MODERN GRAPHIC DESIGN TRENDS IN PACKAGING: ARTISTIC AND STYLISTIC SPECIFIC ASPECTS

Oksana Chuieva[1a], Viktoriia Vasenko[2a]

[1]*PhD in Art Studies, Senior Lecturer,*
ORCID : 0000-0002-1877-5010,
e-mail:aksanas@gmail.com,
[2]*MSc in Design,*
e-mail: violiva42@gmail.com,
[a]*Kyiv National University of Culture and Arts,*
36, Ye. Konovaltsia St., Kyiv, Ukraine, 01133

The purpose of the article is to identify the influence of modern graphic trends on packaging design; to find out the features of modern typography and its reflection in the design of packaging products, to list of integrative requirements for its use in packaging design. The research methodology is determined by the interdisciplinary nature of the research purpose and the use of structural-functional and comparative methods, which allowed us to identify and generalise the position regarding the project work of designers in the design of packaging products. Scientific novelty. The article analyses the general typographic trends that took shape under the Art Nouveau style and have experienced significant transformations, down to the influence of technological and economic factors in the packaging industry. We have developed scientific engagement in the recent progress and modern forms in the packaging design, identified modern graphic trends in the design of packaging products, and named integrative requirements for its design. We have considered the changes in typography as one of the defining components that are involved in the formation of a seductive look/design of modern consumer package. Conclusions. With reference to key literature, we have shorted the list of typical trends in the use of modernist typeface meeting the design requirements for the packaging products. We have named the integrative requirements for their use in project development, namely: a combination of the test component (informative and promo graphic) with the general way of perception of packages by consumers. The article is aimed at researching the modern typographic element in packaging design and highlighting integrated requirements for the design.

Keywords: Modernism; typography; typefaces; packaging design; integrated requirements

Introduction

A remarkable graphic design trend is the implementation of typographic techniques to the modern packaging design that constitutes the topical subject of the research. The packaging is the business card of a packed product. Competent packaging design is a significant component of visual communication and one of the purchase motives. There is the package form/design, optional parts (plugs, safety caps, dispensers) and graphic design. Modern markets display a variety of bright packages with excellent design and outstanding printing on their shelves. But lately, it is not the packages with the most striking design that arrest consumers' attention but the ones with an interesting graphic solution based on substitution of the packaged product images with font compositions. The attractiveness of such compositions is determined by the non-typical graphic language, due to which they can present the product without its direct image. At the same time, packaging designs and materials can be absolutely simple and standard, but it is the typographic design that causes an overwhelming impression. Graphic design of the 20th century is characterised by numerous experiments in arrangement and diversification of letter compositions, which significantly expanded the aesthetic aspect of the projects' verbal component.

Modernism as a ground-breaking search for a new, updated vision in the visual arts was studied by I. Kulikova (1980), N. Malakhov (1986), D. Sarabianov (1989), I. Edoshina (2002), M. German (2003), L. Zhebrovskaia (2007) and Yu. Babunych (2015). The typographic component of this period was partially considered by V. Bychkov and L. Bychkova (Bychkov & Bychkova, 2000), V. Lesniak (2006), S. Serov (2004), D. Bakeeva (2011), V. Krichevskii (2014), E. Gill (2018). Scientific works by N. Sbitnieva (2003), O. Hanotska (2008), O. Chuieva and N. Udris (2018) should be referred to modern research in the field of graphic design and packaging. In this regard, it is also worth mentioning such prominent typographers as E. Ruder (1998),

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R. Bringhurst (2006), J. Tschichold (2011), the analytical legacy of which remains relevant in the modern graphic designers' work.

Scientific novelty. The research reveals a scientific interest in using the achievements of the past and their up-to-date reproduction in the packaging design, highlighting modern graphic trends in the design of packaging products and determining the integrative requirements for their design. We have considered the changes in typography as one of the defining components that are involved in the formation of a seductive look/design of modern consumer package. Research on the influence of modernist trends on the formation of a modern style of packaging is intended to contribute to the further development of font graphics. Besides, the definition of integrative requirements for the design of packaging products should intensify the project matching.

Purpose of the article

The purpose of the article is to investigate the influence of modern graphic trends on packaging design; to clarify the features of modern typography and its reproduction in the design of packaging products; and to list integrative requirements for its application in packaging design.

Main research material

Modernism is an art movement of the late 19th and early 20th centuries, which can be noted as a transition period and is characterised by a break with the realist tradition and aesthetics of the past, inherent in the bourgeois culture, the existence of which was already beginning to undergo a certain crisis. The most distinctive and essential feature of Modernism is the search for the new form. The terms "modern" and "modernism" are related, but hardly one and the same. The Modern Style is associated with the use of delicate, curved, asymmetric lines resembling or reproducing plant forms. However "modernism" related to avant-garde trends and abstract shapes mainly "propagandised" solely a new concept (Kulikova, 1980). Artists of that time "rejected" going into details and preferred advanced trends such as simplification and sketching. That historic period is considered to open the review of the prevailing art canons. Graphic works of the modernist period are distinguished by updated means of visual language and are often accompanied by the shocking behaviour and challenging the established canons. Modernist Art expresses a specific human sense of the world. The works of artists of the 20th century were significantly influenced by global changes that absorbed the spirit of their epoch, as well as the perception of the historic shifts (Babunych, 2015).

At the beginning of the 20th century, such art movements as romanticism, symbolism, impressionism, and post-impressionism were finally substituted by the movement promoting subjectivism, the manner uniqueness, and a shift away from the academic system. In the process of its formation, the artistic consciousness of Modernism appealed to established forms for several aspects:

– mythologisation: the cultural space was enlarged and filled with a variety of meanings arising as a result of the truth acquisition;

– timelessness: the stream of consciousness created a specific world where everything is recognisable but associative at the same time;

– interpretations: a well-known artistic image was modified and acquired an entirely new meaning;

– fragmentariness: by collaging objects and colours, the author achieved integrity with the preserved fragments of ancient cultures;

– total destruction: a classical art form acquired an almost unrecognisable appearance (Edoshina, 2002).

Typography art of the late 20th and early 21st centuries appeals to the search for a new format of the reproduction of reality. At the same time, it is also marked with a simultaneous outbreak of attention to the legacy of previous periods in artistic design. In this regard, there is a growing demand not only for art products but also for specialists, primarily for the book designers, who can implement/reproduce complex artistic and graphic ideas into modern publications. Therefore, the artistic features issue working with fonts becomes particularly relevant for scientific research and designers' modern practices. The insight plays a significant role in this respect into the best classic examples of the Western European book design, which include the achievements of the English book design in the second half of the 20th and early 21st centuries (Zhebrovskaia, 2007).

It was the period when the main tasks of typography were formulated. With the development of technological progress and fashion trends, they underwent further improvements:

– accurate and easy information perception and sharing;

– the audience response to the offered product;

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– information blocks consistency;

– sharply defined specification for future layout;

– mood and emotions express conceived by the author.

Hence, the primary task of typography is its openness for the reader/viewer. The usage of simple typefaces greatly simplifies information perception. That is, common universal fonts, we are used to (for example, Helvetica, Times, Arial), are easier to perceive, as they have neither complex designs nor the elements that would bother the reader/viewer, unlike decorative fonts, which are sometimes overwhelmed with extra elements. In general, an adult perceives written words primarily as a Gestalt, that is why such parameters as the font size, spacing, and interline must be taken into account so that to ensure the perception of font blocks. The Swiss school of graphics tried to develop a universal international font based on the simplicity principle in its perception. This resulted in a trend and demand for such a typeface as Helvetica, which is still quite often used by designers.

In the context of the aspect indicated in the title of the article, we are supposed to consider the issue on the typefaces and font compositions1 usage precisely in packaging products. Let us list the already established requirements for packaging products. These are packaging safety of the packed product; environmental friendliness, that is harmlessness towards the environment; reliability – storage of the product for a long time; compatibility with the packed goods; fairness of the provided information about the product inside; using available or, conversely, scarce resources in the package production with their subsequent processing or disposal. Also, the list can be enlarged by such signs as interchangeability and cost value of packages in production. It is worth noting that a number of leading countries pay different attention levels to the solution of these problems.

Let us assume that an ordinary standard box is placed on the store shelf and the product is wrapped in ordinary packaging paper. This will work out as a one-time promo offer. But the further promotion of such ordinary cardboard packaging, with no attractive graphic design and cover text, will be impossible. Therefore, one of the main criteria that guide a potential buyer is the packaging design, which, in its turn, pursues certain goals, that is, to attract attention and leave a mark in the consumer's subconsciousness, which should subsequently motivate the potential buyer to choose the very product.

In this situation, it is important to find the right solutions, since making a "beautiful picture" is not enough. First of all, it is essential to define and formulate the entire concept of packages (single ones or a series of packages) and visualise it, that is, to present the future shape and attractive graphical solution to customers. This can be either a photo, a drawing, or a technique of graphic design. When developing packaging, it is also important to take into account the psychology of the target audience and keep in mind that the create images affect the feelings and emotions of people. A package can be absolutely simple, being created with standard and standardised packaging designs. The material may also be the most affordable, inexpensive, with a standard picture or even without any image, and then the whole charm would be demonstrated by a typography design. In recent years, the use of the font jobbing work and lettering in all printed advertising products has spread. These trends have also become relevant among packaging designers, as their implementation provides new opportunities to attract the attention of consumers among a large volume of packages that are overwhelmed with visual elements and test information. Emil Ruder (1998), an outstanding Swiss typographer, noted: "... It is the typographer's task to divide up and organise and interpret this mass of printed matter in such a way that the reader will have a good chance of finding what is of interest to him" (p. 82). Putting this statement into other words to packaging products, we should emphasise that "dividing up, organising and interpreting..." of the necessary printed material on the package is sometimes a rather complicated task since a large amount of necessary information is a mandatory requirement to the design of any packaging product. The volume of purely technical information significantly influences the packaging design.

Around the turn of the 20th century, with the active introduction of the scientific and technological progress achievements into production, typography began to develop much more actively than before. This period was defined by the appearance of grotesque (or "chopped") fonts, which are considered to be "skeletal", that is, created only from simple lines, circles, ovals or semicircles, in the writing of which no additional elements are used, namely serifs. Since then, the main trends in typography have been the clarity and free arrangement of text blocks on an asymmetric principle, the rejection of complex decorative elements in compositional structures, and the rejection of the symbolism of colours. Modern typography does not support the symbolic and literary meaning of colours (for example, red is love, yellow is jealousy, purple is sadness, etc.).

One of the past trends in typography is the construction of text blocks on the principle of symmetry. In modern graphic design, experts use a completely free arrangement, based on complete asymmetry. It is believed that in an asymmetric construction, it is easier to achieve conciseness and some natural order, as it is

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more logical than symmetrical composition, which is built not according to its own internal law, but according to the one imposed from outside (Tschichold 2011, p. 72). The principle of asymmetry in typography enables to get more variations in the construction of the composition as a whole.

Clarity is the main essence of the new typography. It is necessary because nowadays people are surrounded by a large amount of information that comes from different sources, so we need the greatest economy of expressive means (Tschichold 2011, p. 68). By rejecting the massive text and decorative effects, that were used earlier, the perception of advertising appeals is generally simplified. Therefore, the typography of the present can be called even somewhat minimalistic.

Another difference between modern typography and the old one is that nowadays the external form of a typographic composition is constructed proceeding from the functions of the text itself. Over the past 15 years, font jobbing work and lettering have gained substantial popularity among designers who are looking for new ways to attract the attention of recipients in conditions of satiated perception with image elements (Chuieva & Udris, 2018, p. 48-51). The essence of this trend is to separate the main information from the secondary one while maintaining the logical sequence of the information provided. For individual parts of typographic composition, such differentiation can be expressed in colour, shape, size, and completeness of the font. The typography of the present does not require complex ornamental accompaniment, and adding decorative elements may worsen the perception of the link.

Applying the asymmetric construction principle, it is worth keeping in mind that in order to perceive such a font composition, the reading sequence, that is, the transition from one block to another, should not be lost. For packaging products, this statement is the most essential one. Efficient priority-setting will ensure greater clarity for the consumer audience since this is what the purchase of the packaged product will depend on. The information priority is a must-have. A big contrast in the font size or its colour combinations will be effective enough in differentiation between the primary and the secondary. The contrast in the font size and its colours can diversify the visual design. The colours, used in typographic compositions, can not only assure a contrast, thus highlighting the main information, but also maintain compositional consistency with other elements, such as different patches, textures and patterns, gradients, and so on. This can be different dies, textures and textures, gradients, and so on.

The area, which was previously considered only as a background in the overall composition, becomes the dominant element of the composition. For packaging products, the overall colour of the package is the main element of identification and encoding of certain content. For packaging products, the overall colour of the package is the main element of identification and encoding of certain content. However, this statement is more applicable to "stronger" brands.

It would be inappropriate and contradictory to emphasise the use of purely "simplified" typefaces today. Jobbing fonts in modern typography are an independent and powerful development trend. Though they may have similarities with the grotesque and antique types, jobbing fonts will belong to neither of these two categories completely.

An actual trend, being in the process of development, is manual font writing, which has been called "lettering". The concepts of "calligraphy" and "lettering" are often confused. Calligraphy is a way to write a letter well, without further modification, while the lettering is a way to draw a letter and correct it in further work according to the project requirements. Lettering compositions can be created with various materials: pencils, brush pens, water brushes, liners, brushes, chalk, styluses, felt-tipped pens, etc. The lettering style depends on the imagination of the person who creates it, that is, the way of the text writing is getting ramified into more and more styles. Although modern lettering is an independent object of design, authorial graphic works can be seen at exhibitions and various competitions. They are also actively used in interior and exterior designs, as well as in advertising products (posters, packages, labels, etc.) as prints for clothing and accessories. Lettering compositions in the design of packages enhance the human perception of the packed goods, implying that emotionalism of the font composition causes an additional influence on a person. Such graphic solutions on packaging planes attract more attention than ordinary font inscriptions. Under the strong pressure of a significant amount of information, today's consumer is "lazy" to get acquainted with it. At the same time, the lettering is not perceived as a real text, but rather as a beautiful picture, memorable in its entirety. Therefore, designers independently develop authorial font compositions to provide packages with authenticity and incomparability along with other packed goods.

Packaging products are a complex, but the generally affiliated structure, in which two main components are combined, these are the necessary advertising information and consumer information. This is why the overall appearance of packages can sometimes seem eclectic, and their designs may seem to lack structure in

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the information presented. The information, written in the terms of reference (TOR), highlights more technical and economic (cost) requirements and restrictions. A different story is a design "brief". It includes several components, such as general information (the customer's company name, development period, budget, etc.) and product information (name, description, trademark, consumer segment, competitors, etc.); requirements for placing visual information (font, pictures, etc.), desired colours, style, images, and many other points that can be spelt out in brief. It is in the combination of the TOR and the brief that the designer must find the best solution which will enable to depict the graphic concept on a given packaging volume. In the context of our research, the typographic component is of importance, as it can integrate all the components of visual information about the product. Therefore, the general requirements for building visual imagery can also be listed.

First of all, this is to avoid overloading, both visual and textual. Too much information can cause a repulsive impact. The overall composition of the packaging design should be easily perceived and remembered by potential consumers, despite the complex lettering compositions in its design. The second is to control the number of colours (shades) on the package and select the proper ones for the product. This is especially true for the use of colours in fonts. It is difficult for the consumer to perceive several shades on the package, at the same time contributed by a multi-coloured environment on the store shelves. Therefore, one should not use an oversaturated gamut when creating drawings and especially text labels. The third requirement concerns working with the text. Still, mainly decorative and handwriting fonts are used in text labels, namely the name of the trademark on packages. In recent years, large fonts have been widely used in packaging design, although this is not an innovation in the design of packaging products. Nevertheless, the maximum enlargement of the TM name is gaining more and more momentum. In percentage terms, this may look like 70-80% of the front of the package.

Focusing customers' attention on the main thing (either an image, a product name, or a TM) is also not an innovative modern trend in graphic solutions for packaging design. Therefore, the development of the graphic language is progressing towards conciseness of images and font compositions on the packaging volume. In other words, the minimisation of the graphic font language continues the development of modernist trends in typography, and especially in packaging design. This is due to the minimal graphic space – the volume of the package itself and its design.

Packaging should be perceived as an element of a marketing tool that activates the sales process due to its advertising function. It is involved in the planned product promotion strategies, meaning that packaging is integrated into advertising strategies and promotional campaigns visually supporting each other. To sum up, it can be assumed that, thanks to a wide palette of graphic language, especially the font one, packaging products are synergistic products in which technical, economic, sociocultural and artistic components interact.

Typographic solutions in the design of packaging products facilitate the information delivery to consumers, act as a communicator, and partially perform an educational function.

Table 1

The impact of the packaging product functions on the integrated requirements to their graphic component

Function	Design requirements	Typography requirements
Informative	Distinct information structure required Determining the priority between visual and typography content.	Highlighting the typographic component – a clear perception of not only the TM but also of the supportive, informative text. The concise and clear "Swiss Design Style". Interaction with the graphic solution.
Communicative	Concept development: that will best facilitate the "communication" between the producer and a potential consumer through visual imagery (the corporate hero or text messages to consumers)	The TM development, according to the chosen concept (e.g., youth audience, premium segment, eco-product, etc.), stated in the brief. Jobbing fonts, lettering. Interaction with the graphic solution.

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Educational	The offers to attract possible graphic solutions and text information can expand the consumers' world-view, provide interesting, supportive information, etc.	The possibility to separate text information into independent packaging or extra design elements. Classic typefaces. Interaction with the graphic solution.

Taking in consideration everything mentioned above, we can conclude that the main integrated requirements for packaging products and their typographic component, in particular, are the following: a clear structure of visual information presentation, namely illustrative and textual materials, that is, the ratio of all the components of design development. This should be maintained in any proportion that is within the graphic concept frame. The typographic component in this intercomplementary structure most often assumes the prominent role today. The use of different typefaces on the same package should ensure advertising and artistic expression and, at the same time, enhance the perception of important auxiliary information on the packages. Such information includes no artistic content, but it should also be expressive and easy to read by the consumer. Font compositions/ jobbing works, textual and illustrative materials are expected to reinforce or, at least, not to interfere with each other, as well as not to distort the compositional structure, provided that there is a large amount of information.

Successful implementation of such typographic techniques as a contrast of forms, asymmetry, dynamics (effects of movement, destruction) in font compositions can ensure the creation of an accurate graphic message to the buyer (Lesniak, 2006). Proper compositional typographic solutions will help to offer/present the new/updated information about the packaged product actively to the consumer. In our opinion, the use of updated typographic techniques can be exemplified with modern packages created in the discourse of the four currently dominant trends, namely: less, wow effect, lettering and vintage.

The "less" trend assumes that the entire packaging is completely filled with jobbing fonts. Besides, it can be supplemented with small simplified graphic images, which may even cause the impression of a lack of clear compositional construction. The "wow effect" is an unexpected graphic solution which can cause misunderstandings among consumers with their well-established perception of the packaged product. Lettering compositions are already widely used in packaging design, especially in the youth consumer segment: complex intersections of lines and fragments of the planes resemble graffiti at the streets of our cities. Vintage is an idealisation of the past, longing for the times when things were made with hands, carefully and in detail. Packages, created within the defined framework, can be considered successful when they reflect not a direct repetition of old forms and techniques, but a modern update of characteristic elements and their bold combinations. In other words, static compositional designs with old (vintage) typefaces, traditional colour combinations, and other components are perceived quite contradictory, but with interest. It is the search for contradictory forms and the break with traditional and established images that are the manifestations of the trends, launched in the early 20th century. The creative search for designers results in more and more new solutions for typefaces. Although some of them are quite similar, in modern design developments, they look fresh and creative.

Conclusions

At all stages of the modern typography development, starting with Modernism, graphic design specialists reproduced and implemented the aesthetics of maximum simplicity, which provided and gives the packages with a decent and presentative look. Thanks to updated, modern typography techniques, graphic design of packages creates and contributes to their positive and rapid perception by consumers. The information on the packages is clear, provided that minimal image-associative font solutions are used, and thanks to the arrangement of extra text information. The search for updating the visual techniques, initiated in the 20th century, has been lasting up to date. Besides, the manifestation of the shocking behaviour and the break with the established canons are successfully implemented in the design of packaging products. Packaging as a modern form of communication integrates a number of components and is a springboard for testing and further development of typography techniques and tools.

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СУЧАСНІ ГРАФІЧНІ ТЕНДЕНЦІЇ В ДИЗАЙНІ ПАКУВАЛЬНОЇ ПРОДУКЦІЇ: ХУДОЖНЬО-СТИЛІСТИЧНІ ОСОБЛИВОСТІ

Чуєва Оксана Володимирівна[1a],
Васенко Вікторія Олегівна[2a]

[1]*Кандидат мистецтвознавства, старший викладач,*
[2]*Магістр дизайну,*
[a]*Київський національний університет культури і мистецтв, Київ, Україна*

Мета статті – виявити вплив сучасних графічних тенденцій на дизайн пакувань; з'ясувати риси сучасної типографіки та її відтворення в дизайні пакувальної продукції, сформувати перелік інтегративних вимог щодо її застосування в дизайні пакувань. Методологія дослідження визначається міждисциплінарним характером поставленої мети та застосуванням структурно-функціонального й компаративних методів, які дали змогу виокремити й узагальнити положення стосовно проектної роботи дизайнерів під час проектування пакувальної продукції. Наукова новизна. У статті проаналізовано загальні типографічні тенденції, які сформувалися на базі стилю модерн та зазнали суттєвих трансформацій, що пояснюються впливом техніко-технологічних та економічних чинників у пакувальній галузі. Розвинуто наукову зацікавленість питанням використання здобутків минулого та їх сучасного відтворення в розробленнях пакувань, виокремлено сучасні графічні тенденції в дизайні пакувальної продукції та визначено інтегративні вимоги до її проектування. Розглянуто зміни в типографіці як одного з визначальних складників, що задіяні у формуванні привабливого вигляду / дизайну сучасних споживчих пакувань. Висновки. На основі проаналізованих літературних джерел звужено перелік характерних тенденцій використання модерністських шрифтових гарнітурів відносно до вимог проектування пакувальної продукції. Визначено інтегративні вимоги щодо їх використання в проектних розробленнях, а саме: поєднання тестового складника (інформативного та рекламно-графічного) із загальним способом сприйняття пакувань споживачами. Робота спрямована на дослідження сучасного типографічного складника в дизайні пакувань та виокремлення інтегрованих вимог стосовно їх проектування.

Ключові слова: модернізм; типографіка; шрифтові гарнітури; дизайн пакувань; інтегровані вимоги

СОВРЕМЕННЫЕ ГРАФИЧЕСКИЕ ТЕНДЕНЦИИ В ДИЗАЙНЕ УПАКОВОЧНОЙ ПРОДУКЦИИ: ХУДОЖЕСТВЕННО-СТИЛИСТИЧЕСКИЕ ОСОБЕННОСТИ

Чуева Оксана Владимировна[1a],
Васенко Виктория Олеговна[2a]

[1]*Кандидат искусствоведения, старший преподаватель,*
[2]*Магистр дизайна,*
[a]*Киевский национальный университет культуры и искусств, Киев, Украина*

Цель статьи – выявить влияние модернистской типографики на дизайн современных упаковок; выявить черты современной типографики и ее воспроизведение в дизайне упаковочной продукции, сформировать перечень интегративных требований относительно ее использования в дизайне упаковок. Методология исследования определяется междисциплинарным характером поставленной цели и применением структурно-функционального и компоративного методов. которые позволили выделить и обобщить положения относительно проектной работы дизайнеров при проектировании упаковочной продукции. Научная новизна. В статье проанализированы общие типографские тенденции, которые сформировались на базе стиля модерн и претерпели существенных трансформаций, что объясняется воздействием технико-технологических и экономических факторов в упаковочной отрасли. Развитута научная заинтересованность вопросом использования достижений прошлого и их современного воспроизведения в разработках упаковок, выделены современные графические тенденции в дизайне упаковочной продукции и определены интегративные требования к ее проектированию. Рассмотрены изменения в типографике как одной из определяющих составляющих, которые задействованы в формировании привлекательного внешнего вида / дизайна современных потребительских упаковок. Выводы. На основе проанализированных литературных источников сужен перечень характерных тенденций использования модернистских шрифтовых гарнитуров относительно требований проектирования упаковочной продукции. Определены интегративные требования по их использованию в проектных разработках, а именно: сочетание тестовой составляющей (информативной и рекламно-графической) с общим образом восприятия упаковок потребителями. Работа направлена на исследование современной типографичной составляющей в дизайне упаковок и в выделении интегрированных требований по их проектированию.

Ключевые слова: модернизм; типографика; шрифтовые гарнитуры; дизайн упаковок; интегрированные требования