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How does globalization influence Ukrainian design? A critical analysis

Як глобалізація впливає на український дизайн? Критичний аналіз

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Abstract


The research problem is relevant given the subordination of all life processes to certain global trends (globalization), within which the development vectors of each individual country have recently been determined. The purpose of the study: to determine the features of design development in Ukraine, taking into account the general influences on globalization processes. Research task: to analyze literary sources and real projects. The research methodology involves systematization of the experience of domestic designers in the conditions of today's realities in order to identify the main challenges of the modern community and respond to them by means of design.


The study is divided into semantic blocks: analysis of approaches to the study of design based on literary sources; study of the features of the reflection of globalization processes on the development of the sphere of culture and art, which includes design; analysis of modern design

Анотація


Проблема дослідження є актуальною з огляду на підпорядкування усіх процесів життєдіяльності певним загальносвітовим тенденціям (глобалізація), у межах яких останнім часом визначаються вектори розвитку кожної окремо узятої країни. Мета дослідження: визначення особливостей розвитку дизайну в Україні з урахуванням загальних впливів процесів глобалізації. Завдання дослідження: провести аналіз літературних джерел та реальних проєктів. Методика дослідження передбачає систематизацію досвіду роботи вітчизняних дизайнерів за умов сьогоденних реалій для визначення основних викликів сучасній спільноті та «відповіді» на них засобами дизайну. Дослідження поділено на смислові блоки: аналіз підходів до вивчення дизайну на основі літературних джерел; дослідження особливостей відбиття глобалізаційних процесів на розвитку сфери культури та


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practices in Ukraine, taking into account the general trends of globalization and the peculiarities of Ukrainian culture. The choice of projects and initiatives for analysis is primarily due to their relevance in the cultural life of modern Ukraine. Then the task was set to consider those areas that are currently continuing to actively develop. It was found that the development of various design areas in Ukraine is in line with global trends (implementation of new technologies, digitalization, digitalization, sustainable development, finding one's own path). The economic component influences the choice of the potential audience of a design product, the principles of its positioning in the market. The concept of sustainable development is reflected in the priority of innovative technologies and materials for creating a design product, new methods and forms of design, and the development of a full "life" cycle. The socio-cultural component has activated the need for self-identification through design as a communication technology. Now the aspirations for the development of design in line with national traditions have become as relevant as possible. The need for physical renewal of the environment and the assistance of the world community have determined the possibility of more active use of technical and technological innovations in the field of design. Further studies involve covering the formation and use of national codes in various areas of design, as well as the implementation of innovative ideas in educational practices.

Keywords: cultural integration, visual communication, artistic trends, cross-cultural design, aesthetic changes.

Introduction

In the modern world, globalization manifests itself in various spheres of society; it has covered the global processes of trade and production, commodity and financial markets, media and communication systems, transport systems and computer programs, fashion and, of course, design (González-Zamar & Abad-Segura, 2021; Ozdemir, 2022).

Modern humanitarian studies in the field of culture analyze it through the concept of cultural globalization, which includes a wide range of global trends and processes (the desire to establish a global ideology and order; limiting the independence of national states; creating powerful media networks) (Hu, 2023; Bian & Ji, 2021; Dehtiar, 2020; Pasko & Chernikov, 2023). The problem becomes the spread of cultural models of the most developed countries to the entire world community, stimulation of migration processes, which as a result lead to the formation of multicultural communities. This paper examines the influence of these trends on the development of design in the artistic space of Ukraine. Understanding this process is necessary for a conscious choice of development vectors, rather than formally following general trends, which leads

мистецтва, до яких належать і дизайн; аналіз сучасних дизайнерських практик в Україні з урахуванням загальних тенденцій глобалізації та особливостей української культури

Вибір проектів та ініціатив для аналізу обумовлений насамперед їх актуальністю у культурному житті сучасної України. Далі було поставлено завдання розглянути ті напрямки, які зараз продовжують активно розвиватися. Було виявлено, що розвиток різних напрямів дизайну в Україні відбувається у руслі глобальних тенденцій (впровадження нових технологій, цифровізація, діджиталізація, сталий розвиток, пошук власного шляху). Економічна складова впливає на вибір потенційної аудиторії продукту дизайну, принципи його позиціонування на ринку. Концепція сталого розвитку знайшла відображення у пріоритетності інноваційних технологій та матеріалів для створення дизайн-продукту, нових методах та формах проектування, розробці повного «життєвого» циклу. Соціокультурна складова активізувала необхідність самоідентифікації за допомогою дизайну як комунікаційної технології. Зараз максимально актуалізувалися прагнення розвитку дизайну у руслі національних традицій. Необхідність фізичного відновлювання довкілля та допомога світовій спільноті зумовили можливість більш активного використання технічних та технологічних інновацій у сфері дизайну. Подальші дослідження передбачають висвітлення формування та використання національних кодів у різних галузях дизайну, а також реалізацію інноваційних ідей у освітніх практиках.

Ключові слова: культурна інтеграція, візуальна комунікація, художні тенденції, крос-культурний дизайн, естетичні зміни.

to a loss of identity, depersonalizes the bearers of culture and deprives them of opportunities to realize national potential.

The temporal scope of the study covers the events of the twentieth century and reaches the present day. This is due to the need to consider basic concepts and the processes of their development over time.

The geographical scope of the study covers the entire world community, with special emphasis on Ukraine, as stated in the title of the article. Issues of globalization influences through world experience are comprehended within the artistic space of Ukraine.

The concept of “globalization” was formed in the last quarter of the twentieth century and today is considered as the dominant concept of world development. It refers to global economic, political, social and cultural integration (Braw, 2024; Srivastava, 2019).

Design as a field of activity aimed at organizing the surrounding subject environment is often identified as one of the factors in the development of cultural globalization. This is due to the idea of design as a tool for creating a more comfortable life, and in this case the designed subject environment loses connection with a certain ethnocultural space and forms its own value categories (Guan & Wang, 2022). Design supports life processes by assigning certain aesthetic qualities to them and to space (Pidlisna et al., 2023). This causes the emergence of new behavioral models, orienting a person towards new cultural values and preferences.

Design initially emerged as an international phenomenon. This is clearly seen in the activities of teachers and students from different countries at the Bauhaus art and educational institution (Germany) at the beginning of the twentieth century. The so-called “international style” was formed here, marking the beginning of the globalization of modern culture. The next step was the movement of teachers and students to America in the 30s of the twentieth century. Here we can already talk about a dialogue of cultures based on the interaction of traditional (national) cultures with the universal principles of creativity (Kostiuchenko, 2020).

Since the end of the Second World War, globalization trends have swept the entire world. This concerned the spheres of economics (the creation of the International Monetary Fund and the World Bank) and law (the establishment of the United Nations, the adoption of the Declaration of Human Rights), which laid the foundations of the world economy and global political philosophy.

The response to globalization was the appearance in design of local features associated with the manifestation of national identity (Botvyn et al, 2022). An example is the emphasis on Scandinavian design, followed by Japanese design. It was these two cultures that were able to form their own unique tradition in design, stand out from the general background, and then again reach the international level, while maintaining their originality.

Ukraine also has long-standing cultural traditions, which allows it to form its own cultural code in response to global trends in the development of various design trends in the world. Globalization processes (technology, communications) can work for the benefit of building our own vector of development.

A review of the literature allows us to draw conclusions about the need for a more detailed consideration of the influence of globalization processes on the development of design in Ukraine, since our country has its own characteristics of the formation of artistic practices, national traditions and priorities, and difficult living conditions in a state of war. Researchers highlight general trends in the development of design practices in Ukraine and the world, and pay attention to individual areas. But the works lack an analysis of the patterns of modern design development in the situation of globalization of all world processes.

The article has the following structure, which is due to the peculiarities of the chosen research topic: the first part examines approaches to the study of design, which makes it possible to approach the analysis of the current situation of its development in Ukraine as correctly as possible; the second part is aimed at studying the features of the reflection of globalization processes on the development of the sphere of culture and art, which includes design; the third part is devoted to the analysis of modern design practices in Ukraine, taking into account the general trends of globalization and the peculiarities of Ukrainian culture.

The purpose of the study is to determine the features of design development in Ukraine, taking into account the general effects of globalization processes. Based on this, the following tasks were defined: to conduct an analysis of literary sources; consider real projects, focusing on their reflection of the impact of globalization both in general concepts and directly in design details.

The sphere of contemporary design in Ukraine as a whole is poorly researched. This is especially true for issues of global development, which is the focus of this article. An attempt is made to identify the vectors of development of different areas of design in the context of globalization trends based on projects and initiatives that are currently being implemented in Ukraine. The analysis of unique creative experience in the modern conditions of Ukraine's existence is valuable.

Literature Review

The topic of globalization has been touched upon in many studies, which suggests a significant degree of study of this issue. Researchers have identified the reasons for the emergence of globalization processes, the spheres of life affected by globalization, and analyzed its consequences. Of particular interest are works devoted to cultural globalization, since design can be considered as one of the manifestations of culture (Cirstea & Mutebi, 2022; Derman, 2020; Rawashdekh, 2019).

Researchers are studying the features of the interaction between globalization and culture in the modern world, identifying the positive and negative aspects of this process (Makarova, 2022).

Some publications are focused on examining various trends in design from the perspective of modern social processes in society and global technical progress. Multimedia design, as one of the most technologically advanced, is studied taking into account the innovations used by practicing designers (Pasko & Chernikov, 2023).

General works are reviews with an analysis of changing trends over time, highlighting different authors, their contribution to the development of a particular direction, and determining regional specifics.

Environmental issues in design are also raised quite often, regardless of its focus. All aspects are analyzed, from the development of a design product (concept and design stage), to its implementation in material, production and operation stages (Lahoda et al., 2023; Nebesnyk et al., 2023).

Attention is paid to the study of Ukrainian design in works of both a general nature and narrowly focused ones (Bondar, 2021; Yakovets & Chuhai, 2022). Artistic practices are separately considered as a symbiosis of fine art and design (Lozhkina, 2019), based on significant events, the history of development, their originality in Ukraine, and the influence of external processes on them are highlighted.

Various projects related to the field of design were analyzed separately (Kryvetska et al., 2019). They highlighted current problems and possible ways to solve them. A significant part of the projects was aimed at identifying regional characteristics, which automatically indicates the need to highlight a unique sociocultural component when determining the vectors of development of a particular design direction.

In works devoted to Ukrainian object design, an attempt was made to classify it, highlight the most relevant directions, and main characteristics (Maznichenko, 2021). Separately, attempts to catalog object design objects should be considered; they contain a large amount of graphic and factual information, as well as analysis of the presented works from the standpoint of aesthetics, relevance, uniqueness and author's style, reflection of time trends, etc. (Bezuhla & Honcharenko, 2022; Bondar, 2021).

Narrowly focused research concerns specific issues in different areas of design. Among them, attention is paid to ornamentation as one of the aspects of the manifestation of identity in modern images, the use of traditional ornamental elements in textiles, ceramics, graphics, etc. (Chystikov, 2021). General problems are highlighted, namely, formal copying of elements, lack of meaning of composition, disharmony of color schemes, etc., which are characteristic of different countries and regions in the conditions of globalization leveling – the transition to universal symbols and forms (Kryvetska et al., 2019). Recommendations are also given for further study and use of patterns when constructing a pattern, its stylization, and analysis of the context of use of the pattern.

The field of advertising design is highly influenced by the external environment and modern requirements of society (Martynenko et al., 2023). Researchers are exploring the possibility of using tools from the field of marketing, which is one of the manifestations of globalization in design - the active use of technological approaches and solutions in related fields (Dew et al., 2022; Liang, 2022).

Some of the work is devoted to determining modern priorities in Ukrainian design, prospects for development in a full-scale war, preserving one's identity in the context of globalization processes and external aggression (Chekal, 2021a, 2021b; Gula et al., 2023; Pragmatika.media, 2023).

You should also pay attention to the projects of Ukrainian designers during the full-scale war. Indicative is the inclusion of the Ukrainian project "Kyiv Vibes. What Matters" into the main program of Vienna Design Week. The design of two Ukrainian rooms demonstrated "new optimism" (Elle, 2023). The Ukrainian project became a new experience of transformation and overcoming borders to unite people.

Methodology

The research methodology is based on an integrated approach, since the work examines categories and concepts related to various types of activities. Critical analysis is necessary to study and systematize sources. The historical method was used to analyze globalization processes over time. Analytical and structural methods were used in structuring and presenting the factual material.

The research sources are represented by scientific articles, monographs, as well as factual material that represents the subject of the study, i.e. works of designers of the last five years. The works relate to different areas of design and allow us to talk about certain trends in the development of these areas both in the world and in individual countries. Separately, socio-cultural processes and demands of society, both aesthetic and mental, are studied, which are determined by the level of development of society and the situation in the world as a whole. Globalization influences are traced at a general level in terms of the life of the world community. The issue of the development of design in Ukraine in a difficult situation, which is also to a certain extent a consequence of the desire for globalization in its negative direction, has been separately studied.

Thus, having identified common globalization influences based on research and publications, we evaluate them as applied to the field of design at the global level, and then in Ukraine.

The choice of projects and initiatives for analysis is primarily due to their relevance in the cultural life of modern Ukraine. Then there was a task to consider those areas that are currently actively developing. All data on projects are taken from open sources, have links, which is an important principle of compliance with ethical standards.

For the analysis, general scientific methods of comparison and generalization were used, as well as special methods adopted directly in the design: visual, verbal, subject.

The objectivity of the analysis results was ensured by clearly defined criteria for comparing projects, and a formal and logical approach to their description.

Results and Discussion

Design research uses various approaches, the choice of which is determined by the specific aspect of its consideration. Design as a cultural phenomenon is studied using a cultural approach. Design as an art form requires art historical interpretation. New directions in design: web design, media design, etc. - belong to the field of communications, although in general the entire subject area of design has such characteristics. This is where the semiotic approach arises. The technological focus, which distinguishes design from art, requires technical approaches that make it possible to record the physical characteristics of the object of study (Bondar, 2022; Chen, 2022; Ekkert et al., 2019; Wang & Zhang, 2020; Zhu, 2020). A block diagram of approaches to studying design is presented in Fig. 1.

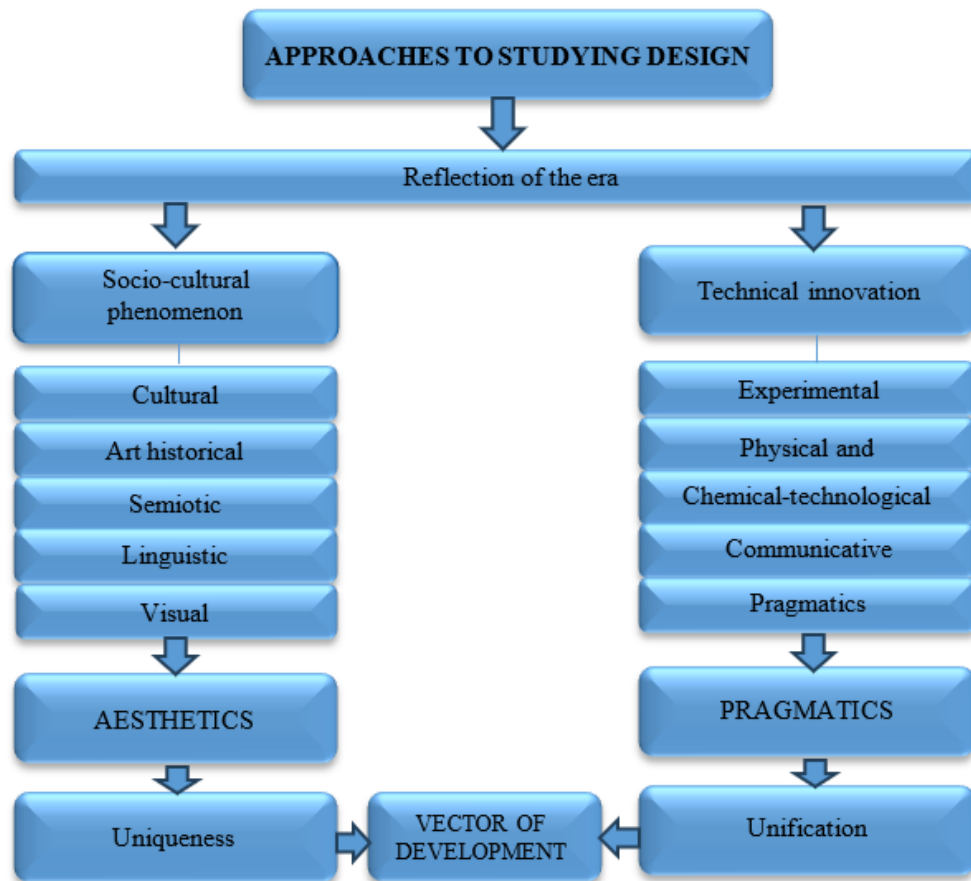


Fig. 1. Approaches to studying design.

There are many definitions of globalization in the world and Ukrainian scientific literature, but due to the versatility and complexity of this process, none of them gives a complete picture. Most experts understand globalization as «... an objective socio-economic process, the content of which is the growth of interconnection and interdependence of national economies, national political and social systems, national cultures, as well as the interaction of man and the environment» (Sytnyk, 2020).

Among the concepts of the emergence of globalism, the concept of Attali (1992) is actively discussed, who identified three stages in the history of human development: religious (the cult of God and the figure of the priest), aggressive (the cult of power and the figure of the king, emperor) and commercial (the cult of money with the figures of financiers, merchants). Attali (1992) considers the first two stages to be unsuccessful attempts at globalization, since they did not ensure the complete erasure of the boundaries between nation states, because the globalization potential of religion and armed force is not capable of uniting humanity. Attali (1992) entrusts the mission of complete globalization of humanity to the speakers of the world financial elite - the “new nomads”, who are visionaries of the newest form of the trading system and world order, full-fledged citizens of the world, free from national and cultural prejudices (Sytnyk, 2020).

Sytnyk (2020) believes that finance will never conquer identity. therefore, the third attempt at globalization, which is the most powerful and aggressive, also fails. National identity and freedom come to the fore in all types of activities, not excluding design as an artistic practice.

The globalization of society has become a characteristic feature of the beginning of the 21st century. The information space (including visual) has expanded significantly, and it has become more difficult to navigate. However, at the same time, globalization processes have necessitated the development of uniform standards and created opportunities for expanding communication links (Basii et al., 2023; Diadiukh-Bohatko, 2021; Kuzmenko et al., 2022). In design, we can also observe the adoption of standard means and formal design techniques, monitoring of economic feasibility for the implementation of a mass product (Dehtiar, 2020; Zhang & Zheng, 2022), on the basis of which there was a danger of the development of uniformity. However, design in such a situation can take on the role of self-identification of various

images in an environment striving for unification. Such trends can be traced through the example of the active development of various areas of domestic design. They are associated with globalization and sociocultural transformations directly in Ukraine.

Design as an artistic practice belongs to the field of culture. Therefore, one should refer to the message of Makarova (2022) regarding the interaction of globalization and culture. She points out the positive aspects of the influence of globalization on the development of contemporary art, which are manifested in the inclusion of individual national cultures in the international context, additional means of stimulating the financing of various initiatives, and increasing interest in creativity. Cultural globalization, on the one hand, has provided opportunities for the exchange of cultural values and traditions, their popularization, on the other hand, it can lead to the establishment of the predominant role of the most powerfully represented cultures, absorbing all others. In this case, a significant part of theorists regard this as a loss of cultural values, which encourages the revival of national culture (Al-Qudah & Al Shari, 2020; Bondar, 2020; Feby & Fahmy, 2022).

Chekal (2021a; 2021b), a professional graphic designer and calligrapher, researcher, has his own unique author's style and philosophy, which is reflected in his works and discussed in his interviews and publications. The geography of his work is very wide - this is also inherent in his approach to work, the perception of design as a universal communicative tool that does not accept boundaries. But with such a globalization approach, the "Ukrainian" trace is clearly visible in his work. With his creativity, he contributes to the promotion of all domestic graphic design as recognizable and in demand on the world market (Udris-Borodavko, 2023).

That is, in general, we can talk about the revival of traditions as a response to the formation of a modern universal cultural environment, in which the concept of universal design is also present. Unification as a shift towards industrial production of designer products is opposed to the presence in them of certain features of a particular culture, and these are usually associated with ethnicity (Fedoryshyn et al., 2023; Kardashov et al., 2022).

Lopukhova (2021) also emphasizes the presence of its own line of development in Ukrainian graphic design, despite all external influences. She notes that national Ukrainian design is based on the values of traditional culture, while taking into account modern technologies and the needs of social development.

The close connection between globalization processes and design can be seen in the constant improvement of methods of transmitting information. The basis was the unification of the design of texts in the first printed books of the Renaissance: standard page size, the presence of a font base, the arrangement of text and illustrations, the use of color in books of a specific purpose and content - all this made it more international than national. Since the mid-19th century, newspaper printing has worked in a similar way. Next, a unified visual system for presenting information on TV and computer monitors was formed. Currently, the era of digital art has arrived, which has been intensively developing since the turn of the 20th – 21st centuries and is international in its technological basis (Bilozub et al., 2023).

This is where the issue of technology comes into play. They are the ones who set the global trend in modern design, being an important attribute of social development, which opens up opportunities for innovation and transformation in various fields, including design (Kyselova, 2022). Artificial intelligence plays a significant role in the connections between technology and society (CASES, 2022; Shandrenko & Dubas, 2019; Storozhyk, 2024). From a purely technical point of view, it simplifies the solution of routine tasks: tracking and analyzing the latest trends in real time, comparing solution options, finding ways to optimize space. But the main tasks of creating a design product are solved by the designer, he sets the optimal parameters, formulates the operating conditions of the AI, which ensures the individualization of each solution and avoids possible templates.

Lopukhova (2021) notes that understanding design technologies has made it possible to assess the degree of influence of graphic design on modern society. In the context of a radical revision of existing values, the activities of graphic designers contribute to the formation of a new construct of social reality.

Bondar (2021) points to the active and successful participation of Ukrainian designers in international exhibitions, which makes it possible for this trend to move from the local to the global level. It stands out

on the world stage due to the use of national cultural traditions and unique Ukrainian craft techniques (Diachenko, 2020).

O. Chekal actively participates in various cultural projects, for example one of the latest “A Brush with Silence”, where calligraphers from all over the world wrote texts in support of Ukraine. In his reports, publications, and creativity, the designer demonstrates that “...Ukrainian design modern thinking can be useful for other cultures and scripts” (Tysiachna, 2022). Thus, O. Chekal uses globalization as a universal means of communication to disseminate the creative experience of Ukrainian calligraphic designers.

Experts also focus on the professional training of future designers, during which it is possible to develop and implement relevant ideas. A group of teachers, relying on environmental concepts, proposed an original methodology for continuous environmental education, in which professional training is supplemented by environmental training. The methodology of integrated teaching has been tested in several universities and has shown high results (Calavia et al., 2023). Ecodesign as a modern trend in Ukraine is additionally supported by the introduction of traditional materials and technologies that have come down to us from ancient times. An example is the development of the Zhorna Workshop (https://www.instagram.com/archaic_ukraine/). In their activities, designers combined an environmental approach with the traditions of Ukrainian folk culture - both at the symbolic and subject levels. Their products have become a modern trend, one of the markers of Ukrainian identity at international festivals.

In modern Ukrainian design there is a return to authentic means of artistic expression, which allows it to take a serious place in the international arena. The emphasis is on the development of new means and techniques based on the creative rethinking of ethnic material, that is, the achievements of folk culture and understanding of the original mentality of Ukrainians (Lopukhova, 2021; Katsevych, 2021; Kotubei-Herutska, 2023). Maznichenko (2021) regarding object design, he notes a pronounced need for self-identification, turning to roots, and searching for a national code (Fig. 2).

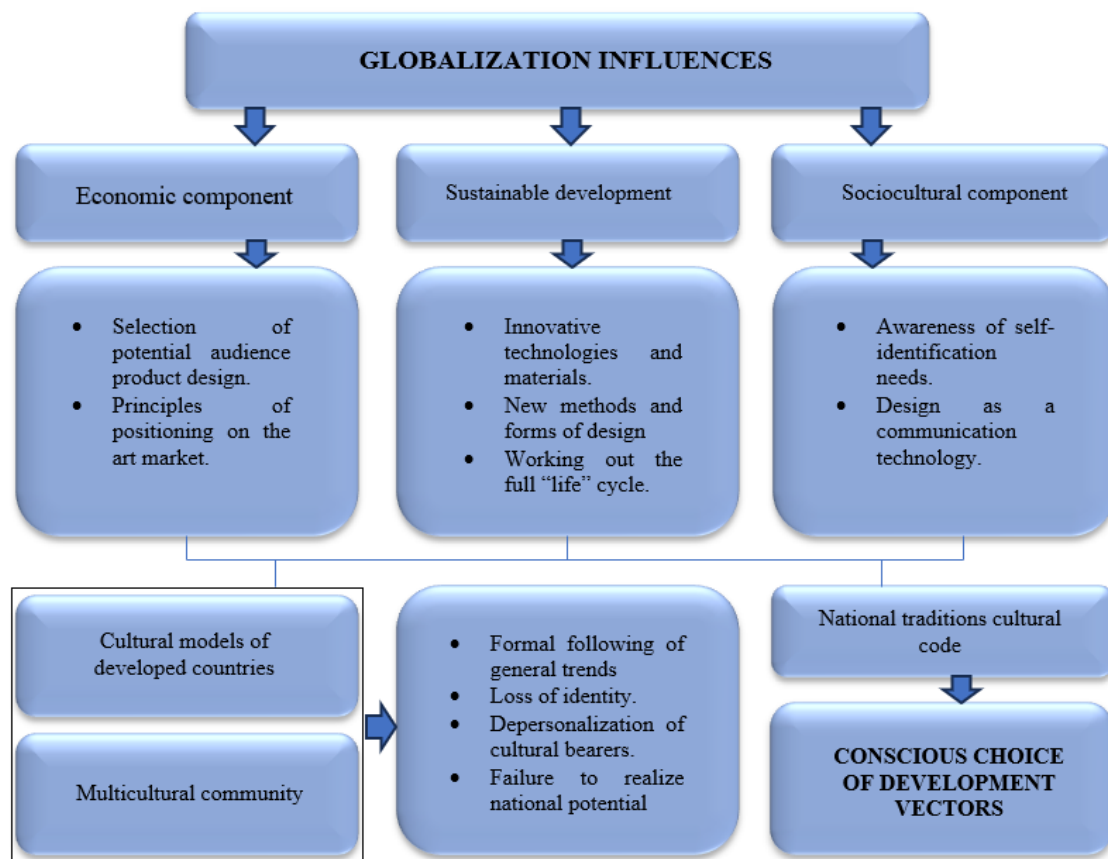


Fig. 2. Results of globalization influences on the development of design.

Globalization has contributed to the entry of Ukrainian design into the international arena by simplifying communication processes and simplifying access to innovative technologies. At the same time, she stimulated a conceptual definition of the direction of design development in the context of the search for one's identity. Expanding borders required self-determination and the search for our own basic principles of development to strengthen competitiveness.

Conclusions

Globalization in relation to cultural processes in society is one of the current topics of recent research, since it concerns the independent development of various communities in a common context. The degree and nature of influences, the persistence and formalization of national culture and traditions in this case allow us to form our own specific vector or dissolve in the flow of global trends dictated by developed countries. The influence of globalization processes on culture has positive and negative consequences, which are manifested in the traits it has acquired in the modern world. The danger of leveling traditions is a global problem, where manufacturability and versatility are becoming a priority. This also applies to the design field.

Design as a process is characterized by a constant presence in the life of modern society; it is implemented in various spheres and is constantly changing, sensitively responding to the development of technological progress, cultural and social life of society.

Among the main trends in its development are:

- In terms of stylistics – a certain eclecticism in relation to the choice of style (appeal to different historical periods, national, ethnic traditions);
- Following generally recognized “icons” of style;
- Desire to implement the formula for sustainable development;
- Individualization due to the desire for self-identification.

Design as a cultural process is based on general trends set by leading world-class designers. They, in turn, form their own vision of the line of design development, which allows each direction to be individualized, despite their global nature as a response to pressing problems of modern society.

Thus, at present we can talk about a rather unique situation when common problems relating to different spheres of society are being formed at the global level. This, in turn, finds a response in design (images, stylistics, materials, technologies, etc.), but in quite diverse manifestations. In addition, globalization, on the one hand, neutralizes the manifestation of individual traits and provokes the copying of popular trends, which is due to the economic feasibility of mass production. On the other hand, it stimulates the development of new unique directions, pushes us to search for completely different forms of self-expression and experiments. This is what drives the continuous development of design in all industries.

Separately, it should be noted the results of the influence of the socio-political situation on the choice of directions in the development of design in different countries, and directly in Ukraine. The need for a clear establishment of the state in the world community requires the formation of self-identification and its bright, expressive demonstration. In fact, design as a means of communication is a translator of current national ideas and messages, which we can observe in the example of the participation of Ukrainian designers in world-class professional cultural events. Here, an appeal to the spiritual traditions of the Ukrainian people, cultural foundations, and folk art comes to the fore.

A promising development of this research topic, in our opinion, is a more detailed examination of the “responses” of designers of different directions to the global challenges of modern social development. How do they manifest themselves, what unique features does this or that design product receive due to increased manufacturability, environmental safety requirements, updated aesthetics and social issues.

The practical significance of the study is that it sets global vectors for the development of design in Ukraine in the near future, focuses on the most significant achievements of today and the prospects for the development of its various areas, taking into account their specifics. The training of professional personnel in the field of design should be based on existing experience and take into account the trends in the development of design in general, and its features due to the regional context. The key points identified in

the work related to the manifestation of national identity can be used as basic guidelines in promoting Ukraine in the world cultural space, determining its place in it. This is also important in terms of the political status of the country in the international arena, since it increases its recognition, demonstrates independence and uniqueness in terms of cultural development, and allows it to become a full-fledged member of the European community.

Further research should be aimed at the process of introducing successful design practices into the educational process, since this is where future creative professionals are formed. An important point is the establishment of communications between students and design practitioners both in Ukraine and abroad. A relevant topic for further research, in our opinion, is the analysis of the participation of Ukrainian designers in international competitions: author's ideas and themes, presentation format, features of Ukraine's positioning, opinions of international experts. All this will contribute to the inclusion of Ukrainian designers in the professional international community and the emergence of Ukraine as a whole in significant positions in this area.

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