate identity; distribution of letters among the staff explaining changes in the company's corporate identity; production of souvenirs with corporate design; selection of

communication channels to notify the target audience about changes in corporate identity, etc.

**Methods of analysis of corporate identity analogues.**

To create a competitive corporate identity that will attract attention, perform the functions of advertising and PR, you need to isolate the general idea from the general array of data that can help the successful implementation of the product. For successful positioning of the institution on the market, it is necessary to find methods of influencing its potential consumers, which for the designer means finding a graphic solution to the problems set by the customer in the brief and visual methods that can effectively solve the tasks [11].

Communication between the brand and its customers is usually built on the patterns of perception of corporate identity and its graphic solutions from the point of view of the human psyche. It is known that under the influence of a certain color or other graphic elements, consumers can subconsciously make a choice in favor of a particular product or service. For example, in stores, labels with discounts on goods are often printed in red to draw the buyer's attention to a particular product.

When developing the corporate identity of a particular institution, institution, company, etc., the most effective method is the **analysis** of analogues. First, it will make it possible not to repeat the style that already exists. Secondly, the corporate style of successful companies can suggest the vectors of effective development of one's own corporate style.

When applying the method of analysis of analogues, the following conditions must be observed:

- analyze similar institutions or establishments operating in the same market segment;
- focus on successful establishments, taking into account the target group, region, size of the company, etc.

Let us give an example of the development of the corporate identity of a fast food establishment based on the analysis of analogues.

The world-famous company “McDonald's”, founded in 1940 by Dick and Mac McDonald. The institution, which specializes in the sale of American dishes and is one of the leaders of large restaurant chains in the Ukrainian market. The corporate identity of the institution is represented by a logo, which consists of two yellow arches, which combine to form the letter “M”,

symbolizing the first letter of the familia of the founders. The corporate block consists of a logo, the slogan “I’m loving it” (in the Ukrainian adaptation “I love it”), and the font part of the McDonald’s logo (Figure 4).

Red and yellow colors have been used by the company for a long time and during this time have become key elements of corporate identity that affect brand awareness. After several rebrandings, dark green and brown colors were added to the restaurant’s corporate colors. In our opinion, such changes were based on the desire of the management of the institution to increase the price segment of the institution and move away from the existing image of “cheap food”. The corporate font used by the institution has clear modern forms without serifs, symbolizing the connection with the modern youth style [12].



**Figure 4 – McDonald’s corporate colors and logo, USA**

A feature of the brand’s corporate identity is its branching along the lines of product offers: “MtsSafe” – a line of coffee drinks with its own logogram, which is represented by shades of yellow, brown and white and is written in handwritten font; “Happymeal” – part of the product line “McDonald’s”, which is aimed at the children’s target audience, whose corporate identity combines a multi-colored volumetric font with the main logo of the company; “MacDrive” is an optional establishment service that speeds up customer service by issuing orders to customers on vehicles, which has a logo that combines the silhouette of the car, which plays the role of a directional sign and the text part written in italics to make an association with traffic. For a long time, the communicant of the brand was a clown dressed in corporate clothes with the company logo, but, after wanting to change its positioning

in the food market, the company gradually abandoned this element. The company uses its corporate identity on all possible media: posters, banners, packaging, corporate documents, employee clothes, etc.

A large fast food restaurant chain “KFC”, specializing in the sale of deep-fried chicken. The name of the institution is composed of an abbreviation that stands for “Kentucky Fried Chicken” [13]. The corporate identity of the brand has the following colors: red, white and black. Red is formative and prevails in the composition, but any color of the three main colors can play the role of a background color. This technique makes it possible to use color coding technologies: a red background is a seasonal dish, a white background is a dish of white meat of the original recipe, a black background is a dish made of dark meat. The company logo combines the text part with the abbreviation “KFC” and a sign in the form of a portrait of the founder of the network – Colonel Sanders. The image of the founder is of great importance for the company, because at the same time he is a communicator and the face of the brand. The visual image of the communicator consists of the following parts: an image of Colonel Sanders dressed in a white suit (pants, shirt, jacket), a “butterfly” tie, as well as a handkerchief in his pocket, a cane and glasses on a red background. It is with these visual elements that many consumers associate the company. Red ribbons on a white background are well read by visitors to the institution and form an associative series with the brand. The corporate block consists of the logo and signature of the founder of the network. The branded fonts on most packaging are based on the Condensed Black typeface. Product names are typed in capital letters in one or two ribbons. For exceptional cases and non-standard packaging, the Cera Pro Bold headset is sometimes used [14]. The corporate identity of the KFC network is shown in Figure 5.

“Salateira” is an international network of establishments that occupies a niche of healthy eating in the field of fast food, founded in Kyiv in 2011. The founders of the institution adapted the European model of salad bars of fast food to the requirements of the Ukrainian consumer. The establishment specializes in the preparation of salads, which each client can collect from their favorite ingredients. The corporate identity of the company is represented by the logo, slogan, corporate block, font of a certain typeface and corporate colors (Figure 6).



**Figure 5 – KFC Network Corporate Identity:**  
a – image of Colonel Sanders; b – printed products (packaging)

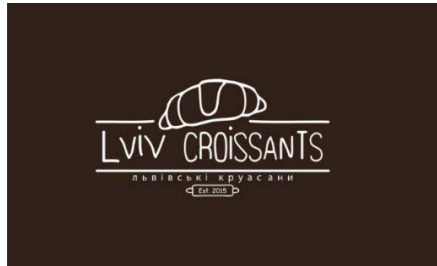


**Figure 6 – Branded block of the institution “Salateira”**

The company logo is font-type and reflects the brand name “Salateira”, made of using a headset with smooth lines, without serifs and sharp edges, which emphasizes the naturalness and safety of the product line of the institution [15]. Also, the font has an adaptive version in the form of the letter “S” on a white background. A font identical to the logo is used for the slogan set, the slogan itself is a call for the consumption of healthy food: “їж здорово.” The letter “ї”, with which the slogan begins, instead of two dots has a stylized heart. The main corporate colors of the brand: green, which is dominant in the corporate style, red and white. Additional colors: yellow, rich pink, purple are used for product packaging and, from time to time, appear in outdoor advertising. The corporate pattern has several variations: the first is repeated stripes of green and red, combined with a

capital letter “S”; the second is large plates of white, red and green with wavy edges. Patterns are used to decorate paper packaging of dishes [16].

“Lviv croissants” is a Ukrainian chain of bakeries in the field of fast food establishments, founded in 2015 in Lviv. At the moment, the institution is present in almost all regions of the country. The business strategy of the establishment is the sale of “monoproduct” in the form of croissants, which are complemented by a variety of sweet and salty fillings. This place is one of the promoters of the hot baking niche in the fast food market in Ukraine. In figure 7 the company block of the institution (logo, slogan, date of foundation), made in the corporate colors of the institution and using the author’s font [17].



**Figure 7 – Corporate block of the institution “Lviv croissants”**

The logo of the institution consists of a graphically stylized element in the form of a croissant, a font element – the name of the institution and two stylized horizontal lines that limit the text with the name of the institution [18]. In the logo of the institution, the font style and linear solution refers us to the past, when the signs were made of wood and the names on them were burned by the masters by hand, which created irregularities in the inscription, due to the peculiarities of the materials and tools of application. Such inequalities have been applied in the development of corporate identity to emphasize loyalty to tradition and connection with the history of the founding city. The name in the logo is written in Latin, but below we can see the inscription in Cyrillic, which is its translation into Ukrainian. In the corporate style, the institution does not use bright saturated colors and modern materials, such as: metal, plastic, etc. In the design of corporate identity carriers, preference is given to dark shades of brown and wood textures.

Analysis of corporate styles of fast food establishments made it possible to identify patterns in the design. It has been established that large restaurant chains usually care more about the observance by their branches of the company's corporate identity. In different types of fast food establishments, the corporate identity is significantly different, which depends, first of all, on the target audience. We can distinguish the following primary colors that are used in the development of corporate identities of companies.

Red is clearly visible from afar, has the longest radiation waves that the human eye can perceive, so using it in the company's corporate identity provides advantages for identifying it in the city space. Establishments, in the design of which red color or its shades are used, are trying to draw attention to the brand and its products, which is a good solution for fast food establishments.

Yellow color – stimulates brain activity, fills with energy, so it is appropriate to use it for institutions with a young target audience. However, yellow is not contrasting and difficult to combine, for example, with white, so it is rarely used as the main color in the corporate style.

The orange color, like the red color, has long radiation waves and is perfectly noticeable at a distance. Usually this color is associated with establishments with a low or medium price range. Orange color in the corporate style of the institution, or in the interior design attracts attention, improves mood.

Green color is used in the corporate style of establishments that promote healthy eating, environmental friendliness and naturalness. Previously, this color was not used in branding in the field of nutrition, because it caused associations with spoiled products, but new trends in environmental friendliness have made it popular. Pure green color may also indicate a not high price category of the institution.

White color is present in most corporate identities, but often as a background to accommodate certain elements. White is a neutral color that can be combined with all other colors and complemented. In different combinations, white color can convey a different "mood" of corporate identity. On a psychological level, this color is associated with purity and ease.

Black color usually indicates the high status of the institution and the high price range of the products presented. In order to further emphasize the sophistication of the institution, black is often combined with serif fonts, as well as with white, gray or other colors [19].

Analysis of analogues showed that in the overwhelming majority of institutions, corporate identity perfectly performs differential, identifying and image functions, and in the other part it provides only some of them. After analyzing the “strengths” of corporate identities of competing establishments in the fast food market, we can identify effective techniques and elements of corporate identity that brands use to build successful communication with potential consumers.

**Development of corporate identity of fast food establishments on the example of the company “Kiev perepichka”**

*The first stage is the customer’s briefing.*

Fast food establishment “Kyivska perepichka” has only one point of issue of orders and at present it is not part of the franchise [20]. On the TripAdvisor website, the Kyivska Perepichka establishment tops the rating of fast food establishments in Kyiv, ranks 48th among all Kyiv food establishments and has a quality certificate in 2015–2018. (Certificate of Excellence 2015–2018 Winner). On the FourSquare website, the institution “Kyivska Perepichka” ranks third among Kiev establishments selling hot dogs [21].

Fast food establishment “Kyivska perepichka”, which is located in the center of Kyiv, on Bohdan Khmelnytsky Street, 3a, was opened in 1981. The institution operates in takeaway mode and has no seats. The exterior of the establishment is part of the façade of the building and is represented by a glass showcase, delimited into sections, which houses a sign, a menu and a window for issuing orders. Opposite are the tables at which buyers can taste their dish. The institution “Kyivska perepichka” is one of the business cards of Kyiv. Due to its not high prices, fast service and constant location, it is very popular among both tourists and indigenous people of the city. Consumers consider the institution “Kiev perepichka” the oldest fast food in Kiev.

*The second stage is the collection of additional data.*

The concept of the institution “Kyiv perepichka” is to sell a monoproduct of the same name. This product is a deep-fried sausage in the dough, which is served in a paper wrapper. In addition to this main item, the menu includes cooling and hot drinks. The pricing policy occupies a low price segment, so the average check does not exceed UAH 45 (2020).

Analysis of the modern corporate identity of the institution (Figure 8) showed that now the institution “Kyivska Perepichka” does not have a single



**Figure 8 – The appearance of the institution “Kyiv perepichka”, 2021**

visual style. Most of the elements of corporate identity are fragmented and do not contribute to brand awareness and identification among consumers.

It is quite difficult to single out specific elements of corporate identity, because they form a certain “symbiosis” with the corporate identities of other brands. However, it is possible to identify some elements of the corporate identity: a verbal trademark and a font logo, which is represented by a combination of a typeface with yellow and blue colors. The institution “Kyivska Perepichka” has a sufficient number of potential corporate identity carriers, such as: menus, posters, flyers, packaging, clothing of employees, forms of business documentation, sign and others, but at present, the only carrier of corporate identity is a neon sign.

***The third stage is the creation of a map of associations.***

In order to understand what you need to rely on when searching for an artistic image, a map of associations was created. The starting point on the map of associations was the name of the institution “Kyiv perepichka”, from which the following keywords were chosen by the method of associative thinking: hot, fried, appetizing, historical, traditional, simple.

***The fourth stage is the development of an idea.***

Since the institution “Kyivska Perepichka” was founded in 1981, for many years it has become a historical monument in the field of catering establishments in Kyiv. To develop a corporate identity, it is proposed to choose the art of Cossack cursive writing as a creative source, which will

make it possible to create a visual image that would convey a connection with the historical past. Cossack themes are closely connected with the identity of the Ukrainian people and cause associative images with its history. Cursive writing can be separated from other fonts by continuous pen movements and accent callout elements and letters that have a rounded shape. This font was written only with a pen, which made it possible to make smooth thickening of lines and decorative endings [22]. After analyzing the visual forms of cursive writing, it can be noted that its artistic and plastic properties perform both constructive and decorative functions. It is these features of the font that have been transformed into a logogram for the project being developed.

The next part of the creative image is associated with the location of the institution, as well as directly with its name. We were faced with the task of showing the audience the close connection between the brand and the location in which it is located. The name of the institution already carries a lexical part, which quite informatively emphasizes this connection, but at the visual level, the corporate style of the institution did not contain elements that would emphasize its location in Kyiv. After analyzing the visual images, it was determined that the target audience considers the symbol of the city of Kyiv – the chestnut tree, which is often found on the streets of the city. According to one version, Emperor Nicholas I in 1842 ordered to uproot all chestnuts from Bibikovsky Boulevard (present-day Taras Shevchenko Boulevard), because he considered them not “serious” enough, and replace them with poplars. His order was fulfilled, but the residents of Kyiv of that time picked up seedlings and planted them near their houses. Over time, chestnuts became a business card of the city of Kiev, they began to be depicted on the facades of houses, labels, products, composed songs about them [23]. Based on the collected data, it can be considered appropriate to use this symbol in the corporate style of the institution “Kyivska Perepichka”. To stylize and simplify the image of chestnut, its leaves are chosen, which has a characteristic shape, consisting of five separate leaves and a stem. Also, the visual image of the chestnut could be conveyed through its fruits, but in the process of sketching this idea was rejected, since the sharp elements of the peel of the chestnut fruit are not combined with the visual image of the monoproduct sold by the institution.

In the list of words that were discovered when creating the association map, there were words such as: “appetizing”, “fried”, which can be associated with the cooking process and the appearance of the product. The main menu item is a cake made from flour, eggs and sausages from natural meat. The first step in the preparation of the product is kneading the dough based on flour, eggs and water. Then the dough is kneaded to an elastic consistency. Unlike the “usual” sausage in the dough, the filling in the cake is wrapped completely. Next, the cake is deep-fried, immersing it in sunflower oil for about one minute. The finished product has a light orange color with a golden sheen. Analysis of the creative source, which covers the recipe of the product, is important for the development of the corporate identity of a fast food establishment, because the concept of corporate identity should be aimed at forming a positive impression among consumers about the external and / and taste characteristics of the product. To transform the creative source into an artistic image, the color of the finished cake and the appearance of boiling oil were used, which creates wavy elements on its surface.

### ***The fifth stage is the graphical implementation of the idea.***

After collecting all the necessary data, analyzing the market, creating a map of associations and searching for artistic images, proceed to the creation of corporate identity elements. The logo and trademark play a central role in the corporate identity, providing a company identification function. Of the possible variants of logos: verbal, abbreviated, symbolic and combined, a verbal logo was chosen, but using adaptability for better reading from small corporate identity carriers. This graphic decision was made after the stage of sketching and prototyping the future logo.

The search for any concept in graphic design begins with sketches on a piece of paper, which allows you to quickly sketch current ideas and not waste time on the process of computer detailing. In the first line of sketches, the main object of the logo composition was highlighted the symbol of the product. A simple figure set a minimalist style, which would be a good solution for the institution, followed by scaling into a franchise. But, with the further development of this logo concept design, with the help of technical visualization on a personal computer, a somewhat constructive appearance of this element was revealed. Simple forms demonstrate the modernity of the visual style and are well readable in the conditions of

a city saturated with advertising media. But in our project by the method of associative thinking and information from the customer’s brief, the main emphasis was placed on the traditionality and historical background of the brand, which was not combined with the too modern symbol of the product. Nevertheless, as can be seen in the example (Figure 9, a) there was an attempt to balance the shape of the sign with the text part.

Another proposal for the logo design of the institution based on the transformation of the past corporate identity is provided in Figure 9, b. On the sign of the institution was placed its name, written in one line in the form of a semicircle. Such a non-standard placement of the name on the sign added emphasis to the past corporate identity and was recognizable to the target audience. Therefore, in the proposed version, an element of a semicircle was used to constructively construct the letters of the logo – the abbreviation “КР” (Kyiv perepichka). In this embodiment, the logo uses blue and yellow colors, which were used in the design of the original sign of the institution. Such a logo may cause a positive response from an audience already familiar with the brand, but for new consumers this idea could not be clear enough, so this option was rejected.

The final sketch solution was proposed in the form of a font logo using the letering technique – the artistic design of the name of the institution into a decorative composition (Figure 10). The inscription is made in the style of Cossack cursive writing, and vertical, horizontal, hook and loop elements became the basis for creating the inscription. The word “Kyivska” is placed above the word “perepichka”, which made it possible to create the optimal size of the logo for placement on corporate identity media, leaving



Figure 9 – Working versions of the logo of the institution “Kyivska perepichka”

a sufficient size for its reading. For better perception and memorization of the sign, a stylized image of chestnut leaves has been added to the word “Kyivska”, which is a symbol of the city of Kyiv, where the institution is located. The thickness of the contour of the stylized image coincides with the thickness of the letters of the institution’s name and is combined with the letter “K” using a loop. When choosing corporate fonts for corporate identity, plastic rounded forms with small serifs are chosen. For greater contrast to the logo, the typeface of the word “perepichka” was changed to Itim Cyrilic, which added emphasis on the main word in this composition. An adaptive version of the brand name was also offered for printing on small corporate identity media, such as pens, pencils, flash drives, and more.

The brief for the project listed the following colors: blue, blue, black, white, yellow and orange. After analyzing the corporate styles of competitors and using information about the tastes of consumers, three colors of the establishment’s corporate identity were chosen: orange SMYK (0;48;90;0), RGB (255;160;33), HSB (34;87;100), #ffa021; white SMYK (0;0;0;0), RGB (255;255;255), HSB (32;0;100), #FFFFFF and black SMYK (50;50;50;100), RGB (0;0;0), HSB (0;0;0), #000000.

Light orange color in the corporate style of the institution “Kyivska perepichka”, its brightness and shade indicate the low price segment of the institution’s products; a warm shade of color associatively indicates the temperature of the dish, and also conveys its own color and the color of the ingredients used for cooking. White color plays the role of the background in most corporate identities and goes well with any additional colors. White was chosen as a symbol of purity, which will broadcast to customers compliance with the sanitary requirements of cooking and the safety of making a purchase at the selected establishment.

The black color in the corporate style was chosen to contrast the logo, fonts and adaptive sign against the background of corporate colors, as well as a transformation of the art of Cossack cursive writing, which was usually performed in ink. Black color as a percentage occupies 10% of all corporate colors.

The approach to creating a slogan for the institution “Kyivska Perepichka” was based on information about the history of the institution and the business model of the customer. The restaurant has been working for a long time without changing its location and product recipe, so a laconic slogan is offered: “Unchanged taste in an unchanged place.”

Київська  
перепічка



SMYK (0,0,0,0)  
RGB (255,255,255)  
HSL (32,0,100)  
#FFFFFF



SMYK (0,48,90,0)  
RGB (255,160,33)  
HSB (34,87100)  
#ffa021



SMYK (50,50,50,100)  
RGB (0,0,0)  
HSL (0,0,0)  
#000000



Itim Cyrillic

А а Б б В в Г г Г г Д д Е е Є є  
Ж ж З з И и І і І і Ї ї К к Л л М м  
Н н О о П п Р р С с Т т У у Ф ф  
Х х Ц ц Ч ч Ш ш Щ щ ь Ъ ъ Ю ю Я я

Figure 10 – Development of the logo of the fast food establishment “Kyivska perepichka”

(stud. O. Beregovyi, heads M.V. Kolosnichenko, L.A. Bernat, KNUTD, 2021)



**Figure 11 – Visualization of the corporate identity of the institution “Kyivska perepichka” on various media**  
(stud. O. Beregovyi, heads M.V. Kolosnichenko, L.A. Bernat, KNUTD, 2021)

### *The sixth stage is the development of media design.*

Another of the visual elements was the corporate pattern – a stylized image of the waves that are formed on the surface of the oil during its boiling, which was used to combine the logo with corporate colors and add a certain dynamics to the compositional solution of layouts for carriers (Figure 11). The pattern is an orange plate that contains one wavy side with a repetitive rhythm. This project does not use a communicator because the institution already has an established brand that does not require the use of this element of corporate identity. However, using the brand’s face for advertising campaigns can have a positive impact on further communication with the audience.

### Conclusions.

The concept of corporate identity is defined and it is found out that it performs three main functions: differential, identifying and image. It has been established that corporate identity is developed not only for institutions belonging to the commercial market segment, but also for state-owned enterprises, exhibitions, sports events, scientific conferences, etc. It is determined that the corporate identity contains the following elements: logo, trademark, slogan, color, font, communicator, face of the company. Depending on the requirements of the project, the components of the corporate identity are placed on visual style carriers: business documentation, souvenirs, packaging, staff clothing, vehicles, used in the design of the exterior and interior of the company, etc. The main stages of the development of the company's corporate identity have been established. The methodology for analyzing analogues in order to determine successful compositional, conceptual, color solutions in the development of corporate identity is given. To test the methodology for analyzing analogues, a design development of the corporate identity of a fast food establishment was carried out on the example of the "Kyivska Perepichka" institution according to the sequence of corporate identity development.

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## DESIGN OF GRAPHIC ELEMENTS OF THE BRAND'S CORPORATE STYLE

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DOI: <https://doi.org/10.30525/978-9934-26-274-6-5>

The sequence of works in the creation of a design project of graphic elements of the corporate style of the company, as a complex scientific and artistic development, is substantiated and implemented on the example. As a result of the analysis of the sphere of consumption of products for children aged from birth to 6 years, a contradiction in the definition of the consumer was revealed, since such purchases are paid for by one audience, but made under the direct influence of the future consumer. The creative concept was developed based on the creative source – Suprematism. An analysis of the domestic and foreign market of children's wooden toys was carried out. It was found that manufacturers emphasize the environmental friendliness of products through the use of colors or stylized images of plants.

**Keywords:** corporate identity, style, logo, design project, consumer, environmental friendliness.

### Introduction.

In a competitive economy, an important component of a brand's marketing policy is corporate style. The corporate style helps the consumer navigate the flow of information, quickly and accurately find the company's product. With the help of corporate style, the company brings new products to the market with lower costs, increases the effectiveness of advertising, reduces the costs of forming communications, helps to achieve unity not

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only in advertising, but also in other means of marketing communications.

The company's adherence to corporate style has a positive effect on consumer trust. This is an indicator of organization and order.

As evidenced by the results of the review [1], scientists consider the problem of brand logo design mainly in terms of basic elements: font, shape and color. Additional characteristics of the logo may be the size and predominant location of the logo on objects, sound and animation, etc.

The authors of the article [2] substantiated that a logo consisting of an icon and a brand name is more attractive compared to logos consisting of only one element. The regularity of the use of the frame in the logo and its effect on the attractiveness for consumers of various categories, revealed in the work [3], is of interest for the development of the logo. In particular, the effectiveness of using an open framework, or lack of it, for companies that are actively growing, and having a framework for campaigns that position themselves as stable, is established. The authors of the article [4] emphasize the role of not only logo and color, but also texture and pattern in the creation of corporate design. Certain aspects of the use of cultural heritage in the development of logos of modern Chinese brands are considered in the article [5].

Of practical interest is the study [6], which established consumer preference for logos with natural elements. Similar is the result of the study [7], which revealed consumer trust in brand logos with elements of biomorphism.

A number of searches by scientists are devoted to the design of the corporate style of educational institutions. In particular, the paper [8] investigated the role of the logo and emblem in the corporate style of an educational institution and as a component of the design of school uniforms. The article [9] shows how the logo design allows educational institutions to communicate their mission to applicants and attract the target audience to study at the institution. The study [10] considered the design of the university campus environment, in particular the interior and furniture in the educational buildings, as an element of the corporate identity of the educational institution.

As it follows from the conducted analysis of corporate style research, scientific research on the corporate style design of brands in certain industries is relevant.

**Setting objectives.**

The purpose of the study is to analyze the design features of the company's corporate style, to develop a design project for printed and souvenir products with improved aesthetic properties for the company's presentation.

**Research results and their discussion.**

In this study, the authors followed this definition of the concept of "corporate style". Corporate style is a combination of color, graphic, verbal and other attributes of a company or brand, developed and standardized for various communications [11].

The main components of corporate style design are: logo development; brand colors; selection of corporate font and pattern. On the basis of the completed developments, printing and souvenir products of the brand, website design, additional elements of corporate style are created.

It is generally accepted to distinguish three main functions of corporate style: image, identification, and differentiation.

The concept of "corporate style" was introduced by advertising theorists. Often used synonyms of corporate style, such as "system of corporate identification", "coordination of design", "projecting the appearance of the enterprise".

Although the concept of branding is relatively new, people have long used visual communication to identify the manufacturer or owner of a product. For this, flat (seals, brands, drawings) and three-dimensional (brands, graffiti) images were used. In particular, branding was used to mark cattle and sometimes slaves. Potters branded the dishes they made with special signs. Weavers, gunsmiths, builders, and artists also marked their products. Merchants used the technique of graffiti to mark a batch of their dishes, such as amphorae, by scratching inscriptions and drawings on objects. Architect Peter Behrens is considered to be the first designer who completely created a corporate style. In 1907, he held the position of artistic director of the company "AEG", which specialized in the field of electric power, mechanical engineering, and household goods. Behrens conducted a complete "rebranding" of this company for the first time in history [12]. He designed in a single style not only factory and office buildings, but also retail outlets, office furniture, billboards, products, packaging, etc.

The main element of corporate style is the logo. A logo is an original image or abbreviated name of an organization, a group of products, or one specific product of this organization. It is a graphic image of the company, with the help of which people get to know and perceive it. The logo strongly influences the first impression, emotional perception and retention of the brand in the memory of a potential service user.

When creating a design project of graphic elements of the company's corporate style, as a complex scientific and artistic development, it is advisable to follow the following sequence of works:

- study of the historiography and features of designing a logo and corporate style;
- conducting pre-project studies to obtain initial data for designing the logo and corporate identity of the company;
- determining the characteristics of potential consumers and the range of products for designing;
- analysis and systematization of information about prototypes on the Ukrainian and foreign markets;
- development of a creative concept for the design of modern elements of the corporate style of the company;
- construction of a sketch series of the company's design project;
- selection of software, materials and technologies for implementation of the design project;
- production of corporate style elements in the material.

Let's consider the peculiarities of developing a corporate style design project using the example of a company that specializes in the manufacture of children's toys from natural materials.

To identify the needs of consumers, it is necessary to investigate the general preferences of the potential buyer, his habits, way of thinking, social, psychological, material status.

The main problem of determining the target audience for a company focusing on children's products turned out to be a vague understanding of the consumer to be targeted. In most cases, such purchases are spontaneous and are usually paid for by one audience, but are made under the direct influence of the future consumer. Such influence is direct or indirect and must satisfy the needs of both parties, or one and be as close as possible to the needs of the other, because only adults have monetary resources, and the

main consumer will be the child. On this occasion, they conduct: marketing research; experiments, simulating the future situation in the store. A more accessible way for designers may be to survey parents.

Gaining the loyalty of such an audience, it is necessary to use the assets in the field of psychology of children and adults. Getting to the store, first of all, a new toy should become a friend for a child, promote communication with it through design.

The products of the researched company are aimed at children from the age of two, it is at this age that children begin to actively explore the world around them. Accordingly, the important role of the company is to become an assistant in learning about the adult world through a game and an interesting story. It is easier to hold attention and tell useful information through a branded character, such a move increases loyalty and captures attention with its immediacy, helps to maintain communication with adults as well.

Parents of such children care first of all about the health of their offspring. General trends towards nature conservation, environmental friendliness of the company, harmfulness of any substances for health, and a healthy lifestyle in general play an important role here. Such statements influence the choice of a company or brand by adults, and compliance with them gives the manufacturer advantages in the market among competitors.

The company under study produces toys from relatively renewable and ecological resources – wood, anti-allergenic paint. The shape of the toys does not contain sharp elements that can cause harm to the child. The manufacturer emphasizes that it uses only natural materials for its products, which are not harmful to health, the environment and safe for the child. In such cases, it would be appropriate to use special labeling, icons of the product's environmental friendliness and its harmlessness for children.

Children from the age of three are more aware and have the right to choose, express their preferences, and therefore influence the choice of adults. The segmentation of the children's audience is narrow, compared to adults. This is due to the rapid development of the child in its first years of life. The difficulty also lies in the rapid change of their preferences, loss of interest. The main task is to get into the interests of the child right now.

We will highlight two main children's age categories that fall into the range of products of the company of children's wooden toys:

– Newborns and up to 3 years of age – the company’s main communication should be aimed at parents, because children, due to the peculiarities of their development, cannot accurately express their needs and do not always get to the places where toys are sold.

– Children aged 3 to 6 years – actively begin to explore the world around them, the first interactions with their peers take place. Although they largely depend on their parents, they can already express their opinion and influence adults. First preferences, positive impressions of brands and their products are formed, the need for independence is actively developing.

A consumer portrait was drawn up to identify basic information, interests, solvency, and customer needs. Basic information includes: gender, age, language of communication, education, profession, marital status, country and city of residence, ownership of real estate. The interests of future buyers include: entertainment (games, movies, books, etc.), virtual interests (sites, blogs, which social networks are used), recreation (traveling, going to cafes, restaurants, clubs, going to the country, the local beach). The solvency of the audience is determined by: average monthly income, average expense receipt, loyalty to discounts, discounts, participation in promotions. Customer needs: what tasks or problems will your product solve.

As for parents, the company focuses on modern active mothers who care about the health of their children and choose high-quality ecological products aimed at the development of children’s attention, thinking, motor skills. They like to spend time together with the little one, they are looking for a way to involve the whole family, the child’s peers in the game, to teach something new.

Products can be purchased as a gift. It is recommended for parents with average wealth, with wealth below average, but with the desire to meet the needs of the child. The age range of the parents is 25-30 years.

They live mainly in Ukraine, speak Ukrainian or understand the Ukrainian language. Education is secondary or higher, the profession is not of great importance, but most of the audience is engaged in intellectual work and follows the general trends of choosing environmentally friendly products. Marital status of consumers: married, have a partner, in civil marriage – have children, also suitable for single parents. Have a permanent home or travel. They use social networks, in particular such as Instagram, have modern views, are not afraid of new things.

The average monthly income is at least 15,000 UAH, preferably 20,000-25,000 UAH. The average expense check is UAH 3,500, they follow new products and discounts, they like to use promotions and gift certificates. They choose products to interest the little one and distract them with a useful activity, spend time together, get closer by trying to assemble figures, develop their child and educate by the example of play.

The company's products are sold both offline and through the Instagram social network. Most buyers in this case use mobile phones.

### **Analysis of analogues of corporate style of wooden children's toy companies**

An important stage of work on a design project is the study of existing analogues on the market. For this analysis, six Ukrainian and foreign companies that specialize in the production of educational children's toys from natural materials were selected: "Cubika" (Ukraine), "Igroteko" (Ukraine), "Bino" (Germany), Goki (Germany), Melissa (USA), Bella Luna Toys (USA).

Analysis of the corporate style of the Ukrainian company Cubika revealed the following. Cubes are recommended for children from 2 years old, so the toy parts are large, but not heavy and comfortable for a child's hand. The corporate style of the company includes the logo, packaging, corporate photos, icons, colors, fonts, graphic elements. The color scheme of the logo (Figure 1, a) consists of 4 colors.

The logo is an inscription of the name in a decorative font using geometric shapes: circles, semicircles, quarter circles, rectangles. The design stands out among others for its neatness and restraint, while at the same time it is attractive. High-quality branded pictures are used, which give a complete picture of the product in the middle, its reference point for children's products. The color range is represented by 3 colors: blue, orange and light green. Based on the created logo, an infographic was developed using most of the elements of the logo. 2 typefaces were used in the corporate style. A grotesque font is mostly used for the inscriptions on the packaging. The corporate style looks decent on the product, stands out among others and emphasizes the premium quality of the product. Although the logo has many colors, the general look and arrangement of elements give a coherent, bright image of the brand. The design of the packaging looks restrained and pleasant, emphasizes the ecological nature of the brand, stands out among the general assortment, but does not catch the eye.



**Figure 1 – Logos of companies producing ecological children’s toys:**

**a – Cubika<sup>1</sup>; b – Igroteco<sup>2</sup>; c – Bino<sup>3</sup>; d – Goki<sup>4</sup>;  
e – Melissa<sup>5</sup>; f – Bella Luna Toys<sup>6</sup>**

The next brand of children’s toys is the company “Igroteko” (Ukraine), founded in 2010 in Lviv. Its goal is to popularize an environmentally friendly toy in Ukraine, namely a wooden constructor. The company focuses on the foreign market and already distributes its products in Great Britain, Poland, Lithuania, and France. After analyzing the corporate style of the company, the following was revealed. Designers of this brand are intended for children of different age categories – from 3 to 12+ years. The company has its own mission and corporate slogan: “Our mission: to make children happy! Our principles: quality and safety! Our slogan: Create, play, live!”. The corporate style of the company “Igroteko” consists of a set of various elements, such as a logo, different forms of packaging, corporate photos, icons, colors, fonts, graphic elements. Two colors are used for the logo (Figure 1, b) – light green and bright yellow. The inscription of the name

<sup>1</sup> Cubika. Organic Wooden Toys and Cardboard Puzzles. Available at: <https://cubika.toys/>

<sup>2</sup> Igroteco. Available at: <https://igroteco-toys.com.ua/>

<sup>3</sup> Bino – World of Toys. Available at: <http://www.bino.de/en>

<sup>4</sup> Goki Gollnest & Kiesel GmbH & Co. Available at: <https://www.goki.eu>

<sup>5</sup> Wooden Toys. Available at: <https://www.melissaanddoug.com/our-toys/baby-and-toddler-toys/wooden-toys/>

<sup>6</sup> Wooden Toys. Available at: <https://www.bellalunatoys.com/collections/wooden-toys>

is made in an accidental font. The central letter “T” is stylized in the image of a tree and highlighted in yellow, highlighting the component names – igro, eco. Since the products are made of wood, this combination looks appropriate and indicates the company’s priorities. The main corporate color is green, other colors are blue, orange, brown. Many design techniques are used on the box and in advertising banners, which somewhat cheapens the appearance of the product.

In general, the concept of the corporate style of the company “Igroteko” corresponds to the set goal, the competitive color scheme conveys the motifs of nature, emphasizes the ecological nature of the brand and attracts buyers.

The company “Bino” (Germany) specializes in the production of educational and musical toys from various materials, including wood. In particular, the cubes are made of hornbeam and beech and are recommended for babies from 18 months. As a result of the analysis of the corporate style of the company, it was found that the color range of the logo (Figure 1, c) consists of five main colors (red, blue, yellow, light green, black) and their lighter shades. The name of the manufacturing company is written in red handwritten font with a slant, which creates the dynamics of the inscription. Cubes of different colors are scattered on top, the whole composition is united by an open square frame. Due to the use of small elements, the logo is difficult to use on a reduced scale. Due to the use of a large number of colors in one logo, it can get lost and is possible to use only on a white background, limiting the possibility of placing the logo on a colored background and on products in general. The design corresponds to the company’s concept, emphasizing its focus on children’s products.

The German manufacturer of children’s toys Gollnest & Kiesel KG, known on the world market under the brand “Goki”, produces a wooden constructor “Rainbow” for children from 3 years old. Having analyzed the corporate style of this manufacturer, the color range of the logo (Figure 1, d) consists of the main color red and secondary colors for icons – light green, blue, gold. The name of the manufacturing company is written in a red chopped font with rounded elements, which creates a streamlined, safe form, easily perceived as a children’s product. The packaging design is restrained, without a large number of auxiliary elements, in line with the concept of children’s products. The absence of serifs makes the work cleaner, simplifies perception for the reader. Brand elements on the

packaging include a wide red stripe, brand pictures and fonts. The logo is well made, a simple color solution, it stands out on the packaging, you can easily change the scale, it will also look good in the form of a favicon, on small printing products.

The Melissa company (USA) produces toys made of natural materials for children aged from birth to 8 years and older. As can be seen in Figure 1, e, the Melissa brand logo is an inscription of the company name in handwritten font on the background of an ellipse surrounded by a frame. The dominant color is red, it attracts attention and encourages action, symbolizes the focus on a children's audience. Additional colors are white and black. Although the logo as a whole looks harmonious, it does not convey the brand's focus on the use of ecological materials. Stability, adherence to traditions is emphasized by the symmetry of the composition, the presence of a frame, and the absence of a slant of the handwritten font.

The corporate style of the company Bella Luna Toys (USA), which produces toys from various types of wood for children from 2 to 7 years old, as well as products for adults, looks interesting. Bella Luna Toys emphasizes its ecological orientation, which is manifested in the use of ecological materials for the manufacture of toys (wood, cotton, wool, with non-toxic coatings and vegetable dyes); use of recycled raw materials for product packaging; use of electricity from renewable sources; use of ecological transport for transportation of products. Two colors are used for the Bella Luna logo (Figure 1, f): blue and golden yellow. The company name is in a dynamic, right-slanted handwritten font, and the word Toys is written in an antique font, which may symbolize a commitment to tradition. The logo stands out from the rest by using two stars and a crescent moon.

So, the analysis of analogues of corporate style of companies specializing in the manufacture of wooden children's toys showed the following. The corporate style of such a company is usually a set of various elements, such as a logo, product packaging, corporate photos, icons, colors, fonts. Most manufacturers emphasize the environmental friendliness of their products by using colors (shades of green and blue) or stylized images of trees. The focus on a children's audience is emphasized by the use of rounded elements of letters, color solutions, handwritten fonts, and the depiction of toy elements in the logo.

### **Development of a creative concept and creation of a design project**

The design project of the corporate style of the company “Toy Cube” was developed by Anna Gapon, a student of KNUTD, under the guidance of the scientific supervisor of Professor Yezhova O.V. The creative concept of creating the company’s logo included distorted geometric figures, irregularity and irrationality of forms. The company’s sign reproduces the shape of a square with a base narrowed to the bottom, consisting of other geometric shapes and forming the English word “toy”, which in Ukrainian means “toy”. The letters themselves symbolize a family where children are the main wealth (the circle with the conditional letter “o” is highlighted in gold). The colors of the letters respectively symbolize the parents, conventionally dividing them into female (the letter “y” in pink) and male (blue – “t”) gender. This concept created a symbiosis between modern design techniques and elements of Suprematism.

Suprematism (from the Latin *Supremus* – the highest) is a direction of the early 20th century avant-garde art, characterized by objectlessness, abstract geometricism [13]. Kazimir Malevich emphasized the “advantage of pure perception” by performing his works in this technique. Simple figures serve as a prototype of all forms existing in the real world. Only color and shape create an impact on the general perception of objects, discarding details and leaving the essence. The philosophy of Suprematism is the understanding of the world through feeling, rejection of the rational, objectlessness. The main unlimited resource is children’s imagination and human imagination in general. This concept corresponds to the theme of children’s toys, the embedded meaning promotes the development of creative abilities, creativity, unlimited patterns and obsessive images of the child.

Before starting the design project, research and search work was carried out, and a mood board of the future corporate style was compiled. During the development of the moodboard for the company, the paintings of Kazimir Malevich, photos of children with emotions of surprise and joy, and the signature styles of children’s cubes corresponding to the theme were used as a source of inspiration.

When choosing brand fonts, their readability, compliance with the theme of the store, ease of use on different media are taken into account. Since the company focuses on the foreign market in the future, the name was developed in English “ToyCubik”. The chosen font, Paytone One Regular,

had a typeface of only Latin letters. The first draft options were made for this title. During the consultation with the customer, it was decided to design 12 letters for the Ukrainian variation of the name of the logo. Special attention was paid to the development of the letter “v”, since the form of the similar letter “b” in the Latin script did not correspond to the laws of writing Ukrainian letters. The task was to harmoniously create this letter in the style of the existing font, to correctly position each letter relative to the other, so that the tracking and kerning of the letters was uniform in appearance and did not create inappropriate indents or, on the contrary, clusters of letters. Paytone One Regular is used only in the name of the logo, so Century Gothic Regular was chosen for writing texts on packaging, instructions, badges and other possible products and as an accident Century Gothic Bold used for headlines on posters, in social networks (posts on Instagram), certificates, instructions.

After developing the font, it was necessary to trace the variations of placing the logo on various types of products and advertising content. In Figure 2 displayed logo construction grid. A square is used as the base cell. The limits of the security field are indicated, no larger than the size of the yellow circle of the logo on each side. For the Instagram social network, the design of the sign was adapted to the avatar of the page in the form of a circle. In this case, the form was repeated by writing the name of the company “Toy Cube” in a circle (Figure 2).

The color scheme of the corporate style is chosen from the popular colors of pink and blue as a symbol of boys and girls, gold makes an accent and attracts attention.

The development of the trademark began with the idea of displaying the English word “toy” in the form of a square. In the course of transformation and sketchy searches, the sign took an incorrect and irrational form. This form shows the playfulness and carefreeness of childhood, each detail does not have clearly calculated dimensions and, being composed into a general composition, creates an attractive and harmonious sign, corresponding to the general concept of the company.

Corporate style includes a wide range of printed products, Internet advertising, therefore, in addition to the development of the logo, corporate icons and graphic elements have been developed. The icons indicate: natural materials; location of the company; environmentally friendly,

anti-allergenic eco-paints. The idea of developing graphic elements was borrowed from real figures formed from wooden cubes. The first figure is presented in the form of a house, the second in the form of a pyramid of cubes, the third – a circle-smiley (Figure 3).

Smiley evokes positive emotions, such as joy, satisfaction, communicates with the consumer. There are different options for using graphic elements and icons depending on the background. It is desirable to use only white graphics on the plates or background (only with company colors), in the color version they are used on a white or light colored background. The proposed graphic elements were used in the development of the design of masks, instructions, badges, packaging, stickers, corporate pattern, design of the machine.



**Figure 2 – Mesh, security field and adaptation of the “Toy cube” company logo to social networks**

The company’s signature packaging was developed. After the approval of the first packaging option, 3 more options were developed with a different number of cubes in each box and a cotton bag for easy storage of the cubes. Each box has a different shape and color. The package of 36 cubes has the shape of a cylinder, a picture with the product on the package and a



**Figure 3 – Branded graphic elements and icons of the company “Toy cube”**

pink background. The box with 48 elements has pink and blue colors and an elongated rectangular shape, falling shapes are used instead of a static picture. The trapezoidal shape of the package contains 72 elements, has a blue color, falling elements and graphic symbols of the corporate style were used in the development. Only basic information with the company logo and a composition of branded graphic elements are displayed on the bag.

### **Conclusions.**

As a result of the conducted research, a sequence of works is proposed for the creation of a design project of graphic elements of the corporate style of the company, as a complex scientific and artistic development. As a result of the analysis of the sphere of consumption of products for children aged from birth to 6 years, a contradiction in the definition of the consumer was revealed, since such purchases are paid for by one audience, but made under the direct influence of the future consumer. The development of a creative concept was carried out on the basis of a creative source – Suprematism, characterized by objectlessness, abstract geometricism. An analysis of the

domestic and foreign market of children's wooden toys was carried out, positive and negative design solutions of the corporate style were revealed. It has been found that the corporate style of a company of children's wooden toys is usually a set of various elements, such as a logo, product packaging, corporate photos, icons, colors, fonts. Most manufacturers emphasize the environmental friendliness of their products through the use of colors or stylized images of plants. The focus on a children's audience is emphasized by the use of rounded elements of letters, color solutions, handwritten fonts, and the depiction of toy elements in the logo. On the example of the Ukrainian company of children's wooden toys, all stages of developing a corporate style were implemented.

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## GRAPHIC FEATURES AND COMMUNICATION ASPECTS OF ART AND CULTURAL EVENTS PRESENTATION POSTERS

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DOI: <https://doi.org/10.30525/978-9934-26-274-6-6>

The purpose of this work is to identify the characteristic features of the visual language of presentation posters used for art and cultural events, find relevant graphic solutions for further use in modern design. The paper analyses the stylistic peculiarities of music and song posters according to certain features, elements of visual symbols and graphic components. We have revealed the current and outdated visual and project solutions in posters design of the second half of the 20th century. An analysis of the composition, colour scheme, plot, decorative elements and fonts of presentation posters used for art and cultural events was performed to identify the current and outdated graphic solutions.

**Keywords:** Visual and design solutions, style, poster art, graphic design, poster.

### Introduction.

Poster art has a rich history and has undergone a long formation in public life from advertising products to a full-fledged art branch and has broad prospects for development, embodying modern trends in the development of cultural and art environment and introducing innovative means and printing technologies of designers in the industry of graphic design and advertising.

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In modern art, the poster has become an integral part of the present, covering many aspects of life, using the language of images, metaphors and symbols. As we know, poster art is the oldest informational means used to attract attention and performs the function of a psychological, informative and commercial tool, depending on the goals. First of all, posters are an advertising or reference information and communication unit that informs and encourages people to visit a cultural event. It follows that the poster is an element used to promote culture to the masses and a convenient advertising medium for both long-term image campaigns and short presentation actions [1].

The graphic works that the study of advertising graphics of the second half of the 20th century is based on should be called posters, instead modern models of the 21st century have all the signs of showbills. Art events have great social and cultural significance in the life of modern society. They satisfy consumers' needs for cultural recreation and are an important part of modern people's leisure time.

Posters are an integral element used to advertise and present such events, professionally conveying information and persuasive messages about the event. Usually, the poster has an image accompanied by text, or takes the form of an all-font version. In the presentation of cultural and art events, its main function is to encourage action, direct participation and dissemination of visual and project means of events. Images on posters can be hand-made or photo collages.

During its short history, the poster constantly developed and changed to take its "true form". As we know, the sources of poster art emerged in the second half of the 19th century in Western Europe. At first, the posters were typefaces and played the role of propaganda announcements. Later on, as a result of various ornaments and figurative images being added to them to attract attention, the concept of a font poster with images and illustrations emerged. Consequently, the poster took its current form and has not changed much until now. It was usually the only opportunity to get information about upcoming social and cultural or art events. Over time, this function was taken up by mainly modern mass media, such as television, radio, and the Internet. However, all this did not displace poster art from the cultural space of society, but only increased its significance. The poster can now be not only physical, but also fully digitised and is used only in Internet resources.

Today, people are getting interested in posters again. Such interest is associated with an increase in low quality advertising banners in the social space, aimed only at making people buy as many things as possible and not even think about whether they need them. It means that today's advertising banner mainly promotes uncontrolled consumption. Interest in Soviet posters is to some extent caused by "bringing beauty into everyday life", which is a trend again. Posters of the past become bibliographic rarities, antique graphics and collectibles. They are searched for, collected, included in databases, thereby showing concern for the preservation of cultural values.

The works of V. Kosiv [2] can be considered the most thorough and comprehensive source of information about the peculiarities of graphic posters used in times of Soviet Ukraine. In numerous studies, the art critic analyses the use of surrealism in Soviet poster art, and substantiates the "connotation" of the Ukrainian culture "modernity" with the traditions of folk motifs.

The themes of the 21st century posters were studied by I. Svyryda (the author's research highlighted the achievements of poster art masters in various poster genres – political, advertising, film and theatre related posters) [3], H. Demosfenova (the author analysed the works of mainly Russian Soviet poster artists, paid special attention to the achievements of the Kukryniksy's creative team) [4]. However, the greatest attention in their works is devoted to socialist realism and political propaganda.

Among the Ukrainian researchers, it is worth mentioning the works by L. Vladych [6] (in his studies he presented invaluable critical and biographical reviews of the life and work of Ukrainian graphic artists, in particular those involved in the area of poster art) and B. Butnyk-Siverskyi [7] (his works related to the features of modern graphics involving traditional decorative art deserve special attention). Among the works of recent years, those by T. Halkevych and O. Donets, who worked over and adjusted the posters catalogues of the Vernadskyi National Library of Ukraine, are especially noteworthy. It resulted in the publications devoted to the works of 1965–1985 and 1950–1964 [8; 9].

However, there are no works that, based on specific materials, would highlight current or outdated design solutions in posters dedicated to the presentation of art and cultural events of Ukraine in the second half of the 20th century. There are also no studies analysing the artistic features of modern Ukrainian posters used for art and cultural events, highlighting their development, issues and status during the period of Ukraine's independence.

### **Setting objectives.**

The purpose of this work is to determine the stylistic, graphic and visual features of the presentation posters used for art and cultural events of the second half of the 20th century in terms of visual features and graphic presentation, identifying current or outdated decorative elements, fonts, compositions in their graphic solutions.

### **Research results and their discussion.**

Despite the fact that the showbill emerged in Europe and its homeland is considered to be France, the poster form developed in other regions as well, in countries with ancient traditions of graphic culture (China, Japan, etc.). The modern European poster in its traditional form retains its function of communication, coexists with advertising and graphics in a virtual environment, is influenced by the mass media, and serves as an expression of the spirit of the times and age [10].

The first visual standard for posters was formulated in France in the 19th century with the emergence of “New Art” (Art Nouveau), and was brought to a modern understanding of the poster art essence by the Bauhaus school representatives, who laid a solid foundation for the development of posters. New trends in late 19th century and early 20th century art had their influence on the establishment of the poster form. The poster became more harmonious, easier to understand, and full of information.

Now visual perception is important in design, which makes it possible to convey visualised information. Nowadays, the poster is a source of social and cultural communication. The leading forms of showbills that should be considered in the understanding of visual communication are: Interaction through various advertising media in space or physical environment and electronic interaction in the virtual environment through the Internet. In search of the effectiveness of the posters influence on human consciousness, designers study and use the subtle psychology of information perception, which allows fixing the attention of observers and set them thinking. There are two fundamentally different types of information in posters – graphic and visual (image), textual. They can be attributed to one of the most basic forms of mass information transmission.

When creating a poster, designers create a message and work on conveying information for its perception. Posters should not only be bright, have a

perfect spatial composition, but also express some spirituality, prompt certain reflections. The viewer does not stop seeing posters or showbills, which use outdated, familiar methods of attracting attention. Poster art is designed to influence people's emotions, but it is quickly forgotten. Posters and showbills that intellectually visualise the content have a greater influence [11].

Posters are usually a graphic advertising medium printed on thick paper. Unlike multi-faceted posters, showbills usually announce current or future events – theatre performances, music concerts, other cultural events. A modern art showbill can contain various illustrations, font combinations and other creative elements. Showbills are pasted on the streets of cities and towns and have numerous advantages. Firstly, they have a convenient format, and secondly, they effectively and functionally inform about the event. Showbills can also be placed in completely different parts of cities, regardless of the location.

According to their characteristics, a showbill is a poster, which is a type of a printed ad or a bright visual publication that has a large format. In the broadest sense, it is a bright image with a short text made for campaigning, presentation, advertising or educational purposes. So, the purpose of showbills is to advertise or present various social and cultural, art and other public events of different scales. Therefore, the most important task of showbills is to attract attention, it is a way to arouse curiosity, intrigue and encourage people to get aesthetic pleasure. Each showbill is individual and unique in its own way, reflecting reality through the prism of our reality perception. Showbills that go beyond our world-view and reality, immerse us into the world of fantasies and dreams.

Given that showbills are placed in a street environment, they should attract the target audience within seconds. It is common knowledge that passers-by do not have time to focus on ads for a long time, especially those who drive. That's why three seconds are enough for the showbill to catch attention of potential visitors to art or cultural events. Such events are attended by completely different people, who can be divided into segments according to various criteria, starting from age and ending with their area of activity. They have one thing in common: They all want to have a good time and enjoy art or cultural activities. Consequently, showbills should be striking, attract, draw attention to convey information about upcoming social and cultural or art and exhibition events. It is worth noting that showbills

are not only about advertising or presentation, but also individuality and improvisation. Each work is usually not similar to the previous one and has its own specific features. Showbills should not be too heavy, otherwise viewers won't be interested in them. That's why high-quality showbills have free space in their composition and only important information about the upcoming event [14].

The specific features of expressive means typical of showbills are also determined by their communicative function. Designers create the so-called communication between the event and the viewer. Even at the stage of creative concept, it is necessary to take into account the point of "fixing the gaze" in visual perception of important elements of the message, to choose the optimal place to achieve the maximum effect. The definition of the area of increased attention depends on the proportions of the bill, its format, which the designer must take into consideration when creating the poster composition. The viewer's gaze is usually caught by a dynamic and asymmetrical composition. Showbills work in streets, public spaces, places of rest, etc. The designer's knowledge and practical use of psychological methods of attracting attention largely determine the success of his or her creative work. There is a number of psychological means of attracting attention, which are widely used by artists. Unfailing response is provided by large bright coloured areas and a strongly colourful contrast (chromatic and achromatic) with an abrupt transition. The method of meaningful contrast is often used – a combination of items endowed with any opposite qualities. Contrasting parts of images not only attract, but also hold the attention of viewers, comparing individual details.

The artistic design of showbills has always performed the functions of attracting the audience to one or another art event: The brighter and more interesting the showbill is, the more visitors will attend the event. Before creating a showbill for an art event, the designer needs to study various aspects: From compositional and colour related regularities to psychological features of human perception. Correctly built visual images help to adequately perceive a text message, and a competent design decision based on means of expressiveness and psychological techniques is the key to the success of an art showbill, and therefore the entire event [15].

Showbills are traditionally understood as an announcement, presentation, information about an event. For a modern person, a showbill evokes associations

precisely with an art or social and cultural event, with a change of characters and scenery. And it is important to make sure its visual image is unambiguous, leading to that cultural space with its unique traditions and atmosphere.

By their techniques, showbills are divided into: Printed ones that are spread in great numbers directly through the technologies of offset or lithographic machines; stencil or silkscreen ones that are hand-made with cardboard stencils or a matrix grid made of silk or nylon materials; quickly made showbills available in only one copy or in a limited number. The content means of showbills include the main methods of subordinating the content and form of visual texts, which participate in the development of their compositional elements concept. First of all, the most important thing in graphic art in general, and in poster art in particular, is a compositional decision.

It follows that the composition in showbills decides everything: The choice of artistic and graphic language, perspective, the montage principle, the possibility to use a symbolic image, rhythm, the interaction of colour spots, the choice of a single expedient font. Composition is both a tool of construction and an expression of harmonious integrity of a graphic art piece. Colour has the most active emotional and psychological influence on people.

It is a known fact that prolonged exposure to, for example, red or orange colour leads to a disorder of the human nervous system, which can cause a serious illness, while shades of green and medium blue colour reduce excitement and fatigue. Despite its importance in the area of influence psychology, colour in showbill design is always secondary. Robert Bringhurst stated the following in his famous book titled “The Elements of Typographic Style”: “Letters are microscopic works of art as well as useful symbols. They mean what they are as well as what they say.” When designing a poster, artists may use photographs, graphic and pictorial images, typographical elements, but they almost always use fonts to emphasize or strengthen the visual effect. Almost every showbill always contains text, which aims to specify the content of the visual system or craft an image with the help of any type font.

Showbills with the font dominant can also be divided into posters, where the font is the main element of the compositional solution, but retains its communicative properties, and posters, where the font is the main element of the composition, creating formal images.

We can point out the following functions of font components: Integrating the viewer into the poster space (helps draw attention to the poster or any other printed products); revealing the main meaning of the visual effect; combining all the elements of composition into a single whole. It is important to note that these features apply not only to fonts used in posters of any genre, but also to fonts used in other graphic design products, such as a corporate identity, book, magazine, booklet or brochure. The font is the final or main element that finalizes the design product and attracts the attention of consumers.

Today, there are many type fonts of different styles and configurations. Each of the font forms has its own history of origin and development. The font contains “the mighty power of visual language” that is understandable to all consumers of information, and which influences people and their subconscious mind. When creating another art image, every designer must consider all the subtleties of working with fonts. It is necessary to remember that the font is “a graphic means of language” and “one of the art forms”.

### **National models in posters of Ukrainian pop and folk music and songs.**

Graphic art of Ukraine in the second half of the 20th century is not characterised by stylistic unity, which allows talking about a certain national model. Due to ideological restrictions and the underdevelopment of the advertising industry, it is extremely difficult to talk about graphic design, namely the poster art of Ukraine during the Soviet era, as an object of research. However, in the 90s of the 21st century, due to the collapse of the USSR and the expansion of technological capabilities, Ukraine witnessed the development of independent graphic design. These years are characterised by the immediate formation of the national visual identity, which coexisted with a “national revival”. We should also note that it is after the mentioned period that the globalisation and unification of forms, as well as the use of traditional art techniques “in a new way” took place.

The scientist V. Danylenko noted that the 50s of the 20th century were the decisive years for the formation of the national model of the Ukrainian poster. In connection with the appeal to folk traditions, fixed views on aesthetics and the essence of art in general began to change in the mentioned period. As we know, Ukrainian poster art is an integral part of the graphic design global order, however its visual and semiotic features, the way symbols and images are used, allow us to draw conclusions about the unique code of the Ukrainian national colour scheme. V. Danylenko

is convinced that “our poster can be distinguished by a specific national colour scheme, heightened emotionality, specific semantic and content aspects.” Based on his reasoning, he characterises the modern Ukrainian poster, mentioning two main components, which are connected precisely with the crucial 50s of the 20th century: 1. Traditional motifs or use of the national symbols of Ukraine; 2. The poster’s ability to innovate and develop against the background of the world globalisation [16].

The researcher K. Kondratieva analyses the semiotic features of poster design as a way of contacting the viewer, using cultural codes and systems in time and space. K. Kondratieva gives great importance to the harmony of emotional component and uniqueness of graphic objects in the national and cultural approach of poster art of Ukraine. Based on this, emotionality affects the human mind, as it is characteristic of any cultural and ethnic code. It follows that the cultural code consists of ideas formed historically, contains clear realities of the social life of people, thus producing a rich psychological, emotional and value-based impression on the human consciousness [17].

The study of the modern Ukrainian posters reveals the fact that Ukrainian national and ethnic symbols are widely used in the graphic design of posters for cultural purposes, whereas in posters and showbills used for art-related purposes everything comes down to unified forms of international style. Consequently, the use of folk elements in graphic design visualises a stereotypical image and behaviour of Ukrainians, which significantly narrows the target audience of cultural events and makes them look “bogus” and inferior in combination with low-quality design.

National models in showbills and posters are implemented primarily through such national elements as symbols, emblems and colours. First of all, nowadays the Ukrainian graphic design widely uses images of the flag, trident, embroidery, cultural structures such as monuments, landmarks and buildings that characterise a particular city or region and are recognisable to Ukrainians. And that is why they perceive it as an element of patriotism. In one of his works, the researcher A. Korol uses the concept of “ethnic poster” as an integral part of the country’s image. Based on this, he points out that the features of the modern so-called “ethnic poster” of Ukraine are national clothes, traditions and customs, folklore and artifacts of authentic culture [18].

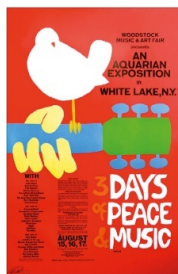
Since the 90s of the 20th century, namely with the beginning of the development of computer programs, there has been a decrease in the number

of classical handwritten fonts and an increase in the use of electronic developments by designers. They used “chopped”, “pixelated”, “wavy” and other surreal font elements.

In the 21st century, the idea of composition also changed: Requirements for balance, integrity and unity of elements were levelled. The space in posters begins to gain more importance, becoming as if transparent. Due to the oversaturation of the market with visual information, the poster genre begins to lose its own positions [5].

Since the 2000s, there has been a decline in graphic design experiments. Artists mastered software, and computers became available for citizens. As a result, in 2002, the artistic elements in posters became more restrained, the colour scheme became monolithic, while the font groups got calmer. On the other hand, the 3D effect is still relevant: The decorative elements of the embroidered ornament and the font have highlights and shadows.

To conclude, the 2000s posters design is distinguished by the simplicity of its form and a minimum of creative solutions, as well as the beginning of the brand image era. Talking about the relevance of the elements used in the analysed posters, it is worth focusing on the model that advertises the concert tour of the pop artist S. Giga. The combination of parts of the composition with varying degrees of overlapping, competent work with colours and the use of a high-quality typeface have a positive effect on the perception of this poster by modern people. Of course, in some ways, it is also morally outdated, like the other posters mentioned before. However, the designer’s quality work is always seen, it is not affected by time or any other circumstances. As for the rest, the 2000s design looks out of date and cheap. It is, first of all, due to the lack of experience in the development of posters and the “worn-out” style, similar to low-cost advertising. A bit later, in 2004, S. Giga, musician, ordered high-quality poster products from designers, performing on a concert tour, (Figure 40). Analysing it, we can conclude that it is not top-heavy with decorative components, the colour scheme is elegant, and the fonts are concise. The main emphasis is placed on the artist, the secondary emphasis is on the stage. Here and there you can see the images of women with a light overlay, geometric lines, the shine of spotlights. It is noteworthy that this period is marked by mass computerisation, “software” updating and active creation of design studios. This active development has led to a recognisable style in showbills that still exists nowadays.



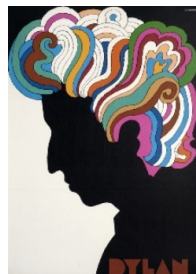
**Figure 1 –  
Poster for the  
3 Days of  
Peace & Music –  
Woodstock  
music festival, by  
Arnold Skolnik,  
1969**



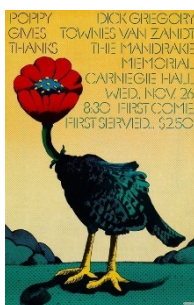
**Figure 2 –  
Poster for La  
Bohème –  
Opernhaus  
Zurich by  
Josef Müller-  
Brockmann,  
1967**



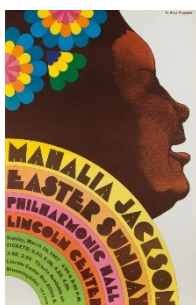
**Figure 3 –  
Poster for Schmid,  
Hiltl – Rossini,  
de Falla, Brahms,  
by Josef Müller-  
Brockmann,  
1967**



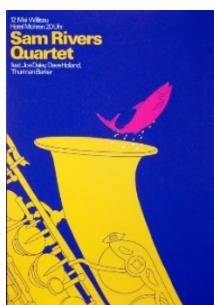
**Figure 4 –  
Showbill for  
Bob Dylan  
by Milton Glaser,  
1967**



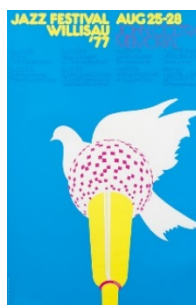
**Figure 5 –  
Thanksgiving  
music festival  
poster  
by Milton Glaser,  
1965**



**Figure 6 –  
Poster for Mahalia  
Jackson's concert  
by Milton Glaser,  
1969**



**Figure 7 –  
Poster for Sam  
Rivers' concert by  
Bruno Monguzzi,  
1979**



**Figure 8 –  
Jazz festival  
poster by Niklaus  
Troxler,  
1977**

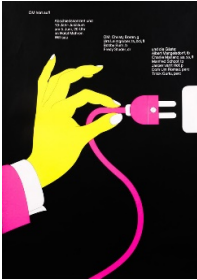


Figure 9 –  
Poster for  
Om Hort Auf –  
Willisau by  
Niklaus Troxler,  
1982



Figure 10 –  
Jazz festival  
poster by Ralph  
Schraivogel,  
1986

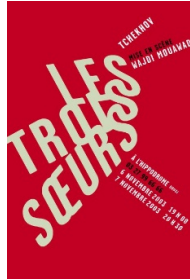


Figure 11 –  
Music festival  
poster by  
Catherine Zask,  
1987



Figure 12 –  
Fantazia musical  
festival concert,  
author unknown,  
1994



Figure 13 –  
Poster for the  
musician Boobeobi,  
by CYAN studio,  
1996

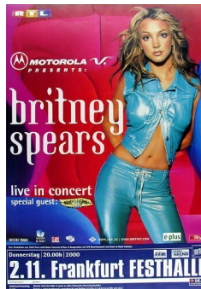


Figure 14 –  
Britney Spears' concert  
poster,  
author unknown,  
2000

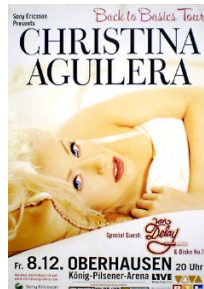


Figure 15 –  
Christina  
Aguilera's concert  
poster, author  
unknown, 2007



Figure 16 –  
Poster for the  
Serenaden 2000  
festival by Tissi,  
2014



Figure 17 –  
The Banduryste,  
Orle Syzyi song  
poster, by Kutkin,  
1963

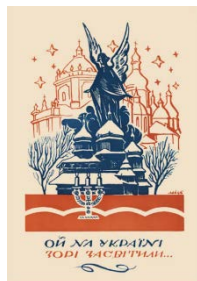


Figure 18 –  
Poster for the  
Oi Na Ukraini  
Zasytyly Zori  
song, by  
M. Levytskyi, 1963



Figure 19 –  
Dance of the  
Ukrainian  
People poster,  
by Kysliakova,  
1965



Figure 20 –  
Poster for the  
P. Virsky Dance  
Ensemble of the  
Ukrainian SSR  
author unknown,  
1969



Figure 21 –  
Ukrainian  
Banduryst Band,  
author unknown,  
1970



Figure 22 –  
Poster for Kobza  
Vocal and  
Instrumental  
Ensemble,  
by V. Viter,  
1978



Figure 23 –  
Showbill for  
Proletarskoe  
Tango Vocal and  
Instrumental  
Ensemble Concert,  
by V. Chornyi,  
2016

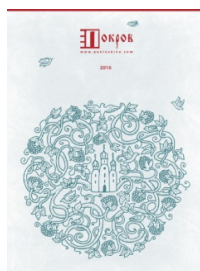


Figure 24 –  
Showbill for the  
Festival Pokrov  
music event,  
by N. Dzyvulska,  
2018



Figure 25 – Showbill for the Ty Moia Pisnia concert, by T. Liashchuk, 1977



Figure 26 – Concert poster for Yavir Vocal Quartet, author unknown, 1975



Figure 27 – Information poster of the Doppler-Effekt cultural event, by K. Miller, 2019



Figure 28 – Poster for the pop singer S. Rotaru, by Y. Aksionov, 1979

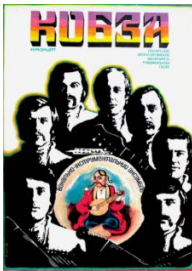


Figure 29 – Showbill for Kobza Vocal and Instrumental Ensemble concert V. Viter, 1979



Figure 30 – Poster for the concert of the String Orchestra of the M. Lysenko Music Institute by I. Sochynska, 1980



Figure 31 – Poster for the concert of the Pearl Jam Music Band, by M. Joyce, 2017



Figure 32 – Poster for the pop artist T. Petrynenko, by A. Arutiunian, 1987



Figure 33 –  
Poster for Veselka  
Folk Music  
Ensemble,  
by Y. Aksenov,  
Y. Balashov,  
1981



Figure 34 –  
Poster for the  
Orion Aesthetic  
music project,  
by P. Ramdin,  
2019



Figure 35 –  
Showbill and  
photo collage for  
the concert tour  
of Akva Vita Pop  
Music Band, by  
A. Greizh's A-Plus  
studio, Y. Labunets,  
1997



Figure 36 –  
Vstane Ukraina  
graphic poster  
and illustration,  
by A. Abramova,  
1993



Figure 37 –  
Showbill for  
Yurko Yurchenko's  
concert,  
author unknown,  
1998

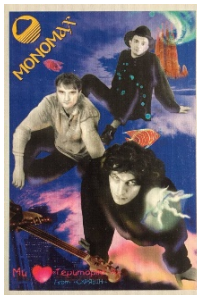


Figure 38 –  
Poster for  
Stryabin Music  
Band,  
by A. Greizh's  
A-Plus Studio,  
O. Tkachova,  
1998



Figure 39 –  
Poster for the  
singer Olia  
Yunakova,  
Terytoriia A,  
by A. Greizh's  
A-Plus Studio,  
O. Tkachova, 1997

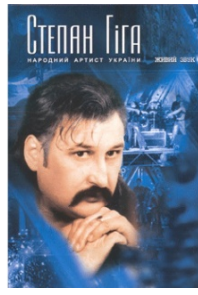


Figure 40 –  
Poster for Stepan  
Giga's concert,  
author unknown,  
2004



Figure 41 –  
Poster for the  
singer Iryna Bilyk,  
author unknown,  
2008



Figure 42 –  
Poster for the  
singer Iryna Bilyk,  
author unknown,  
2009

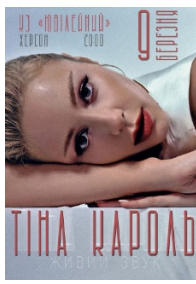


Figure 43 –  
Tina Karol's  
concert showbill,  
author unknown,  
2019



Figure 44 –  
Poster for  
Monatik's concert,  
author unknown,  
2019

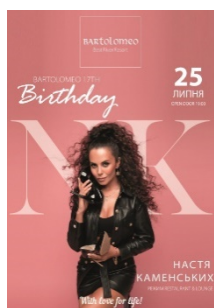


Figure 45 –  
Showbill for  
the concert  
of the artist NK,  
author unknown,  
2020



Figure 46 –  
Showbill for  
the concert  
of the singer Luna,  
author unknown,  
2021



Figure 47 –  
Fozzy concert poster,  
author unknown,  
2021



Figure 48 –  
Poster for Virsky Dance  
Ensemble concert,  
author unknown,  
2019



Figure 49 –  
Poster for the concert and performance  
of Divina Folk Band, author unknown,  
2018



Figure 50 –  
Poster for the Rozkoliada  
Na Poshti festival,  
by Na Poshti cluster



Figure 51 –  
Project aimed at designing a number of posters  
“Listen to Ukrainian Music!” with Vinyl-art  
satellite exhibition, competitive works of students,  
2020

However, it does not mean that the quality of posters decreased over the next years. Their quality depended on the skills of designers. The dilettante attitude to posters production was only gaining momentum in this period. First of all, due to the fact that customers (mainly in the show business industry) preferred their image as a brand, not the artistic value, It means that from the beginning of the 21st century, the main element of most concert or theatre showbills has been the image of a particular celebrity. It resulted in the emergence of the whole industry of low-quality posters. A good example is the 2008 tour poster of the pop singer I. Bilyk: Excessive details that make no visual sense seem like a building pasted over with advertising signs; illegible font and exaggerated retouching on the photo displaying the main character (Picture 41). Adding a great number of various logos, stickers and inscriptions to posters distracts the viewer from the presentational, primary function of the advertising showbill – quick and clear delivery of information. The product like this is not interesting to look at, it is heavy and obviously does not fulfil its function.

A distinctive feature of music posters of the 2000s is the active use of logos of concert sponsors. A similar trend is observed in examples of the USA and Europe foreign experience. This is due to the active world globalisation in all areas. In 2009, designers developed a higher quality poster for I. Bilyk (Figure 42). Positive aspects of this poster are: Readable fonts, accurate presentation of information, image as a brand. That is, in terms of advertising, it was designed correctly and functionally. However, the negative aspects prevent it from being truly successful: The colour scheme and the style itself have no artistic value. Such techniques were used on all advertising products of that time – from flyers to banners.

Freeing the poster from its artistic value, the designer turns it into an ordinary advertising product, the market of which is oversaturated with similar elements (Figure 43, Figure 44). Among other interesting examples, it is appropriate to review the poster products made for the pop singer Luna, the singer Monatik and the TNMK music band. In the first case, the play of colours and graphic elements gives a sense of the club intimacy, magnetism and mystery (Figure 45). Well-chosen fonts do not cause any dissonance, quite the opposite, they make the entire structure look harmonious. In the case of Monatik's poster, the classic "image as a brand method" is almost absent, which shifts the main attention to another object (Figure 46).

In this case, it is a font composition and an emphasis on the venue of the concert (Olimpiyskyi NSC). The performer remains on the poster, but in an unusual role for the genre – as a mural on a residential building. In the third case of the TNMK band Meta More Fozzey poster, the image as a brand method is completely absent (Figure 47). Instead, you can see an illustration of the city made by an artist, and a photo of the main character – a picture of a boy processed with a graphic editor, which creates the effect of a painting. The date and venue of the event are minimalistically marked on the poster, without any unnecessary elements that can make the piece look heavy. For the time being, we can say that this poster has the greatest artistic value among those listed above.

Studying the posters of cultural and art events, it is worth paying particular attention to the genre of folk music and songs. For instance, the main character of most of the presentation concert posters of Veryovka Choir or Virsky Dance Ensemble (Figure is the ensemble itself or its choreographic performances. The Veryovka Choir has its signature colour – red, which can be seen in all possible variants. Folk music posters mostly look like an ordinary advertising flyer with excessive graphic elements (mainly ethnic ones), use of ordinary photos and lack of creativity.

Sometimes there are isolated cases of artistic posters used for some chamber music performances. These include activities taking place in I. Honchar Museum (Figure 49). The museum positions itself as a “national folk culture centre”, which hosts folk music concerts. The institution uses the services of designers, who mainly create posters with artistic illustrations, adding “handwritten” fonts. Nowadays, this element is popular among modern European authors.

The authors (a student of D.O. Malyshev Kyiv National University of Technologies and a supervising prof. N.V. Chuprina) developed a number of posters with elements of socialist realism combined with modern solutions in design (Figure 52 – Figure 54). The font groups used in posters were developed by the author manually based on the researched accidental handwritten fonts typical of the USSR. The colour scheme, monumentality, composition and use of folk art elements are taken from the Soviet model. Consequently, the author applies the postmodernism principle in the work: Citing and mentioning already known genres of art. The identity style of the National Philharmonic of Ukraine developed by the author combines laconic shades, a trendy logo, modern fonts and design presentation. The identity of the chosen concert venue is best combined with posters of musical events, especially folk music. The analysed



**Figure 52 –  
Author’s poster  
for the Oi Harna  
Ya Harna folk song**



**Figure 53 –  
Author’s poster  
for the Chy Ne Moi  
To Omelko folk song**



**Figure 54 –  
Author’s poster for the  
Yak Ya Yshov Vid Svoei  
Myloi folk song**

experience of organising events in the chosen philharmonic showed that it is best combined with the author’s project. The main goal of the work was to create a number of posters that will, first of all, create artistic value. The use of headlines including excerpts from folk songs, rather than direct advertising of the National Philharmonic of Ukraine (its ad is presented as an image of the logo in the lower right corner), makes the posters unique in terms of artistic approach.

### **Conclusions.**

Today, in graphic design, the methods of communication developed during the evolution of most processes are getting significantly complicated due to the emergence of new printing technologies and the increasing technologisation of artistic techniques. Along with the complication of the visual language and the introduction of computer technologies, methods of processing fonts and visual information, there are wide opportunities for innovative search that can provide a high communicative effect. Graphic design was and remains the most effective form of social communication. Posters as a mass form of fine art are primarily aimed at interaction with viewers.

Despite increasing computerisation, poster of the 21st century fill a serious niche in the structure of presentation material and (fortunately) are still considered

one of the most effective forms of advertising. Current features of posters used for art and cultural events of Ukraine are characterised by a creative surge, skills of designers and close globalisation with the whole world. If we compare the stated time frames with world posters of the 21st century, we can conclude that image and presentational, as well as commercial and advertising showbills are constantly simplified, deprived of art components and become high-quality mass market advertising products. The endless exploitation of the image as a brand method gives rise to many identical posters, each distinguished only by the face of a celebrity they represent or promote.

The spread of presentational creative author content contrasts with “mass market” advertising posters. This development is due to the emergence of computer technologies, which are essential for every young or experienced designer, and the opportunity to show one’s creation in open Internet resources. The poster, as a piece of art, did not disappear anywhere, mostly going “underground”; It is popular with young creative artists who aim to stand out not only among their colleagues, but also already well-known celebrities. Accordingly, they give special preference to a stylish, illustrative, artistic poster solution to present their own creativity. Examples of such poster art can be seen on street fences, walls of buildings, in Internet social networks in the appropriate format.

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## FEATURES OF THE DEVELOPMENT OF LOGOS OF MEDICAL AND COSMETOLOGICAL BRANDS

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DOI: <https://doi.org/10.30525/978-9934-26-274-6-7>

The paper examines the types of logo design and its impact on the formation of a cosmetic company and brand perception. Existing trends in the design of different market segments of cosmetics brands are analyzed. It was found that visual aids and color have a great influence on the formation of consumer association with organic cosmetics from each market segment. The analysis of the identity of the cosmetic brand “VESNA” was carried out, the target audience of the brand and the needs of the consumer were determined. Based on the analysis of foreign and Ukrainian cosmetics markets, the concept of creating a logo has been developed. The design of the logo solution was substantiated and developed, the appropriate color scheme, shape and font for the VESNA cosmetic brand were selected.

**Keywords:** design, identity, corporate identity, cosmetics, packaging, brand.

### Introduction.

The logo is the first and one of the main carriers of information about the company, with the help of which it can attract the attention of consumers, create a first impression about the company and be remembered by customers. That is why the development of any corporate style begins, first of all, with the creation of a logo for the company. A successful graphic image of a company is a symbol that reminds consumers of the company's products or services. A successful decision can make the company a leader among competitors.

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The right logo is a symbol that immediately conveys the idea of the brand, the main mission/philosophy of the company, its attitude towards the consumer and the surrounding environment. The main task of the designer is to develop a logo that would be different from others and quickly remembered, which would enable competition with the market leaders of the selected segment [1]. The recognizability of the logo, its identification, and memorability among similar market-leading companies depend on its graphic, color and font solutions.

### **Setting objectives.**

The purpose of the work is to analyze existing trends in the design of various segments of the cosmetics brand market and consider the sequence of developing the identity of a cosmetic brand, taking into account the brand's target audience and consumer needs.

### **Research results and their discussion.**

The logo is an invariable attribute of the company, therefore, it bears a significant responsibility – to convey certain information to the consumer in a clear and effective manner by visual means, and to present the company behind this logo in decent light. The methods by which these goals can be achieved in the process of marketing development have been constantly improved. The emergence of interesting and successful ideas does not depend on the “evolutionary” level of the advertising industry. Currently, when developing logos, more and more thoughtful, meaningful and non-standard approaches are used, with the help of which it is possible to take into account the characteristics of various consumers, their psychology of perception, requirements for products, etc.

The logo, as one of the main elements of the corporate identity of the brand, should attract attention, arouse the interest of the potential buyer and the desire to purchase the product. A symbol that reflects the idea of the brand, the main philosophy of the company, its attitude towards the consumer and the environment is considered a successful decision. The recognizability of the logo, its identification, and memorability among similar market-leading companies depend on its graphic, color and font solutions.

According to the semiotic direction, logos are divided into font (consisting of letters, words, numbers or their combinations), graphic

(a stylized and universally adapted image to the company's field of activity) and combined (a combination of font style with graphic elements) [2].

A number of basic requirements are put forward to the logo as a means of individualization and identification:

- taking into account the industry characteristics of the brand, the type of product, the peculiarities of its positioning on the market;
- individuality – the use of original elements, stylistics to distinguish the brand among the existing ones;
- simplicity – quick identification of the product for a potential buyer;
- attractiveness – causes positive emotions and associations;
- recognizability – the image is quickly remembered and identified not only by the target audience, but also by other consumers;
- security capacity – registration in accordance with the requirements;
- advertising ability – focusing on the product and the brand as a whole.

When developing a logo, an important aspect is its location: the company letterhead, product packaging, printed advertising products, videos, external banners, etc. [3].

In general, we can say that the logo represents the brand. With a high-quality brand, the company will be unique and easily recognizable to potential consumers. A self-respecting company will never do without a logo, a solid basis and foundation of corporate style.

Because color affects the consumer's emotional and psychological perception, Marketo (an online marketing automation platform) [4] conducted a study on the number of colors used in logo design. More than one hundred of the most profitable companies in the world were analyzed and it was established that:

- 95% use only one or two colors;
- 41% use only text;
- 9% do not indicate the company name in the logo;
- 5% use more than two colors.

Color is considered one of the strongest means of influence on the consumer, which designers use when developing logos. Because it can attract or repel attention, instill a feeling of peace and comfort, or excite and irritate. One of the main tasks of a designer is the careful selection of colors and their shades, which will evoke exactly the emotions that the company needs. After all, each color is able to evoke a certain emotion or association,

therefore, when combining two or more colors, you need to pay attention to where they are found in nature and in everyday life [5].

Red is associated with love, blood, strength, energy. This color is able to influence the human psyche more than others, depending on the shade and saturation. A very rich red color that can cause nervousness, anxiety and irritation. Therefore, it should be used quite carefully and in limited quantities in the design.

Blue is associated with peace and security, power and confidence. It is quite often used by designers when developing logos, because it is universal and evokes a sense of purity and trust in the consumer.

Green is a symbol of nature and freshness, symbolizes life and peace, for some it is also associated with money and well-being. This color is able to relax and gives an opportunity to rest the eyes.

Orange color is associated with creativity, fun and can call to action. It is a symbol of energy and movement, which is why it is most often used on the logos of children's and sports goods.

Yellow is associated with warmth, happiness, light and positivity. This color is liked by children and is used in the design of packaging of toys and sweets.

Pink is naturally associated with femininity, tenderness, softness and innocence, so it is most often used for logos of products for women and girls. Also, pink can be associated with a romantic and intimate atmosphere.

Violet is associated with intelligence, sophistication, sadness, mystery. It has warm and cold shades at the same time, since purple is the result of mixing blue and red. It is used mainly in logos associated with luxury products, luxury cosmetics, restaurants, etc.

White color is associated with purity and novelty, it is most often used as a background, because against its background everything looks more contrasting.

Black is a classic color associated with restraint, elegance and mystery. It is often used in logos because it blends well with other colors and conveys premiumness and reliability.

Gray is a shade of black, but is associated with completely different things, such as stability and wisdom.

When we create a logo, we must understand that the psychology of color plays a huge role. Color can both evoke the right emotions and associations,

thereby attracting people to itself, and give the exact opposite effect. Color is the first thing we pay attention to, and only then we begin to look more closely at what we see.

It has been established that the use of geometric shapes and forms is also of great importance in the development of a logo [6], as it causes associations with something already familiar to us. The main ones are:

- circle – community, unity;
- ring – strength, determination;
- curve – flexibility, adaptability, adaptability;
- square – stability, constancy;
- triangle – strength, knowledge;
- vertical lines – endurance, strength;
- horizontal lines – calmness.

So, it has been established that color and shape are one of the main components of the logo, which play an important role in influencing the consumer's subconscious, setting him up for information perception and evoking positive emotions and associations.

The Ukrainian market of cosmetic products is one of the most promising, but the share of domestic manufacturers is not significant. In Ukraine, imported products are in much greater demand among consumers, occupying the first positions (92% of the total volume of cosmetic products). 85% of the huge variety of cosmetic products produced in the modern world are cosmetics intended for women. It is this great interest of women that brings this industry 382 million dollars annually [7].

It has been established that most cosmetic companies sell their products thanks to an emotional component. A person who buys cosmetics for himself is more often guided by his feelings and emotions, paying attention to the design of the packaging, and only then to the composition of the products. The identity in general and the logo in particular help to evoke positive emotions.

An important stage in the development of a logo for cosmetic products is the definition of the class to which it belongs. This significantly simplifies the designer's task by identifying competitors and determining the inherent accents and color scheme of a given product segment [8]. There are several main classes: mass market, middle market and luxury class.

Mass-market cosmetics (mass segment) are the most affordable, as hundreds of different brands offer their products. Cosmetics of this class

contain many artificial flavors, synthetic components, and sometimes toxic ingredients. Such products are unable to solve global skin problems, and can even complicate the situation by clogging pores and causing irritation.

Marketers believe that more than half of the cost of a mass-market cosmetic product is advertising, and only 10% is the ingredients that fill a particular bottle or flask.

Cosmetics of the middle-market class (middle segment) contain from 30% of natural biologically active ingredients in their composition. These products contain more natural preservatives obtained by chemical processing of plant raw materials. However, in the process of production, natural ingredients are subjected to the cheapest technological procedures, which causes a great loss of useful properties.

Luxury cosmetics (selective cosmetics) products are not cheap, but up to 70-80% of natural ingredients are used in their manufacture. In production, selective raw materials of the highest quality are used. When growing plants which extracts will be added to cosmetics, aggressive chemical fertilizers and pesticides are not used, and raw materials are processed using advanced technologies, which allows preserving the beneficial properties of the components included in the product. Of course, the use of such modern equipment and technologies is quite expensive, which significantly affects the final cost of the product. Also, brands of the luxury segment spend a lot of money on scientific research, introducing new formulas and innovative technologies. It is clear that some part of the cost of luxury products is a payment for a well-known brand, but in general, it is a payment for the quality of the product and confidence in the result.

Professional cosmetics – the main feature of this category is that it is intended for use by professionals. That is: decorative cosmetics – for use by make-up artists; hair cosmetics – for use by stylists; care – for use by cosmetologists. Of course, this category is available for use at home, but it requires selection and recommendations from a specialist who understands these cosmetics, because incorrectly selected products can cause harm. And in general, professional cosmetics are one of the highest quality and most effective products.

Medicinal cosmetics (cosmeceuticals) is used for therapeutic and preventive purposes and sold in pharmacies. It acts at the cellular level and does not contain toxic components.

Cosmetics from each classification contain a category of organic or natural, but they are most popular in the middle market and in medical cosmetics. The design of natural mass-market products is most often emphasized by primitive visual means (a real photo of plants in combination with green colors, as described in the previous question). And accordingly, such products do not evoke the association of being completely natural, and more often than not, the inscription “100% organic product” is just a marketing ploy, which is not at all confirmed by the composition of the cosmetics. Examples of packaging of mass-market cosmetics brands are shown in Figure 1 [9–11].



**Figure 1 – An example of the design of mass-market cosmetics packaging with an emphasis on naturalness and being organic**

Manufacturers of luxury or professional cosmetics often emphasize the category in their design, despite the fact that the composition of these cosmetics usually has a very high percentage of natural components. Their packaging has the maximum visual similarity in all products, which emphasizes the high status and image of the brand (Figure 2) [12].



**Figure 2 – Design of packages of luxury cosmetics**

The design of the packaging of professional cosmetics is based on the same principle as that of luxury cosmetics – to emphasize the image and professionalism, however, the design of the packaging of this category is as simple as possible, and the shape is convenient, because the craftsmen choose such cosmetics exclusively on the basis of technical characteristics (Figure 3) [13–15].



**Figure 3 – Design of packages of professional cosmetics**

Cosmeceuticals or medicinal cosmetics use the following visual aids in packaging design: color solutions and fonts. Sometimes graphic elements are used in the design of such packages, but mostly they are absent. Medicinal cosmetics packages usually emphasize indications and main properties, because their naturalness is obvious and does not require additional selection in this category of cosmetics (Figure 4) [16; 17].

Thus, the market of cosmetics (not only organic) is quite segmented. The above segmentation does not depend on the category of cosmetics, it covers the general market, which includes absolutely all types of cosmetics. The classification includes the following categories: MassMarket,



**Figure 4 – Design of medical cosmetics packages**

Middlemarket, Lux (luxury cosmetics), professional cosmetics, medical cosmetics (cosmeceuticals). In accordance with this segmentation, the packaging design is also distinguished, reflecting the category of its cosmetics brand.

A successful logo of a cosmetic company reflects the brand's values, carries a purpose and gives a sense of beauty and attractiveness, creates the desired image in the minds of buyers, builds trusting relationships with the audience and increases interest in the product as a whole. It is the logo of a cosmetic brand that helps to profitably present its products, make them easily recognizable and distinguishable among competitors [18].

The competition in the modern market of beauty products is high, so the cost of developing a brand design is also increasing, because a quality logo directly affects sales and attracts an audience. Cosmetic brands, with the help of a logo, reveal the uniqueness of their products and help to immediately understand to which category the product belongs. If, for example, we are talking about natural products, you should use such images that are associated with nature and indicate environmental friendliness, and if you need to release a line of products with a tie to the region (French or Chinese cosmetics, a series of products that include alpine melted water, etc.), it is worth choosing a shape and color that are associated with a specific area or country [19].

In the modern world, logos are becoming more diverse, in their development, various images and forms are used, as well as more advanced traditional elements and completely abstract forms and symbols. The choice depends on the specifics of the company, the price segment, the features of the products and the target audience. Most often, logos contain: flowers, decorative patterns, female silhouettes, royal symbols and stylized figures.

The most effective logos of cosmetic brands attract attention and stimulate the desire to purchase their product. Cosmetic companies are now increasingly avoiding traditional images and moving to creating stylish, concise and non-standard logos that will be able to profitably stand out against the background of other companies. Analysis of the design of well-known global brands indicates that almost everyone prefers minimalism. Logos in this style are clear and simple to everyone, most often created from a font logo in black and white tones. Such a logo gives a feeling of confidence, always looks modern, fits well into the most non-standard packaging design, and is easy to remember [20].

So, the cosmetics market is quite segmented, which includes (mass-market, middle-market, luxury cosmetics), professional cosmetics, medical cosmetics (cosmeceuticals). In accordance with this segmentation, the packaging design is also distinguished, reflecting the category of its cosmetics brand. There are certain rules when creating the identity of cosmetic brands, but in the modern world, the use of non-standard solutions in the design of logos and packaging is increasingly observed. Developers understand that the consumer is already tired of standard images, so they strive to do something new and unique to increase the recognition of new brands.

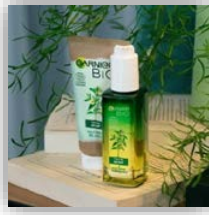
Nowadays, in general, being organic and natural is in trend. Many well-known brands release new lines and series of products labeled “natural” or “organic”. These are usually mass-market and middle-market cosmetics brands that adapt their product to consumer demands and always try to be relevant.

The design of such cosmetic products reflects naturalness by rather primitive means: the use of white and various shades of green; real and photographic images of plants; simplification of the already existing design and form of packaging.

Also, at the launch of such lines, large-scale advertising campaigns take place. For commercials, signs and layouts, primitive means are used in the same way: images of nature, white color, animals, etc. [21].

Today, the vast majority of well-known cosmetics brands release new lines and series of products labeled “natural” or “organic.” After all, the advantage of such cosmetics is that they are safe, hypoallergenic, not tested on animals and do not harm the environment. This was the result of a change in people’s consciousness about the negative consequences of cosmetics for health and the planet due to the synthetic components in its composition.

Over the past few years, the number of young companies that position themselves as “natural” and “organic” at the stage of introduction to the market has increased significantly. It is they who set the main trends in the design of identity, packaging and advertising, different from the mass market. The design philosophy of organic cosmetics is different for each brand. However, they are united by a number of characteristics, namely minimalism, color solution in pastel tones, conciseness, natural-looking packaging forms, simplicity and stylization of all graphic elements, symbols, images (Figure 5) [22; 23].



a



b

**Figure 5 – Design of natural cosmetics:  
a – mass market; b – author brand**

Minimalism in the design of organic cosmetics reflects the desire for freedom, characteristic of the population categories with medium and high wealth. An oversaturation of graphic elements of various sizes is usually associated with cheaper mass market products that are not characterized by the naturalness and organicity of the cosmetic ingredients.

Brands also take a very responsible approach to the choice of color solution, without focusing on templates. For the last ten years, colors associated with nature have been selected for the identity of organic cosmetics: green, blue and white.

Today, this process is longer, and the consumer is more demanding. The associative series is formed from the philosophy of the brand, the composition of the product, the positioning of specific products on the market:

- complex, multi-component pastel color reflects real shades of nature;
- display of conciseness and minimalism – a combination of 3-4 pastel colors is much easier for a holistic perception of the design;
- a complex color is an image and feature by which the brand will be recognized and distinguished from others;
- it is easier to make accents on pastel colors – black, white and colored; pastel shades are associated with natural materials (for example, wood, clay), an identity using such colors will cause the consumer to associate not only with nature, but with specific organic and natural components that are part of cosmetics.

Therefore, with the help of such a design, in particular, a color solution, it is possible to emphasize a unique trade offer (Figure 6) [24].

Images of plants, natural elements, etc. on the packaging in their real form have long since exhausted themselves. Organic cosmetics brands increasingly refuse to depict plants or simplify and stylize their images as much as possible. This was influenced by two factors – the trend towards minimalism and the association of a real image with mass market products (Figure 7) [25].

Organic cosmetics brands should not limit themselves to the composition of the product itself. To reflect eco-trends, it is necessary to use packaging made from recycled raw materials or materials subject to recycling (paper, fabric, glass, metal, recycled plastic). The form of such packaging is as simple as possible with minimal use of raw materials (Figure 8) [26].

Naturalness is the main trend of modern beauty, which is reflected in the design of advertising and the visual grid of the brand of organic cosmetics. All images feature real models with imperfect figure and skin, nature without significant color correction and embellishments. The design of such advertising not only helps to reflect the naturalness of the brand, but is also a strategic marketing move. Idealized images cause complexes in people, repelling potential customers, while the reflection of reality contributes to the achievement of audience and consumer loyalty, encourages trust [27].

The creation of a logo for the chosen company is based on the information received about the world market leaders and the analysis of the cosmetic market of Ukraine, the determination of the brand's target audience and their needs.

The purpose of the research is the analysis of modern design solutions in creating an identity for the further development of the logo of the young Ukrainian cosmetic brand “VESNA”.

The company positions itself as a middle-class vitamin face care cosmetics aimed at caring for the skin and saturating it with vitamins. The brand's target



**Figure 6 – Color solution of natural cosmetics brands**



**Figure 7 – Design of packaging of natural cosmetics**



**Figure 8 – Natural forms and materials of packages**

audience is women of the younger age group living in the city, with an average level of wealth, who follow new trends, pay attention to the composition of cosmetic products, prefer vitamin and natural products, are not afraid to experiment and use new products. Such women seek to receive quality skin care and are not ready to spend a lot of money on luxury cosmetics.

In order to further develop the logo of the “VESNA” brand, the identity of cosmetic products of the middle-up segment on the Ukrainian market was analyzed. It has been established that modern companies prefer minimalist design, focusing on the European cosmetics market, avoid traditional images, create stylish, concise, non-standard logos and use mainly font solutions.

Creams and lotions include the most effective vitamins that help eliminate the most common skin problems and prevent their appearance in the future. Also, the brand’s assortment includes fairly neutral cosmetic products with a lower concentration of vitamins (or none at all), with the addition of raspberry, peach, pomegranate, and other extracts.

The “VESNA” brand is aimed at restoring the skin. Cosmetics should saturate the skin with the vitamins it needs so much, because fatigue, gray skin color, pigmentation are the most common problems of our skin.

Restorative cosmetic products include the well-known vitamins: A, C, E. Vitamins participate in all metabolic processes, have a beneficial effect on the skin, stimulate the activity of its cells, eliminate laxity and dull skin color. Vitamins were first used in serums, masks, creams in the 1960s of the last century, and already in the 1990s, many cosmetic companies included them in their products.

Vitamin A supports women's beauty. Retinol is the best-known antioxidant that protects epidermal cells and skin proteins (collagen and elastin) from destruction by free radicals. Vitamin A in cosmetic products restores moisture and elasticity to the skin, smooths out unevenness, removes skin tightness, and has an anti-inflammatory effect. Regular use of products with vitamin A helps to slow down the aging process, support vitality, and keep the skin in tone. As a result of the use of retinol and carotene, moisture is stored in the epidermis, peeling stops, skin cells are rejuvenated, the face looks fresh and radiant, the complexion is beautiful.

Vitamin C prevents photoaging, which is caused by ultraviolet rays of the A spectrum. They act on the skin of open areas of the body: face, neck, hands, which most often reveal a woman's age. Vitamin C prevents the appearance of small wrinkles and pigment spots on the skin, stimulates the formation of new cells and collagen fibers. A powerful antioxidant, binds free radicals that destroy the skin from the inside, stimulates the production of collagen, which helps to increase the elasticity of the skin, slows down aging. Under the influence of vitamin C, pigment spots become lighter, and the skin is tightened, its color is evened out.

Vitamin E is a well-known antioxidant that prevents the formation of toxic oxidation products and thereby protects cell membranes and substances found in cells and necessary for their vital activity, such as vitamin A, enzymes, hormones, fatty acids. Due to the unique effect of vitamin E (it strengthens the barrier layer of the epidermis, and thanks to the interception of free radicals, it stops the chain reactions of cell destruction) – it was called the vitamin of youth and longevity. In cosmetology, vitamin E is called tocopherol. Tocopherol improves complexion, as it increases the lifespan of red blood cells – erythrocytes. Having an anti-inflammatory effect, vitamin E softens the manifestations of allergies and acne. It also prevents the appearance of pigment spots and freckles, and if they are already there, it brightens them.

Therefore, knowledge of the main components of cosmetics of the “VESNA” brand will help to understand what exactly should be shown in the logo. You can start creating a logo when you have an understanding of the company and can answer the question: what does the brand offer? how is it different from others? what is the main feature of the product? what is the company’s philosophy? Having answered all these questions, the designer will be able to choose associations, make accents, attract attention and distinguish the company from others. The second stage of creating a logo is determining the target audience of the “VESNA” brand. Based on the analysis of the consumer behavior of Ukrainian women (Picodi research), the following conclusions were drawn:

- Ukrainian women buy decorative cosmetics more often, but rarely use them;
- Ukrainian women pay attention to the composition of the product and prefer natural products and ecological brands, but at the same time they are not ready to overpay for environmental friendliness;
- Ukrainian women buy cosmetic products, depending on the price. Ukrainian women are not ready to overpay for luxury products and prefer the mass-market and middle-up class.

With the help of collected information about the brand and general information about the Ukrainian consumer of cosmetics, we were able to make a general portrait of the target audience:

The company positions itself as a middle-class vitamin face care cosmetics aimed at caring for the skin and saturating it with vitamins. The brand’s target audience is women of the younger age group living in the city, with an average level of wealth, who follow new trends, pay attention to the composition of cosmetic products, prefer vitamin and natural products, are not afraid to experiment and use new products. Such women seek to receive quality skin care and are not ready to spend a lot of money on luxury cosmetics.

After we have identified the general target audience, we proceed to the third stage, namely, the portrait of the ideal consumer [28] of the VESNA brand products:

Demographic characteristics: a girl aged 20-28 years, average income, resident of big cities. Not married. Works as an office employee in a medium-sized company.

The key value is development. This applies to both career development and psychological and external development. In her spare time, she does

hobbies, fitness, meets with friends and engages in self-development. Values comfort.

Psychographic characteristics: leads an active lifestyle, is not afraid to try new things. According to the nature of shopping, she is more of a spontaneous type. If the product costs more than the average, then the nature of the purchase changes towards the rational type. She likes to try new things, so she buys cosmetic products quite often. Pays a lot of attention to the ingredients of products for hair, face and body care, but almost never pays attention to the ingredients of decorative cosmetics.

The level of the product category: rarely makes the purchase of cosmetics planned. Repeatedly buys only the products that she really liked, but still tests many other products at the same time. To make a choice, she often relies on the experience of close friends, monitors reviews on the Internet, listens to the opinions of consultants in specialized stores. She is loyal to new brands, firmly convinced that before drawing conclusions about this or that product, it should be tested. She is sure that a high price is not always an indicator of quality, so she is completely neutral towards luxury brands. She most often buys cosmetics in online stores, she rarely makes purchases in specialized stores and they often happen spontaneously. If she is set on a purchase, she makes it, even if she does not find the desired product, she looks for an alternative.

The fourth stage is the analysis of competitors of the “VESNA” brand. Since our brand is new and unknown to anyone, there is a need to understand who is competing in the domestic market among the selected demographic group. The purpose of the research is the analysis of modern design solutions in creating an identity for the further development of the logo of the young Ukrainian cosmetic brand “VESNA”.

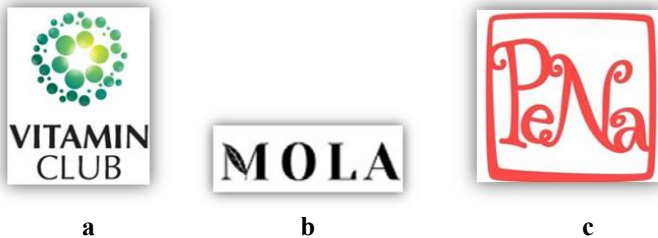
The main competitors of the brand are:

– Vitamin Club is a Ukrainian brand that was created in 2017 and is currently the only Ukrainian manufacturer of cosmetic products based on fullerene water (Figure 9, a). Cosmetics also include: vitamins, amino acids, plant extracts and oils. The brand manufactures products for the face, body and hair and has a fairly wide range of products [29];

– Mola is a young Ukrainian brand of natural cosmetics (Figure 9, b). The brand appeared in 2020, but has already managed to enter the world market and is currently represented in 7 countries. At the moment, the assortment

is not large, but the brand is actively engaged in further development. The company produces several body products, serums, toners, and face creams, and also has several hair products in stock [30];

– PeNa is a young, promising Ukrainian brand (Figure 9, c). The basis of the products is organic substances; cosmetics are intended for daily care of the skin of the face, body, and hair. The assortment consists of a huge selection of cosmetic products, including tonics, creams, masks and lip balms, soaps and gels, scrubs, bath oils, conditioners, shampoos, etc. [31].



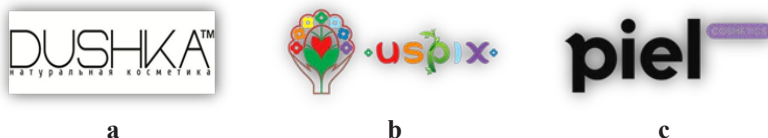
**Figure 9 – Logos of the main competitors of the “VESNA” brand:  
a – Vitamin Club, b – Mola, c – PeNa**

Indirect competitors are:

– Dushka is a brand of handmade natural cosmetics (Figure 10, a). Dushka products are prepared, poured, decorated and packaged by hand. The range of the brand already has more than 400 products, among them: “dessert” shower gels, chewing gum scrubs, cotton candy for the body, cupcakes. The composition includes natural ingredients: vegetable and essential oils, extracts of medicinal plants and vitamins. Now the brand’s products are widely represented in Ukraine, are also sold in Germany, and are planned to be produced throughout Europe [32].

– Uspix is a brand focused exclusively on organic production (Figure 10, b). All products are made by hand. Each product is based on natural ingredients (egg yolks, angular spermaceti, cocoa butter, hyaluronic acid, etc.) manufactured in Ukraine. Only one component is imported – lanolin. It is delivered from Belgium. The product line includes nourishing, rejuvenating and restorative creams, masks and cleansers [33].

– Piel Cosmetics is a young Ukrainian cosmetic company that uses low-molecular hyaluronic acid and nano-silver ions in its products (Figure 10, c). At the moment, the brand’s range includes 9 lines and more than 50 products: serums, moisturizing creams and sprays, washing gels, masks and elixirs for the skin around the eyes [34].



**Figure 10 – Logos of indirect competitors of the “VESNA” brand:  
a – Dushka, b – Uspix, c – Piel Cosmetics**

Market leaders:

– Elizavecca is a Korean brand whose history began in 1986 (Figure 11, a). The first stage was the opening of MIZ Trade Inc., which later split into several companies. A new name was invented for the company that produced innovative cosmetics based on pig skins. This is how the Elizavecca brand was born, popular among girls and women all over the world. The brand’s business card was the Milky Piggy line. These are care creams, masks, lotions and other products that are particularly effective [35].

– Collistar is an Italian company that was formed in the 1960s as a cosmetic division of the largest pharmaceutical company in Italy, Zambelletti S. p. A. (Figure 11, b). In 2003, Collistar became the number 1 brand in the cosmetics market in Italy (decorative and care products) and the first company in many developments. The brand produces: decorative cosmetics, skin care products, anti-aging lines of care products for dry, normal and very dry skin, solves the problem of dehydration. There are also separate lines of products for fragile, hypersensitive and couperose skin. Today, Collistar is a well-known company that is dynamically developing and for the past 15 years has firmly held a leading position among suppliers of cosmetic products [36].

Thus, after analyzing all the received information, we can proceed to the last, fifth stage – design development. Based on the collected information, we need to create a logo for the “VESNA” brand. Thanks to the search and



**Figure 11 – Logos of market leaders: a – Collistar, b – Elizavecca**

analysis of competitors, it was found that the majority of young Ukrainian brands are prone to minimalism, without emblems and images, most often using font solutions, focusing on European brands. Therefore, it was decided to add a graphic image to the font part of the logo. The advantage of using a combined logo is a clear message about the brand, which is remembered and associated as a whole, that is, customers will see only the symbol in the future and immediately remember the brand [37]. The intermediate results of the logo development are presented in Figure 12.

Since the shape of the image plays a significant role in its positive perception by the consumer, it was decided to add an element in the form of a half ring. Circles, ovals and ellipses evoke a positive emotional state and are associated with society, relationships and union. The semi-ring was supplemented with flowering plants, which will be associated with the beginning of spring and will increase recognition among competitors. The font was chosen to be simple, but concise, easy to read and does not conflict with the graphic design. The rectangular shape in the brand name, associated with stability and balance, the straight lines and clear outline symbolize strength, professionalism and efficiency. The main colors are black and pink with a gradient. Because the pink color enhances feelings, makes people more attentive, affectionate and responsive. In Figure 13 the design of the “VESNA” brand logo is provided.

So, having gone through all the stages of creating a logo, we can say that 80% of the work on the logo is the collection of the necessary information, the analysis of the company and its target audience. It is impossible to create a successful logo without analyzing the activities of the company, competitors and consumer needs. The design of the logo of a cosmetic company is not only a beautiful image that will decorate the product

bottle, but also one of the main features of the brand that no self-respecting company can ignore.

Cosmetic products, as a rule, are produced in closed plastic and glass containers. Bottles for cosmetics are required for optimal storage conditions and comfortable use by the consumer. Lotions, serums, tonics, shampoos, conditioners and shower gels are packaged in glass and plastic containers. Plastic tubes are filled with hand, face and body creams, sunscreens, face masks, peelings and sometimes scrubs. Manufacturers of cosmetic products



Figure 12 – Sketches of the logo for the “VESNA” brand



Figure 13 – The developed design of the “VESNA” brand logo

do not manufacture containers themselves, but order ready-made packaging from their manufacturers.

Bottles for cosmetics [38] are made of glass, plastic and thin metal. Metal bottles are made by pressing, and glass bottles are made on special thermoforming equipment, from tubular blanks. Most often, brands produce their products in plastic tubes and bottles, because plastic containers are cheaper and the cost price is lower. Glass and metal bottles are generally produced only by luxury cosmetic brands that can afford not to save on the packaging of their product.

Plastic bottles for cosmetics are made of polyvinyl chloride, acrylic, polyamide and polystyrene. Vials are generally produced in a standard form, but it is also possible to create packaging according to an individual order. According to their texture, the bottles can be matte or glossy, can be colored or transparent, the color range is also not limited.

Vials are produced in different volumes. For example, small bottles (50-100 ml) are for getting acquainted with the cosmetic product, or are produced as a travel version, which is convenient to take with you on a trip. Bottles with a volume of 200-250 ml are produced for daily use, and 500-1000 ml for salon products and “economy” packages.

Face creams and masks are mainly produced in cosmetic jars [39], of a rounded shape. There are also rectangular and square jars for these products, the advantage of which is a more stylish and interesting look. For the manufacture of jars, glass, plastic, thin white steel and aluminum are most often used. If necessary, jars are made with a double body for better thermal protection of their contents.

An equally popular cosmetic package is a tube [40], a cylinder that has a threaded cap on one side and a hermetically sealed end on the other. Today, there are three types of tubes – plastic, aluminum and laminate.

Plastic tubes are made of special resin and have no seams. The production process consists of the following stages: extrusion, joining the sides, applying a pattern, completing the cover. They can be single-layered or multi-layered, they are also easily amenable to external design and are decorated with a continuous pattern over the entire surface.

Aluminum tubes are made from tin, lead and directly from aluminum. The production process always begins with the discs from which the tubes are formed. Then a protective film is applied to their inner part,

and the desired image is applied to the outer part. The cover is made of polypropylene or polyethylene.

Laminate tubes are considered more modern and are made of multi-layer laminate. The production process is also very different from the production of aluminum and plastic tubes. First, an image is applied to the material, which is wrapped in a roll, and only then the tube is formed and equipped with a lid. Laminate tubes have better protective properties and a barely noticeable seam.

### Conclusions.

The main goals and components of corporate style are considered in this work. It has been established that the logo is one of the main elements of the brand's corporate style, which reflects the company's image and confirms its reliability, increases the competitiveness and recognition of the product or service. An analysis of the cosmetic market of Ukraine was conducted and the logos of Ukrainian cosmetics manufacturers were considered. Peculiarities of the logo of cosmetic products have been studied. Emphasis is placed on the use of a minimalist style, simplicity of graphic execution and meaningful content. The requirements for creating logos were considered, with the help of which information was structured and a concept was chosen for the development of a new logo. The main functions of the logo were formulated, it was established that the logo should be recognizable, unique and elegant. The target audience of consumers of the selected brand has been determined. Based on the collected data, a creative concept and the main idea of the logo were developed. The project of artistic and compositional design of the logo of the young Ukrainian cosmetics brand "VESNA" was substantiated and developed. The peculiarities of manufacturing packaging of cosmetic products are analyzed. Several variants of plastic containers, types of boxes and labels have been selected for the "VESNA" brand.

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## DESIGN OF PACKAGING PRODUCTS FOR THE GOODS OF VARIOUS PURPOSES

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DOI: <https://doi.org/10.30525/978-9934-26-274-6-8>

Packaging products for the goods of various purposes are considered from the design point of view. The historical aspect of the development of packaging from its origin to the present days is characterized. Packaging products are classified by the purpose, the material, the shape, the design, the types of additional means, the production technology, etc. Special attention is paid to the environmental friendliness of the packaging products. Based on the conducted analysis, the main requirements for packaging products for the goods of various purposes are determined. Also, the process of creating packaging is considered on the example of packaging design for a clothing design studio.

**Keywords:** packaging products, packaging, packing, product design, logo, container.

### Introduction.

The vast majority of products that exist in the modern world require packaging. It is known that packaging is a means or a set of means that protect products from the influence of external factors during transportation, which helps to maintain the decorative shape of products. The main functions of packaging are aesthetic, protective, marketing, regulatory,

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legislative, logistical, environmental, informational, and operational ones, etc. [1; 2]. In general, the historiography of the creation and development of the packaging products dates back to the 6<sup>th</sup> century B.C. It was changing significantly together with scientific and technological progress. Also, it should be noted that the packaging is a very important part of the goods of various purposes, and the harmonious combination of utilitarian and aesthetic functions of packaging directly affects the goods.

### **Problem statement.**

Packaging is an important component of a successful brand and has a huge impact on potential consumers. Due to its visual characteristics, it can attract the attention or cause antipathy to a particular product. Thus, to create a successful image of packaging products for the goods of various purposes, it is necessary to understand the psychology of the consumer when choosing a product.

Generally, the goods of various purposes have two types of packaging – individual one and transport one. Transport packaging products mainly serve for logistical purposes, therefore, their main functions are protective and informative ones. In contrast, individual packaging is one of the elements of product identification and is used, among other things, to distinguish it from competing products. Therefore, the creation of new types of reliable, aesthetically perfect, and substantiated types of packaging products is a relevant task.

### **Results of the study and their discussion.**

The first containers for products were made of the materials at hand, namely, animal skin, wood, and plants. In the 6<sup>th</sup> century B.C., the first clay container used to store liquids was made in Ancient Egypt. Later, another version of “clay” packaging – the amphora – was made in Ancient Greece. Usually amphorae had a volume of 30 liters and were with small handles on top. They were easily stacked one into another, which simplified their transportation, loading, and unloading. Amphorae were mainly used to transport liquids, but food could also be transported. There were two types of amphorae – glazed (reusable) and unglazed (single-used) (Figure 1).

Around the 2<sup>nd</sup> century B.C., the markings appeared on the amphorae, which in content corresponds to modern labels. That innovation greatly



**Figure 1 – Appearance of the ancient clay amphorae, 6<sup>th</sup> century B.C., Anapa Archeological Museum “Horgippia”**

simplified the process of buying and selling, because labeling became an undisputable standard of quality, which is still relevant today [3].

Glass containers are one of the oldest types of packaging products. In accordance with the generally accepted historical hypothesis, glass as a material was discovered by accident. There are many versions of the origin of glass; according to one of them, it was a by-product of pottery, because in ancient times, clay products were fired in ordinary pits dug in the sand, and straw or reeds served as fuel. During combustion, ash was formed, which, when in contact with sand at high temperature, formed a glassy mass. According to another version, glass became a by-product of copper melting. The first glass containers were made in Ancient Egypt and Syria in the 4<sup>th</sup> century B.C.; they were bottles and flacons for lipsticks and paints that were made using multi-colored glass.

In the 1<sup>st</sup> century B.C., Syrian craftsmen in Babylon invented a glass-blowing tube for the first time, which significantly changed the appearance of glass containers. In the 13<sup>th</sup> century, the Republic of Venice became the center of glass production. The kitchenware made by Venetian craftsmen was a real work of art, decorated with convex relief designs depicting flowers, fruits, and scenes from ancient mythology.

In the 19<sup>th</sup> century, American engineer Michael J. Owens introduced pressed glass technology into industrial production. In the 20<sup>th</sup> century,

the glass containers have become a recognizable symbol of many brands, for example, the bottle “Coca-Cola”, the tall hexagonal bottle of ketchup “Heinz”, the geometric bottle “Chanel No. 5”, etc.

The next evolutionary stage in packaging was the use of paper. In general, writing paper was invented in Ancient China, but it was quite expensive. The cost of paper was reduced only in the 17<sup>th</sup> century, so it began to be used for packaging purposes. And in the 19<sup>th</sup> century, with the advent of marketing and the development of printing, product information began to be printed on packaging paper.

The creation of cardboard, in particular, the corrugated cardboard, is the first large-scale discovery of the 19<sup>th</sup> century. In the late 18<sup>th</sup> century – early 19<sup>th</sup> century, the production of wooden and cardboard boxes became a separate craft in Europe and the USA. Cardboard blanks were made and assembled by hand. In those days, boxes were usually round- or oval-shaped, because that flexible material was easier to bend than to give it a square shape. Such boxes were mainly used by apothecaries, jewelers, and candy manufacturers. But those boxes were delivered only in an assembled form and took up a lot of space in the warehouse. The problem was partially solved in 1850, when the first folding box was designed. But that project was not very successful, as the seller had to make the box himself from a blank, bending cardboard around a wooden form.

In 1879, Robert Gair, the owner of a printing house, who specialized in packet printing, invented the first truly convenient folding box. He developed the mechanics of sharpened dies for cutting the cardboards and blunt ones for its smooth bending. Also, the printing process was combined with the packaging creation process (Figure 2). He invented that technology by accident, when a problem occurred at his printing press and the metal line of the printing press began to make straight slits in the packets. This gave him the idea that sharpened dies could be used to punch out cardboard boxes and blunt dies could be used to ensure straight slits. Later, Gair combined the printing process with the box production process. The first food product packaged in a folding box was a “Quaker Oatmeal”, which appeared 7 years after the Gair’s invention [4].

The first prototypes of modern packets were leather or cotton sacks used for storing and transporting bulk products. At the beginning of the 18<sup>th</sup> century, paper packets began to be produced. Their main advantages



**Figure 2 – One of the first boxes made of corrugated cardboard, developed by Robert Gair, 19<sup>th</sup> century**

were lightness, reduced cost, and the possibility of printing. However, such paper packet was of reduced strength till the time when Luther Crowell patented the packet with the flat bottom in the late 19<sup>th</sup> century.

There was no alternative to the paper packet until 1957, when the world's first automated machine for the production of packets with side seams from the invented material – polyethylene – was developed and launched in the USA. Since then,

paper packets have gradually been replaced by the polyethylene ones. In the 1970-s, polyethylene packets began to be produced with handles, and in 1982, a polyethylene packet of a “shirt” type was designed.

But the polyethylene packet has caused a lot of environmental problems to date. As a result, many countries have imposed restrictions on the production and use of polyethylene packages, and scientists have begun to search for alternative options. For this reason, in January 2004, Kangaroo Island in Australia was the first area declared free from the use of polyethylene packets, and in the autumn of the same year, the world's first packets made of biodegradable material were put in the production in Great Britain.

19<sup>th</sup> century became a century of scientific and technical progress, as well as mass discoveries. The consumption market was rapidly expanding, new goods and products appeared, which means that there was a need for more modern packaging. And Nicolas Appert, Thomas Saddington, and Louis Pasteur made the revolution that determined the ways of the industry development. Nicolas Appert, a scientist from France, became one of the pioneers of the principles of food preservation. He understood what needs to be done to keep food longer than it is stored in glass jars. That invention made a huge breakthrough in the development of packaging products.

But the rights to conservation were patented by Thomas Saddington, a scientist from England. He improved the jar and made it metal. And thanks to the discovery of Louis Pasteur, the first aseptic packaging appeared in

the world. The container and the product were sterilized separately, and then the product was placed in a package and hermetically sealed. The last revolutionary step in the field of packaging of the 19<sup>th</sup> century was the invention of the tube. It combined two functions, which had never happened before – it protected the product and acted as a dispenser.

In the 20<sup>th</sup> century, the development became even faster. As it is known, environmental pollution became one of the main problems of the last century, which, in turn, is directly related to the discovery of polymers and their use for packaging. The polymers became the main trend in packaging of the last century. For the first time, such a container was used in the US army to store aerosols against insects. Later, it “went” beyond the army and became widely used all over the world. It began to be used in cosmetology, medicine, and the food industry.

At about the same time, the beer can appeared in the form in which we know it now. At first, metal cans were covered with tin, so they were bulky and inconvenient. In the 20<sup>th</sup> century, the beer can made of lightweight metal with a convenient opener appeared in the USA, which is widely used even now. 20<sup>th</sup> century was not only a century of discovery of new materials for storing goods, but the very essence of packaging gradually changed. It began to acquire additional functions and move from a utilitarian category to an aesthetic one. The emergence of such phenomena as design, marketing, the appearance of television, advertising gave it completely new functions.

The package started not only to keep the product but also to “sell” it. The development of printing and the entertainment industry required cunning approaches to the consumer. To stay on the market and attract more customers, the manufacturers had to stand out, thereby actively promoting the ideas of consumption, which, in turn, became part of the cultural era of the 20<sup>th</sup> century. During this period, packaging literally becomes the part of art. As the beginning of the kitsch art, Andy Warhol’s famous soup cans became a symbol of the mid-20<sup>th</sup> century and the birth of the age of consumption. And then even by itself, since it was the time when the design contests began to appear, which are now considered cult, namely Cannes Lions International, Design and Art Direction, Clio Awards.

By the end of the 20<sup>th</sup> century, packaging began to acquire various technological details. It not only protected and sold the product but also became useful. And at the end of the 20<sup>th</sup> century, the packaging that can also

be used as dishes or for other purposes, became widely used. Additionally, special identifiers and security codes appeared on the packages, which protected the product from copying. Such step, designed to protect the product from counterfeiting, became a bridge to the next era. In the 21<sup>st</sup> century, people are increasingly faced with such a concept as the “era of smart things”. There is no doubt that this era found a response in the packaging industry as well. Smart packaging is already actively used by the most technologically developed countries, mainly in the field of medicine. Smart packaging regulates the temperature, responding to the influence of environmental factors [5].

In branding, packaging products play a major role in influencing consumers. The first thing we pay our attention to is the appearance of the product; only then we study in detail the composition, technical characteristics, operating parameters, and principle of operation of the product. How we see the product will determine whether we buy it or not.

The product is recognizable by its packaging and name. And the more often one or another type of product is bought, the more attention is paid to packaging in branding. The main function of packaging is the protective one since it protects against mechanical and other influences. But in addition to this, it also performs a communicative function, because it contains information that is interesting for the consumer. The second meaning of packaging in branding is the opportunity to convey the producer’s main idea to the buyer. In fact, packaging in branding is nothing but a kind of advertising [6].

In due time, many important discoveries and achievements were made precisely to improve the functions of packaging and to expand the range of possible materials that would be used for packaging products (Figure 3).

Throughout the history of the concept of packaging, it has not lost its primary task – the protection of the product. Nowadays, packaging takes one of the most important positions in a person’s life and is widely used in all industrial areas and beyond. Over time, people began to decorate these ordinary packages and make them not only the mechanical means but also the decorative ones. Also, the packaging has acquired new requirements for its development over time, such as facilitating the handling of goods, ensuring the possibility of long-term storage of the product in the package, economic process of packaging and processing of goods during their distribution,

transportation, storage, and movement. Over time, other materials for packaging products were created, which contributed to the expansion of the packaging industry. Also it should be noted that the packaging is not limited to its outer shell. There are packages that have several levels of product protection, which can also be used as the elements of product decoration.



**Figure 3 – Packaging for medicines, 20<sup>th</sup> century**

Packaging is an important component of a successful brand and has a huge impact on the potential consumers. Due to its visual characteristics, it can both attract the attention and cause antipathy to one or another product. To create a successful image of the packaging products of a certain light industry brand, it is necessary to understand the psychology of the consumer when choosing a product. Psychological impact is determined by the shape, size, color of printed information and is a combination of emotional and imperceptible elements related to packaging [7].

The creation of creative packaging designs is not an uncommon thing in our times, as due to the great competition, various brands are trying to attract the consumers' attention to their products with all their might. That is why, on the shelves of such stores, consumers can see many different, not typical visual solutions regarding the design of the graphic part and the form of the packages (Figure 4, a).

The creativity of the design is manifested not only in the image but also in the selection of the material for packaging (Figure 4, b-c). It should be pointed out that nowadays this aspect is given a lot of attention, as packaging should be not only practical but also eco-friendly.

It should be noted that entrepreneurs invest a lot of effort and money in the development of packaging design for their brand to create such an image and form, which, in addition to recognizable, canonical images, will have an attractive graphic design. As a result, buyers will pay attention precisely on their products, as the competition in the modern market is huge. Also,

it is concluded that in recent years, when choosing products, consumers increasingly prefer products in eco-friendly packaging [8].

In addition, there are quite strict requirements for the environmental friendliness of packaging, defined by international regulatory documents. In recent years, serious environmental problems have been noted in the world, the cause of which is the massive use of plastic, including in packaging products. Given this fact, an increasing number of the planet's population is aware of the negative impact of man on nature.

Environmental friendliness is one of the main global trends in the field of packaging. It is considered by the buyer who chooses the product, the business that seeks to declare its environmental awareness, and the manufacturer that is concerned about reducing the negative impact on the environment.

One of the most serious environmental problems faced by industrialized countries is the environmental pollution caused by domestic and man-made waste, which in most cases is toxic, chemically active, contains carcinogenic and mutagenic components. The placement of unprocessed hazardous waste in landfills, its burial in the ground and sea depths cannot be a reliable way to neutralize their impact on the environment.

Eco-friendly packaging should not only be easily decomposed to reduce the negative impact on the environment but also have a low cost. That is, paper packets and cardboard boxes are quickly processed and decomposed, but they necessitate a rapid cutting down of forests, which is also a negative factor; but the latter is explained by the fact that more ecological analogues are currently almost unavailable. For many countries, reusable ecological containers, for example, glass, can also be an analogue of wood [9].

Many single-used cups for coffee drinks are thrown away every day in the world after their use, creating a significant amount of waste. Packaging made of plastic takes tens and sometimes hundreds of years to decompose. Modern designers offer options for packaging that decompose in a few weeks.

Many countries have already abandoned single-use plastic dishware and packaging in favor of environmentally friendly packaging products. It is known [10] that single-use paper cups for coffee drinks are covered with a thin layer of plastic inside, which complicates its recycling. A British study proved [11] that the problem lies in the need for sorting cups and special equipment for processing such type of waste. An alternative solution is the use of natural materials for the packaging products, which are quickly decomposed and easily recycled.



a



b



c



d

**Figure 4 – Creative packings: a – graphic design of the Slant brand; b – the form of the Vita Pack brand adapted to the product; c – the design of packaging for eggs made of mowed grass, presented by Maya Szypek; d – Frugal Bottle composite bottle (which consists of an inner polyethylene layer and an outer dense cardboard)**

Eco packaging for coffee drinks can be made from such materials as:  
– corn starch; a cup made of this material is much stronger than plastic, it has a cream shade and does not emit harmful substances when heated (Figure 5, a);

– coffee grounds, from which lightweight cups are made, but this process is quite complicated; in structure, they resemble wood fibers, and such cups become more and more popular in coffee shops (Figure 5, b);

– orange peel; a cup made of such material is used for coffee drinks, it is an original and ecological solution, such cups are strong enough, smell good, and easy to process (Figure 5, c);

– bamboo, from which various dishware is made, including cups for coffee drinks, a very strong and eco-friendly material, but not recommended for high-temperature drinks (Figure 5, d);

– sugar cane; dishware made of such material is quite durable and pleasant to the touch, and the material's low thermal conductivity allows it to withstand high temperatures (Figure 5, e).

The information by the types of materials for packing of coffee drinks is systematized in Table 1 to compare the time of decomposition, the possibility of branding, the time of use, and the temperature range.



**Figure 5 – Types of eco-cups for coffee products: a – corn starch; b – coffee grounds; c – orange peel; d – bamboo; e – sugar cane**

Eco-packaging decomposes without releasing harmful substances into the atmosphere, soil, and air. When bamboo or sugar cane is buried in the ground, useful fertilizer is formed. Most eco-packages for coffee drinks can withstand a greater temperature range, unlike plastic. Dishware made of natural materials does not emit harmful substances and allows the user to preserve the natural taste and aroma of the products.

**Table 1 – Characteristics of packaging materials**

Material	Time of decomposition	Possibility of branding	Multiple use	Temperature range
Corn starch	90-180 days	+	–	From -20 to +120 °C
Coffee grounds	From 180 days	+	+	From -20 to +120 °C
Orange peel	2 years	+	–	From -20 to +120 °C
Bamboo	1 year	+	–	From -20 to +120 °C
Sugar cane	80-180 days	+	–	From -20 to +120 °C

Thus, the importance of development of the packaging design as a component of the promotion of one or another brand is determined. Special attention is paid to the practicality and environmental friendliness of the packaging. And aesthetically perfect packaging products, which have a visual graphic image of the consumer in their characteristics, have a positive effect on such consumer by their appearance. When creating packaging as a creative object of design, it is necessary to consider the possibility of further use or disposal, guarantee the preservation of its content, be functional, convenient to use, that is, convenient for the buyer, have easy-to-read information on the product characteristics and instructions for the use, attract the attention, and match the brand image [12–14].

The packaging has two production options. The first option is the creation of packages at individual enterprises that specialize in this product, that is, they specialize in the production of packaging products and containers. And the second option is the purchase of the necessary components and production of the product by the company that needs packaging products on its own.

It should be noted that now almost everything happens thanks to special machines. When creating a new form, packaging, or a new mechanical

component of a new container, etc., the task of a person is to create a layout, and most often by using the latest graphic programs, then to send such layout to the machine, which in turn prints, blows, or cuts it (methods differ depending on the type of material from which the container is made). Also, the machine can itself, without the involvement of a person, cut, collect packaging products, fill it with the product for which it was created, and prepare it for transportation to store shelves. At this time, a person's task is only to monitor the correct execution.

As mentioned above, creativity is important when creating packaging. Therefore, the sachet method can be attributed to the latest technologies of creation packaging products (Figure 6). It is a type of packaging for bulky goods that require hermetic packaging. Sachet packaging is most often a plastic packet sealed along all edges and sides. Sachets are used, for example, for cereals, beads, and can be used for sauces, cosmetic masks, etc.



**Figure 6 – Sachet packaging for cosmetic products of the SPRY company**

Corrugated cardboard is a material that was developed many years ago, but still it does not lose its popularity among entrepreneurs as packaging for their goods and among consumers as a regular packaging that has the possibility of reuse. Nowadays, corrugated cardboard is slightly improved compared to previous years, and this process continues. The canonical technology is still relevant, but as an example of improvement, we can cite the addition of new layers for more dense and practical product protection (Figure 7, a), the use of corrugation mechanics as a decorative technique (Figure 7, b), as well as plastic made with the mechanics of creating cardboard (Figure 7, c).

The latest type of packaging, which is gaining more and more popularity, are vacuum packets that do not allow moisture and air to get to the product



**Figure 7 – Corrugated cardboard for packaging products:  
a – transport boxes; b – coffee cups; c – storage boxes**

(Figure 8). Although this method was developed back in the 1950s, but it has a wide spread and various methods of execution in our current times. There are two types of vacuum packets: single-used (machine creation of a vacuum) and reusable (the presence of a movable sealing mechanism). This method of packaging is becoming popular not only for food products but also for storing clothes, as it significantly reduces the volume of the product due to the elimination of air [15].

The invention of a film that is covered with silicon oxides over its entire plane, i.e. “flexible glass” or QLF-film, is well-known. It is a soft material, transparent and very flexible, feels like plastic bags to the touch, but has the appearance of a dense embossing. Its feature is that it regulates the movement of oxygen and carbon dioxide between the package and the



**Figure 8 – Vacuum packaging of food products**



**Figure 9 – Packaging made of a composite material (outer layer – thin cardboard, inner layer – a special type of plastic)**

outside air. The main advantage of “flexible glass” is that this material is a barrier to moisture and air but transmits microwave radiation (most often it is used by the enterprises that pack fragile objects, furniture, or it can also be used in the supermarkets for packaging sliced products such as sausages, cheeses, etc.).

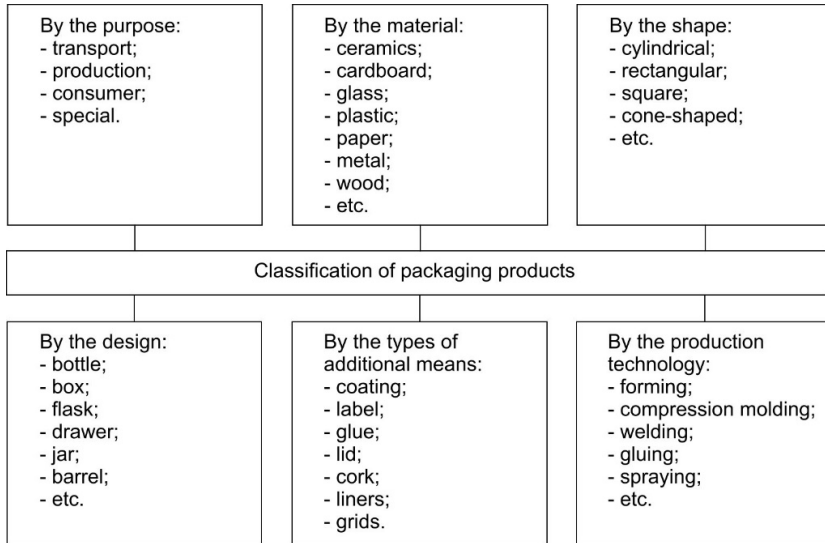
Also, one of the new types of packaging is a composite material consisting of thin cardboard, which is covered with a special type of plastic (Figure 9). The advantages of such a container are that it can withstand high temperatures and is most often used for food products.

The disadvantage of the innovative types of packaging listed above is their low environmental friendliness. Most often, such packages either do not have the ability to decompose, or they decompose for too long, and comparing this period with the scale of their production, it can be noted that the rate of filling the planet with the waste of these materials is very high. In contrast to such types of packaging for the goods of various purposes, the use of biodegradable materials that are easier to recycle is becoming more common.

It is worth considering the types and forms of packaging for the goods of various purposes. It is known that containers and packaging are classified according to different characteristics (Figure 10). By the purpose, it can be: transport, production, consumer, special one; by the shape: cylindrical, rectangular, square, cone-shaped (Figure 11, a, b); by the material: made of ceramics, cardboard, glass, plastic, paper, metal, wood (Figure 11, c-e); by the content of the design: bottle, box, flask, drawer, jar, barrel; by the production technology: forming, compression molding, welding, gluing, spraying; by the availability and the types of additional means: coating, label, glue, lid, cork, liners, grids (Figure 11, f).

Most often, cardboard and plastic are used for clothing packing; but there are also some exceptions, for example, if the brand makes creative packaging, then any material can be used. The same applies to the form of packaging (Figure 12).

## Graphic design in information and visual space



**Figure 10 – Classification of packaging for products of various purposes**

Also, packaging products have categories of designs that depend on the shape, for example, jars, bottles, boxes, tubes, barrels, cups, packets, bags, sacks, etc.; the designs that depend on the execution: collapsible, non-collapsible, complex, collapsible-complex; the designs that depend on the rigidity of the structure: rigid, non-rigid, soft; and the designs that depend on the hermetic properties: hermetic and non-hermetic [16]. Packaging production technology depends, among other things, on the material, from which it will be produced. The main thing is the selection of high-quality material, which will guarantee a sufficient service life of packaging products and perform all its main functions, especially the preservation of products that will be contained in packaging made of this material.

For the companies that most often order large batches of packaging products for their business, the production of such packaging is carried out as follows:

– first, there is a preparatory stage, during which it is necessary to agree on the technical task and all its complementary factors, such as the number



a



b



c



d



e



f

Figure 11 – Modern types of clothing packing: by shape: a – square, b – rectangular; by the material: c – fabric, d – paper, e – plastic, f – packaging, harmoniously supplemented with a label



**Figure 12 – Types of non-standard packaging solutions for clothes of the Udmonk brand: a – made of wood; b – made of glass**

of copies, the design of the packaging, the material from which it will be produced, certain features of the development, the design of the future object, etc.;

- the next stage is the preparatory one, during which a 3D model (if necessary and considering the material from which the future packaging products will be made of) or a packaging layout is being developed; all this must be agreed with the customer of the product, and then the first trial version of the packaging is produced to identify any problems related to the layout, the feature of the material from which it is made, the features of the equipment used in production, or their absence;

- the third and the final stage is the production of large batches at the enterprises.

The designs of packaging products for the goods of various purposes are quite diverse. For example, there are simple ones that have only the logo of their company and additional information on the label (Figure 13, a). At the same time, compositionally and graphically complex types of packaging are also common (Figure 13, b).

Some designs of packaging interact with the product for which they are created, adding additional marketing value to the product. Figure 14 shows an example of T-shirts, on which the appearance and shape of packaging matches the print applied to it. Therefore, the evolution of packaging



a



b

**Figure 13 – The examples of simple and complex packaging:  
a – Arosha brand jeans in a simple packet;  
b – Pan Pablo brand socks in a combined box**



**Figure 14 – The design of packaging, presented  
by the Eva Color brand, which interacts with the product**

came a difficult way from simple forms and materials to complex design and technological solutions that perform not only the function of simple protection of the product but are also the additional means of identifying products among others.

In general, the process of creating packaging is quite complex and multifaceted. Let's consider it on the example of the process of creating packaging products for a hypothetical brand of the clothing design studio "Your snake", performed by Rusinova V. V., a student of KNUTD, under

the leadership of Omelchenko H. V. The shape and the structure that will be used to create packaging products for the clothing design studio “Your snake”, will have a feature in the form of handles for the consumer on the packaging (Figure 15). This will provide an opportunity for the buyer not to use an additional package. It also should be noted that this option is more eco-friendly and in the future the packaging can be used again or as a gift container. The appearance of the packaging products will be simple but elegant, without a lot of details, and with a medium transparency of a snake pattern, like on the designed logo. The construction of packaging products is easy to production, so that there are no problems with its printing and assembly in the future (Figure 16 – Figure 20).

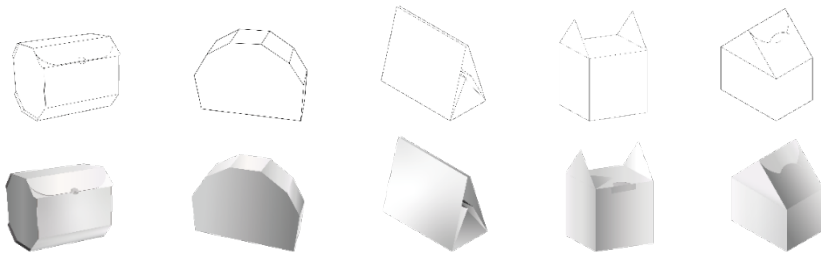


Figure 15 – Linear creation of packaging images

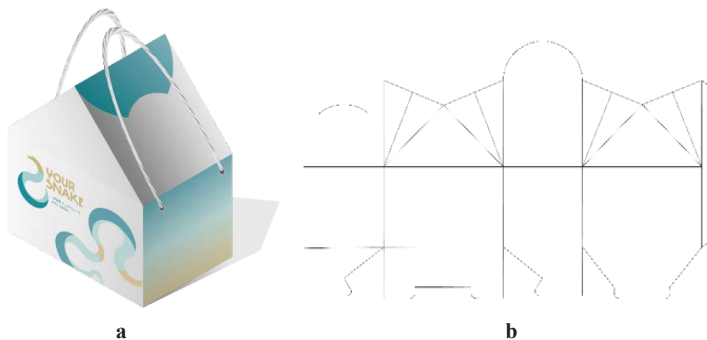
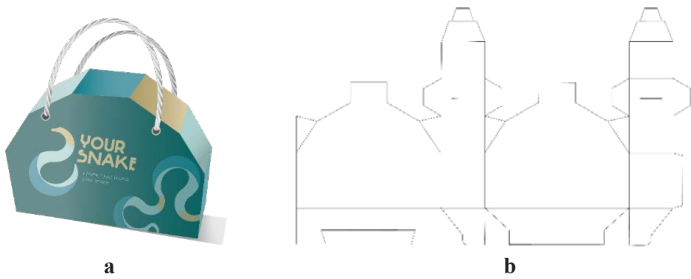
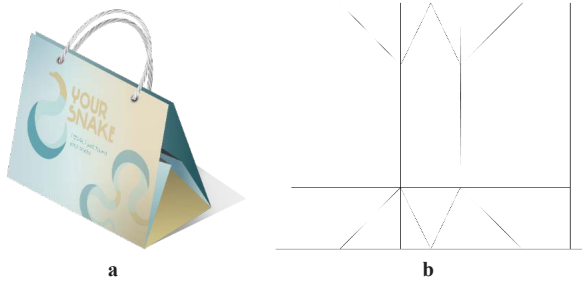


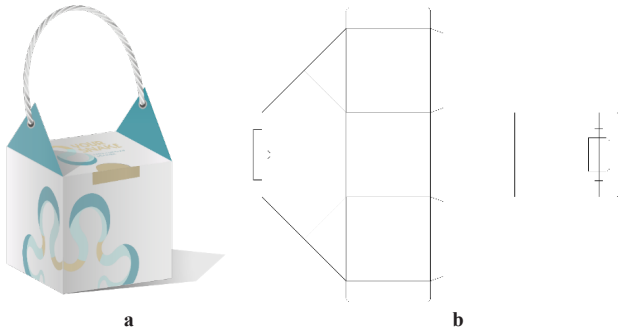
Figure 16 – Packaging product No. 1:  
a – outward appearance, b – design solution



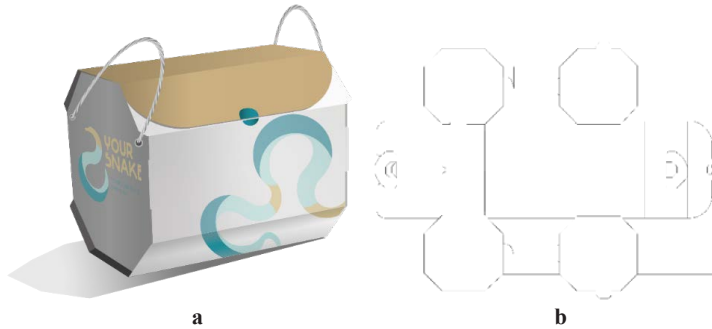
**Figure 17 – Packaging product No. 2:  
a – outward appearance, b – design solution**



**Figure 18 – Packaging product No. 3:  
a – outward appearance, b – design solution**



**Figure 19 – Packaging product No. 4:  
a – outward appearance, b – design solution**



**Figure 20 – Packaging product No. 5:  
a – outward appearance, b – design solution**

The material from which packaging products will be made is a dense cardboard for packing in the form of boxes and a kraft paper necessary for making packets. For all packages in which handles will be required, a rope made of rough eco-friendly material will be used.

### **Conclusions.**

The packaging products have come through a long and difficult way of development and improvement. Its history began even before our era, when goods of various purposes were packed in the skin of animals, plants, wood, etc. Today, packaging plays a very significant role in products, performing both utilitarian and aesthetic functions. Packaging products can be classified according to various features, such as purpose, material, shape, and others. The importance of development of packaging design as a component of the promotion of a particular brand is determined. Special attention is paid to the practicality and environmental friendliness of the packaging. It is proved that aesthetically perfect packaging products, which have a visual graphic image of the consumer in their characteristics, have a positive effect on such consumer by their appearance. When creating packaging as a creative object of design, it is necessary to consider the possibility of further use or disposal, guarantee the preservation of its content, be functional, convenient to use, that is, convenient for the buyer, have easy-to-read information on the product characteristics and instructions for the use, attract the attention, and match the brand image.

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## DESIGN THE MAIN COMPONENTS OF THE BRAND IDENTITY

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DOI: <https://doi.org/10.30525/978-9934-26-274-6-9>

The work is devoted to the study of the features of design projecting of the main components of the brand identity. The concept of “brand”, its fundamental functions in the marketing process are analyzed and the definition of brand identity is provided. The analysis of the types of logos and how to use it during the development of brand identity. In the process of research, a typology of slogans has been developed; the elements of a professional email signature have been investigated; design features of uniforms for the staff; basic principles of packaging design. The main components of the business card are analyzed, and their typology is provided. Marketing materials and billboards, and their interaction with the public, as well as their widespread online application in modern brand identity design, have been investigated.

**Keywords:** graphic design, branding, advertising design, logo, packaging, brand identity.

### **Introduction.**

In the modern marketing space, the consumer daily meets a huge number of products, goods, and services, as well as information about them that prompts him to purchase a particular product. There is a huge industry of advertising design, which embodies certain methods of interaction with the target audience of companies and brands. To identify companies and brands among market competitors, a package of main components of brand identity has been developed, which must be maintained in a single design, meet modern trends and features of its development for a certain target audience. Each element of the brand identity is important and affects the reputation, image of the company and ways of interacting with the target audience. The study of the features of

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the design of brand identity components is a key factor in the development of corporate style and advertising design projects and will also allow the implementation of modern projects that meet the trends of market demand.

### **Statement of the problem:**

- to study the features of the design of the brand identity and establish its main components.
- analyze the types of logos and how to use it when developing the corporate identity design of the company.
- investigate the factors that influence the personality of the brand and its role in the differentiation of the product in the market.
- analyze the specifics of development: slogan, e-mail signature, websites, pages in social networks, packaging, business cards, marketing materials, billboards, posters, etc.

### **The results of the study and their discussion.**

A brand is a powerful element of the market that creates a fundamental basis for doing business by organizations and for private entrepreneurs [1, p. 2]. Since brands combine several functions at the same time, we can summarize the definition of the term “brand” in the following types:

- it is an identifier: name, sign, symbol, design, term, or some combination of these definitions that identifies the offer and helps simplify the choice for the consumer.
- it is a promise: an expected product or service that the company offers to provide to people who interact with it.
- it is an asset: a certain reputation in the market that can stimulate price bonuses and preference in customers’ choice of goods from a particular supplier.
- it is a set of ideas: the total combination of all concepts in which people believe, think, see, know, feel, hear, and feel about a product, service, or organization.
- it is an “intellectual element”: a unique position that a company or offer occupies in the mind of a client, based on their experience and what they expect in the future.

A brand consists of a set of a special elements that distinguish the goods and services of one seller from another: name, term, design, style, symbols,

customer contact points, etc. Together, all elements of the brand work as a psychological trigger or stimulus that evokes an association with all the other thoughts and ideas of the audience about this brand.

Brand identity is a set of visual components of the company, which are created to increase its awareness, prestige and form the image of the company in the eyes of consumers.

The design of the brand identity should be exclusive in origin, and all the following design components should have the similar style and visual presentation:

- logo, brand name;
- slogan;
- Mailbox name;
- signature in e-mail correspondence;
- uniforms for staff;
- business card;
- fonts;
- website;
- pages in social networks;
- marketing materials such as brochures and leaflets;
- billboards and posters;
- packaging;
- design of templates, signatures.

Brands combine tangible and intangible elements:

- visual design elements (logo, color, fonts, images, slogan, packaging, etc.);
- distinctive features of the product (quality, sensitivity to design, personality, etc.);
- intangible aspects of customer experience with a product or company (reputation, customer experience, etc.).

Branding is the act of creating or creating a brand that can occur on several levels:

- company brands;
- individual product brands or branded product lines;
- a certain organization that works to create customer loyalty;
- famous personalities (Lady Gaga, Stella McCartney, Paul Gauthier);
- events (Susan G. Comen the race for treatment);
- places (Las Vegas).

One of the most recognizable by the target audience and an essential element of brand identity is *the logo and brand name*.

A logo is a symbol consisting of text and a brand name that identifies a business [2, p. 8]. The term logo comes from a combination of “logos” – a word and “typos” – an imprint (in Greek). The concept became widely used in the 19th century, to identify companies when entrepreneurs began to massively produce to the market: cereals, soaps, cookies, etc.

*A font logo* is a verbal symbol that is created solely based on letters and cities and only the name of the company. The font logo can be simplified during design to initials of 1-3 letters. The main task of this type of logo is to help increase brand awareness, and they usually do not go out of fashion, as they are timeless and versatile. Some of the most famous world brands use only font logos, for example: Google, Coca-Cola, FedEx, etc. The advantages of font logos are that they do not need any additional element and design to highlight them. They are memorable for their simplicity and, if designed correctly, can be legible on any medium and any size.

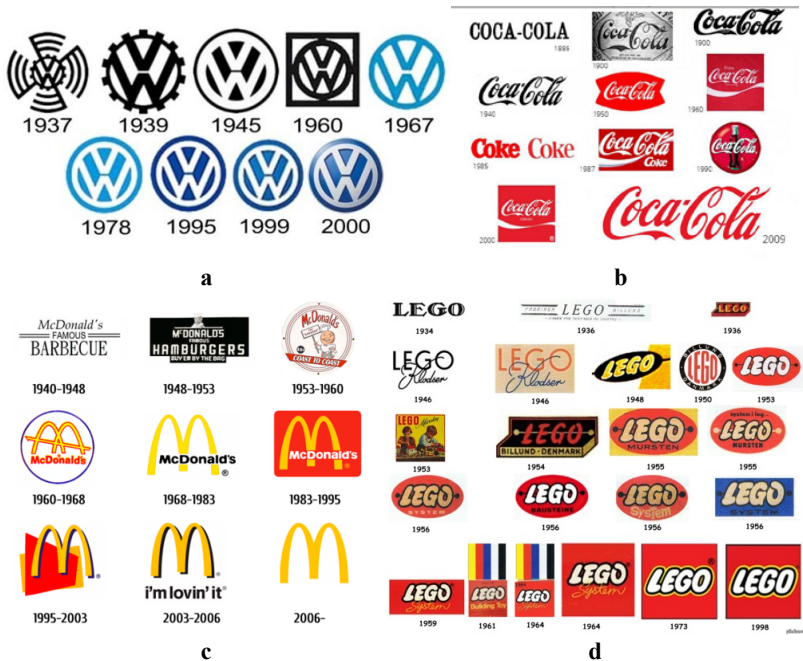
A graphic element next to a logo or an image that is used as a separate component of the corporate style is called a trademark. It can be abstract in the form of a symbol or literal illustration. The main task of the trademark is to identify the brand, broadcast additional information and create an emotional accent. The logo is designed to demonstrate the company's activities and brand values.

Emblem from the Greek (insert, inlay) is a symbol that depicts a certain specialty, idea, or value [2, p. 42]. A significant part of the emblems has a relief design, presented in the form of an insert or a substrate. Considering that logos have an advertising function, the emblems are quite often symbols, so they are developed without the goal of stimulating sales of goods or services. However, emblems can be an excellent way to distinguish a brand against the background of monotonous logos of competitors and attract the attention of the target audience. Most often, emblems are used to denote sports teams, clubs, faculties, universities. Usually, these are graphic symbols piled up with various details with a combination of several shades. Such “overflow” is a normal phenomenon for an emblem, but unacceptable for signs and logos. A logo differs from an emblem in that the former does not require a deep meaning. The task of the logo is to be recognizable and recognizable, to identify the brand. And

the emblem expresses more the meaning, the idea of the company thanks to which it was created.

Logo design is the process of creating the perfect visual embodiment of brand identity for a company. Depending on the type, the logo usually consists of a stylized brand symbol, which may include: font elements, images, emblem, letters, monogram, slogan companies, etc. (Figure 1).

However, the logo embodies a much more powerful content load than just a brand identity symbol. A well-designed logo also tells the story of the company, broadcasting the messages underlying the brand in such a way as to help establish an emotional connection with the company and its target audience.



**Figure 1 – Redesign of logos of world-famous brands throughout the history of companies: a – Volkswagen, Wolfsburg, Germany; b – Coca-Cola, Atlanta, USA; c – McDonald’s, Chicago, USA; d – LEGO, Billunn, Denmark**

Logo design occupies one of the most important places in the development of brand identity. The main tasks that logo design solves:

1. Makes a first impression in a game, which encourages customers to interact with the brand in a certain way.
2. Contributes to the creation of brand identity.
3. Gives the company a symbol by which people can better remember this brand.
4. Distinguishes a brand from its competitors.
5. Promotes brand loyalty.

The main components of the logo include: name, color, fonts, image (picture), slogan, etc.

*The color scheme* of the logo goes far beyond aesthetic appeal – it is the main communicator between the brand and its target audience. Colors are translators of additional information about the brand to the audience, a certain combination of colors informs about the brand's belonging to several types of activities, creates a certain perception of the brand: playful or serious, innovative, or useful, advanced, or timeless and stable. The color palette of the logo can be composed of one color or several colors, although two- or three-color combinations are recommended and more effective. The colors chosen for the logo design will be used in other branding materials in the subsequent design.

*Fonts* – letters that are in the logo, arranged in a specific compositional design solution in [3, p. 10]. There are logos built around a single letter, monogram, or even the full name of the company.

The image can range from the simplest arrow to a detailed reproduction of an abstract image. It can be an icon, a symbol, an illustration – an image that represents a brand, product, service, story, or value that a company conveys.

*The slogan* is usually outlined under the logo and consists of a sentence or phrase intended to dialogue with the audience, or clarify the activities, values, or position of the company [7]. Logos do not necessarily have to be accompanied by a slogan, but it is a phrase that helps to better perceive image of the logo and decipher the abstract in the interpretation of its concept. The harmony of the slogan with the logo is to communicate the meaning that tells customers about the product.

Depending on the company, audience, message, and logo design, the effectiveness of a logo can be quite subjective and variable in the industry

or business. However, there are four general principles to follow when creating a logo:

1. The logo should be appropriate for the audience.

The best logos are not the brightest, but those that resonate with their target audience. Logos represent not only the company, but also the people they turn to. For example, the use of bright and flashy colors is not permissible for the design of the logo of the funeral home, at the same time, the use of colors with iron is inappropriate for the organizer of children's holidays, etc.

2. The logo should be easy to read.

This principle is especially relevant for font logos (logos that consist only of text), but it is advisable to follow it when designing logos of any style. For example, I will develop a text that is too difficult to read and understand, which will force the viewer to decipher the meaning of this logo, the viewer will quickly lose interest in the information presented, because of which the brand will lose a potential client. The logo design should be easy to understand briefly.

3. The logo should be clear.

When designing a logo design, taking inspiration from industry trends is always a good starting point, however, it should be noted that the purpose of the logo is to distinguish the brand from its competitors. The distinctive logo is well remembered by the audience and is a kind of reminder to customers why this particular brand is the one to which they should be loyal.

4. The logo must be scalable.

Usually, the logo is placed in a prominent place on several media channels, and in varied sizes. Therefore, the best logos are versatile enough to be used in different variations and can also be easily scaled to suit any branding need. One of the rules of good branding is that logos should be placed anywhere in your product, company, and brand. So, there are different ways of using the logo: websites, business cards, marketing materials, presentations, company communications, etc. (Table 1).

Elements of brand identity are most often used during various advertising campaigns and on advertising media. There are two main types of advertising: traditional and digital. *Traditional advertising* includes:

– Printed products – various publications of an advertising nature in magazines, newspapers and other types of periodicals, as well as booklets, leaflets, etc. Hand-held advertising is an effective way to attract an audience;

Table 1 – Ways to use the logo

Type of advertising medium	Method of using the logo
Websites	Displaying the logo at the top of the site increases brand visibility and instantly informs consumers who they are visiting.
Business Cards	Placing the company logo on business cards is important because business cards refer to the interactions of communication with customers, partners, etc., not only for the purpose of providing information about the brand or its representative, but also as a way to protect this information that the client can access at the right time.
Marketing materials	When creating marketing tools, or materials, the company logo should be placed on: peclam materials, brochures ah, packaging these products, publications on social networks, newsletters, etc.
Presentation	Business presentations should always contain a clear designation of the brand that they represent, symbolized by the company logo.
Company Communications	The inclusion of logos in business letters, emails, memos, and other messages strengthens the brand’s position not only for customers but also for company employees, linking the company’s culture to the brand that represents it.

– Billboards. Reclamic shields can be static or movable and serve as an advertising platform for a product, service, etc.;

– Reclama on television. Television advertising was the trendiest way to show the product to the audience. Television has a wide audience and belongs to effective channels to promote the brand and product among the consumer audience;

– Advertising on the radio. Radio advertising broadcasts only audio messages, however, as before, before the advent of modern technologies is an effective way to attract the target audience.

*Digital advertising* includes:

– Advertising in social networks. Social media platforms are popular platforms for broadcasting a variety of advertising campaigns. Search and display advertising;

– Search engines. This form of advertising is used for retargeting and remarketing to your target audience;

– Mobile advertising. Advertising on mobile devices may include SMS advertising, in-app advertising, and website ads aimed at mobile users;

– Pop-ups. Websites and services.

So, brand identity is effective for both digital advertising and analog advertising.

The *slogan* is also an essential element of brand identity – it is a short thesis that concisely and clearly conveys the brand’s message and is easily remembered by the target audience. A brand message is a brand’s value proposition that a company aims to convey to a target audience through a brand personality to define brand positioning. Thus, the brand message is the message conveyed to the company’s target audience through its products and its verbal and non-verbal communication messages that describe its activities and its difference from others.

The slogan is a brief description that acts as a catch phrase of the brand and builds the brand personality, which, in turn, helps in establishing brand positioning in the market [5]. Brand personality refers to the association of human characteristics and traits with a brand that customers can relate to. That is, it is the personification of the brand, a kind of set of human traits and characteristics assigned to the brand.

Brand individuality arises when human-like adjectives – e.g., unique, caring, funny, dependable, creative, straightforward, dishonest, rebellious, etc. – are attributed to the brand. The concept of brand personality will be better understood by the target audience if you personalize the brand as a person. That is, during the development of the slogan to answer the following questions:

– How would this person speak?

– How would he/she behave in certain situations?

– How does he/she dress?

Branding is a much broader concept than just a name, logo, and slogan. It involves assigning characteristics and properties inside and outside the proposal to give this general proposal an identity that is different from those on the market.

In addition to the fact that the personality of the brand is necessary for the differentiation of the product in the market, there are other key factors why the personality of the brand matters: pcalls the brand image; regulates the brand offer; pcalls the emotional connection; poles communication, etc. (Table 2).

**Table 2 – Factors that affect the personality of the brand**

Factor name	The influence of the factor on the personality of the brand
Brand image development	Both brand identity and brand individuality are two interrelated tools that help create the desired brand image in the market. While the brand identity determines the strategy of brand behavior in the market, brand identity visualizes this strategy, which in turn leads to the creation of a brand image.
Brand offer regulations	Customers use the same products of varied brands in diverse ways. That is, the personality of the brand teaches customers how they should use the brand's products.
The development of emotional connection	The brand's personality helps to develop an emotional connection with like-minded people who are looking for more than just tangible offers from the brand. This emotional connection also helps the brand develop more meaningful brand interactions and start with customer-driven marketing strategies like verbal marketing, loyalty marketing etc.
Facilitating communication	Having a personality makes it easy for a brand to communicate effectively with customers, mainly because customers can associate the traits, they possess with the personality traits that the brand possesses.

The fact that the slogan belongs to important parts of the brand is that the slogan belongs to important parts of the brand. And for example, some brands are even recognized by their slogans and their positioning in the market is influenced by their slogan. Slogan is a powerful communication message that becomes a public intrusive message that is fixed in the memory of the consumer. The slogan conveys the personality of the brand to the consumer in simple, understandable words and, if created correctly, conveys a general idea of what the brand offers to its audience.

Different companies have different marketing goals and want to position themselves differently. Some want to convey an emotional message, and some want to take advantage of the facts. Some want to be directly obvious, and some want to remain mysterious. Therefore, slogans can be divided into seven types: imperative; descriptive; provocative; wonderful; interrogative; concretizing; visionary (Table 3).

An essential element of brand identity is also the *e-mail signature*, which is a block of text that automatically appears at the end of an e-mail message. It is used to provide recipients with contact data of the company and its representatives, such as: name, position, phone number, e-mail address (Table 4).

**Table 3 – The main types of slogans**

Slogan type name	Description	Examples
Imperative	Imperative slogans usually begin with a verb and instruct clients to perform a specific action that has to do with the vision of the brand, mission, or personality. These slogans are usually used by brands that want to sound bolder, sharper, and more influential, that is, they are usually used by brands that want to be part of the schedule of the target audience.	Nike – just do it. YouTube – broadcast yourself. Coca-Cola – open happiness.
Descriptive	As the name suggests, descriptive slogans are the simplest, that is, those that describe the brand’s offering, advantages, and/or brand promise in simple terms.	Walmart – Save money. Live better. KFC – it’s fingers Likin’ Good.
Provocative	Provocative slogans provoke thoughts and stimulate the audience. They are designed to evoke emotions and make the client stop and think.	Adidas – impossible is nothing. Under Armour – I will. Dove – You are more beautiful than you think.
Perevazhing	Higher degrees of comparison. “The best student in the classroom”, “Excellence is in our blood”, etc. are examples of tags that use the highest degree of comparison to position themselves as the best in the market.	Budweiser – king of beer. BMW the ultimate driving machine.
Interrogative	Some brands use questions to direct the audience to perform an action, make them think in a certain way, or communicate any other message.	Does California Dairy Council have milk?
Specific	These slogans cleverly use words to reveal a brand product or business category and make it memorable. Simple, understandable slogans, similar in format to ads.	Volkswagen drivers are wanted. Olay – love the skin you are in.
Visionary	Visionary slogans convey the vision of the brand to the target audience.	GE – Imagination at work. Avis – We’re trying harder.

However, electronic signature is an important means to demonstrate the professionalism of brand representatives [4, p. 60]. To improve the standard signature in the company’s e-mail, it is worth including it as well: company logo, brand elements, website, and other elements (Table 5).

## Graphic design in information and visual space

**Table 4 – Professional email signature required items**

Business card item name	Main characteristics
Name and surname of the employee	According to statistics, more than 30% of signatures email correspondence of companies do not contain the name of the person who sent it, which affects the reputation of the organization as a whole and its perception by customers. In business correspondence, the use of a nickname is acceptable.
Post	Allows email recipients to know who they are dealing with. Clients can operate on the job title in the future to understand the structure of your organization and how it works.
Company name	It is written using text, but the use of a corporate logo is more presentable.
Phone number.	The main employee number, whether it is a landline or business mobile phone. It is also widespread practice to include a country prefix if the organization has international relations or has offices in other geographic regions.
E-mail address	Adding an e-mail address is desirable because some mail services “hide” the email address in the header of the email, showing the recipient only the sender’s name, so this element is important overall.
Website	Adding a link to a company website is a great way to get additional online traffic, especially considering how many emails your organization sends per day.

**Table 5 – Optional items for a professional email signature**

Business card item name	Main characteristics
Company logo	Since the signature in e-mail correspondence is an element of brand identity, it is especially important to consider e-mail as a unique, worthy of special attention opportunity, to use it like any other brand element, respectively, placing the brand logo in the signature.
Links in social networks	To promote social presence, the provision of a link to the brand’s social networks should be considered as one of the possibilities for additional search for customers, or a dialogue with them, it is worth considering corporate emails as an additional advertising platform of the company.
Advertising banners/ advertisements	Adding banners to your email signature is useful for promoting products, services, and events at the right time and for the right people. In addition, they serve as an additional source of information in correspondence.
Photo images	Creating an email signature with a photo image can help create an extra layer of professionalism and trust among the recipients of the letter. This is especially attractive, for example, in industries such as real estate.

Another essential element of the brand identity is *the uniform for staff* [6]. A uniform is a type of clothing worn by members or representatives of an organization when participating in its activities. In the modern world, uniforms are most often worn by the armed forces and paramilitary organizations, which include: police, emergency services, guards. In some countries, officials also wear uniforms in the performance of their duties. For example, the U.S. Health Service corps, or French and prefects.

The main reasons that influence the decision of the company in the form of work:

- creating an attractive business image. Since, as a rule, the first impression and judgment in society is formed by appearance and clothing, the choice of the appropriate uniform of an employee can immediately create a professional business image that attracts and helps retain customers;

- it helps to promote the brand. When employees wear uniforms with corporate logos and colors, they help the company differentiate its business in the markets it serves;

- free advertising. A well-designed work uniform worn in public becomes a kind of “advertising billboard”, promoting the company’s products and services “for free”;

- protection of employees. Uniforms provide functional benefits such as safety for the wearer. For example, flame-resistant overalls can help prevent injuries from accidental arc flashes or flashovers, and high-visibility uniforms for highway maintenance personnel can help protect them from being hit by motorized vehicles;

- increased security. Company uniforms with specific styles or colors quickly define who does or does not belong in certain work areas or workplaces;

- prevents contamination of the product. The State Sanitary and Technical Regulations (DSTU), developed specifically for the food industry or the health care industry, prescribe requirements for reducing the threat of contamination of products produced by enterprises, including protective clothing for personnel. There is also a uniform designed to dissipate static electricity, which helps prevent damage to sensitive electronic components;

- creates team spirit. Work uniform promotes a sense of team spirit and a sense of belonging. This, in turn, can increase labor productivity;

- assistance to employees. The employer provides uniforms to the staff, saving employees costs for work clothes;

– improvement of relations with clients. The working form immediately identifies company representatives who can be contacted for information during a purchase (for example, in a supermarket or store), thereby improving overall customer service;

– promotes company pride. Work uniforms help to instill a sense of pride and responsibility and can turn employees into “brand ambassadors” outside the actual workplace [1, p. 188].

*A business card* also belongs to the elements of brand identity – it is a small printed, usually paper card that contains business information: name, contact details, and brand logo. The design in the business card is an integral part of branding and should act as a visual embodiment of brand design. The business card is an additional carrier of information during the first meeting with a brand representative, it also serves as a source of communication with a potential client, encouraging customers, for products or services of interest, to get in touch or visit the company’s website for more information.

To create the most informative, aesthetically attractive, and compositionally balanced business card, you need to know its main components:

- Logo, brand and sign, or emblem;
- Name of the company with slogan;
- the name of the representative person of the brand, company, or person to whom the consumer can contact;
- address of the representative of the brand, company;
- to the website of the brand, company;
- the contact data of the company, or its employee.

When developing a business card design, it is advisable to focus not only on graphic elements and the text that is planned to be placed in it, but also to consider the balance of free space around these elements [6]. Designers call it “negative space”, or negative space or – free space formed between, inside or around the elements. It belongs to the most popular artistic techniques used by graphic designers. Its essence is the effective use of space inside or outside the main content.

Thanks to this technique, it is possible to compose a completely new image from forms that are different in content, that is, a counter-form is an artistic technique that allows you to create a new image from forms that are different in content. Moreover, the viewer perceives, first, the form to

which his attention is directed. The most famous example is the logo of the American delivery service FedEx, the text of which contains a graphic image of an arrow, which gives the logo dynamism.

One of the modern and essential elements of brand identity for the company's image is *the website* – it is a set of web pages of related content that is identified by a common domain name and published on at least one web server. Among the well-known world examples there are wikipedia.org, google.com, Ukrainian: Prom.ua, olx.ua, etc. A web page is a hypertext document that is provided by a website and displayed to the user in a web browser. A website usually consists of many web pages linked together in an agreed way. The name “web page” is a metaphor that personifies paper and sides intertwined into one book.

A domain name is an identification string that defines the scope of administrative autonomy, authority, or control on the Internet. Domain names are used in various network contexts, as well as for naming and addressing purposes for specific programs. The Internet, the server computer on which the website is hosted, or the website itself or any other service transmitted over the Internet.

All public websites are aggregated into a worldwide network. There are also private websites that can only be accessed on a private network, such as the company's internal website for its employees. Websites are usually dedicated to a specific topic or purpose, such as news, education, trade, entertainment, or social networks. Hyperlink between web pages controls the navigation of the site, which often starts with the home page.

The design of a web site, as an element of brand identity, should contain its main components: banners, colors, logo, fonts, slogan, contact information, links to social media, etc. Photos and text content should be maintained in the same style and manner of presenting information and communicating with customers and correspond to the mission, vision of the brand, and promote its values from the pages of the site [1, p. 73].

*Social media (social networks)* is also one of the essential elements of brand identity – it is any digital tool that allows users to quickly create and share content with the public. Social media covers a wide range of websites and applications. Some of them, such as Twitter, specialize in link exchange and short written messages. Others, such as Instagram and TikTok, created to optimize the sharing of photos and videos.

The uniqueness of social media is that it is publicly available and uncensored. However, a number of social media companies impose certain restrictions on content, such as the publication of images that show scenes of violence, prohibited symbols, or the naked body. However, there are far fewer restrictions and censorship of content on social media compared to other mass media such as newspapers, radio stations and television channels. Today, with access to the Internet, anyone can create an account and register on social networks. Accordingly, the owner may use this account to share any content he intends to share with an audience, and the content he shares is freely available to anyone who visits his page or profile.

Social media refers to websites and applications that are designed to allow people to share content quickly, efficiently, and in real time. Although many people access social media through smartphone applications, this communication tool began with computers, and social media can refer to any Internet communication tool that allows users to widely share content and interact with the public. The ability to share photos, thoughts, and events in real-time has had a significant impact on the way people live today and has also changed the way businesses are run.

Since social media covers many diverse types of websites and applications, the function of these tools also varies. However, most social media sites start with the user creating a profile, usually providing a name and email address. and share it. For example, an Instagram user with a new account can take a picture and share it on their profile with a caption. In addition to creating content for their profile, social media users can find other users whose content they want to be forged or commented on. Depending on the type of social networks, the user can “follow” another user, add it as a “friend” or they can “subscribe” to another user’s page.

Social media often uses “channels” that allow users to stream video content. Social media companies use algorithms based on a user’s profile data to determine the content and the order in which it appears in the consumer’s feed. Thus, article of news will highlight content from users who are surrounded by the viewer, as well as from organizations that pay to promote their content. Table 6 shows several of the main types of social networks, as well as some examples of them.

Consequently, social networks provide a wide range of business opportunities, as they provide companies with unlimited access to the target

audience. Therefore, in modern realities, companies and brands have a profile, or page on social networks. The official page, or company’s social media profile, contains the following elements of brand identity: logo, fonts, colors, banners, posters, links to a website, etc., as well as information about the product or service that the brand produces.

**Table 6 – Types of social media**

<b>Media type</b>	<b>Specifications</b>	<b>Examples</b>
Social networks	Social networks specialize in connecting and sharing opinions, ideas, and content with other users, often with users who share tastes and interests	Facebook, Twitter, and LinkedIn
Media networks	Unlike social networks, which specialize in users sharing and sharing raw thoughts and ideas, media networks specialize in distributing content like photos and videos.	Instagram, TikTok and YouTube
Discussion networks	Is the perfect outlet for posts that can spark in-depth discussion among users. Users can leave detailed responses in the comments section, and other users can directly respond to these comments, allowing conversations to grow and grow organically.	Reddit, Clubhouse
Overview networks	Users could add reviews as well, on some platforms and order, certain places, products, and services. Users can directly interact with those who leave reviews, just like the companies they are reviewing.	Yelp, Booking and TripAdvisor

Marketing materials is a set of products designed to support a brand and deliver a message that customers can easily identify and consume [9, p. 292]. It can be either printed or digital material that is used to support a larger advertising message, such as encouraging customers to contact a business or visit a location. Marketing materials include any media material used to promote the company’s products or services, including:

- printed in production: posters, booklets, brochures, catalogs, and leaflets.
- digitalin products: catalogs, banners, and digital magazines.

That is all, what a business can use to convey a message about your company’s brand is marketing materials.

In the past, businesses relied heavily on printed materials. However, these traditional methods, which require direct contact with consumers, are no longer the only option. The Internet enables brands to reach more consumers than ever before, without relying solely on face-to-face interaction.

The transition to online media has opened endless opportunities for companies to promote their products and services. In today's world, a company can send personalized emails, which are a gateway to send information to the consumer of any content, an unlimited number of recipients. Thus, all branding information that the consumer sees on the Internet can be considered marketing materials: electronic magazines, technical documents, blog posts, digital annual reports, etc.

Elements of brand identity also include *billboards and posters*. A billboard is a large outdoor advertising (billboard) design that is usually found in areas with active car traffic, such as highways, highways, and roads with busy traffic. Billboards feature advertisements in a large format aimed at passers-by pedestrians and passing drivers. Usually, billboards demonstrate advertisements containing witty slogans and excellent visual effects to attract maximum attention.

Usually, the largest-sized billboards are located on major highways, expressways or main arteries containing high-density passenger traffic (for road transport). They provide the most visibility not only due to their size, but also because they allow the designer to demonstrate a creative approach and influence the audience with enhanced features and the application of additional elements.

Posters are another ordinary form of billboards located along primary and secondary arterial roads. Posters are of a smaller format and are viewed by residents and suburban traffic, with an exposition convenient for perceiving pedestrian information.

Billboards and posters can also be found on the facades of buildings, shopping centers, subways, bus stops, etc. [8]. Sizes, billboards, banners and billboards located on the facades of buildings are often large, which allows them to dominate their space and attract the attention of consumers as much as possible.

Advertising banners are large outdoor advertising structures designed to attract the attention of a specific target demographic group. Unlike billboards, which are often placed along busy roads or on the sides of large buildings, banners are usually placed on scaffolding around construction sites, around sports grounds and in other high-traffic areas.

The use of billboards, posters, and banners in the reclame have their advantages:

– provide a creative, oversized outdoor advertising option that can easily create a first impression and spread your brand’s message to potential customers who drive or walk on strategically placed ads.

– at the expense of their generous size and ability to cover the large audience of viewers, accommodation, billboards attract the attention of potential customers, while showing their message in such a way as to attract consumers.

Billboards and posters are examples of classic analog advertising media that fall into the viewer’s field of vision at their location. They are designed to attract customers with vivid images, slogans, informative messages, and clear visual effects. The economic efficiency of billboards depends on their size and location. Illuminated billboards can be used to spread a brand message at any time of the day.

*Packaging* and its design also belong to essential elements of brand identity, which have a powerful lever of influence on the consumer [1, p. 98]. *Packaging design* is the connection of shape, structure, materials, color, images, fonts, and regulatory information with auxiliary design elements to make the product suitable for marketing. Its main objective is to create a vehicle that serves to keep in shape, protect, transport, issue, store, identify and distinguish a product in the market. The goal of packaging design is to achieve marketing objectives, clearly communicating the identity or function of the consumer product and generating sales.

There is a wide variety of products that fill the shelves of an ordinary supermarket. Department stores, mass market, specialty stores, retail outlets and the Internet – and all and elements of retail, where products materialize in the minds of consumers and attract their attention through packaging design. The hugeness of choice among consumers leads to product competition, which, in turn, contributes to the need to divide the market and differentiate the product (Figure 2).

In consumer society, products and the design of their packaging are so intertwined that they are no longer perceived as separate objects or, ultimately, objects of need. Successful packaging design creates a desire to purchase the product. Planning, execution, pricing, placement, promotion, advertising, merchandising, distribution, and sales are part of a combination of measures related to the movement of goods from manufacturer to consumer. Packaging design is one of the components of



Figure 2 – Packaging design of the Ukrainian factory KOMBI: a – samples of products of the “Peony” series; b – toning balm; c – micellar water of the “Snail” series



Figure 3 – Sample of redesign of eyebrow paint packaging of the Ukrainian factory KOMBI: a – 2010; b – 2013; c – 2018; d – 2021

this multidimensional series. Good packaging can easily inspire confidence and allow the brand to set product pricing y. Regardless of whether a new packaging design is being created or an existing design is being rebranded (Figure 3), there are basic principles that should be followed by a modern designer when designing packaging (Table 7).

*Design templates* also belong to the components of the brand identity – they are pre-made templates and documents that can be customized. Templates are often designed to meet certain standards or specifications, so they are agreed between users and media. The consumer can use pre-designed templates from template libraries and websites or create their own templates for later use.

**Table 7 – Basic principles and requirements in packaging design**

<b>Visual characteristics</b>	<b>Principles of technical approaches in design development</b>
The packaging design must be a true reflection of the brand, and/or product	Refuse excessive promises, or underestimation. Packaging should be a mirror image of the brand or product. The packaging design forms a moment of expectation for the consumer who looks at the package, respectively, the brand should not disappoint customers or mislead them in what they do not expect. Use the front of the packaging (customer side) to clearly express brand information, or product. For this purpose, both methods of transmitting information are used: visual and verbal.
Packaging design must be consistent	The product may have several options, packaging formats or be sold in varied sizes. It is important that they all look one-shaped, that is, they have a common visual and verbal style that will guarantee the brand that customers will identify it (Figure 3). Consistency always inspires customer confidence.
Packaging design must be clear and accurate	Using packaging as a means of advertising, the company can broadcast its message on the packaging. Using packaging planes as a means of contact with customers, a company can get additional opportunities, as well as ways to gain trust in its brand.
Packaging of varied brands should be different, that is, have their own unique design	Differentiation of packaging using the format, shape or color palette helps to attract the attention of the client on the store shelf. The target audience associates certain brands with a certain color with great ease, the client immediately recognizes the packaging of the necessary goods on the supermarket shelf, even without reading the names of the trademarks on the labels. The power of differentiation lies in the recognition of the product by the shape, color, and design of packaging by the client among other products.
Packaging design must be functional	Modern requirements for brands are to take care of the ecological footprint of their packaging. In international transits, the cost of transportation is occupied by cubic meters, therefore, a package of the optimal size should be produced to avoid air transportation. Also, attention is required by the packaging of materials and the shelf life of products, therefore, packaging should be suitable for recycling, if possible. And, of course, you should comply with all legal requirements for sanitary standards.

Design templates save marketers (business owners, or even designers) the energy needed to reproduce the same design repeatedly. They are created according to certain samples, so the client only needs to spend time filling in the basic details. Design templates also save time. For example, before the deadline for submitting material for printing business cards, announcements, or flyers, or during preparation for the launch of a restaurant and there is a need to update the menu.

Design templates also help maintain brand recommendations and consistency. When a company defines a brand, creating design patterns for all major visual, written, and print components can help maintain consistency within the organization, regardless of who creates the advertisement or marketing asset. They can be used for most types of content, be it print, digital, written, or visual.

So, the important components of the brand identity include: logo, brand name; slogan; signature in electronic correspondence; staff uniform; business card; fonts; website; pages on social networks; marketing materials such as brochures and leaflets; billboards and posters; packaging; design of templates and signatures. All these components form a set of visual elements of brand perception, which are designed to identify it by the client, increase prestige and form animage in the company in the eyes of the end users.

### **Conclusions.**

The peculiarities of brand identity design were studied, and its main components were established. An analysis of logotypes and methods of its use was carried out during the development of the design of the corporate style of the brand's websites, business cards, marketing materials, presentations and communications of the company. The factors that influence the personality of the brand and its role in product differentiation on the market have been studied. A typology of slogans was developed, and it was established that they have seven main types: imperative, descriptive, provocative, wonderful, interrogative, concrete, visionary.

Research into the essential and optional elements of a professional email signature has shown that an electronic signature is a powerful component of brand identity. A study of staff uniforms as an element of brand identity was conducted and the main reasons that influence the company's decision in choosing work uniforms were established. The main components

of a business card were analyzed, and it was established that during the development of a business card design, in addition to its main elements, the negative space also plays a key role. The peculiarities of the website as a component of the brand identity were analyzed and it was established that it should contain the main elements of the brand, identical to the corporate design. An analysis of social networks was carried out and their typology was provided. Marketing materials and billboards were studied, it was established that there is a great variability of their interaction with the public, as well as their wide online application in modern design. It has been established that package design relates form, structure, materials, color, images, typefaces, and regulatory information to supporting design elements to make the product suitable for marketing. An analysis of the main principles of packaging design was carried out. It is established that the components of the brand identity must have an exclusive design, a pronounced uniform style and visual presentation.

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## FEATURES OF CORPORATE STYLE DEVELOPMENT OF SOCIAL INFRASTRUCTURE OBJECTS

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DOI: <https://doi.org/10.30525/978-9934-26-274-6-10>

The work is devoted to the development of the corporate style of social infrastructure objects on the example of creating a design project of the corporate style of a zoo. The logos of the zoos of the world were studied and their characteristic features were determined. It has been established that the logos of zoos use mainly the natural colors of vegetation characteristic of the region that is most represented in the zoo, sometimes the colors of animal fur. The graphic components of the corporate style were developed – the logo and patterns, based on which the design of printed and souvenir products was proposed. The advertising campaigns of the world's zoos were analyzed and the design of the outdoor advertising of the zoo was proposed.

**Keywords:** corporate style, design project, logo, object of social infrastructure, zoo, advertising product.

### Introduction.

Environmental problems are one of the most urgent, global, and those that require an urgent solution today. There is a rapid increase in public activity aimed at improving the environmental situation in large industrial centers of the world, where a high level of environmental pollution is recorded as a result of human activity. These problems are significant for society, because they affect the most important thing in our lives – the possibility of safe existence and preservation of biodiversity. The environment of a modern person is to a large extent an artificially created living environment, which is formed by both biological and social factors, which are related to each other. Optimizing the state of the urban environment, ensuring the necessary level of ecological comfort of the

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population is carried out at the expense of complex solutions, in particular by arranging parks, squares, zoological parks, etc. The regulatory legal acts of Ukraine state that “the zoological park is a nature conservation, cultural, educational and scientific research institution, which was created for the purpose of organizing environmental educational and educational work, presenting exhibits of rare, exotic and local species of animals, preserving their gene pool, studying wild fauna and the development of the scientific foundations of its breeding in captivity” [1]. Within zoos, the following zones are distinguished: exhibition, scientific, recreational and administrative and economic.

In today’s conditions, the influence of the image formed with the help of corporate style is of significant importance for the company’s competitiveness, contributes to its recognition among consumers and strengthening of its position on the market. Corporate style helps to express the mission, vision and values of the company, therefore it is an important intangible asset, while it performs many functions – informing, advertising, communication with the consumer, aesthetic vision of the world and ethical values of the company. In the modern information space, corporate style is important not only for commercial companies, it is an integral part of the promotion of cultural and educational organizations.

The corporate style of social infrastructure objects, which include, in addition to zoos national parks, reserves, sanctuaries, recreation areas, etc., helps to set up communication with visitors, makes their stay on the territory more convenient and pleasant, facilitates navigation. Various objects, such as zoos, can carry not only an entertaining, but also an educational function, telling children and adults about animals, their places of residence and habits, and can also conduct charity events for the preservation of wildlife. Therefore, a comprehensive approach to the development of the corporate style of social infrastructure objects, which will contribute to the implementation of cultural and educational and other functions, is relevant.

### **Statement of the problem.**

The goal is to investigate the peculiarities of designing the corporate style of social infrastructure objects, to establish their main components and to develop a design project of the corporate style of the zoo.

### **Results of the research and their discussion.**

In the conditions of market competition, every company needs to declare itself, to make sure that consumers choose them from a number of similar products and services. This can be done most effectively with the help of a well-thought-out corporate style. Corporate style is a way of identifying a company, the main purpose of which is to create an original identity that will distinguish the business from competitors. This is one of the most common types of advertising, which is used by private and public organizations of all spheres of activity – from retail enterprises to educational institutions. However, in today's environment, if a business wants to be competitive, it must respect and apply the principles of sustainable development. Authors V. Paurova and D. Chlebkova indicate the importance for business of combining sustainable development and corporate identity in the context of globalization. Measures to preserve natural resources and protect the environment today should be part of any corporate style from the point of view of sustainable behavior [2].

Researchers N. Koporcic and A. Halinen draw attention to the fact that today corporate style is not static, but is constantly developing and forming, including as a result of communication of company employees in social networks [3]. Scientists O. Vostriakov and G. Volokhova consider corporate style, image and reputation as elements of corporate intangible assets that not only affect the perception of the company, but also, as a result, improve the economic indicators, competitiveness and position of the company in the market [4].

The concept of “corporate style” appeared under the influence of the work of the architect Peter Behrens, who at the beginning of the 20th century created the image of the company according to all the principles of corporate style development. These principles are still used by designers today. A. Godin defines corporate style as “...a number of techniques (graphic, color, language) that ensure some unity of all the products of the enterprise (firm, company) and distinguish them from the products of competitors” [5]. The author singles out the following as the main carriers of corporate style elements:

- printed advertising of the company: posters, postcards, prospectuses, catalogs, booklets, calendars, etc.;
- souvenir products: polyethylene bags, fountain pens, tableware, greeting cards, etc.;

– elements of office management: forms (for international correspondence, for commercial letters, for orders, for internal correspondence), register folders, branded blocks of papers for records, etc.;

– documents and certificates: passes, business cards, employee certificates, etc.;

– elements of office interiors: wall calendars, large-format stickers; the entire interior can be decorated in corporate colors;

– other media: packaging paper, labels, invitations, employees' clothes, images on the sides of the company's vehicles, etc. [5].

We can single out a number of advantages that the presence of a corporate style gives to a company. Firstly, it significantly increases the effectiveness of advertising, and secondly, it simplifies the search for the necessary product or service, both among competitors' products and among its own products, for example, by using catalogs or the company's website. Thirdly, it raises the corporate spirit of employees. Fourthly, it forms a favorable image of the company, its visual environment. So, the corporate style allows you to create a certain image of the company that will be recognizable to consumers. Thus, it is more likely that consumers will prefer these products or services, especially if the company has established a good reputation in the market. At the same time, the corporate style should form the unity of all objects related to the company and its activities. In addition to goods, this also includes the design of premises, transport, video advertisements, the dress code of employees, etc.

The creation of a corporate style is formed primarily by means of graphic design, which are used to develop various elements, thanks to which the necessary expressiveness and memorability of the company's corporate style is achieved. Gabrielyan T. gives the following definition: "Corporate style in graphic design is a set of graphic means of visual identification and communication of the company, designed to create a recognizable project and advertising image" [6]. The presence of a corporate style allows you to make a positive impression on the consumer, create and consolidate the company's reputation. The basis of any corporate style is the idea of an image of how exactly the company positions its activities on the market. The idea should convey not only information about what the company does, but also its nature, status, principles of work. It is this idea that should be traced in all elements of the company's image, be its basis.

A key element of a corporate style is a logo – an image that combines all the attributes of a business into a recognizable sign, the creation of which is often based on the study of the company’s mission and the synthesis of its ideals in a symbol [7]. The company logo is the image element that will be located on all corporate identity media, from business cards to external banners. This means that the logo must be well recognized in both small and large formats. It should not contain too small elements and complex visual images, while taking into account how the logo will look on a light, dark or colored background. At first, usually, the logo is made in black and white and only then another version is developed using no more than 3-5 colors, since a greater variety will not be perceived when scaling the logo. A brand logo is a fundamental visual part of corporate identity. However, some time passes until the new logo acquires some meaning in the minds of consumers [8]. Thus, it is important to study the existing logos of competing companies in order to determine their characteristic features that can be identified with companies in this field of activity.

Brand or corporate colors are a specific set of colors, usually no more than five, that are used on all style media. Here, an important condition is the observance of color unity – the colors of the logo must be in harmony with the corporate colors. From one to three corporate fonts are used, which emphasize the image of the company and correspond to its activities. By their image, fonts can be perceived as heavy (eg Goudy Stout), light (Candara), elegant (Monotype Corsiva), fun (Ravie), etc. The main criteria for choosing a font are its appearance, legibility, and appropriateness. Decorative fonts are recommended to be used only in headings [9].

Illustration is one of the main elements in creating a corporate style – it is an image that accompanies or complements any text or message. Many advertising campaigns are based on images, because they attract the attention of the consumer and encourage him to familiarize himself with the text of the advertisement, form a visual and emotional impression of the brand, and create the desired social context. Attracting and maintaining attention, establishing contact with consumers are the main functions of illustrations in advertising. In today’s saturated advertising space, this is no easy task. Depending on the purpose of printing materials and its target audience, illustrations of different nature are used. Just as a headline can stimulate reading of an illustration, so an illustration can stimulate reading

of the main text of the appeal, so any tactic that encourages reading is useful. Illustrations arouse consumers' interest and to satisfy it, they turn to the main text for clarification. An illustration is a bright pictorial tool that can be used to express an idea in an unusual way. The beauty, harmony and uniqueness of illustration makes it extremely important when creating any advertising product – from website development to packaging design.

Therefore, in creating a corporate style, it is necessary to adhere to uniform color, font and plastic solutions. The company logo should be concise, clearly express the idea and essence of the company's activities. The role of artistic design is to make the corporate style memorable, which is often achieved with the help of illustration.

**Development of the corporate style** of social infrastructure objects will be considered using an example development of a design project of the corporate style of the zoo, which today is a place of recreation and meetings, as well as an educational platform. The structure of a modern zoo resembles a “city within a city”: in addition to enclosures with animals, cafes, shops, recreation areas, and attractions can be located on the territory of large zoos. Therefore, it should be noted that a well-thought-out navigation system is extremely important in the zoo – a zoo map, a system of signs and pointers that help visitors navigate the territory of the facility. It is equally important to take into account the educational function of the zoo: the text on all information stands and signs must be legible from a distance, be sufficiently contrasting and not blend in with the background. In the end, the image of the zoo as a place of rest should be bright and create a special, joyful mood.

In the development of the corporate style of the company, the main stages are: pre-project studies, which include gathering information; study of analogues; identification of the creative source and implementation of the design project. Conducting pre-project research and obtaining initial data is a necessary stage in the design of the logo and corporate identity of the company. Analysis of the most successful options for the corporate style of various zoos in order to identify the most frequently used color solutions, textures and plastic forms will allow avoiding repetition of ideas and forms, to create an original, unique corporate style of the zoo. At the same time, the most successful solutions can be used in the development of the corporate style of other zoos. As a result of the analysis of the corporate styles of the existing zoos of Ukraine and the world, the “XII Months” zoo, located in

the city of Kyiv, was singled out. There is an opportunity to see animals, learn new information about them, also to feed the animals with various treats and relaxing on the territory of the facility. In addition to wild and exclusive animals, the zoo also has a petting zoo where children can play with lambs, ponies, raccoons, etc. The corporate style of this zoo is simple and concise, does not overload visitors.

An important aspect of the development of the design project of the zoo's corporate style is the definition of the target audience, as a result of the analysis of which it is possible to establish the main needs of consumers, their preferences and expectations, conscious and unconscious. The target audience of the zoological park is family couples aged 25 to 50 with children aged 4 to 16, who are the main visitors to zoos. Children at this age are eager to learn and explore something new, so a trip to the zoo will allow you to learn more about the animal world and relax with the whole family. According to the data on the target audience, a playful, cheerful nature of the corporate style and logo is acceptable, they should be with appropriate bright colors, but not sharp for perception.

The corporate style of a zoo usually consists of such elements as a logo, corporate colors and a corporate set of fonts. When developing the idea of the design project of the zoo's corporate style, the method of structuring the concept using graphic records in the form of a diagram (intelligence map or thinking map) was used, this was first described and systematized by the English psychologist T. Buzan. Intelligence maps are an effective method of generating ideas and systematizing data, which allows you to solve any given task, provides an opportunity to quickly search for ideas in a short period using associations [10]. In other words, you need to write down everything that comes to mind in accordance with the object of research on a sheet of paper or in special programs. The development of a thinking map helps to find and reflect the desired idea of corporate style, to formulate a general image of the development, to determine the main aspects of creating a logo and the direction of its implementation, which will ensure the originality of the product. Thus, thanks to the associative logic, an intelligence map was developed from four branches of separate ideas, which made it possible to form a large-scale picture and gave an opportunity to focus on details. On the other hand, the intelligence map was provided a vision of perspective.

After analyzing several dozen logos of the largest zoos around the world, such as the Zoo Berlin, the Dublin Zoo, the ZSL London Zoo, etc., several general trends can be identified. Most of the zoos in question have existed for more than a dozen years and have changed the appearance of their logo several times during their history. Logos of modern zoos are distinguished by the simplicity and elegance of solutions, the use of natural motifs and colors (Figure 1). It has been established that when creating a zoo logo, preference is given to natural colors – green, brown, yellow, orange. These are the colors that can be found both in the surrounding natural landscape and in the colors of animals. In the vast majority of logos there is a green color. It is this color that people associate with living nature, it is the color of the plants that surround us and create a background against which it is most natural to observe animals. The colors used are mostly solid, without additional effects such as gradient or translucency.

Only green color is used in the logos of the Zoo Berlin, the ZSL London Zoo, the Pittsburgh Zoo, the San Diego Zoo, the Sosto Zoo, the Dakota Zoo, the Zoological and Botanical Park of Mulhouse. The Toronto Zoo, the Minnesota Zoo, and the Zoo Negara Malaysia use green and brown colors in the logos. These are the colors of trees, leaves and bark, as well as earth



Figure 1 – Logos of world zoos

and plants, colors of peace and freshness. Green and yellow are used in the logos of The San Francisco Zoo, the Los Angeles Zoo, the Exmoor Zoo, and the Leipzig Zoo. The Perth Zoo's logo combines all the above colors – brown, green, yellow, orange. They do not contrast with each other, but complement each other, which creates a sense of unity in the composition. In some zoos, the emphasis is on bright colors, which set a positive mood in visitors. These are such zoos as the Central Florida Zoo and Botanical Gardens, the Navajo Nation Zoo and Botanical Park, the Phoenix Zoo, and the Prague Zoo. An unusual approach to color in the Dallas Zoo logo is based on black color, complemented by bright orange, yellow and green colors. Such a decision is quite original and at the same time justified – most of the zoo's exhibits are represented by animals from the climatic zones of the savannah and desert. Thus, zoo logos often use colors associated with wildlife, with green being the most popular color.

Certain regularities can also be traced in the images used in zoo logos. Of course, the zoo is first of all associated with the animals represented in it, so the image of animals, one way or another, is played on almost all the considered logos. In some cases, stylized images of animals are used, as in the logos of the Phoenix Zoo, the Minnesota Zoo, Potawatomi, the Zoo Berlin and the Dallas Zoo. It can be a silhouette of one or more animals, as, for example, on the logos of the Los Angeles Zoo, the Dakota Zoo, the Dickerson Park Zoo, the Dublin Zoo and the ZSL London Zoo. In this regard, the logo of the Pittsburgh Zoo is interesting – two images are hidden in it: the empty space around the tree forms the silhouettes of a lion and a gorilla. In second place in terms of frequency of use are plant motifs, in particular, as a result of comparing the logos of zoos of different countries, it was established that the silhouette of a tree and the animals below it are often used. This image is present in the logos of the San Diego Zoo, the Sosto Zoo, the Dickerson Park Zoo, the Zoo Negara Malaysia, the Zoological and Botanical Park of Mulhouse, and the Pittsburgh Zoo. More original plant motifs are used in the logo of the Minnesota Zoo, in which the image of a tiger is formed from leaves. The use of different textures in the logo is interesting. They imitate patterns on the skins of animals – zebras, giraffes, tigers, leopards. You can create a lasting association with animals without using the images of the animals themselves, but only the patterns on their skins. The Exmoor Zoo, the Perth Zoo, the ZSL London Zoo, etc.

use this method. There are also no animals in the Prague Zoo's logo, but only their tracks, which conveys the idea of a zoo.

The logos of zoos often contain the word "zoo". Bold fonts without indentations are often used, and sometimes the inscriptions imitate handwritten writing. Some logos use empty space inside the letters, while others change the shape of the letters themselves. Empty inside letters are transformed into silhouettes of animals, for example in the logos of ZSL London Zoo and Dublin Zoo. Sometimes the letters themselves become the twisted tail of a snake, as in the logo of the El Paso Zoo or the head of a lion, as in the logo of the Leipzig Zoo. The letters of the Toledo Zoo logo transform into whimsical fish.

Thus, the analysis of zoo logos led to the following conclusions. Most of the logos are dominated by natural colors (green, yellow, brown), in addition, natural motifs (vegetable, zoomorphic) are actively used. In combination with the use of natural materials in the design of various zoo objects, such as wood, stone, straw and others, it creates an atmosphere of complete immersion in wild nature. However, in the process of developing a corporate style, it is necessary to monitor existing trends so as not to lose the individual look of the zoo.

Among the current trends in graphic design in recent years is the use of shapes and colors inspired by various elements of nature – landscapes, plants, animals, which can be a consequence of urbanization and digitization of the modern world. Abstract elements attract the viewer's attention – this direction is characterized by the fact that the visual language of various shapes, colors and lines is used to create compositions. In order to reveal the idea and present the product, symbols and signs are widely used in graphic design, which, in addition to visual brevity and expressiveness, help to overcome the language barrier. Social networks influence graphic design trends – designers began to use emojis when creating websites and product packaging as a way to visualize emotions and mental states that can be caused by a product [11].

Among the global trends in graphic design is minimalism, which involves the simplification of complex geometric shapes and the use of massive and clear fonts, the use of inscriptions that are easy to recognize even in the smallest size. Actual text logos with missing parts of letters and other symbols, experiments with fonts – using a more sophisticated

outline of symbols or changing the distance between them. Monograms and abbreviations in logos remain common. To attract attention, unusual fonts are also used in text logos, stylization for a handwritten or pixel image. Both the usual arrangement of individual elements and the visual overlapping of individual symbols, placement of elements in a checkerboard, diagonal, circular or other way are used, which allows you to create a provocative logo, which, at the same time, does not cause a feeling of disorder and chaos. Asymmetry and carelessness in graphic design give way to the tendency to observe visual balance and harmony in the outlines of letters and their location relative to each other and other elements of the composition [12].

The creation of the zoo's logo began with the development of an idea that consisted of combining letter symbols and images of animals. With the help of sketches, which enable the designer to reveal his own vision of the design project and find original solutions, the accumulated information was reproduced in symbols and forms. With the advent of modern technologies and various software, the designer chooses a convenient way of reproducing sketches – using paper and pencil or using graphic editors. When creating a series of sketches of the zoo's logo, variants of logos using both methods were worked out and several options were found that could be translated into reality (Figure 2, a). Sketches of logo variants helped to find the proportions of the image, build a structural basis and develop the composition of the image, provided an opportunity to highlight the main and secondary elements in the image, to connect individual elements of the composition. After analyzing the developed sketches, the final version of the logo for the zoological park “ZOO” was chosen, based on the image of animals in a circle, which symbolizes the letter “O” and is the compositional center of the logo (Figure 2, b).

When developing the corporate identity of the company, it is necessary to determine the color scheme and plastic forms in the design of elements of the corporate identity, as they distinguish the zoo from competitors and reflect its values to consumers. The choice of corporate colors depends on the target audience on which the company is counting on, what impression they should create about the zoo. The design project uses a color scheme that corresponds to the animal world, fauna and symbolizes the planet in a wide spectrum to attract attention and better memorability. The dominant color in the logo is blue – it is the color of water and sky,



**Figure 2 – Sketches of the logo for the zoological park “ZOO”, design project of student K.O. Kupchenko (supervisors Professor K.L. Pashkevich, Associate Professor O.D. Gerasymenko)**

which is associated with calmness, pacification and spiritual elevation. Soothing green symbolizes the color of grass, leaves and vegetation in general, spring, ecology, nature; yellow color resembles the sun, joy, energy, warmth, it also has an exciting effect on the nervous system; red is the color of vitality, love, courage. Additional corporate colors were also used, such as pink – the color of flowers, coziness and comfort, new life, simplicity, tenderness, femininity and dreams; blue is the color of the sky, hope, balance, sea, freedom and harmony. All these colors make it possible to convey the mood of the logo, its character and a friendly invitation to visit the Zoo, and the pastel range is used to avoid oversaturation and not to cause excessive sensitivity or even apathy.

One of the effective methods of giving an object an attractive appearance is the use of a pattern for its decoration. This method is widely used in graphic design, interior design, clothing design, textiles, souvenir and printed products, etc., as the use of a pattern gives an original individuality to the corporate style and contributes to increasing brand recognition. In design, a pattern is the creation of a creative pattern by repeating a set of elements according to a certain algorithm – integral modules created with the help of computer graphics or developed by hand, repeating in a certain

order, create an endless pattern. The pattern can be used as an abstract illustration and is an important element of corporate style. It is worth paying special attention to the creation of a pattern, because if you do not follow certain rules, you can get a low-quality product that will repel consumers. Sometimes such incidents happen when images are used that are not related to the philosophy of the brand, do not tell about its essence and uniqueness, that is, the pattern is separated from the rest of the elements of the corporate style and is not based on research.

For a better perception of the corporate style of the zoological park “ZOO”, several variants of the pattern were developed based on images of animals and spots using corporate colors. Thus, with the help of elements of the logo and corporate colors, we created variants of patterns that can be used in advertising and souvenir products and correspond to the philosophy of the zoological park “ZOO”, its corporate style (Figure 3). Roboto Medium and Palatino Linotype Regular fonts were chosen for the zoo’s corporate style, which allow for easy reading of information and meet the requirements of consumers and the specifics of the company’s activities. It is planned to use these fonts in the design of text materials, in particular advertising products.

The corporate style of the Zoo, corporate colors and fonts were chosen, and with their use, a logo and patterns were developed, which together make up the brand identity. It should form the company’s intended image in the eyes of potential consumers. The developed identity is an important visual part of corporate style, its elements will be remembered by a wide audience of consumers.

**Development of advertising and souvenir products for the zoological park.** The corporate style of the zoo, like any company, is developed to form a positive impression about it by using identity elements on various media, which can be divided into several groups:

- printed products on paper media – booklets, brochures, entrance tickets, postcards, posters, employee badges, etc.;
- souvenir products – magnets, calendars, T-shirts, packages, bags, etc.;
- external elements – signposts, stands with the zoo’s work schedule and rules, a stand with a zoo map, stands with information about animals, information plates on cages with animals, outdoor advertising, billboards, transport design, etc.;



**Figure 3 – Variants of the corporate style patterns for the zoological park “ZOO”**

– virtual environment – the zoo’s website and other zoo advertising on the Internet.

Souvenir products with a logo are a successful means of advertising and a source of image formation of the organization. The main purpose of advertising souvenirs is to increase brand recognition, to create a positive association of products with promotions and other events. Souvenir products can be of different types, but the company’s original corporate style and general advertising should unite them. When developing souvenir products, it should be assumed that the inscriptions on the products should be legible, perceived without difficulty, at the same time not be intrusive and have a distinctive style. When developing the corporate style of the zoological park “ZOO”, the design of a t-shirt, cups, bag, badges, smartphone case, cap, individual protective mask, etc. was proposed (Figure 4).

Printed products on paper media can be of any form of publication – from a small calendar to a large banner. This gives the opportunity to place any amount of text and helps the client to reach out to their customers through the products. In general, the design of printing products and the selected materials depend on the capabilities and wishes of the client.



**Figure 4 – Mock-ups of advertising and souvenir products for the zoological park “ZOO”**

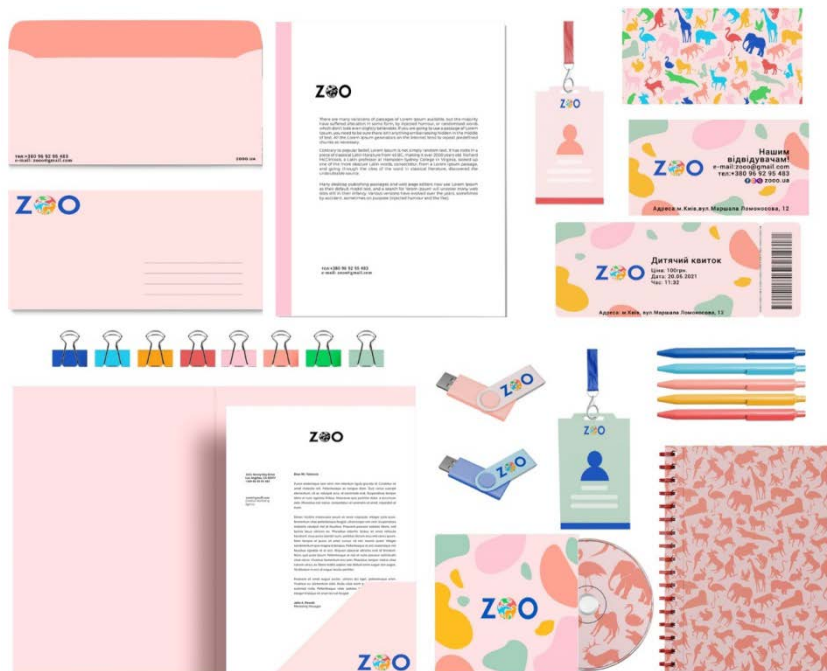
When developing the corporate style of the zoo, special attention should be paid to such media as entrance tickets, booklets, brochures. Since one of the main functions of the zoo is the presentation of animals, the design of the entrance ticket plays an important role, which provides access to the territory of the facility and, importantly, remains with consumers, thereby reminding them of the visit for some time after it. Therefore, the ticket should contain not only all the necessary information for access to the zoo and control of visitors by the administration, but also advertise the company, make a positive impression about it even before the visit and forming a final opinion. In this project, the design of the ticket was developed, which contains the logo of the zoo, a pattern presented in the form of spots of corporate colors, a control bar code for scanning and information about the type of ticket (child or adult), its price, time of receipt, date and address of the zoo.

Business cards are another element of communication with consumers and the face of the zoo, because they are in demand in various areas of the

company's activity. Having a business card is the best way to start working with potential customers and spread the word about your establishment. The design of business cards as a genre of graphic design will remain a multifaceted phenomenon for a long time, absorbing many branched and cross relationships, because, being on the border of advertising technologies and high graphics, it is permeated with rather different ideologies, affirming the thesis "beautiful and necessary" [13].

A large number of technological possibilities of modern printing makes it possible to create business cards with a unique design, to realize the creative ideas of the developer. The study and use of new approaches in the development of the layout of business cards is the key to the success of designers in printing. Current trends in graphic design regarding the appearance of business cards include minimalism, in most cases – a contrasting monochrome combination of colors, the use of figured cutouts and perforations, non-standard shapes and materials, design using photos, illustrations, etc.. A business card design common to the entire company is developed and a layout is created that allows you to leave the design and change only the information. Based on the received information, a brand business card of the zoological park "ZOO" was developed: the title page shows the company logo and pattern elements, contact information about the card owner and the company, including e-mail, website and address of the Zoo; only the company pattern is depicted on the reverse side, there is no other information. Thus, the corporate style of the zoological park "ZOO" was developed. In particular, the design of the following printed products was proposed: the entrance ticket to the zoo, the notebook that can be used for notes or as a souvenir, the mock-up of the corporate business card and the badge for employees, the envelope, the folder, the a flash drive, the pencils and pens, which can be a gift from the Zoo to visitors, and other stationery (Figure 5).

Guides and manuals are important printed products for zoos, since zoological parks perform a number of functions, among which the most important are cultural and educational. Guides and manuals also help visitors familiarizing with measures that are carried out to restore the population of such species and return them to the wild. They acquaints visitors with information about keeping in the zoo species of animals that have been destroyed in the wild. For example, David's deer can only be



**Figure 5 – Mock-ups of printing products for the zoological park “ZOO”**

seen in zoological parks – in captivity they were completely destroyed by hunters. Zoos are also tasked with educating children and adults in the ideas of a humane attitude to the animal world, popularizing nature conservation measures and charitable actions designed to promote the preservation of wildlife. Modern zoological parks have outdoor recreation areas, presentation halls, museums and even cafes on their territory. Thus, the guidebook to the zoo promotes visual communication with consumers, helps to navigate the territory of the facility, can also familiarize with the rules of behavior and mode of operation.

The implementation of interactivity in zoos is relevant – holding excursions and thematic events, setting up multimedia stands with additional information about animals. In the context of the zoo, interactivity

is manifested in the interaction with the presented animals: visitors are given the opportunity to independently explore the space of the zoo, to be an active participant in the educational process, to make their own discoveries. The interactive approach is used in many zoos around the world. For example, the Schonbrunn Zoo (Vienna, Austria) holds special events for children, where they can make toys and feeders with treats for animals with their own hands. Children also participate in various competitions and lotteries, where they not only receive prizes, but also learn about rare and endangered animals and what can be done to save them.

Zoological parks belong to the category of natural science museums, so many concepts from museum practice are applied to them, but it is worth noting that the approaches to developing a guidebook to a museum and a zoo differ. The exposition of the museum is static, all exhibits are always available to the viewer in an unchanged form. In the zoo, animals are constantly on the move, therefore, when developing guidebooks and separate itineraries with thematic tasks for visitors, it is necessary to take into account what time of day certain animals sleep, when they are most active, whether their appearance changes depending on the season, whether they do not fall in hibernation. Thus, it is not possible to cover all the presented species at once in one excursion, therefore the biological rhythms of animals must be taken into account when planning the route. If materials are developed for getting to know animals and the peculiarities of their life activities, it is desirable to also include tasks for the performance of which it is not necessary to observe the residents of the zoo directly, as the task cannot be completed if the animal has hid.

Various zoos regularly hold themed days and holidays – for example, Red Book Day, Crane Day, etc. In addition to excursions, lectures and competitions, zoos can provide visitors with the opportunity to feed animals on their own and at the same time learn interesting facts about them, their diet and behavioral characteristics. In addition, some zoos offer season ticket programs for schoolchildren and kindergarten students: children are introduced to the ecosystems of different continents, the peculiarities of animal life and behavior. For classes, zoos can develop educational notebooks with various illustrations, interesting tasks and short educational texts. In order to complete the task, the visitors need to apply the knowledge acquired in the classes: for example, they need to find errors or differences in the images, to divide animals into domestic and wild, etc.

A zoo guidebook is a non-periodical book publication of a small format, intended for distribution among visitors, the main function of which is educational and entertaining. The development of the guidebook is solved by means of book graphics, while the main emphasis is placed on illustrations, compositional and color design of the publication. Educational guidebooks and printed manuals are available in various zoos around the world, for example in Beauval Zoo (France). Many zoos carry out educational work, increasing interest in the problems of nature protection and ecology among the population. In the Barnaul Zoo, the educational activity consists in conducting various thematic excursions, for example, an excursion dedicated to animals of the Red Book. Some zoos can provide an opportunity for everyone to hold holidays and events on the territory of the facility. In many zoos, visitors are informed about the exact time when they can watch the feeding of predators.

The zoo guidebook was developed as an element of souvenir products. It can be attributed to the format of a booklet, as it has a small size and is made without a binding. When creating the booklet, a map was created that corresponds to the territory of the zoo and depicts various locations. It contains different areas: animal accommodation areas; a recreation area, on the territory of which there is a catering establishment; a museum that tells the history and interesting facts of every animal in the zoo; a souvenir shop where visitors can buy gifts; playground, etc. (Figure 6). The design of the zoo guidebook corresponds to the font and color design with the use of corporate style elements depicted on the title and back side and reproduces a complete map for the visitor.

**Development of outdoor advertising of the zoo.** In today's world, outdoor advertising is one of the important ways of spreading information in the urban environment, which is widely used in marketing strategies to increase the volume of sales and gives an opportunity to lead among many competitors in the market. Outdoor advertising posters in the city, event posters, stickers on transport, advertising and branded souvenir products should also include elements of corporate style. Thanks to advertising products, sales are usually increased, brand images are changed or created, and public attention is drawn to certain problems. That is why the development of advertising and souvenir products makes it possible to satisfy human needs, change their outlook and behavior thanks to a



**Figure 6 – Mock-up of the guidebook for the zoological park “ZOO”**

positive impression, which also allows the company to receive benefits in the form of a better reputation among its competitors. When analyzing outdoor advertising, you should pay attention to such basic factors as the size of the object on which the advertisement will be placed, color scheme, lighting and location of the object. Based on the fact that “the viewer perceives a spatial object as a whole, as a certain emotional-aesthetic coherence of its components, and only then begins to consider the advantages and disadvantages of these components” [14], these criteria can be considered the main principles of outdoor advertising and the urban environment.

Advertising stands and posters that reflect the style, concept of the main products and other information about the company play a primary role in presenting the company to consumers. For the target audience, it is the advertising stand and the poster that make it possible to learn important information about the product or service, provide a chance for companies to declare themselves and make a good first impression. Interest in the poster continues to grow, even despite the advent of more modern mass media. A poster is not just an advertisement, but also a work of art that reflects fashion trends, trends in art, the political and social situation, etc. [15]. The main purpose of the poster includes informing people about the upcoming event, so it is important how the information is presented on it, whether it attracts attention from a long distance. It is also necessary to take into account that the text must have a clear meaning and a short volume, which can be reproduced with the help of a well-chosen font and color. Competent

design of the poster helps not only to inform the potential consumer, but also helps to highlight important social topics and solve problems.

Outdoor advertising also includes a city sign, or another name, city light. An advertising medium is equipped with a two-sided image and fluorescent lighting inside, it is the leader among structures for placing advertising. Usually they are placed on the main highways and streets of the city, where there is a large crowd of people, because the main message they carry is to attract and influence with one or another information of the poster. One of the large-scale popular marketing ways of visual coverage of the population is the placement of advertisements on city vehicles, which also ensures the support of stable public contacts with consumers using modern technical methods.

As a result of the analysis of the advertising of zoos around the world, it was established that a creative approach to the image of zoo residents is widely used in the design of advertising posters. For example, the advertisement of the Zoo Safari in Brazil, seeking to emphasize the openness of animals and the opportunity to see them without leaving the car, conducted an advertising campaign called “Blend in” (Figure 7, a). In another advertising campaign of this zoo, images of animals were presented in narrow strips, similar to what we see when we look through bars (Figure 7, b). Thus, it was emphasized that the zoo provides an opportunity for visitors to look at the inhabitants without hindrance. The Madrid Zoo Aquarium advertisement draws attention to the similarities between people and animals by combining their images on one poster. For example, the advertisement of the Zoo in Stockholm (Sweden) emphasizes that this zoo is the oldest in the world, therefore it also houses the oldest and most important animals that need attention (Figure 7, c). The advertisement of the Zoo Berlin is dedicated to such a marketing strategy as the issue of annual passes with the advertising slogan of the campaign – “Just come tomorrow”. In this advertisement the attention of visitors is drawn to the fact that if during a visit to the zoo it was not possible to see an animal that hid, it can be seen the next time if you have a season ticket. An ad for the Buenos Aires Zoo, emphasizing its 24-hour operation, shows the sleep-deprived animals yawning as they now have to work even at night. Advertisement of the Utah’s Zoo (USA), presenting the week of chimpanzees held in the zoo, depicted other animals in unnatural poses and places for them (Figure 7, d). The arrival of the new



**Figure 7 – Advertising posters of zoos around the world:  
a, b – the Zoo Safari (Brazil); c – the Zoo in Stockholm (Sweden);  
d – the Utah’s Zoo (USA)**

giraffe at the San Francisco Zoo was advertised by placing a poster on a tall pole painted in the colors of the animal’s fur to mimic the animal’s long neck. Thus, creative design is widely used in the advertising campaigns of zoos around the world to attract attention and attract potential consumers.

When developing advertising posters, it is important to observe the following compositional rules:

- the main emphasis is on images of zoo animals and relevant data about them;
- ensuring easy perception of information by the reader, conformity of elemental and textual parts to the large-scale composition;
- mutual complementation of elements and compliance with the color scheme of the corporate style;
- execution of posters in the same style;

- use of dynamic poster composition;
- using a legible font that draws attention to itself, but does not overwhelm the consumer.

Taking into account the conducted research on outdoor advertising, for the design project of the corporate style of the zoological park “ZOO”, variants of advertising posters have been developed, which depict animals and provide brief information about them. The purpose of these posters is to attract potential visitors by focusing their attention on interesting facts about the zoo, in particular about the animals represented on the posters (Figure 8). Posters are designed taking into account the color scheme of the corporate style and can be placed on city lights in the city and at bus stops.

### Conclusions.

In the process of work, the theoretical concepts related to the zoological park, information about their relevance and problems today were analyzed and researched. Peculiarities of corporate style development, its main elements and functions are studied. It was found that corporate identity is an integral part of any company that presents its products or services on the world market. On the basis of already created zoological parks, both Ukrainian and foreign, the existing company logos, color scheme were analyzed and competitors’ illustrations were systematized. It has been



Figure 8 – Advertising posters of the zoological park “ZOO”

established that the design of zoo logos is dominated by natural colors (green, yellow, brown), in addition, natural motifs (vegetable, zoomorphic) are actively used.

The target audience of the zoological park “ZOO” has been determined – married couples aged 25 to 50 and their children aged 4 to 16. The creative concept of the zoo’s corporate style was developed and visualized. Based on pre-project studies the company’s signature colors and font set were selected, a sketch series of corporate style elements was developed – a logo and posters, which were made in a unified style and had a unique design. When creating the logo, the word “ZOO” was used with the addition of an abstract image of the planet formed from the silhouettes of animals that form the visual vision of the zoo. Based on these images, a brand pattern is presented.

It has been established that when developing the corporate style of the zoo, special attention should be paid to such carriers of corporate style as entrance tickets, booklets, brochures, the development of which is determined by the company’s target audience and has the greatest chance of making an impression on visitors. The design of printed and souvenir products was developed, in particular, layouts were presented that present the concept of the company’s corporate style: entrance ticket, letterhead, badge, folder, business card, pen and pencil, cups, disposable food products, t-shirts in three versions, caps, bags, etc., the mock-up of the guidebook to the zoo is presented.

Studied and it was found that they attract attention with a creative approach to the image of their inhabitants and original captions. Variants of advertising posters for indoor and outdoor advertising have been developed. The parameters for manufacturing elements of the zoo’s corporate style are substantiated, and it is suggested that business and souvenir products be manufactured using wide-format printing, and solvent printing is recommended for printing advertising posters.

So, within the framework of the study, the peculiarities of designing the corporate style of social infrastructure objects on the example of a zoo were considered, their main components were established, and the design project of the corporate style of the social infrastructure object was proposed.

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## STAGES AND METHODS OF DEVELOPING DESIGN- GRAPHICS OF MOBILE GAME APPLICATIONS

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DOI: <https://doi.org/10.30525/978-9934-26-274-6-11>

The work is devoted to the peculiarities of developing graphics for game applications. The article considers the historiography of the problem, analyzes the design process and types of games by genre, features of different graphic styles. Based on the research, the idea of a new game application using elements of Ukrainian mythology was proposed, requirements for its main functionality and appearance were formed, the concept of a mobile game application, its target audience was determined, the main characters, screens, playing field, background, screensavers were designed and other elements of the game.

**Keywords:** game design, game mobile application, technical development, game concept, Ukrainian mythology.

### Introduction.

It is hard to imagine the modern world without computer and mobile games – entertaining and educational. The active development of technologies allows us to offer consumers an increasingly attractive design, realistic graphics, and exciting plots. Therefore, it is not surprising that every year the number of consumers of computer and mobile games is constantly increasing. Due to the different target orientation of games, variety of genres and plots, computer and mobile games have gained popularity among different age categories and social groups. Game design development forecasts for 2022 promise a further expansion in this industry [1]. According to the reports of the analytical company Newzoo, the number of gamers on all platforms reaches 2.8 billion people (this is almost every third inhabitant of the planet).

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Until recently, the term “gamer” conjured up the image of a teenage boy in a zombie costume, chained to a sofa, with a remote control attached to his hand, and with eyes drawn to a computer or TV screen. Today, the term covers all consumers who simply play video games or are interested in learning about this culture. The number of mobile game users has increased significantly in 2020 due to the global pandemic.

Game design is part of the field of video game development and uses creativity and design to develop a game for entertainment or educational purposes. This design involves creating compelling stories, characters, rules, and challenges that facilitate interaction with other characters, users, or objects [1]. Each game consists of a number of different gameplay systems, mechanics, and features that all work together to create an engaging or educational experience for players, depending on the game’s purpose. At the core of most games and player experiences are the worlds, maps, and levels in which players interact.

According to the analysis of the aforementioned company Newzoo, one of the five popular genres of mobile games that will be popular in 2022 are puzzles and riddles. More than half of mobile users, according to the study, have at least one puzzle, and among female users – two or more. Variations of casual puzzle games, a sub-genre of “3-in-row”, installed on most people’s phones. These games cover a wide audience, hold a strong position in the market and bring a solid profit to their creators.

It is known that learning in a game form allows a person to absorb information faster and to be interested in the events presented to him. In addition, it is the design and graphics of the game that are often the most important factors in the success of the game among consumers. Even if the information presented in the game itself is not very interesting, the high level of its graphic design draws attention to itself and captures interest. Therefore, for example, combining the study of history with modern types of entertainment of the XXI century, such as multimedia and gaming, contributes to the spread of knowledge not only about facts, but also about folklore and folk customs.

### **Setting objectives.**

The increasing popularity of mobile games contributes to the constant expansion of their assortment, and technological development allows to

improve their graphic design. Therefore, it is relevant to investigate the process of designing mobile game applications, systematize them and develop a game design with an educational component based on Ukrainian mythology.

Tasks of the study:

- to investigate the genesis of game design, to analyze the modern process of developing mobile game applications;
- systematize mobile games by genres and game graphic design styles;
- determination of the main stages of game application development;
- form the concept of a mobile game design project based on Ukrainian folklore, determine the target audience of consumers, develop search sketches and create an actual design.

The object of research is the design and artistic arrangement of mobile game applications.

The subject of the research is artistic and compositional features of modern web illustration of mobile game applications.

### **Research results and their discussion.**

If we consider games as a global industry, we can note the rapid development of this market, the estimated value of which is more than 160 billion dollars in revenues in 2020. Most of this profit usually comes from the sale of mobile games, even not taking in account the computer design, which is considered the fastest growing sector. Due to such large revenue figures, game developers are interested in constantly creating new applications, using new ideas and “materials” [2].

The first mobile game was created in 1994 for the Hagenuk MT-2000 mobile phone. It was a version of the popular arcade game “Tetris”. This game was the beginning of what would later become a successful and profitable industry [3; 4]. Three years later, in December 1997, Nokia began installing the Snake game on its mobile phones. This game has gained great popularity, and its variations are installed on more than 350 million devices. It became a worldwide phenomenon due to its simple gameplay, interesting use of space and the fact that it was suitable for all ages. As the first handheld games with simple gameplay and short session lengths, Tetris and Snake are forerunners of the genre known today as “hyper-casual games” that are once again flooding app stores.

The peak of the creation of widespread games, many of which are still in demand today, was observed at the period from 1999 to 2005. An example of such games is “Space Invaders”. The culminating moment in the history of the development of mobile games was the launch of the N-Gage Phone in October 2003 by Nokia. This device combined phone functions with games. The N-Gage made it possible to play in many applications, even 3D, such as “Pro Skater Tony Hawk’s Pro”.

Another breakthrough in the market was the appearance of the iPhone in 2007. The introduction of smartphones has become an important achievement in the field of communication. These devices had better software and hardware features with each generation.

Gradually, developers are moving away from game consoles to the development of PC and mobile games. Mobile platforms have not the limitations of console development. They are much cheaper and can be developed without the help of a publisher. Also, with the introduction of Android and the iPhone, the quality of mobile game development started to catch up with console games.

With the advent of the App Store, a new era of mobile games has arrived. When the “store” was first launched, it offered only 500 games, the most famous of which were “Texas Hold’em” and “Super Monkey Ball”. A number of highly successful and extremely engaging mobile games (or iPhone games), including Angry Birds in 2009 (the first commercially successful mobile game), Plants vs. Zombies” in 2010, “Fruit Ninja” in 2010, “Cut the Rope” also in 2010, “Temple Run” in 2011, “Flappy Bird” in 2013, “2048” in 2014 and many others, were developed in the early 2010s. (Figure A.5, appendix A). In 2012, one of the most popular mobile games in the world – “Candy Crush”, the legendary video game “3-in-row” – was introduced. It is able to hold attention for some time, while developing concentration, reaction and observation. In addition, the graphics of the game and the brightness of the colors do not leave anyone indifferent.

As the number of introduced releases continues to grow, many developers are using new technologies to stand out from the crowd. For example, Pokemon Go is a mobile application whose main task is to find the main characters in the real world and time using a simulator. That is, the game projects the image of a cartoon character due to the use of the camera of the device, in our case, the phone.

Currently, there are many different genres of mobile games available in app stores, with many different approaches to defining the mobile game taxonomy (in other words, grouping). The exceptional development of applications has led to the emergence of an audience that is not only based on gamers, but also includes ordinary consumers. A large part of “mobile” players belong to the target group that does not define itself as professionals, but belongs to the hyper-casual genre of mobile gaming.

There are more than 6 million applications for nowadays. This number includes: Google Play Store – 2.57 million apps, App Store app – 1.84 million apps, Windows window – 669,000 apps, as well as Amazon, which offered more than 489,000 apps in 2019 [5]. The rapid development of software stores is equivalent to the global growth of the popularity of mobile games in the market. Due to the constant quantitative growth of applications and their updates, most of the above are no longer in demand at the moment. Finding the right monetization strategy can often be a major obstacle to consumer adoption of a created game [6; 7]. Games can be downloaded from app stores such as Google play or the App Store, or they can be preloaded on the device by default You can also play your games from the cloud (virtual storage).

According to research [8], women mostly like logic games and passing levels, and only 30% of men are interested in such. At the same time, for men, the selection of levels of different complexity is a priority. The players could be relatively divided according to the degree of interest into casual (newbies), hardcore (pro-gamers) and mid-chord players (players who do not fit into the first two categories and play radically different games). Also, in the games there is a division of consumers according to the ability to pay – those who are ready to pay and those who are not. Such development of the gamer subculture requires the development of the game market. Covering this audience requires not only expanding strategies to a much wider population, but also creates more subgroups of consumers.

Well-known qualities of mobile applications [9; 10] are the right mix of fact and fantasy, focus on game graphics, sounds, story and replay value. The idea and even the graphics of the game depends on the category or genre to which the game will belong. Table 1 shows the characteristics of the main genres of video, computer and mobile games.

**Table 1 – Characteristics of different types of genres of video, computer and mobile games**

The name of the genre of the game	Characteristics of the genre	The most famous games of the genre
“Action” or “adventure shooters”	These games consist of several levels and in order to go to the next one, a player or a group of people must use any weapon to reach their goal. Both real characters and fictional monsters or mutants can act as antagonists.	“Angry Birds” “Machinarium”
Fighting games	Games where the user fights against opponents who may be armed or unarmed.	“Mortal Kombat”
Simulation games	These games offer realistic interpretations and operations of various machines or real actions, so they are widely used for various educational purposes. With the help of the device, physical behavior and control of something is simulated. The main criterion is the completeness and realism of the modeling of the object. Most games are a simplified version of technical simulations, often with alternative physics.	“Need for S speed”
Puzzles	In these games, to get what you want, you need to involve logic to establish patterns, find combinations, learn some rules.	“Tetris” “Candy Crush”
Educational games	These applications have an educational component and are very diverse. As a rule, these programs have simple graphics.	Various educational applications

**Characteristics of the video, computer and mobile game design process.**

A game designer is responsible for keeping the game’s core concept intact in all areas, including: level design, game mechanics, attractive design, and more. Despite the large number of genres, the design process of all video, computer and mobile games is the same and consists of the following stages: ideation, development of concept, development a proof of concept, creation of a game design document (GDD), prototype of the game, design architecture, support of game [11–13]. Each of these stages is discussed in detail below.

**1. Definition of the idea** is the first stage of project creation [14], and the game concept will be based on it. At this stage, it is necessary to determine main idea and goals of the game. The question of determining the target audience is one of the most important for the success of the game [15]. For this, you can use additional questions that will prompt you to solve the task, namely:

- determination of the target audience of players, their age groups;
- formulation of the main idea of the game, which should interest the player and incline him to choose this particular game;
- formulation of the idea that the developer wants to convey to the consumer with the help of the game;
- determination of whether this game is entertaining and fun, what parts of it should bring pleasure to the player;
- determination – what makes the game different from others (design, concept) and what can surprise players during the game.

The answers to the above questions are intended to help provide as accurate an idea of the game as possible and move to the next stage.

**2. Concept development** is the second stage. Toru Iwatani, the creator of the game “Pac-Man”, believes that whoever develops projects should aim to make people happy [16]. The concept of the game is a brief description of the main points of the creation of the project and its design [17–18]. The concept of the game should contain generalized information about the game, the reason and idea for creation. It also includes an analysis of all possible actions that are offered to the player. Concept development includes the following points: sketching, game mechanics, settings, technology, interaction.

*Sketching* is the development of the right image that will best convey the idea and atmosphere of the game, the features of the characters. For each element of the project, several sketch options are created, from which the most suitable option is selected. An important point that the designer must follow is to create all elements in the same style: all icons, internal blocks, characters, etc. must be similar in color, style and appearance.

*Game mechanics* are a set of rules that describe the steps a player takes to achieve game goals. For example, the mechanics of regular chess include a description of the board, a starting position, and a list of moves that each chessman can make. Of course, the game mechanics should also contain victory conditions.

*Settings* are about two things: history and aesthetics. The story describes the game world, the events that happened before, and the events that happen during the gameplay. Aesthetics is how a game looks and sounds. Both parts of the settings are closely related. Together, they are extremely important to the user experience. The story may not be developed for some abstract games, or an already known backstory may be used, for example, the plot of some movie.

The main problem that every game designer faces is the individual screen diagonal of the device. They have different proportions and different standards on different platforms. It is for such cases that the basic permissions of the devices used as a prototype exist. For iOS users it is 375/667, for Android owners – 360/640. Further corrections are already taking place on the device itself. Exceptions are also possible, and in order to create games for these devices, all content must be drawn specifically for its dimensions [19].

*Technology.* The technical requirements depend on the devices for the game. Which tool the designer will use depends on what can be technically implemented. For example, mobile games designed for a tablet or a powerful smartphone can afford a rather demanding design. Choosing a technology is a delicate balance between having easy-to-write, maintainable code and sufficient performance on the target devices.

*Interaction* involves coordinating the mechanisms of user interaction with the game, the developers' use of the device's advantages and the choice of input methods, the use of screen space. This part is extremely important for mobile devices, which may differ in appearance.

**3. Developing a proof of concept** consists of testing the feasibility of critical game functions, selected control methods, and immersive gameplay. It is also important to ensure that the team's artists are able to create a design and style that will appeal to the target audience.

**4. Creating a Game Design Document (GDD).** A game design document is a very detailed definition of the project itself. The GDD is a "living" document, so it can be changed during development and feedback. Whenever the requirements change, it needs to change as well. Typically, GDDs are created and edited together with developers and designers and are used to organize team efforts. Unlike a high-level concept document, a GDD includes the main implementation details [20–21]. In addition to

describing the game, the GDD should also describe the player. Games aimed at too broad an audience often have lack distinctive features and can seem too primitive and not attractive enough for everyone.

**5. Creation of prototypes.** This stage assumes that most of the mechanics have already been tested. This allows you to create a reproducible prototype for the target platform. It should include most of the important mechanics and remind important parts of the game. In other words, this is a simplified version of the program for trial use. Due to the fact that the entire process of creating a game and designing for it takes a long period of time, any mistake, even a small one, will cost many hours of work. That's what prototyping is for, to identify problems early on and fix them.

**6. Design architecture.** Most of the game features and scenarios are already in progress in the first stage of development. Scarcely, any game in the world looks and programs the way it was originally described in GDD. New ideas emerge, technology and the project itself change. That is, the project constantly has a changing nature of development and requires very flexible architectural solutions based on a modular approach. Creating this kind of architectural design can be a daunting task, but it is the most important step in the game design process. A mediocre development team will have no problem joining an additional team if a great architectural solution already exists and is presented to them, but even the best will struggle with a poor architecture structure.

**7. Game support.** For most mobile and web projects, the release is just the beginning of a long, arduous road. For the constant growth of the user base and a high level of retention on the first lines of web stores, updating the game is a critical important and constant process! Analysis of current hit games suggests that updates should be released every two to five weeks. At the same time, each update should add more content to the game. On the example of applications that came to us from zero years, you can see the contrast even at the time of designing graphics. Game design has always kept up with the times, so the artists who take part in it have always been and will always be on trend and will never be without work.

When developing a game design, there are usually a large number of screens occur. In order not to lose the idea, you should create a navigation map of the application [22]. It can be both a complete description of the project and a partial one, divided into separate blocks. A screen map can be created

both at the initial stage and at the design stage. This navigation is created to build the logic of the application. The map helps to identify missing screens that the developer may have forgotten about. It can be created using special applications, such as Figma or Sketch, or drawn by hand.

### A study of the design style of game applications

Game art is a complex field, which on the one hand shows the embodiment of fantasy and creativity, and on the other – a set of functions. A concept art designer deals with the creation of characters, weapons, interface and style of the game. The latter occupies a special place in the world of video games. Today, the following styles of game design are distinguished: casual, stylization, realism, author’s stylization (Table 2).

The choice of game design style depends on the following factors: audience perception, “lore” (game story), genre and technical requirements. Examples of the application of these styles and their varieties in game design are given in Figures 1-3. Each genre has its canons of design and its consumers. The main question when working with this point is: “What kind of audience do we want to attract?”. The next important point is the compatibility of the graphics with the story of the game. That is, if the plot of the game is fantastic, then it will be difficult to implement it using minimalist graphics.

The appearance of the game largely depends on what mechanics are used in it. Taking into account all three factors, it is necessary to find a “golden mean” that would meet all the parameters of the project being developed.

When researching web design products presenting on the domestic market, a significant advantage of the influence of the traditions of Western culture is observed. This is due to the later introduction of Internet providers



Figure 1 – Using a casual style in game design:  
a – childish; b – female; c – male

**Table 2 – Variety of graphic design styles for video, computer and mobile games**

The name of the graphic design style	Characteristics of style	Subspecies of style	Example
Casual	The style is easy to understand, the character design is similar to the design used in many cartoons.	– children’s	simple bright graphics with familiar images
		– female	a fantasy theme using a palette close to purple
		– male	simple graphics with simplified shapes and bright colors, and complex gameplay
Stylization	The design of the game involves a stylized presentation of heroes and other elements of the game	– pixel art	is used for classic pixel games, which are distinguished by a developed and improved visual world
		– comics, anime	the color palette does not differ from the traditional design, it is close to women’s casual style
		– low-poly	modern direction, the characters are assembled from geometric shapes
Realism	The design of game elements and heroes is characterized by high detail and a low degree of stylization, changes in proportions	– fantastic	use of bright colors and not fully realistic graphics, but with correct proportions; the world as we see it, but with elements of fiction
		– contemporary	the real environmental world
		– historical	the plot and design are based on real or altered history
		– dark	gloomy setting with muted colors (post-apocalypse world)
Author’s stylization	Other types of stylization in game design, which helps to stand out from the competition		



**Figure 2 – Stylization in game design:  
a – pixel art; b – comics/anime; c – low-poly**

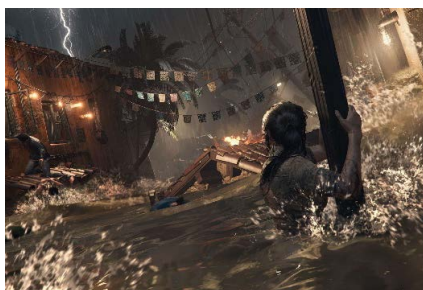
in Ukraine, as well as the lack of good computers and high-quality Internet until the early 2000s. Tim Burnes Lee first created the site in 1991, and web design in Ukraine began to actively develop only in 1999 [21]. In addition to such simple technical problems, there was another important problem – the conservatism of the thinking of many compatriots regarding design in general, which blocked the progress of ideas.

When it comes to developing a game that will appeal to a large audience, it's not enough to just make entertaining content, it's important to create an atmosphere that is interesting to everyone. As mentioned earlier, the most popular games are variations of the game “three in a row”. This is an excellent option for players of any age, which opens up an opportunity to present information in an interesting way.

For example, the content of the game “Candy Crush”, which is a vivid representative of the “three in a row” games, consists in solving puzzles with the help of tasty candies. The game has been downloaded more than half a billion times, the age of its audience is from 8 to 80 years. That is why the developers pay special attention to the design of each level, each character, and constantly add various updates. All of the Candy Crush characters are fun, colorful, and have a little quirkiness. These are easy to draw different types of creatures that have an aesthetic look in the style of the animation studio Hanna-Barbera. The game has 380 levels, each of which has an attractive appearance and keeps a balance between challenging and achievable. The game developers believe that any idea that is fun and non-offensive can be used in the game. Each new game should provide the player with new



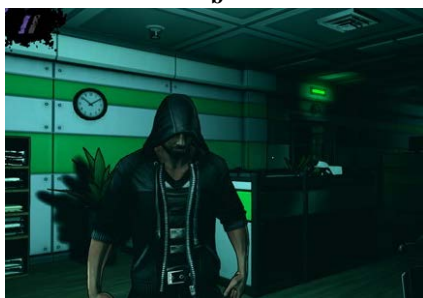
a



b



c



d

**Figure 3 – Using the realism style in game design:  
a – historical; b – contemporary; c – fantastic; d – “dark”**

experiences. The popularity and success of the game is confirmed by the fact that in 10 years three sequels were released: “Candy Crush Jelly Saga”, “Candy Crush Soda Saga” and “Candy Crush Friends Saga”.

Fashion trends change, people often become interested in things from the past. There are about three thousand different peoples and nations in the world, each of which has its own unique culture and view of the world. Each nation has its own traditional costumes, dishes, architecture, and special household items. That is why the culture and traditions of different peoples are an inexhaustible source of inspiration for designers. Thanks to the design, the most ordinary things can turn into translators of the history of their nation, its culture and traditions, broadcast its clearly expressed attributes to the. If we talk about Ukrainian web design in particular, it can be said that it also has a national flavor. What was created for Ukrainians should be Ukrainian.

The main idea of the “Spirits of the Forest” project (author student R.R. Karagozyan, supervisor Ye.O. Holovchanska) was the popularization of Ukrainian mythology. Folklore and mythology of Ukraine are diverse and rich, filled with various interesting and unique stories and heroes. Ukrainian symbols, costumes, mythical creatures, omens, even nature – became the inspiration for the development of the design of the mobile application. To create the application, myths and legends that have reached our days, available information about famous mythical creatures were analyzed [23; 24].

Various mythical creatures take an active place in Ukrainian folklore – Mavka (Dreads), Mermaids, Lisovyk (Forester), “the one who sits in the rock” and many others. Our ancestors believed that spirits exist in everything that surrounds them. And that is why they were distinguished into spirits of the forest, water, air, earth, household spirits and others. Today, humanity’s attention is focused on the environmental problems of the planet, among which one of the most important is the preservation of forests and green spaces. Therefore, the game, which tells about the spirits of the forest, is relevant and will contribute to the support of measures aimed at preserving forests.

The game has an informative part and is intended for a more mature audience. The target audience is women aged 20 to 50. By their interest for the consumers, the games are midcores, who prefer games with a design in the style of women’s casual. This group of users will appreciate the detail and beautiful presentation of the game. To attract the attention of as many people as possible, the development combined two important factors: image quality and an interesting game scheme.

The idea of developing this game application is the thesis that ethno-history can be interesting and should be known. Even if the information itself will not be important to the player, due to the constant motivation inherent in this genre, sooner or later he will begin to perceive it, and may even learn it on his own. The application is designed for a Ukrainian audience, but even a foreigner can find a lot of interesting things in it.

According to the idea, the player is provided with information about the main characters, mythological forest creatures, in a light game form. The symbiosis of graphics and successful, interesting text is a characteristic feature of this project. The main feature of the game is the fairy-tale atmosphere of the application. Literally every element that makes up the application is worked out to the smallest detail, taking into account the

given topic. All costumes, symbols, choice of colors – everything has a vivid meaning. The effect of immersion in the “fictional” world is achieved with the help of graphics, appropriate music and sounds. Level and map locations were created based on Ukrainian landscapes using deep colors and glow to convey a sense of enchantment.

**Description of game mechanics.** As mentioned earlier, this project was created on the example of Candy Crush, so its genre is identical – a puzzle. To win the game, you need to use logic to establish patterns, find combinations, and learn some rules.

The action for the selected project is quite simple – collect in a row (horizontal or vertical) at least three identical elements, in our case – stones. For creating combinations, the player receives points, and for the completed task, he is allowed to move to a higher level. Depending on the number of collected elements in a row, bonuses are given in the form of additional weapons. According to the passing of the levels, the locations change – the further, the more difficult. If the player reaches a dead end and does not have a solution to the task offered to him, he receives a little help:

- the use of additional “weapons” (additionally to those that can be independently obtained inside the playing field), and which are replenished daily to facilitate the game;
- a hint if the player does not make a move for a long time – a small movement of the desired element to obtain a combination;
- mixing all elements within the playing field in the absence of possible moves to continue the game;
- the ability to restart the level, thereby making a new layout of the playing field.

**Description of the game.** The game application “Forest Spirits” is based on Ukrainian myths about creatures living in forests. The player is presented in the plot as a traveler who goes through detours and paths and meets the Forestman – the master of the forest and the main character of the plot after the player. The Lisovyk will be the companion of player, will introduce him to other spirits and will discover to player his knowledge.

The first few levels are introductory to help the player understand the rules and get comfortable. With each new passage, the difficulty of the levels gradually increases. At the end of the level, the player receives a pleasant bonus – a little information about the forest spirits with whom the

traveler managed to meet. Information is presented gradually so that the interest in learning does not disappear. As a result, in order to go further, the traveler needs to solve a task of a more difficult nature in the last level of the chapter, and only then the forest spirit, with whom he was introduced, lets the player go.

The basis of the playing field is magical pebbles with Ukrainian symbols, which also carry meaning. Scattering them, the traveler must make the right combinations to go further. There is no time limit for solving the task, only for making decisions – the number of moves is limited. If the allowed moves run out, the player loses a life. The game is stopped for the time when the indicators will be zero. But after some time “life” is replenished again (for example, every 20 minutes – 1 life). The game is completely free, so you can replenish the number of attempts only thanks to time. At the end of the level, depending on the number of moves used, the player is awarded a certain amount of gold coins, which he can then use to buy additional weapons (the fewer moves used, the more money received).

The chosen atmosphere and the main characters need appropriate music with folk motifs. The game uses background music with words at the stage of choosing a level on the map, and during the completion of tasks – a melody without words, so that it is pleasant to play and the person is not distracted by unnecessary stimuli. It is also possible to voice the information that comes after passing the level in Ukrainian. This feature can be adjusted by the player using a setting. In addition, the game can be played offline, which means free access anytime and anywhere. This is an excellent option for long trips or places with unstable network connection.

The design of the Forest Spirits app, character images and additional elements were created using Procreate, a digital illustration application. 3D graphics were chosen for the project because it better conveys the idea and fairy-tale atmosphere. Accordingly, all elements that will be present on the screen have a volume and a shadow. The main feature of the selected graphics is the glow of: the playing field, amplification, butterflies and stars, levels, etc.

Each level of the game is supported by its own story and carries its own meaning. Before starting to create sketches, a suitable palette was first selected, combined from various arts related to the night miracle. This palette served as inspiration for creating the own style.

**Game application characters.** The search for the right stylization and the right image began with the selection of characters. There are quite a lot of forest spirits in Ukrainian mythology, so it was necessary to choose from them those who most correspond to the plot of the game. As the main characters were chosen Lisovyk (Forestman), Mavka (Dread), Poliovyk (Fieldman) and Chugaister (one of the night forest spirits). In addition to conveying the nature of the character, it was necessary to demonstrate variations of costumes with Ukrainian motifs.

To create a bright look of the characters and convey their character, it was decided to make eyes without pupils. Swallows (freckles) became another integral part of the image of each character. The white eyelashes and eyebrows of the main character also contributed to this. To add more “cartoonishness” to the picture, each of the heroes has blush and glare added in the area of the ears and nose. Thus, examples of special heroes were created, the image of which causes an association with getting into a fairy tale. The general stylistic feature of all characters in the game has become: a rounded head with pronounced cheeks; certain tinnitus; pronounced eyes and the image of the symbol on the face. Blush was also used when painting the hands and feet. The hair of the characters is processed in several layers. Each hero – character was created according to this scheme.

The main character of the game is the Lisovyk – the owner of the forest, who lives among thick trees or in a dry hollow. According to the game scenario, the Lisovyk guides the player through different levels of the game until it ends. In the legends, Lisovyk is described as a short old grandfather with a long gray beard, in a massive sheepskin coat with a stick in his hand; on the top of stick bells are attached. In many images, the Lisovyk has tree branches or deer antlers on his head. He is considered a spirit that is kind to people (Figure 4).

When creating the image of Lisovyk, special attention was paid to the drawing of the hero's head. In this image, all the characteristic features of the Lisovyk were combined and supplemented with ears of a slightly elongated shape with fur at the end. Lisovyk's nose is large, “potato-look”, like nose of stereotypical old grandfather. His eyes are medium-sized, emerald in color, above which are thick eyebrows. There are many wrinkles on the face, and the forehead is gradually covered with fur. To create the hero, muted colors were mainly used, but at the same time it was possible to convey his features and in general to make the image bright (Figure 5).



Figure 4 – Prototypes of the image of Lisovyk [25]



Figure 5 – Finished layout of the image of Lisovyk, author's design

The next hero of the game is Mavka – a female character who lives in forests, fields, tall grass, but not in water, like mermaids. According to legends, Mavkas have long luxurious hair decorated with various flowers (Figure 6). As the myths tell, with the beginning of spring, Mavkas plant gaps with flowers in the evening, swing on trees, sing and dance. Where they pass, the grass becomes thicker and greener. In this game application, the image of Mavka is represented by a young girl with beautiful long greenish-blue hair, with a graceful figure. She is dressed in a monochrome long dress with a massive dark green belt and shoulder pads, with a bright red necklace around her neck (Figure 7). Additional attributes of Mavka's

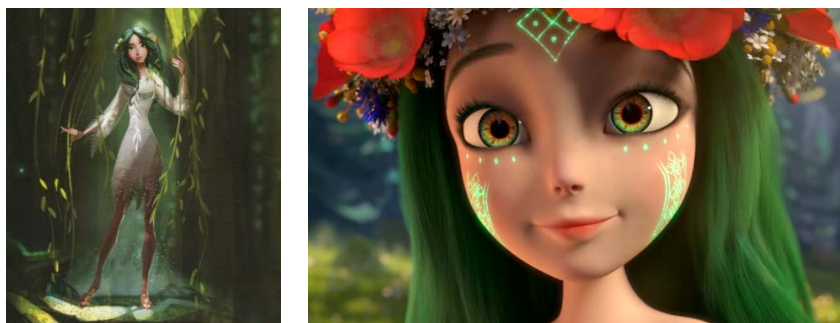


Figure 6 – Prototypes of the image of Mavka – the heroine of the cartoon “Mavka. Forest Song” [26]

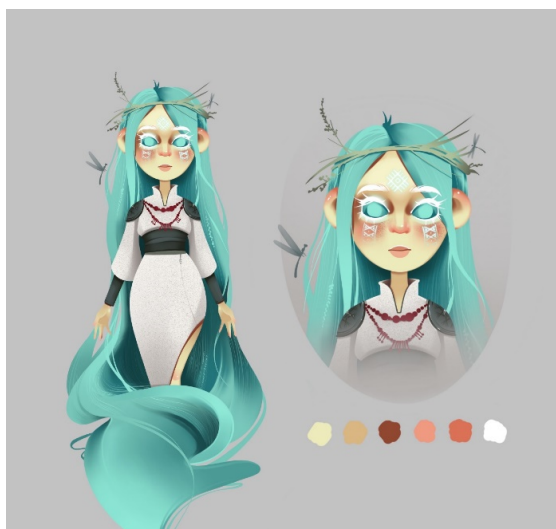


Figure 7 – Ready image of Mavka, author’s development

image are dragonflies, which strengthen the associative connection with nature, flowers and add liveliness to the image.

Another hero of the game is Chugaister or Man of forest. He is usually mentioned in the mythology of the Ukrainian Carpathians. This forest spirit has a cheerful disposition and loves to dance and sing. Chugaister was

considered a good spirit that helps people. Sometimes he was depicted in the form of the wind, and more often – in the form of a giant naked hairy grandfather (similar to a snowman) who strictly roams the forest (Figure 8).

It was this image that was taken as a basis when creating the image of the hero of the game. The upper part of his body somewhat resembles a monkey due to his large round ears, huge clear blue eyes, bald head. His beard goes down to the bottom of his belly, and his head is decorated with a wreath of tree branches. Chugaister’s cheerful character is reflected in expression of his face. To add contrast to the image, pictures of red sprouts were added



a



b



c

Figure 8 – Prototypes of Chugaister’s image:  
a [27], b [28], c – painting “Chugaister – Spirit of the Carpathians”,  
artist V. Bartenev, 2004 [29]

to the character's shoulder. Chugaister was never shown clothed, but to complete the overall picture a wide, bright red belt was added to his hips with embroidery at the bottom. Another element that characterizes it and highlighted his connection with nature are the birds around (Figure 9).

The last hero of this game is Poliovyk (Fieldman) – the spirit of the fields. According to the plan, after the Forestman takes the player out of the forest, he will be met by the Fieldman and then the story will continue with him. This character was brought in for possible further development of the game app and updates about other mythical creatures. The desire to bring everything to the end will force the player, starting the story with the spirit of the forest, to continue it with the spirit of the fields.

According to legends, Poliovyk is a humanoid creature with pronounced animal features (Figure 10). It is believed that Polovyk guarded the field and had an influence on its fertility. The color scheme of his image reflected the warmth of the sun and wheat. He has the appearance of a hard-working peasant: a simple shirt, torn short pants, a bright red vest. The nature of the character is conveyed with the help of yellow-burnt hair, into which ears of corn are woven in places, warm eyes the color of wheat, ears that look like the ears of domestic cattle (Figure 11).



**Figure 9 – Final layout of Chugaister, author's development**



**Figure 10 – Prototypes of Poliovyk's image [30]**

The initial concept of the image of the characters was also supplemented with special symbols that glow on their faces. These symbols should emphasize the character of the heroes. That is why Mavka has a glowing symbol of youth on her forehead, her head is decorated with a wreath with a flowers, Lisovik has a “tree of life” sign on her cheeks, Chugaister has a “fern flower” on his forehead, and a “ploughed field” symbol has a Poliovyk.



**Figure 11 – The final layout of Poliovyk, author's development**

Another important visual part of the game is the game stones. Due to the fact that the game “three in a row” has its approved canons, the key elements can be of different colors, different shapes or depict different objects. Before drawing, all possible options were worked out: using crystals, stones of the same shape and different colors or different shapes and different colors. To make them unique, an image of some symbol was planned on top of the stones. After that, the color palette was selected. Each option was carefully drawn (Figure 12), and the last one is taken as a basis. The red stone marked skill, the blue one – a star, the green one – wisdom, the orange one – vitality, the emerald one – a hero. At the moment when the player opens for first time the first level, he is given the meaning of each sign as a separate piece of information.

By design, the image of the background pictures was used in the form of slides – pictures with slowly transition from one to another. The prototypes for the background became Ukrainian landscapes. All pictures are connected by a bright emerald river which runs across the map and connects all parts of the game. Additional elements (life and coin indicators) and blocks (images of paper on which information is provided and additional blocks in the form of stones), information grid structure, download page, game field, application icon were also developed (Figure 13).

### **Conclusions.**

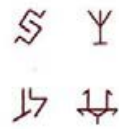
As a result of the study, it was established that the market of mobile game applications is constantly expanding, including at the expense of new categories of game consumers. The entire range of modern mobile games has many genres, the main ones are: “action” or “shooting adventure”, fighting games, simulation games, puzzles, educational games. Within each genre, there is an additional division of games into subgenres depending on the features of the plot, game mechanics, and target audience of consumers. It has been determined that mobile game applications of logical games with a three-dimensional visual style and simple mechanics based on the well-known game “Candy Crush” from the puzzle genre, namely “three in a row”, are very popular.

Types of graphic design styles (casual, stylization, realism, author’s stylization) of computer and mobile games, as well as their subtypes, are

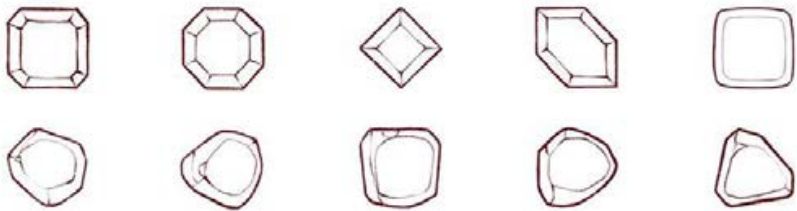
Варіанти звичайних значків



Значки посилення



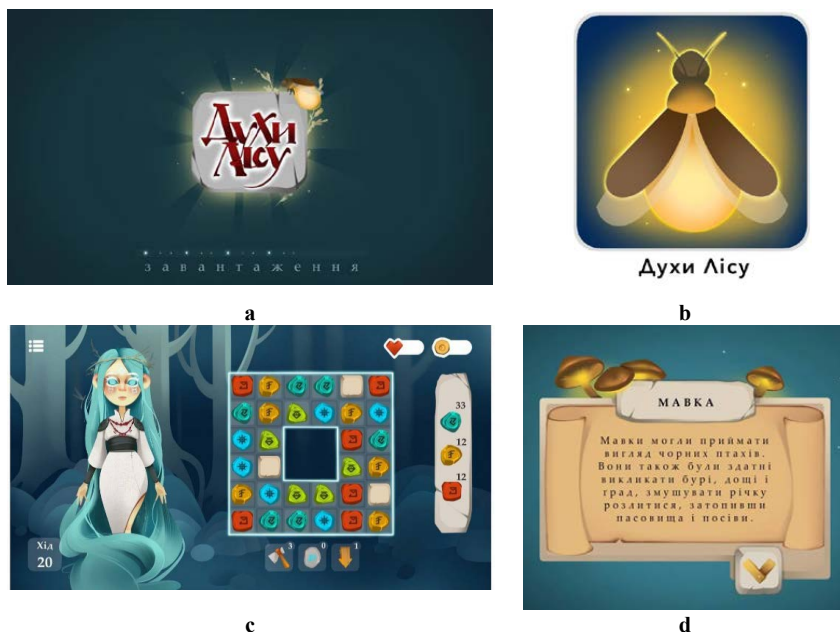
Варіанти камінчиків



Варіанти посилення



Figure 12 – Step-by-step development of game elements: game stones and signs for the game, author’s development



**Figure 13 – Examples of screens of the “Forest Spirits” mobile game application: a – download page design; b – game application icon, author’s development; c – an example of a page design with a playing field; d – an example of the information block of the game**

systematized. It was determined that the main factors affecting the choice of mobile game design style include audience perception (children’s, women’s, men’s), “lore” (game history), genre and technical requirements for the game.

As a result of the conducted research, 7 stages of the process of creating mobile game applications were determined. It was established that the creation of graphics design, which takes into account both the preferences of the target audience and the technical capabilities of ensuring the transfer of the character of the heroes and the atmosphere of the game, is important for the success of the game. The main styles of graphic design and their subtypes were systematized, and their characteristics were provided.

On the basis of the conducted research, the idea of a mobile game application “Forest Spirits” with an informational part for a female audience is proposed. The original plot of the game, author’s graphic design of character images, game icons and download page, background images, playing field, information pages, additional game elements were developed. The developed graphic design of all elements of the game is made in a single style, conveys the atmosphere of a magical forest, fully corresponds to the plot of the game, the peculiarities of the perception of the female audience of players, and technical requirements for contemporary devices.

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**MODERN POSTER AS A VARIETY OF ADVERTISING:  
TYPES AND FORMATS OF MEDIA IN DIFFERENT  
COMMUNICATION CHANNELS**

**(on the example of an adaptive poster design)**

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DOI: <https://doi.org/10.30525/978-9934-26-274-6-12>

It is proved that modern multifunctional posters are an important means of communication. The classification of graphic objects according to various features is indicated, the emphasis is on the social one. Terminological aspects of advertising practice are covered. Advertising functions are listed and described. The main modern types of media advertising media are generalized. The types of outdoor, indoor and advertising on transport, Internet advertising are listed, its advantages and disadvantages are revealed. The tendencies of development of the modern poster are outlined. A variety of placement of advertising graphics media in order to form an understanding of the peculiarities of the use of posters. The work uses a set of scientific methods of analysis, synthesis, generalization and approaches, in particular systemic, comparative, which allowed to realize the conceptual unity of the study.

**Keywords:** systematization, types of advertising, design, functions, graphic object.

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### **Introduction.**

A poster is not only a form of fine art, but also a powerful means of communication, a carrier of information, as well as an effective way of influencing public consciousness. As a part of visual communication, it exerts a different influence on the evaluation, thoughts and behavior of people, which is achieved by the systematic distribution of various printed and digital messages with the help of mass media, cinema, television, and especially social networks.

Today, posters, from industrial replicated products to works of art, are constantly transforming and evolving. These objects of graphic design with their informational, media, compositional, figurative components, as well as modern virtual transformations of the poster, play a key role in the rapid formation of associations. It should be noted that modern posters are multi-functional and perform advertising, campaigning, informational and reference functions.

From the point of view of psychology, the memory of emotional images and emotional states caused by an advertising message is the most effective. It has a stronger influence on decision-making than other types of memory. “The specificity of an advertising message is that it has two compositional centers: visual – a place that attracts the viewer’s immediate attention and semantic, which carries commercially important information” [1]. From a huge volume of information that is difficult to process physically and psychologically, a person prefers simple and visual information that is presented in an easy and accessible form. Each message is inevitably endowed with content and has a specific purpose, and the positive result of communication is influenced by many aspects, from the social status and mentality of the consumer, to the purpose of the message itself. In this aspect, visualization acts as a tool with a high degree of efficiency, therefore its importance in choosing marketing communications is huge.

New and effective means of communication have appeared in modern society: radio, television, the Internet. In terms of efficiency, range of audience coverage and number of news, these types of information win over the poster genre. But such advantages as artistic expressiveness, clarity, concise image make the poster a relevant means of communication even today [2].

### **Setting objectives.**

The study of visual communication raises the question of interpretation and understanding, multiplicity of meanings, representation and self-representation, the problem of virtualization of everyday life, the construction of new channels of communication and information transmission, the formation of social ties in general.

The main advantage of visual communications is the speed of their perception and quick response of consumers to communication signals. Visual communications do not cause irritation, they are less intrusive compared to other methods of communication. A large selection of carriers appears, high technologies constantly add new functions. “In the process of developing an advertising message, it is always necessary to take into account the type of medium on which the advertisement will be placed” [3]. Therefore, it is necessary to generalize the foreign and domestic experience of using different formats of poster carriers. In addition, the appearance of new technical means, the modern development of technologies and other factors encourage the constant improvement of their varieties.

### **Research results and their discussion.**

As a symbolic message, the poster is an integral part of the modern visual space. Increasing the flow of information and compressing the communicative space contribute to its development and relevance. This is evidenced by numerous graphic materials, the topics of which cover almost the entire spectrum of social, ecological, cultural and moral problems of society. By its nature and functions, the poster is a visual message that is as accessible and easy to read and understand as possible.

Hryshchenko V. V. justifies the thesis that a poster as a product of graphic design has its own artistic properties, functional regularities and creation methodology [4]. The poster has design characteristics – aesthetic load, composition, graphic skill of the author, relevance to the time context and documentary qualities. These basic elements specify the functional features of the poster.

“Posters made by designers are full of imagery, which is formed by signs and symbols. The main role in the significance of symbols is played by conventionality, i.e. semantic agreements accepted in a social group or society as a whole in relation to objects, processes, phenomena. Projecting

reactions to the perception of signs-symbols consists primarily in the study and skillful use of the addressee's everyday logic and conventionality in their communicative environment" [5]. To form associations and increase the degree of recognition to the product, posters which fall into the field of view of the buyer and potential consumer are used most often.

The study of publications and legal documents on this subject showed the dispersion of the material, the lack of generalized information on the typology of types and formats of poster carriers. There was an urgent need for a more detailed study of each type of graphic advertising media.

An important scientific issue, that is directly related to advertising practice, is the classification of its media. There is a significant number of scientific concepts of these distributions on various grounds. Thus, the conventional classification of information objects according to the levels of location in the urban environment, according to the time limits of action, according to their technological and material features [6] is identified.

A scholar D. K. Avramenko highlights the principles of design in the organization of placement of outdoor advertising means in the architectural and landscape environment of the city in his works [7; 8]. The author divided three-dimensional constructions of the image of outdoor advertising into individualized and typical. This definition, among others, most fully covers outdoor advertising and describes their varieties in detail, leaving narrowly specific aspects unexplained. Directions for implementing the principle of system-environment interaction in the design of outdoor advertising objects were revealed by the researcher N. V. Sklyarenko [9; 10].

Today, among scientists, there is no single concept of a clear division of posters into types. A. I. Andreykanich tentatively distinguished and characterized several types of posters in his work [11]: propaganda (subspecies of campaigning and political), advertising, social, cultural and educational. The author divided the advertising poster into two subtypes: commercial-industrial and spectacular (movie posters, theatrical, circus, sports, music posters, artistic and cultural promotions).

Separate typological subgroups of the poster became the objects of research by O. Severina (ecological poster) [12], N. M. Stankevich. (advertising poster) [13; 14], J. Markshis van Trix and B. Novak (circus poster), Liu Jian (font poster).

Emphasis should be placed on a social poster that promotes basic social values. According to its functions, it belongs to non-commercial advertising. However, this does not prevent finding a balance on the border of other types of advertising. Among the functions of social advertising [15] the following are considered:

- informational (notifying about the emergence of any public problem, drawing attention to finding ways to solve and prevent similar problems, as well as informing about the activities of state structures and non-commercial associations in solving these problems);
- ideological (formation of a new image of the state and an active civic position among representatives of society);
- socio-integrative (ensuring “feedback” between social organizations and their clients);
- educational (creation of approved behavioral attitudes and activation of the socialization process);
- socio-cultural (encouragement to preserve national identity, culture, traditions and language).

The famous Japanese poster artist Keizo Matsui claims that the unique feature of the poster is its ability to reflect the environment. “The poster always changes depending on the context in which it exists, strives for harmony with its environment” [16]. Agreeing with this opinion, V. V. Hryshchenko claims that the relationship between the poster and the environment is inverse [4]. That is, both the perception and feasibility of the poster depends on its placement, and the space can be modified by the presence of graphic objects in it.

Posters accompany us everywhere, from the match tag and the postage stamp on the envelope, which is often called the micro poster, to the huge billboard advertisement. They have firmly entered the socio-political, economic and cultural life of the country and the whole world, into everyday life and customs.

Characterizing a *printed object of graphic design*, it is advisable to note its characteristics among other platforms. The advantages of modern print advertising include:

- high informativeness. For a successful presentation of the product, it is necessary to take into account the interests of the target group. Advertising can contain graphics, tables, diagrams that help the audience not only to learn the characteristics of the message, but also to navigate;

– long-term impact on the target audience; each potential customer can, if necessary, return to studying advertising information when the corresponding desire arises; in addition, representatives of the target audience can share information, which increases the chances of a successful solution to the given problematic issue; the viewer always has the opportunity to return to advertising at any time. It is also possible to transfer advertising materials to other consumers; print advertising is more effective in highly specialized publications, as the advertiser has the opportunity to independently choose the audience;

– print advertising is available to residents of megacities, small towns and small settlements. Despite this, print advertising still has a smaller audience than television advertising;

– newspaper posters are less burdensome and do not interfere with the flow of information. A newspaper or magazine reader can ignore such advertisements if they are not interested.

Modern print advertising has disadvantages, including the lack of audio and visual impact on the target audience. Thus, print advertising cannot afford audio and video materials like radio and television. In this case, the visual effect is reduced.

Despite this, the effective design of print advertising and the variety of its types lead to the fact that the shortcomings can be successfully leveled. In addition, advertising is one of the most flexible, convenient means and ways to establish contact with the consumer and convey specific information.

The main functions performed by precedent phenomena in banner advertising texts are attractive, expressive, compressive, ludic, image [17].

Currently, there is a definition of the term “advertising”, which means information about a person or a product, distributed in any form and in any way and intended to form or support the awareness of advertising consumers and their interest in such a person or product [18].

The state controls advertising in order to protect the interests and rights of society for obvious reasons and well-motivated goals.

Thus, *outdoor advertising* is placed on special temporary and stationary structures – advertising carriers located in the open area, as well as on the external surfaces of buildings, structures, on elements of street equipment, above the carriageway of streets and roads.

*Indoor advertising* is distributed inside buildings, structures, including in cinemas and theaters during, before and after the screening of films

and performances, concerts, as well as during sports competitions held indoors, except for places of trade (including buffets, kiosks, stalls), where information about goods that are sold directly in these places can be posted.

*Advertising on transport* covers the territories of public transport enterprises, the metro, external and internal surfaces of vehicles and buildings of public transport enterprises and the metro.

*Advertising on television and radio* is also powerful.

No less effective is *advertising on the Internet*, which contains:

- advertising information in databases;
- sending advertisements via e-mail;
- banners;
- sites on the Internet, etc.

There is also a division of advertising by type into business, social, political and religious. So far, terminological aspects in the field of advertising practice have been covered. Yes, *political* advertising is information in any form, disseminated in any form, which aims to popularize the activities of a political party (party organization), draw attention to the activities of a political party (party organization) and its position on national (local) value. Political advertising also includes the use of symbols or logos of political parties (party organizations), announcements about support by a political party (party organization) of spectacular or other public events or drawing attention to participation in such events by a political party (party organization); *social* advertising is information of any kind, distributed in any form, which is aimed at achieving socially useful goals, popularizing universal human values, and the distribution of which is not aimed at making a profit.

If in political or commercial advertising the manipulative influence is often intrusive, false and is a consequence of disrespect and mistrust of the consumer, then in social advertising it is a means of positive influence on mass behavior, changing some aspects of social life for the better.

Advertising plays an important role in various aspects of society. Its functions are distinguished as economic, informational, managerial, social, marketing, communication, ideological, educational, controlling [19]. The *economic function* of advertising aims at stimulating sales and increasing the volume of profit from the sale of products for a certain unit of time. The *information function* provides consumers with a directed flow of

information about the manufacturer and its products, in particular, their consumer value. Using its ability to direct influence on certain categories of consumers, advertising performs the *management function* of demand management. The *social function* contributes to the formation and implementation of ideological values of society, aimed at the formation of mass social consciousness and the consciousness of each individual. The *marketing function* pursues the full satisfaction of the buyer's needs in goods and services as the ultimate goal. Advertising informs, creates a need for a product or service, which prompts a person to purchase it, and thereby implements a communication function. Advertising performs an *ideological function*, cultivating values (spirituality, compassion, loyalty to friendship) and showing their superiority over formal and hopeless values. The *educational function* of advertising is in determining forms of behavior in a particular situation. Controlling and corrective functions. With the help of questionnaires, surveys, gathering of opinions, analysis of the process of sale of goods used in the process of studying advertising activity, feedback is maintained with the market and the consumer. This allows you to control the promotion of products to the market, create and establish a stable system of preferences for consumers, and, if necessary, quickly adjust the process of sales and advertising activities.

“Social advertising is now very important, it lays the foundation of society with its moral norms and prescriptions” [20]. After all, modern society is at a stage of development, when human needs consist not only in satisfying physiological and material desires, but also in achieving a high level of spiritual development. Thus, it becomes clear that the use of social advertising is an indicator of the development of a progressive society, a manifestation of the goodwill of citizens, its principled position in relation to socially significant values, and the desire to achieve long-term social development. Social advertising spiritually enriches society, awakens the best qualities in people. For example, in one of the social ads, the appeal on the poster is “Call your parents!” is relevant in situations that exist in each family and in each child in its own way. Only a truly mature person realizes his responsibility for the future of his family. In this case, the possibilities of social advertising are invaluable, and the state actively uses it.

Today, the poster has absorbed the best achievements of easel and book graphics, photography and typography, and is also an integral part of visual

culture, a powerful means of mass information and influence on people's consciousness.

*Outdoor advertising* is the most spectacular of all means of advertising, aimed at a wide audience in a specific place. Advertising designs are installed for a long time, and thanks to their size, they are noticeable and memorable. So, for example, placement near traffic junctions, which attracts the attention of drivers and passengers, is considered the most successful. The poster is placed both on the streets of cities and villages, in educational institutions and enterprises, at the entrance to cinemas or concert halls, in shop windows, and on billboards along streets and roads. All objects of graphic design from the point of view of means of outdoor advertising are divided into *stationary and temporary* media of advertising. Stationary means include advertising media with a permanent location, which stand alone and are placed on buildings and structures. Temporary means of advertising do not have permanent placement and are placed for a certain period of time. The format of outdoor advertising is determined by the size of the advertising surface, that is, the height and length of the advertising image.

It is necessary to list and characterize various types of outdoor advertising media, namely posters, which are considered the most widespread and currently make up the vast majority of them in the outdoor advertising market. To date, the following formats of advertising media have become widely used [21; 22]:

- scrollers (aluminum box with internal lighting and image scrolling system);
- static billboards; billboards, super-, dynamic nets- (boards installed on special structures and varying in size); billboards are installed on city streets and intersections; possible illumination of billboards with lanterns;
- banners, firewalls (posters, panels, placed on the blank wall of the building, advertising painted directly on the wall);
- backlights (advertising structure in the form of a box with illumination from the inside);
- bass shelters (pavilion for waiting for transport);
- light boxes (a transparent box with illumination, which is attached to poles along the streets), light posters;
- city lights, city formats (panel constructions with illumination, placed on sidewalks or in the subway);

## Graphic design in information and visual space

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- blackfangs (construction in the form of an advertised product with illumination);
- rotafish (stationary, lighting triangles and spheres with advertising printed on them);
- prismatrons (shields, an advertising plane, which consists of typed three-sided segments, which, when rotated synchronously, display fragments of an advertising poster);
- convex boards;
- construction grid (fencing (scaffolding) of construction and reconstruction objects);
- click frames;
- road stretches;
- Morris columns (cylindrical street column for hanging advertising posters);
- polyspasts;
- electronic monitors;
- kiosks, umbrellas;
- flags (means of outdoor advertising consisting of a base, one or more flagpoles (stands) and soft panels);
- banners, advertising banners (canvas over the carriageway or pedestrian street);
- hard posters (an advertising image on a rigid base with a “pocket” for handouts, which is installed on a horizontal surface on a rigid leg);
- showcases, signs, etc.;
- steles (tall advertising structures with various illuminated elements);
- brackets (double-sided cantilever planar structures installed on their own supports, masts or on the facades of buildings);
- billboards (portable advertising structure, which is installed on the street in the immediate vicinity of the advertising company);
- holders;
- arches (bridges);
- pylons;
- posters – an advertising or reference publication, a medium for conducting both short-term advertising promotions and longer advertising campaigns;
- murals;

– video screens (electronic scoreboards) (reproduce images on the screen plane due to the light emission of LEDs, lamps, other sources);

– LED screens;

– computerized advertising has become widespread in many countries of the world, where banks of specialized computer systems operate, where advertisers enter information about goods and services for a fee. Potential consumers, interested in purchasing goods, by connecting to these systems with the help of telephones and terminals, can get all the information.

It should be noted that as a result of placing only a text message, it is impossible to use a ticker on which you can place an advertising link.

Having analyzed the main features of outdoor advertising, it is appropriate to note that advertising evokes bright visual associations, at the same time it is not annoying, it is restrained, unlike radio. Advertising psychologically creates a sense of stability in the viewer due to the long-term placement and perception of the poster in the same place. It can add frequency that many magazine campaigns lack. Outdoor advertising graphics in combination with newspapers give a powerful visual effect. Outdoor advertising also extends its service life in the press. In addition, the advantage of advertising is its mobility. The poster can be placed almost anywhere on the street – on a billboard, on the roof, on the wall of a building, on a street lamp post, at a traffic stop, on a section of the street above the road; where it is seen by the target audience – in the business center of the city, in the place of concentration of offices or in a residential area, near universities or near supermarkets.

Disadvantages of *outdoor advertising* include the limited lifespan of posters due to the effects of natural (climatic conditions) and human factors, and, as a result, the loss of an attractive appearance. In addition, the readability of the poster must be commensurate with the location of the advertising structure, size and format of the medium. The specificity of the artistic language of the poster is determined by the fact that it should be perceived from different distances, attract attention against the background of other means of visual information. The economic aspect is also important. The high cost of outdoor advertising is associated with the costs of production, installation and maintenance, as well as the payment of a number of additional services provided by an advertising agency.

If we consider the poster as a form of advertising on television, then we can single out TV screensavers, slide films, etc. on TV channels and programs.

Currently, it is impossible to use advertising in videos, advertising films, etc. Placing graphic advertisements on the radio (audio video on radio stations; radio broadcasts) is also excluded.

The attractiveness of *internal advertising* is that the consumer is in a certain place for a relatively long period of time and cannot avoid perceiving the advertising message. Placement of internal advertising is agreed only with the owner of the place of its location or with a person authorized by him. When placing an internal advertisement, interference with the form and content of the advertisement is prohibited.

Placement of internal advertising in the premises of state bodies and local self-government bodies, preschool educational institutions, secondary comprehensive schools and specialized comprehensive educational institutions is prohibited. This ban does not apply to social advertising [22].

Internal advertising can be divided into in-store advertising (where only the information about products and promotions at a certain point of sale is given) and advertising in public places, which can inform about completely different products. Advertising uses well-known media formats, including: presentation structures (stands, pedestals, etc.); floor; light boxes, light posters; monitors; billboards and electronic displays; escalators; network format; elevators (medical facilities, supermarkets, shopping centers, hotels, entertainment industry, exhibitions, etc.); slide shows (on screens in cinemas); public toilets; multi-storey garages; hanging constructions – mobiles (models of the product), dummies or wobblers (tables with pictures that are attached to the shelf with a flexible plastic leg).

Advertising exposure in the store performs such tasks as informing the buyer about the product, familiarizing him with the quality and features of the product, and reminding him about related products. You can attract the attention of the consumer in places of public catering, in stadiums and gyms, financial institutions, hospitals, residential buildings, entrances, places of the entertainment industry. For example, standing in line at a bank or sitting in a clinic, working out in fitness centers, advertising can be not only about the center itself, but also about related sport goods in a certain store with which cooperation has been established.

Historically, advertising on transport appeared in significant volumes with the emergence of city transport in the 19th century, and by the beginning

of the 20th century, it spread in full, including Ukraine. In essence, it is close to ordinary outdoor advertising.

It is possible to distinguish the following main types: external advertising on the vehicle involves the placement of advertising information on the external surface of the vehicle.

Advertising on long-distance and international transport involves:

- use of external surfaces of the vehicle for advertising;
- placement of advertising inside passenger transport premises;
- providing passengers with various printing, souvenir and other advertising products.

The main carriers of advertising on ground city transport are:

- from sticking posters-films on one or both sides to complete repainting of the vehicle;
- inside the interior, advertising primarily involves the application of stickers;
- advertising in the subway (stickers in cars; boards along escalators, in lobbies and transitions of subway stations; stickers on station doors);
- advertising on transport facilities can be placed at ground transport stops, railway, car and air terminals, ports, stations, etc.

However, such advertising has disadvantages:

- inability to reach certain sectors of the market, for example, people who live in the suburbs and use their own cars, as well as businessmen and professionals who hardly use public transport services;
- aimed only at certain segments of the population;
- excludes selectivity, therefore it is best to promote goods and services of mass demand with its help. However, all the difficulties listed above are insignificant compared to the advertising effect provided by advertising on transport.

A key feature of modern visual culture is the active growth of various visualization technologies, which develop new elements of visual culture (*new visual environments*) constantly and everywhere. As a result, visual prevails over other types of communication, the main way of transmitting information has become a visual image, which can be created by various methods.

Another type of advertising that does not require large financial and organizational costs should be considered. The Internet as a means of advertising has the widest audience. Scientist L.F. Romanenko researched

the essence and peculiarities of the use of advertising on the Internet, analyzed its main types and tools [23].

In today's world, information resources on the Internet have become an important element at all levels and stages of product creation and promotion, which emphasizes their important role in advertising activities. The features of Internet advertising include interactivity, communication space that is not limited in time or space, clearly defined access channels, optimal market transparency, readiness for the loss of active users, high efficiency for buyers, the possibility of: dividing customers into groups, statistical analysis of user behavior, prompt transfer of updated information and expansion of system functions [24].

The majority of visitors come to sites through advertising and search engines to obtain specific information. That is, users are tuned to perceive specific information and actively perceive advertising" [24]. With minimal costs, it is possible to create a site, however, without placing it on a thematic resource, it is problematic to attract attention against the background of millions of similar sites. The network has much fewer advertising media than external options, but the reach of the audience is much larger and, moreover, it is more diverse:

- banner (graphic image placed on any Internet resource, also in the body of the letter; their formats can be very diverse, but rectangular or square are most often used; when clicking on the banner, the visitor immediately gets to the advertiser's site);

- floating banner (appears anywhere on the page, hiding part of the text on it, and remains in place even if the reader scrolls down the page);

- blogs (a special medium that can be both an independent advertising unit and a platform for placing banner ads; placing marketing information in blogs is a relatively new phenomenon for the internal Internet and is widespread among advanced users).

To date, the features of the human body, natural environment, etc. are also used as information message carriers.

Augmented reality technology, which is used in movie posters and product advertisements, can become one of the trends in the development of modern posters. The viewer raises his phone to the poster and with the help of a special program that reads the QR code, they can see the advertising clip of this film on their phone: the poster "comes to life" and the objects in it begin to move.

By using this technology in the poster, you can achieve a greater emotional perception, when the poster turns from unambiguous communication into a dynamic, multi-meaning means of image reproduction: animation, video, which are based on the same visual principle as the poster. Coding information, namely QR codes, will allow social and environmental posters to reach another level of informativeness and interactivity, and is a promising object of design innovation. This raises poster art to a new level of development and helps maintain its relevance. A QR code will help attract attention, allowing you to encode and get much more information. It can be assumed that over time the use of the QR code and other, yet unknown information encoding technologies will help solve the problems of environmental cleanliness of the information space by reducing advertising visual “garbage” [25].

The communicative and aesthetic aspects of the poster closely interact and determine the advertising effect. Therefore, at the final stage of the research, it is proposed to justify the choice of one or another advertising medium and the format of the developed graphic object.

It is known that the most important aspect in a poster is the image. It can be both illustrations and photographs. It is believed that a carefully executed illustration can tell us more information about the subject of the advertisement, but will not reflect the depth of the photograph, which makes us believe in the power of the moment. The text component is no less important compositional basis of the poster. The pictorial and text levels reflect the emotional and ideological content of the graphic object, thanks to which the graphic plane is maximally saturated with pictorial and font elements.

A series of social posters developed on the example of the graduation work “Save the culture of the city” of the student of the Kyiv National University of Technology and Design majoring in 022 Design, Grosheva A.R. [26] actively forms mass consciousness, is included in the social symbolic system, powerfully influences public opinion on the preservation of historical buildings.

The project uses photographs from the author’s work with the image of buildings that represent unique architectural monuments of Kyiv. A photo of the Gostynyi Dvir on Kontraktova Square, which has been under reconstruction since 2011, is selected; residential building in a state of disrepair, located on Yaroslaviv Val street, which needs reconstruction. The poster uses black and white photos with an emphasized texture of the facade of the architecture as a metaphor for the antiquity and historical importance of the objects.

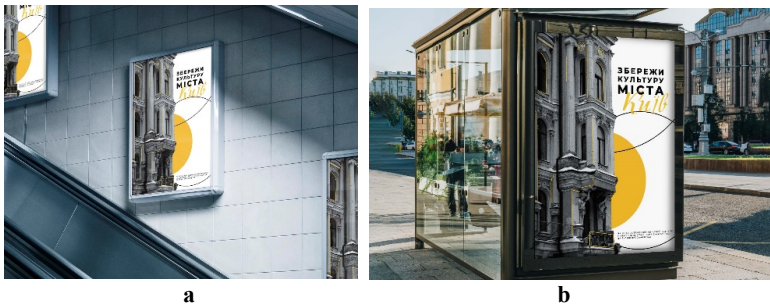
A peculiar and original meaningful graphic object with the help of various media and formats of external, internal and advertising on transport, on the Internet forms an understanding of the peculiarities of its application.

Thus, the layout (Figure 1, a) clearly shows the project of placing a poster on a city light with illumination in the metro environment. It is proven that the poster looks good against the background of gray concrete, adding to the mood with its bright elements. The premises of the subway are most often classified as outdoor advertising, some sources consider advertising separately at points of sale.

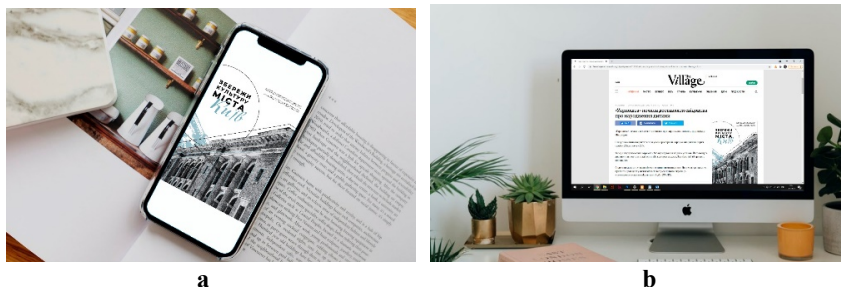
The next environment was chosen to be a transport stop, because like in the subway, this place has the largest target audience and, as a result, the spread of information is faster. The presented version of the layout (Figure 1, b) also advantageously emphasizes the composition of the poster and looks organic against the background of the environment.

As mentioned earlier, Internet advertising is relevant and powerful, therefore the project of placing a poster on electronic media, in particular on mobile phones with a vertical format (Figure 2, a) and on personal computers based on web portals (Figure 2, b) is presented.

The implementation of the graphic object in phones is more rational compared to PCs due to the vertical format. The disadvantages of using Internet advertising on PC sites include the presence of “visual noise” that prevents objective perception of information. Another medium of internal advertising is the project of placing an A1(A0) poster in the premises of, for example, cultural centers or educational institutions (Figure 3), etc.



**Figure 1 – Poster placement project with internal illumination of its carrier: a – city light in the subway; b – urban environment**



**Figure 2 – The project of placing a poster on an electronic medium:  
a – phone; b – personal computer**



**Figure 3 – The project of placing the poster in the interior**

So, the poster, as a carrier of advertising, is one of the most modern, widespread and meaningful graphic objects, because it harmoniously complements the images of the surrounding environment due to the ease of reading and understanding its semantic load.

The relevance of using different types of advertising media is justified by a fairly diverse target audience. So, for a group of consumers who do not have access to the Internet, it is effective to use external, internal and transport advertising. For a wider audience, it is worth conducting an

advertising campaign on the Internet, in social networks such as Facebook, Instagram, on the pages of electronic media, etc.

### Conclusions.

It is proven that a modern poster with a palette of multifaceted images is a visual message that is accessible and easy to read and understand. Currently, this multi-functional object of graphic design is in a state of constant creative search, delivering samples of excellent poster graphics.

It is emphasized that the poster, having aesthetics, graphic variability, symbolism, attractiveness for the target audience, being non-standard, is one of the main modern advertising media. Types of posters are listed and attention is focused on social functions. Types of advertising are indicated and characterized. The functions of advertising are specified, their advantages and disadvantages are disclosed. The main modern types of its carriers are summarized. Various types of external, internal and transport advertising, Internet advertising from the point of view of using a poster as an element of marketing communications are listed and described. Trends in the development of the modern poster as a type of advertising are outlined. The classification has been improved due to the emergence of new forms of advertising through technological development. A clear and concise image prevails in the visual “intelligent” language of the developed social poster. Photo collage dominates, text composition and the technique of printed graphics are actively used. Projects of different placement of such posters from the positions of the breadth of coverage of representatives of the target audience are proposed, namely on city lights in the subway, at the bus stop, on electronic media, in the interior, in order to form an understanding of the peculiarities of the use of posters as different types of advertising.

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Iespiests tipogrāfijā SIA “Izdevniecība “Baltija Publishing”  
Parakstīts iespiešanai: 2023. gada 31. janvāris  
Tirāža 300 eks.