

**UKRAINIAN GLOCAL DESIGN:
ATTAINING SPECIFICITY IN THE SOCIAL CONTEXT OF WAR**

Udris-Borodavko N. S.

INTRODUCTION

The topic of design activities in various areas of design during the war is quite extensive and interesting. It ranges from information flyers on the rules of civilian behavior during martial law to the design of complex military weapons. In 2014, to mark the centennial of the outbreak of World War I, the University of Oxford hosted an international conference "Design for War and Peace: 2014 Annual Design History Society Conference"¹, with 120 participants from 19 countries, whose reports covered completely different regions of events during the twentieth century. However, the main feature of this conference, like most similar theoretical and analytical ones on this topic, is retrospectivity. The spatial and temporal distance makes it possible to generalize, to identify systemic manifestations of a complex of phenomena, to see the logistics of causes and effects more transparently, and to compare different cases. This applies to design during the war, just as it does to other topics. Art historians, museum experts, and collectors study preserved artifacts, everyday objects of martial law, and information messages. Together, they reveal the specifics of designers' thinking and the impact of designing in the face of social cataclysm on the development of design in the postwar period. And it really has deep meanings.

However, the current stage of development of communication technologies and the involvement of the world in local, at first view, events allows, first, to reduce the distance for analytics at least in the "time" parameter. In other words, people who are not directly involved in a military conflict, while maintaining a spatial distance (which is safety), have the opportunity to analyze the phenomena of war in the "now" mode, without significant deformations due to the loss of relevance of a particular event. Secondly, technologies and communication practices of the twenty-first century make a local phenomenon the subject of global discussions and decision-making, thus expanding the boundaries of the phenomenon of "war" to an international scale.

¹ Design for War and Peace: 2014 Annual Design History Society Conference. URL:<https://podcasts.ox.ac.uk/series/design-war-and-peace-2014-annual-design-history-society-conference> (дата звернення 29.03.2024)

Ukrainian scholars have the opportunity to document and study the phenomenon of war as participants in the process from the inside, in the complete absence of either spatial or temporal distance. For all the tragedy of the situation, this has certain academic advantages, as it brings into view many details that can be missed from a distance. In the case of design, it is easier to study the motivation of designers, their social responsibility, current demands from society, and the characteristics of target groups from the inside.

The publication will focus on Ukrainian design during the russian-ukrainian war in order to identify the peculiarities of the existing experience and future prospects. The source base includes projects by contemporary Ukrainian designers, publications about them in the press, interviews, podcasts, and public events organized by professional design communities.

1. Design, glocalization and war: theoretical background of the topic

As a first step, we consider it necessary to introduce the theoretical basis for the following reviews of empirical evidence and its organization. We consider 1) the modern interpretation of design in the world, 2) the author's theory of glocal design, and 3) the definition of the special characteristics of the russian-ukrainian war as a socio-cultural phenomenon to be relevant to the chosen topic. This will determine the vectors for analyzing the empirical source base mentioned in the introduction.

Modern design has finally gone beyond creating comfortable and aesthetic objects of material and information space. Awareness of the systematic nature of design activities, which manifests itself in a wide interweaving of causes and effects on the lives of ordinary people and the functioning of influential organizations, is becoming one of the main signs of professionalism. Designers take part in public projects, support or reject the possibility of social, cultural, and even political innovations, and gather supporters around them to express their own position on certain issues. Moreover, this happens not from a position of personal civic indifference, but from professional design communities that are gaining power as social institutions.

For example, the change in priorities of visual communication professionals from working in the commercial industry to more socially oriented and long-term forms of communication began to be publicly discussed in the FirstThingsFirst manifesto, formulated and published by British graphic designer Ken Garland in 1964. And today, most manifestos from designers or design groups are full of focus on solving social problems². To a large extent, this understanding of design in the context of its social orientation and responsibility was influenced by the books of V. Papanek. He very clearly formulated the mission of a designer who should meet the needs

² Design manifestos. URL: <https://designmanifestos.org> (дата звернення 29.03.2024).

of people, not their desires. The author focuses on the numerous demands from different social groups and encourages designers to fill in the gaps in the results of industrial design³.

D. Norman, known for his work *The Design of Everyday Things* in several updated editions, and *Design for a Better World*, is currently researching and practicing the DesignX model – the design of socio-technical systems such as healthcare, transportation, public policy, and environmental protection. He notes that this field is far from creating traditional craft products, but with the emergence of human-centered design methods, many designers are involved in the development of such social systems⁴.

The type of production activity of designers, specifically the project approach, has become a dominant principle in management, social management, and the organization of everyday life. Design thinking as creativity is a key concept of the last 10-15 years that has been transferred from design studios to offices, service providers, and educational institutions. This applies to the management of the military sphere, warfare and security.

The research material by M. Lacy on the so-called transgressive creativity is very important in this topic, so we consider it appropriate to present a few theses from his article, although it deserves careful study by all who study design and war (Lacy, 2023). The author provides his own experience of researching the topic of design, security, and war since the early 2000s, describes his own observations and conclusions after communicating with the communities of critical and military designers, and highlights a certain conflict between the concepts of "creativity" and "war" that is developing in contemporary science. M. Lacy notes that the understanding of many processes by social scientists and social analysts comes largely from observing the work of designers and studying their methods, namely collaborating with experts in the fields they have studied and predicting what might be possible in the future (and what might be an extreme or "worst case scenario" beyond corporate or governmental positions and planning)⁵.

Regarding the use of design thinking in addressing social issues, M. Lacy writes the following: "We were also interested in seeing what designers might reveal about transforming or resisting what felt like bleak times in global politics, how designers might help social scientists or political philosophers imagine (and create and *build*) alternative futures. Here, we had been

³ Папанек В. Дизайн для реального світу: Екологія людства та соціальні зміни. Київ. ArtHuss. 2020. 448 с.

⁴ Norman D., Stappers, P. J. DesignX: Complex Sociotechnical Systems. *She Ji: The Journal of Design, Economics, and Innovation*. 2015. 1(2). P. 83-106. <https://doi.org/10.1016/j.sheji.2016.01.002>

⁵ Lacy M. (Re)Designing Security and War? Reflections on Transgressive Creativity and International Relations. *Global Studies Quarterly*. 2023. Vol. 3, Issue 4. <https://doi.org/10.1093/isagsq/ksad062>

interested in bringing in the work of groups such as Architecture for Humanity and attempts to use design in response to humanitarian crises», "Designers tend to focus more on aesthetic and technical dimensions, actually creating 'things' or provocative installations, while using design processes to explore the future that might result from the use, circulation, or intensification of an object, system, or policy." The focus on the work of designers is manifested, in particular, in the film *Minority Report*, the discussion of which "really put us in a place where we wanted to explore the longer-term implications of the post 9/11 world in a time of geopolitical change and technological acceleration" ⁶.

After September 11, 2001, attention to design in terms of creating a secure environment intensified. A network of military scholars and practitioners was formed, known as the military design movement or "security design." Its uniqueness lies not so much in analyzing past events as in anticipating future events and radically changing approaches to wars and conflicts. To a certain extent, the cultivation of the idea of transgressive creativity is understood as a deterrence tactic, as a means of preventing war.

In his article, M. Lacy cites Dan Öberg's thoughts that the interest in creativity and disruptive military design develops within the tension between the orderly and disciplined bureaucrat and the radical creative designer as a thought leader, the latter not only being able to cope with and manage uncertainty, but also create uncertainty. "The military designer draws inspiration from designers to find new ways to explore the 'messiness' of events and environments in ways that may be threatening or harmful to the bureaucratic/organizational culture in which they are embedded"⁷. In addition, Öberg is concerned about the serious problem of transgressive creativity and the ethical and political dangers of the tendency to focus on innovative and creative design methods to justify creativity in times of war. For the critical designer, the worry is that their research creates harmful events or technologies; for the military designer, perhaps the greater concern is that the lack of transgressive creativity will lead to harm.

According to M. Lacy, the military design movement has two goals. First, to reduce harm in conflict for all parties during war; this can be understood in ethical terms, or it can be understood in instrumental terms (depicting war victims who become a domestic and international problem). Second, the military design approach often suggests that there is a need for a different kind

⁶ Lacy M. (Re)Designing Security and War? Reflections on Transgressive Creativity and International Relations. *Global Studies Quarterly*. 2023. Vol. 3, Issue 4. <https://doi.org/10.1093/isagsq/ksad062>

⁷ Lacy M. (Re)Designing Security and War? Reflections on Transgressive Creativity and International Relations. *Global Studies Quarterly*. 2023. Vol. 3, Issue 4. <https://doi.org/10.1093/isagsq/ksad062>

of military education for future wars, one that is unlike anything described in war studies textbooks: design methods and processes can be useful in creating "openness" and creativity in the way people approach problems; underlying all of this is the desire to deter war and conflict by creating an image of the military that cultivates transgressive creativity and innovation.

Ukraine today, unfortunately, is (or could be) a platform for developing and testing tactical creativity and technological innovations. Currently, most of the experiments that lead to positive decisions and experience are rather chaotic and random. Ukrainian designers play a significant role in the development of events, but this does not refer to the activities of military designers, whose institution we do not have as such, but is a manifestation of the individual social responsibility of ordinary creators. Their actions are conditioned by the specifics of the russian-ukrainian war, which is currently the dominant social context of glocal Ukrainian design.

Glocal design is an author's concept, which is substantiated and revealed in the relevant article⁸. In this publication, we note that glocal design is a process and result of complex project activities that are carried out by consciously individualizing the global design wave with a local context to reflect national identity and further presentation in the world space.

Glocal design is created by professional designers and design teams who have project experience, as well as a high level of cultural literacy and social engagement in the current transformations of the society for which they practice. Trends in global (international) design are deliberately "refracted" by the project activities of designers who operate in a particular region or are ambassadors of its culture in the international space. That is why we interpret the social and cultural factor as an opportunity – it is a source that allows for the conscious individualization of the global design wave and the creation of a new product that is in line with global trends but with a unique national identity. The level of skill of designers in using the potential of these factors determines the quality of project developments that can be presented to the world as a unique glocal design.

We have identified the factors of the local context through which the wave of global design is refracted. Their coverage is important for the topic of this study:

1. Social context. It consists primarily of social events that are currently taking place in the country. They determine the attention and motivation of designers to add relevant content and visual solutions to projects. Social events fill the sign system with units of a dynamic layer, that is, those that arise in a certain period and remain relevant for a certain period of time. The

⁸ Удріс-Бородавко Н. Глокальний дизайн як міждисциплінарна модель проєктної діяльності. *Деміурґ: ідеї, технології і перспективи дизайну*: наук. журнал. Т. 7. № 1. 2024. С. 8-23.

derivatives of this factor are the social responsibility of designers, which is manifested in the behavior, communication and initiatives that are important for a particular society in a given period.

2. Cultural context. The concept of culture, as you know, has a mega-wide dimension, but in our model, which is related to design, we distinguish the perceptual (visual and tactile) and semantic (meaningful) components of the cultural context. Both components include traditional and modern layers:

- The traditional one consists primarily of the cultural traditions of the dominant ethnic group that has long lived in the territory corresponding to the modern country;

- modern – in the current trends of project activities and the dynamic layer of the semiosphere.

3. Resource context:

- Personnel – this factor includes the social group of professional designers in a particular country, the specifics of their worldview, knowledge and skills, which largely depend on the factor of design education;

- material science – it is related to the peculiarities and prevalence of local materials, and to the experience of designers in working with certain types of materials;

- financial – the ability to engage production facilities, materials, and the number of people involved in the development and implementation also affects the specifics of projects.

4. Natural context. This factor has several vectors of influence – from the physical conditions of the project process and the subsequent existence of the designed object to the mentality of the recipients, formed under the influence of a certain climate. This factor also affects the resource of materials, which was mentioned in the previous paragraph.

The concept of glocal design is presented in full for general understanding. The focus of our research is primarily on the social and cultural contexts that determine the characteristic Ukrainian glocal design today. The dominant social context in Ukraine today is the Russian-Ukrainian war. The formation of its quintessence will form the basis for covering the activities of designers and understanding its determinants. Therefore, the next part of the text is about this.

The war in Ukraine is a subject of individual reflection and public discussion by scholars in various fields. The attention of foreign scholars is focused on the events of the Russian-Ukrainian war from the position of a distanced observer; for them, our tragic realities are a "case" that is subject to analysis, clarification of causes and consequences, and comparison with other cases (the confrontation between Israel and Palestine, civil wars in the countries of the African continent). Not only are there many articles devoted

to this topic, but entire issues of journals are devoted to this topic⁹. As our study is not intended to be a review of scholarly research on war as such, we pay only cursory attention to it. However, we believe it is necessary to note that any theorizing has a basis of the initial attitude to the phenomenon of war in the center of Europe as such, as well as the interpretation of the roles of participants. For example, the Austrian philosopher P. Ertl, in the introduction to his article, notes several theses that allow us to perceive his theorizing with confidence in his basic democratic value system (morality), which does not allow the author to make mistakes in his assumptions and hypotheses. In particular, "... Many people in Europe were surprised and stunned by the Russian Federation's actions. The brutality and partial lack of direction in the use of armed force seems brutal and inhuman to a "Central European capable of reflection" , "... from a purely legal point of view, i.e., from the point of view of international law, Ukraine should never have been attacked by Russia", " many scholars who go deeper and state: "Russia's invasion of Ukraine violates the UN Charter and cannot be justified under international law as an act of self-defense or humanitarian intervention"¹⁰. A. Yermolenko cites the assessment of the events of the full-scale invasion by the European influential intellectual, world-renowned German philosopher Dietrich Böhler: "I am in awe of the victorious struggle for freedom of Ukrainian women and men, who, led by the president, are also defending the freedom of Europe"¹¹. This phrase became the slogan of an international symposium held in Germany on the key issue of Russian aggression, indicating general support for Ukraine. These and similar statements give optimism and confidence in the support of Ukraine by passionate European intellectual groups.

In contrast to their foreign colleagues, Ukrainian scholars are subjects of military tragedies and direct witnesses of their impact on the everyday life of Ukrainians. Therefore, they consider the Russian-Ukrainian war not as one of the examples of theorizing the socio-cultural phenomenon of war, but as an individual unique phenomenon with its complex structure and prospects for development. We think that the issue of the journal "Philosophical Thought"¹² devoted entirely to the transcript of the thematic roundtable is a rather comprehensive source of such analysis. The speeches of leading scholars

⁹ *Conatus – Journal of Philosophy. SI: War Ethics. Vol. 8 No. 2. 2023. URL: <https://ejournals.epublishing.ekt.gr/index.php/Conatus/issue/view/1940> (date of application 29.03.2024)*

¹⁰ Ertl P. Progressus as an Explanatory Model: An Anthropological Principle Illustrated by the Russia-Ukraine War. *Conatus*, Vol. 8, No. 2. 2023. P. 176. DOI: <https://doi.org/10.12681/cjp.35250>

¹¹ Єрмоленко А. Відповідальність інтелектуалів у дискурсі війни в сучасній філософії. *Філософська думка*. 2022. №3. С. 9-15

¹² Війна як соціокультурний феномен: Круглий стіл. *Філософська думка*. № 3, 2022. URL: <https://dumka.philosophy.ua/index.php/fd/article/view/616> (дата звернення 29.03.2024).

provide well-grounded definitions of the military aggression of the Russian Federation.

A. Yermolenko, Director of the H.S. Skovoroda Institute of Philosophy of the National Academy of Sciences of Ukraine, emphasizes the definition of the war by Ukraine as a "national liberation war" and calls for not using the Soviet copycat "domestic war"¹³. "This war is a component of Ukraine's longstanding, even centuries-long national liberation struggle against Russia... it is a war for our existence as a state, people, and nation." For Ukrainians, the war is a struggle not only for an ethnic group, but also for a political nation with universal or universalist values.

O. Maiboroda focuses on the fact that "the criterion for a country's belonging to a particular space is its preference for either authoritarian or democratic forms of social and political system, and on the other hand, its willingness or, conversely, unwillingness to adhere to the principles of peaceful coexistence between states"¹⁴. This situation demonstrates the decreasing relevance of the geographical factor in the proximity of countries in favor of belonging/not belonging to the system of democratic values.

E. Bystrytskyi points to the transformation of the preconditions, nature and basic principles of the use of military force in international relations. In contrast to the rather mercantile goals of the wars of previous stages, which were mainly about the physical destruction of the enemy for the sake of material values (money, status), in the twenty-first century there is an orientation towards the destruction of the "other" as a carrier of a different cultural identity. The scholar says that the media practices of modern hybrid methods of conducting information warfare against the enemy embody the clash of collective We-perceptions of hostile communities and this is a continuation of identity politics¹⁵. This correlates with the concept of "new wars", which V. Fadeev writes about. The system of "new wars," which is a form of warfare in the twenty-first century, is characterized by decentralization, but at the same time is embedded in international schemes of movement of finance, people and goods. "In contrast to the classical military conflict, when opponents try to achieve victory over the enemy as soon as possible, "new wars" are usually much longer, cover a larger area, and are also more difficult to complete and keep within clear geographical boundaries"¹⁶.

¹³ Ермоленко А. Відповідальність інтелектуалів у дискурсі війни в сучасній філософії. *Філософська думка*. 2022. №3. С. 13.

¹⁴ Майборода О. Есхатологічна тривожність в обіймах надії. *Філософська думка*. 2022. № 3. С. 19-20.

¹⁵ Бистрицький Є. Філософські уроки війни як екзистенційного зіткнення світів. *Філософська думка*. 2022. №3. С. 21.

¹⁶ Фадеев В. Російсько-українська війна у світлі концепції «нових війн». *Філософська думка*. 2022. №3. С. 27.

Based on Zagorodniuk's reflections, we can assume that Ukraine's struggle, in particular, its communication activities, is a struggle against the Russian Federation's resentment – "a feeling of hostility of a subject (in this case, the Russian people) to the one or those whom it considers to be responsible for its own failures and mistakes. It is characterized by impotent envy, suspicion, revenge, aggression projected onto an artificially created image of the enemy, whose values are neglected and refuted in an inadequate manner"¹⁷. Here, P. Ertl's theses are in tune with the following: "sustainably reforming, economically well-developing Ukraine joining the EU would be a considerable threat to the power of the Kremlin... A successful Ukraine could become a counter-model to Russia's current autocratic, patrimonial system. This would trigger a similar democracy movement in Russia as it did in Ukraine"¹⁸. In its resolution, the Russian Federation resorts to ecocide and cultural genocide, which in modern international legal practice are proposed to be considered as important articles of the Genocide Convention, "...since any interference with the environment carries the threat of ethnic genocide, undermining the foundations of the existence of the human community, the traditional way of life"¹⁹.

H. Khamitov argues that "the fundamental criterion for victory (Ukrainian) can only be the preservation and development of Ukraine's civilizational subjectivity"²⁰. "Civilization" in this concept is based on the opposition of civilization to barbarism as an inhumane and destructive way of life. Civilizational subjectivity, in his opinion, is a combination of three components: an existing state with potential; conceptual awareness of one's future as a project; and strategies for achieving this future. It also consists in the ability to realize one's own interests, which requires the need to influence others rather than be influenced. In our opinion, it is important to specify the extent of this influence. It is regulated by the level of social responsibility, formed as an emergent property of a set of people with individual ethics. According to N. Khamitov, with whom the vast majority of Ukrainians and our foreign partners will agree, the history of Ukraine reveals the humanistic quality of our civilizational subjectivity, which consists in focusing on

¹⁷ Загороднюк В. Антропологічний вимір війни: ресентимент, зло, відповідальність. *Філософська думка*. 2022. №3. С. 25.

¹⁸ Ertl P. Progressus as an Explanatory Model: An Anthropological Principle Illustrated by the Russia-Ukraine War. *Conatus*, Vol. 8, No. 2. 2023. P. 178. DOI: <https://doi.org/10.12681/cjp.35250>

¹⁹ Гардашук Т. Антивітальність війни та її екоцидні наслідки. *Філософська думка*. 2022. №3. С.30

²⁰ Хамітов Н. Збереження і розвиток цивілізаційної суб'єктності України як засадовий критерій перемоги у війні. *Філософська думка*. 2022. №3. С. 40.

immanent innovative development while being open to the world and practicing democracy as a model of interaction ²¹.

In addition to the above, ethical issues require considerable attention in the humanitarian understanding of war, as they concern everyone. T. Tsymbal refers to the metaphor proposed by Georges Bataille: "war is a pulsating conscience", which best reflects the degree of responsibility of everyone and the essence of war ethics in general. Her reasoning is very close to the topic of individual social responsibility. "War is an ethical and existential challenge for a person, which provides a tragic opportunity to reveal moral qualities, leads to an extraordinary rise of the spirit, helps to realize one's commitment to the highest values – truth, goodness and beauty, because the aggressor brutally destroys them"²². In such extreme conditions, when there is a general transformation of morality, each person makes independent decisions about his or her own ethics and is responsible for them. These decisions are in one way or another directed at society, a reaction to a social cataclysm.

This allows us to say that the level of social responsibility in society is based on the individual ethics of everyone. At the same time, we assume the existence of a synergistic effect at the level of formation of the emergent ethics of the system-an association of individuals. Consistent with this idea is the citation of the ideas of Plato and Aristotle, who "emphasized the possibility of liberation from individualism and the preference of private interests in favor of public ones during the liberation war, which is understood in the categories of justice and truth"²³ (Tsymbal, p. 38).

At the end of the chapter, based on the above theses of scholars, we will allow ourselves the following generalized understanding of the war in Ukraine, which is relevant for Ukrainians as subjects of hostilities: the russian-ukrainian war is a national liberation war of Ukraine, which is a struggle not only for an ethnic group, but also for a political nation with universal values, since the aggressor is focused on the destruction of the "foreign" as a carrier of a different cultural identity. This is a struggle against the Russian Federation's attitude towards Ukraine as an enemy responsible for its failures and mistakes, so the fundamental criterion for Ukrainian victory can only be the preservation and development of the civilizational subjectivity of our state. This war, as a phenomenon of the twenty-first century, is characterized by decentralization and simultaneous integration into international schemes of movement of finance, people and goods. The war as a "pulsating conscience"

²¹ Хамітов Н. Збереження і розвиток цивілізаційної суб'єктності України як засадовий критерій перемоги у війні. *Філософська думка*. 2022. №3. С. 41.

²² Цимбал Т. «Війна – це пульсуюча совість»: евристичний потенціал етики війни. *Філософська думка*. 2022. № 3. С. 38.

²³ Цимбал Т. «Війна – це пульсуюча совість»: евристичний потенціал етики війни. *Філософська думка*. 2022. № 3. С. 38.

manifests the synergistic effect of the social responsibility of each Ukrainian (greater or lesser, permanent or periodic) in the overall long-term resistance to the aggressor.

This is the dominant social context of modern Ukraine. We consider it to be an absolutely objective lens through which to analyze Ukrainian design in its glocalization and, accordingly, its reciprocal influence on the new social reality of Ukraine and the world.

2. Ukrainian design during the war: what and why designers do to win

Ukrainian designers are integrated into the experience of the war that has been going on since 2014. If we turn to the factors that we have identified that form glocal design, we can say the following: in the 10 years since the beginning of the war, under the influence of the social context (war), there has been a steady increase in the resource context and two waves of cultural activation.

The resource context has undergone significant qualitative changes, first of all, in the field of education. Of course, this was largely facilitated by the absence of martial law until 2022 and the illusion of peace agreements from 2014 to 2022. Only Donetsk and Luhansk oblasts were directly affected by hostilities, and Crimea was occupied. The rest of the territory was involved in the war through volunteer assistance and financial donations. Despite the war and the transformations at all levels after the Revolution of Dignity (November 2013 – February 2014), the territories on the home front were full of opportunities for renewal amid the emotional uplift of proximity to the democratic Western world. Since 2014, in addition to public design education institutions, non-formal education centers have opened, which have significantly increased the level of training and opportunities for advanced training for designers: Kyiv Academy of Media Arts (end of 2013), Projector (2015), European Design School (2019), Skvot (2019), and the School of Visual Communication, founded in 2006, continued to operate.

Since the beginning of the war, the number of publications about design for the general public has been significantly expanding. Before that period, this niche of knowledge was mostly filled with scientific research in the form of articles in scientific journals, dissertations, and monographs. Due to the number of copies and the style of presentation, they were available to a limited number of people. In 2014, the Art Huss publishing house was launched, which defines its mission as filling the Ukrainian information space with relevant international literature on art and design in Ukrainian translation with high-quality printing. Its focus is non-fiction, i.e. professional literature about design, but in an accessible and attractive form. The online institute Projector launched its publishing house in 2023, having previously published several

issues of a magazine on Ukrainian design. In 2024, the first issue of the Chronicle of Ukrainian Design magazine by the Spiilka design bureau was published. At the same time, the number of podcasts with interviews with influential designers is increasing, as well as activity on social media discussing current projects and vectors for the future. This indicates, on the one hand, significant improvements in the conditions for improving the quality of designers as professionals. On the other hand, it indicates the saturation of the information field with design topics and, as a result, the growth of its popularity as a professional phenomenon among the general public and the increase in its influence on public and socio-cultural life.

Most of today's influential design studios and brands have been operating since 2014. Their peculiarity lies primarily in the fact that their projects contain various components of glocalization due to the cultural and resource context: material, shape, color combinations, some decorative elements, and motifs of cultural artifacts.

Since February 24, 2022, the experience of positive quantitative and qualitative changes has moved to a new level, albeit with limitations. The restrictions relate primarily to finances and, to a lesser extent, personnel, as orders for projects in all areas of design have sharply declined during the wartime economic crisis, and some specialists have migrated within the country or gone abroad. However, this did not stop the designers' project activities, as the factor of social responsibility intensified. Most designers managed to turn the fear of the first days of the full-scale invasion into action, and in most cases on a voluntary basis with zero budgets. The full-scale aggression of the Russian Federation is the social context that has significantly influenced the glocalization of design developments over the past two years. It is changing the scenarios of production, logistics, and communication for design brands of clothing, jewelry, furniture, and interior decorative elements, among others, and adding new challenges for visual information designers. For many brands, the conditions of social cataclysm have become a catalyst for an active search for development and have brought them to a new qualitative level, which can be seen, for example, in the materials of journalistic research²⁴.

There are many vectors of designers' project activities during the war, but based on the conditions of the real situation in Ukraine in 2024, we, as contemporaries of this process, consider all design actions and initiatives from the following perspectives:

– design for the Armed Forces of Ukraine

²⁴ Поляк А. 8 українських дизайнерів про другий рік повномасштабної війни для модної індустрії. URL: <https://elle.ua/moda/fashion-blog/ukrainski-dizayneri-pro-drugiy-rik-povnomasshtabnoi-viyni-dlya-modnoi-industrii/> (дата звернення 29.03.2024).

- design to protect civilians from military aggression and overcome the consequences
- design to attract the attention of the international community and support Ukraine
- design for memory preservation

It is quite difficult to cover all the proposals from designers and the events and startups they have organized in one publication. That is why the text will highlight the main design vectors and the most effective and promising cases.

Design for the Armed Forces of Ukraine

This sector has many different types of work, where design is not visible from the outside, integrated into engineering, medicine, and communication. Not all developments can be made public today, as disclosure may threaten to disrupt large system projects. Therefore, the data is not exhaustive, but it clearly shows that designers interpret the russian-ukrainian war in accordance with the synthetic definition of scientists given at the end of the previous section. And not only do they interpret it, but they also build their behavior accordingly.

First of all, it should be noted that a significant number of Ukrainian fashion designers and their clothing brands have been involved in providing the military with the necessary ammunition since the first days of the invasion. In 2022, Andre Tan was immediately involved in sewing clothing and special vests, Ivan Frolov in equipment elements, Olena Vorozhbyt and Tatiana Zemskova, Bogdan Goncharenko (Honchsrenko brand) in balaclavas and load-bearing gear, and Anna Arutyunova in warm clothing, thermal underwear and socks by Maria Starchak (Starchak), T-shirts, jackets, hats, fleece zippers and underwear by Ihor Sydletskyi, boots by Alina Kacharovska, camouflage nets by Serge Smolin (IDol brand)²⁵. For this activity, designers used their own equipment and resources of their brands and donations from the target audience. Some of the brands continue to specialize in products for the military, but most have returned to their previously chosen areas and are actively positioning themselves abroad, supporting Ukraine's line of presentation communication in the business sector.

Other fashion industry brands that had suspended their operations in the first months of the conflict have resumed their established formats and are now volunteering and organizing charitable foundations. For example, according to jewelry designer Valeria Guzema (Guzema brand), the balance between business and charity has been a major trend since February 2022. Her Guzema Foundation transfers millions of dollars to the military in hot spots.

²⁵ Базів Л. Мода і війна. Українські дизайнери вчать шити берці й плести маскувальні сітки. URL: <https://www.ukrinform.ua/rubric-culture/3445556-moda-i-vijna-ukrainski-dizajneri-vcatsa-siti-berci-j-plesti-maskuvalni-sitki.html> (дата звернення 29.03.2024).

Designer Lilia Litkovska, in addition to meeting the military's immediate needs (batches of hot water bottles, shovels) and raising funds among brand lovers, also held charity pop-ups in several capitals selling items for charity. Ivan Frolov (Frolov brand) and his team created the Frolovheart charity project, which also raised several million dollars for friendly foundations²⁶.

The full-scale russian invasion stimulated a comprehensive effort to shape the image of the Armed Forces of Ukraine and position the Ukrainian army as a reputable organization. In addition to the main components (e.g., weapons and trained military personnel), the army must have a stable and recognizable brand, as it constantly communicates with society in times of war. In 2023, the corporate identity of the Armed Forces of Ukraine was presented (designed by Taras Ishchyk). The symbols are based on the historical Ukrainian background (the military Trident, which dates back to the Ukrainian People's Republic), which is used with the best international practices of military symbols, as well as the principle of universality, i.e. the possibility of adaptation for all units of the Armed Forces. The brand book²⁷ also contains 2 fonts by designers Dmytro Rastvortsev (UAF Sans) and Marcela Mozhyňa (Volia), compositional variants of the logo, colors, examples of product layout for communication with the society (Fig. 1.).



Fig. 1. Fragment of the Ukrainian Armed Forces brand book

The consultative group on the corporate identity of the Armed Forces of Ukraine includes the main figures of the volunteer group "New Army"

²⁶ Поляк А. 8 українських дизайнерів про другий рік повномасштабної війни для модної індустрії. URL: <https://elle.ua/moda/fashion-blog/ukrainski-dizayneri-pro-drugiy-rik-povnomasshtabnoi-viyni-dlya-modnoi-industrii/> (дата звернення 29.03.2024).

²⁷ Збройні Сили України | Armed Forces of Ukraine URL: <https://www.behance.net/gallery/168206725/zbrojn-sili-ukrani-Armed-Forces-of-Ukraine> (дата звернення 29.03.2024).

(V. Haidukevych, O. Rudenko, V. Pavlov and others), who began working on updating the image of the Ukrainian army in 2015²⁸. They are creating a new systemic identity for the Ukrainian army that would completely distinguish it from the army of the former Soviet colonizers (the USSR) and the army of the enemy (the Russian Federation). The first tangible results, approved at the official level and put into operation, were seen by the public in 2017. The scope of the design development included all the needs of the army – from uniforms and awards to the armbands of each individual brigade.

The visualization of individual military units continues today, with designers participating on a completely volunteer basis.

Also important are the initiatives of individual enthusiasts who use various methods to improve the existing options for military clothing and ammunition or reduce their cost without losing quality by producing them in Ukraine.

The discussion of design for the Armed Forces cannot be limited to the production of certain material or informational objects. As mentioned in the previous subsection, design is not limited to this – design should influence the type of thinking. Vitaliy and Yuriy Kyryliv, co-founders of the Hochu rayu design bureau, are trying to carry out this mission from within the army, as soldiers mobilized for service. Currently, they are working on institutionalizing a development and innovation unit that will work to increase the chances of saving the lives of personnel by engaging experts and developing educational, infrastructure, and combat areas. The application of the designers' own business experience is based on the principle of turning creativity into a system, i.e. disseminating information about a successful innovation invented by a military officer and implementing it throughout the military. Therefore, the main task set by the designers is to establish fast and clear communication between units. In addition, they are implementing developments, including a new type of turret for machine gunners, a circular protection, and the ability to install it on tracked and wheeled vehicles²⁹.

It can be said that the activities of Vitaliy and Yuriy Kyryliv launched the military design trend in Ukraine and made the first steps of transgressive creativity.

The Design for the Ukrainian Armed Forces movement includes another type of activity of designers – the creation of numerous objects using and recycling military trophies intended for auctions or as incentive gifts for donations. These events are intended to raise funds (donations) from civilians

²⁸ Стулень К. Нова айдентика українського війська: як реалізується ідея “не виглядати так, як ворог”. Портфоліо. URL: <https://novynarnia.com/2020/10/14/nova-ajdentyka1/> (дата звернення 29.03.2024).

²⁹ Черемис В. Віталій і Юрій Кирилів. Дизайнери в ЗСУ, що створюють підрозділ розвитку та інновацій. URL: <https://pragmatika.media/vitalii-i-iurii-kyrylivy-dyzainery-v-zsu-shcho-stvoriuiut-pidrozdil-rozvytku-ta-innovatsii/> (дата звернення 29.03.2024).

to support the army and purchase urgently needed supplies (from personal care products and medicines to drones and cars). The most common way to create such souvenirs is to creatively process ammunition casings from various types of weapons, which are used to make jewelry and decorative or functional interior objects. The methods of working with cartridge casings also vary – from hand-painted to engraving, laser cutting, and partial melting. Many people are involved in the creation of such objects, including art students, educators, and professional designers.

Examples include painted shell casings by students of the Kyiv National University of Culture and Arts, calligrapher and graphic designer Victoria Lopukhina, jewelry, and lamps by the Prodesign Stor design studio. The creativity of designers is not limited to this, as many find ideas for using the shells for household needs, such as key rings, candlesticks or vases. Usually, the proceeds from the sales are fully or partially spent on volunteer events and requests from the Armed Forces of Ukraine. We can say that the shell casings have become a temporary resource context (material) for Ukrainian global design.



**Fig. 2. Objects for auctions. Authors:
KNUC&A student's group of graphic designers (1–3);
Designer Vitalina Lopukhina (4–5)**



Fig. 3. Prodesign Stor design studio. Candlesticks

Design to protect civilians from military aggression and overcome the consequences.

In the field of industrial design, we would like to mention projects aimed at creating an inclusive environment and developments in prosthetics for lost limbs of military and civilians as a result of explosions. As N. Kondel-Perminova writes, "design for the real world (according to Papanek), aimed at working through the collective trauma and individual trauma of Ukrainians burdened by war, is of particular relevance. The war significantly changes attitudes towards disability issues, actualizes the integration and inclusion of people with disabilities into normal society, and the disclosure and development of their potential. The understanding of disability as a natural human condition, as an aspect of human diversity, should become the basis of a new social policy of the state" ³⁰.

Awareness of the problem prompted, in particular, the Ukrainian team of Allbionics, a manufacturer of technological bionic prostheses. The architects of the Dmytro Aranchii Architects studio joined the development of the prosthetic arm design and designed its aesthetics³¹. The design concept is to avoid the external anatomical similarity of the prosthesis, instead filling it with image characteristics that the user could be "proud" of. In the project, form follows function, the mechanics of which were developed by engineers using artificial intelligence.

Designers, in partnership with architects, are involved in shaping Ukraine's civilizational subjectivity. This is happening through a large number of

³⁰ Кондель-Пермінова, Н. Виклики війни: трансформації в архітектурі та дизайні України. *Сучасне мистецтво*. 2022. Вип. 18. С. 39. DOI: 10.31500/2309-8813.18.2022.269659

³¹ Бутко К. Протезування зі штучним інтелектом: як українські дизайнери розробили дизайн для кіберпротезів. URL: <https://pragmatika.media/news/protezuвання-zi-shtuchnym-intelektom-iak-ukrainski-arkhitektory-rozroblyly-dyzain-dlia-kiberprotezi/> (дата звернення 29.03.2024).

projects to rebuild damaged regions, not from the perspective of "cosmetic repairs," but from the perspective of constructing a model of life for people and groups in new subject-environmental conditions. The topic of architectural and design reconstruction of the affected regions is presented in detail in the article by N. Kondel-Perminova³². The author examines various aspects of architectural restoration and spells out all the truths of the modern understanding of space and its modeling.

Among the examples of practical implementation, it is worth mentioning the Balbek Bureau design studio. With a strong background in glocal design in interiors, the team of designers and architects has developed two projects that are important for the restoration of the lives of affected people – RE: Ukraine Housing and RE: Ukraine Villages³³. The first project is a temporary housing settlement. However, instead of using the common approach of using shipping containers, the designers developed a unique design that aims to create a sense of home for the settlers, comfortable for different types of life scenarios, taking into account common areas (for study, work, childcare) and gateways for establishing cooperation between displaced people and local communities. The pilot project was launched in the second half of 2023 in Bucha. The second project is an online constructor of models of various types of rural housing for the restoration of affected areas. This tool easily generates a step-by-step guide to restoring a house or designing it from scratch, contains floor plans, facade scans, technical descriptions, and a list of materials for construction. The glocal nature of this project lies in the fact that each proposed detail (windows, doors, roof, porch, and other components) of the constructor has real prototypes among the typical rural architecture of the Kyiv region, which were collected by a conanda led by Slava Balbek on a special ethnographic expedition. In total, more than 211 million unique configurations of houses can be created with this constructor, while the overall style remains the same.

³² Кондель-Пермінова, Н. Виклики війни: трансформації в архітектурі та дизайні України. *Сучасне мистецтво*. 2022. Вип. 18. С. 27-42. DOI: 10.31500/2309-8813.18.2022.269659

³³ Balbek S. *How to design for dignity during times of war* URL: https://www.ted.com/talks/slava_balbek_how_to_design_for_dignity_during_times_of_war/transcript (дата звернення 29.03.2024).



Fig. 4. Balbek Bureau design studio. RE: Ukraine Housing

Building projects and their filling with technical communications and materials are modeled on the vision of a renewed way of life for Ukrainians. An example of global thinking is the project for the reconstruction of Chernihiv, which is being developed and presented at all levels by industrial designer and architect Viktoriia Yakusha.

Most designers involved in these processes think progressively and understand the needs of the future. Unfortunately, not all influential people can be made aware of the relevance of a systematic and innovative approach to recreation design as a model for microsocieties, but it is important that at least the initiators of the reconstruction offer sustainable solutions that can open up prospects for effective social interaction. Vitaliy Kyryliv comments on the attitude to the city as a company with its own vision, mission, and values as follows: "If we don't understand who our clients are, who our staff is, and what our corporate culture is when we think about the city, we will continue to build coffin houses. There are principles of the circle of life, according to which, before building, one should understand what the city itself, as a service model, should provide to all its participants and those who support its life"³⁴.

Design to attract international attention and support for Ukraine

This vector of project activity has intensified since the first day of the full-scale invasion. Visual communications specialists, such as illustrators and graphic designers, play a leading role in this. They create visual content that performs several functions

- unites and motivates Ukrainians,
- documenting the daily events of the war through imaginative works,

³⁴ Черемис В. Віталій і Юрій Кириліві. Дизайнери в ЗСУ, що створюють підрозділ розвитку та інновацій. URL: <https://pragmatika.media/vitalii-i-iurii-kyrylivy-dyzainery-v-zsu-shcho-stvoriuiut-pidrozdil-rozvytku-ta-innovatsii/> (дата звернення 29.03.2024).

– informing the world that the war in Ukraine is ongoing and is causing many casualties and destruction.

The latter function is extremely important, as in today's information-saturated space, people's attention quickly switches to new stories and previously received information is forgotten. Therefore, in order to overcome the total threat to global democracy, the world must not only know that Ukraine is suffering from armed aggression, but also receive constant reminders of this.

Graphic designers and illustrators understand this and show a high level of social responsibility and initiative. Every day, social networks are filled with visual content about the war in Ukraine, which can be distributed free of charge and used in publications. Many authors organize various events to communicate with our foreign friends and explain to the general public what is really happening on our land.

Communication projects can be conditionally divided into self-organizing ones, which are personal initiatives of designers or narrow phase communities, and large-scale ones, supported by organizational mechanisms from the state. Self-organized communication activity began from the first days of the invasion, bringing together a large number of creators of verbal and visual content on Internet platforms. This was, for example, the Creative Forces of Ukraine (CFU) community, which included about 3,000 active members, but not only that. "At the beginning of the war, the creative army of Ukrainians worked en masse and chaotically. Agencies, copywriters, designers, and marketers joined the resistance. It was a people's war that solved problems quickly and in large numbers," but "after a month of chaos and creative resistance, it lost to strategy"³⁵. Leading creative agencies began to develop comprehensive programs in cooperation with the state.

In 2022, the Bravery information campaign was launched across Ukraine and the world, with the goal of creating messages of a new image of Ukraine in the Ukrainian and foreign information space³⁶. This project was developed by the creative agency Banda together with the Ministry of Digital Transformation of Ukraine and distributed in the street space of 140+ cities in Europe, the United States, Canada, and India through the media agencies Carat Ukraine, Posterscope Ukraine, and with the support of the United

³⁵ Мироненко Т. Креатив державного значення. Держава стала чи не головним клієнтом провідних креативних агенцій. Як побудована ця співпраця. URL: <https://forbes.ua/lifestyle/kreativ-derzhavnogo-znachennya-derzhava-stala-chi-ne-golovnim-klientom-providnikh-kreativnikh-agentsiy-yak-pobudovana-tsya-spivpratsya-19092022-8381> (дата звернення 29.03.2024).

³⁶ Сміливість бути Україною. URL: <https://brave.ua/> (дата звернення 29.03.2024).

Nations ³⁷. The design concept of the project is based on a minimalist approach: the agency's designers used blue and yellow colors, a trident, a laconic KTF Jermilov font (designed by Oles Gergun and Yevhen Anfalov), and few-word slogans. Communication effectiveness is ensured by instant readability of the message, both by Ukrainian and foreign recipients. Another project with a similar approach to design by Fedoriv Agency was the United24 program, which is still in operation today.

Less high-profile, but no less effective, were communication programs from Publicity, Leo Burnett Ukraine, and Saatchi&Saatchi Ukraine. The design of the Protect Your Country – Help Ukraine project uses the image of a complex knot of ropes in the colors of the flags of two partner countries – Ukraine and the other. The posters, which are based on semantic simplicity and effective design, were used in the diplomatic communication of the Ukrainian Embassy in many countries around the world.



Fig. 5. Leo Burnett Ukraine. Protect Your Country – Help Ukraine

However, we believe that self-organized project initiatives that are more local in scope but have a clear program and fit into the overall communication strategy of Ukraine are of the greatest importance.

Designers Mykola Kovalenko and Nikita Titov are implementing the concept of "one day – one poster" on their own initiative. They create emotionally deep and meaningful projects that are instantly shared by social media readers. Their works are exhibited in Ukraine and abroad, for example, in Slovakia, where Mykola Kovalenko has been living for several years. The works are also distributed in virtual exhibitions or at international poster competitions. Each poster by Nikita Titov garners several thousand positive likes and shares in one day. Recently, a younger, lesser-known, but no less

³⁷ Доценко О. Бренд на \$3+ млн. Bravery to be Ukraine стала найдорожчою кампанією України – як її безкоштовно поширювали світом. URL: <https://ain.ua/2022/05/30/brend-na-3-mlrd-bravery-to-be-ukraine/> (дата звернення 29.03.2024).

creative and socially responsible graphic designer Vladyslav Mykhailiv has joined the movement.

The founders of the Pictoric Club of Ukrainian Illustrators, Oleh Hryshchenko and Olena Staranchuk, organized a number of powerful events in Europe:

- an exhibition of war posters "Support Ukraine" as part of the opening of the Ukrainian Institute's representative office in Berlin (Berlin, 30.03.2023)

- artistic and documentary project "Even in dark times there is light", opened at the Museum of History of Bosnia and Herzegovina (Sarajevo, 23.03.2023)

- an exhibition of illustrations about the Russian war in Ukraine "Illustrated Ukraine" at the Bologna Children's Book Fair 2023 (Bologna, March 2023)

- a number of events within the framework of the 23rd Vilniaus knygu mugė, including the street exhibition "Illustrated Ukraine" – works by Ukrainian illustrators created during the full-scale Russian invasion of Ukraine and participation in the discussion "Poster as a weapon: a discussion about creative practices of illustration in times of war" (Vilnius, February 2023)

- exhibition "Even in dark times there is light" as part of the festival Vrai cinéma documentaire: courts-métrages ukrainiens de Babylon'13 (Paris, February, 2023)

- at the end of 2022, with the support of German partners, the club published the book "Pictures Against War"

The Kharkiv center of design education at the 4th Block International Triennial has been specializing in collecting and periodically publishing posters on environmental and social issues for 30 years. Its leaders are also quite actively involved in the international visual communication of Ukraine. In 2022, the 4th Block exhibitions were mostly concentrated in the United States of America – Washington, Los Angeles (California), Atlanta (Georgia), and Boston (Massachusetts). Exhibition locations are mostly cultural centers and educational centers (e.g., Suffolk University). In 2023, exhibitions were held at the Ghent University (Belgium) and the main library of the Seradzki Poviát (Lodz, Poland).

These poster and illustration initiatives are the result of personal activity and socially responsible initiative of Ukrainian artists and their international partners. Their activities are an effective guide for students studying at universities. However, the most active universities are on a par with professional associations and make an equally powerful contribution to the communication strategy of constantly informing the world community about the tragic events in Ukraine.

We reasonably believe that the Kyiv National University of Culture and Arts (KNUC&A), in particular the teaching and student staff of the Department of Graphic Design, is the most active institution in this area. On March 3, 2022, the Creative Resistance community was created, which included students, graduates, and teachers. Throughout 2022, students' works effectively participated in international festivals and design competitions in support of Ukraine: "Fama" in Madrid, "Plaster-13" (International Festival of Graphic Design) in Torun, "Pangram" in Kharkiv. This was highlighted on the websites of the respective events. To date, the department has organized more than 40 exhibitions in Ukraine (Kyiv, Uzhhorod, Odesa, Khmelnytskyi) and abroad – in Poland (Krakow), Bulgaria (Sofia, Bansko), the United States (Los Angeles), Australia (mobile exposition), the Netherlands (The Hague), Lithuania (Kaunas), the Czech Republic (Tabor, Plzen).

At the beginning of 2023, the Museum of Kyiv History hosted a presentation of two episodes of the documentary series "Artists in a Country at War" produced by DocNoteFilms and Babylon-13, dedicated to the members of the Creative Resistance of the KNUC&A / KUC community. On March 3, 2023, on the anniversary of the community's creation, a presentation of the catalog "365: Chronology of Creative Resistance of Graphic Designers of KNUC&A / KUC" took place. It presents 365 graphic design projects that reveal the wartime events of the first year. During 2023, 20 more exhibitions were added to the list of events in cities in Poland, the Czech Republic, Bulgaria, Georgia, Japan, the Republic of Korea, Canada, Ireland, and Croatia. And on March 4, 2024, on the 2nd anniversary of the community's activities, the Creative Resistance electronic platform was demonstrated, which is being prepared for integration into the Europeana digitized cultural heritage project.



Fig. 7. KNUC&A community of graphic designers “Creative Resistance”

Book-catalog and electronic resource with posters
<https://dcvisu.knukim.edu.ua/>

There are four areas of communication in the posters created by the community:

- keeping a diary of the war,
- declaring Russia's status as a terrorist country,
- presentation of Ukraine as a country with a powerful history, culture and science,
- forecasting development and partnerships after our victory.

I would like to add a few comments on the second position. It is often revealed through the portrayal of violence by a generalized image of the enemy or a specific personality of the president of the aggressor country. According to T. Kulenko, "the violence of war forms such a repulsive image of the other that it prompts a theoretical rethinking of the ethics of war. Its main principle is "the need to recognize not only the humanity of each other, but also the collective inhumanity". Demonstration of the enemy's inhumanity has become an important design technique against which Ukrainian resistance and assistance from partner countries is elevated"³⁸. It can be said that at the first stage, revealing the inhumanity was the main task.

A landmark project for communication about the war and, in particular, design in it, was an issue of *Telegraf* magazine called "Creativity in War." This is a popular science publication that reflects the reactions of artists of all kinds to the first phase of the war. The magazine, on the one hand, records various events and cites many names of designers and illustrators who created visual content, and on the other hand, raises discussion issues that are important for determining the most effective ways to fulfill the mission of visual communication professionals. For the communication strategy about the war in Ukraine, it is important that the publication, which has gained popularity among Ukrainian consumers, was published in English and widely distributed abroad.

In addition to visual communications, fashion designers were involved in the communication effort, albeit to a lesser extent. Possible solutions to such intentions were public addresses to the audience at the end of the collection show, the introduction of elements associated with war and human suffering as a result, as well as unambiguously clear phrases about Ukraine and the war in it. A certain number of fashion designers have created capsule collections or even individual models to emphasize their civic position and create a global Ukrainian image. For example, several of Kir Khartley's models, which were exhibited at European shows, featured red-embroidered chest inscriptions Ukraine, Volya, with red threads hanging chaotically from them like blood.

³⁸ Кульєнєко В. Гуманітарний дискурс в ситуації війни. Гуманітарні студії: педагогіка, психологія, філософія. Том 14, №4. 2023. С. 205. DOI: [http://dx.doi.org/10.31548/hspedagog14\(4\).2023.205-211](http://dx.doi.org/10.31548/hspedagog14(4).2023.205-211)

Fedir Vozianov's National Minimalism collection was spectacular, featuring new models with laconic arrangement of historical and cultural symbols of Ukraine in the traditional place of an embroidered shirt: trident, ears of grain, fence, and the word "love". The graphically restrained image of the models evokes a sense of emotional restraint, rationality, and contains elements of tragedy, but with a focus on action, on victory. This clothing is necessary for Ukrainians to communicate within the country and internationally in the appropriate image.



Fig. 8. Kir Khartley's models



Fig. 9. Fedir Vozianov. National Minimalism collection

Another vector of professional communication of designers in the international space is the presentation of Ukrainian authenticity and professionalism in the sector. This can be described as cultural diplomacy. It was during the war that Ukraine launched design weeks, which is a common practice in the world. In August-September, Kyiv Design Week was organized by the public organization "Design4Ukraine" for the first time, similar to Paris DW, Milan DW, London DW, and similar weeks in other capitals. The

peculiarity of this event was that most of the exhibition space was used in Zurich, as part of the Zurich Design Week, and events were held there. Kyiv was involved in local events for three days. The thousands of people attending such events in Zurich saw the power of Ukrainian design and the strength and moral endurance of Ukrainians who, despite the war, present not only professionalism but also creativity in their glocalization. This powerful event presented projects in the field of graphic design and industrial design, including interior elements.

The Port.agency team supports the direction of presentation communication in the outdoor (street) space in the language of murals on the buildings of foreign cities. Port.agency cooperates with the Ukrainian Institute (a state institution that carries out Ukraine's cultural diplomacy abroad). Under the organizational supervision of art historian Katia Taylor, a team of Ukrainian artists is implementing The Wall project, whose visuals change in each city. The murals were created and solemnly presented in Vienna (2022), Berlin (2022), Marseille (2022), Brussels (2022), Nairobi (Kenya, 2023), and Liverpool (April, 2023). The capacity of these projects is designed for long-term exhibition and provides a greater reach of recipients. The main task of the murals is to create awareness of Ukraine through visual means. The subject matter of the works focuses not so much on the war as on the positioning of the Ukrainian state. The authors try to present the cultural and creative power of Ukraine as a full-fledged democratic European state. Presenting the country from this perspective is very important in parallel with the constant reminders of the genocide of Ukrainians by the Russian Federation.

A large number of visual communications products reveal various aspects of Ukrainian patriotism – from complex associative imagery to obvious "blue and yellow" symbols. The projects are designed for both domestic recipients (the population of Ukraine) and foreigners to convey the greatness of the country with its history and heritage, to prove the justice and righteousness of the struggle for its own identity, and to demonstrate the heroism of the military and ordinary people. At the same time, designers act mostly intuitively, focusing on their own reflections, creative vision, and professional experience. However, interaction in the foreign communication space has its own peculiarities, in particular with regard to the topic of patriotism. In the article, V. Kulenko highlights the differences in interpretations of this concept, the widespread European positions compared to the understanding and manifestation of patriotism in Ukraine during the war. According to her, in the postmodern reality, theoretical studies tend to transform and even deconstruct the concept. In their desire to separate themselves from the ideas of the political right, which filled patriotism with the characteristics of exclusivity and selfishness, postmodernists have radically departed from this

understanding. "Contemporary patriotism is concretized in opposite qualities: inclusiveness, post-nationalism, citizenship, constructiveness, even conventionality or criticality of patriotism as patriotism from an external perspective. The level of responsibility of a patriot is limited to an emotional uncritical attitude towards his or her native country, so it cannot claim to be objective and holistic"³⁹.

The posters and illustrations by Ukrainian designers are shown in the context of the humanitarian crisis, which is contained in the contrast between the post-heroic post-national in the mentality of Europeans and the heroic national in the perceptions and behavior of Ukrainians. The conflict of worldviews is contained in the theses that we have abstracted on the basis of the philosopher's views on events and their interpretations⁴⁰:

– Western mentality: rationalized humanism with the desire to find optimal ways to solve the problem based on multidimensional analysis; avoidance of pathos of meanings and priority of their rationality over emotionality; absolutization of the intrinsic value of human life with a lack of understanding of the readiness to fight and die for one's country, rejection of the individual sacrifice of the common mystery; loss of relevance of state borders due to the inclusion of territories in the global world; the idea of minimal human involvement in military operations in the context of a g

– Ukrainian mentality: irrational heroism without choices (either death or struggle) with quick decision-making; formation of a worldview based on civilization and national and political identity in a state of military resistance, self-identification through heroism that fights against the situation of socio-cultural uncertainty in the international status; manifestation of collective stability of the worldview and responsibility for preserving the country's independence.

It can be said that the Ukrainian military experience, with its specificity and focus on positive action, brings a kind of salvation from inaction and indecision in addressing issues of protecting freedom and openness of the democratic world to the passive postmodern worldview of the Western world. The visual communication projects actualizing the topic of war, which Ukrainian enthusiasts are actively trying to promote in the international postmodern communication space, carry heroic specifics that are at odds with the dominant worldview of Western societies. The conflict under consideration is a kind of problem between content creation and its perception,

³⁹ Культенко В. Гуманітарний дискурс в ситуації війни. Гуманітарні студії: педагогіка, психологія, філософія. Том 14, №4. 2023. С. 208. DOI: [http://dx.doi.org/10.31548/hspedagog14\(4\).2023.205-211](http://dx.doi.org/10.31548/hspedagog14(4).2023.205-211)

⁴⁰ Культенко В. Гуманітарний дискурс в ситуації війни. Гуманітарні студії: педагогіка, психологія, філософія. Том 14, №4. 2023. С. 209-210. DOI: [http://dx.doi.org/10.31548/hspedagog14\(4\).2023.205-211](http://dx.doi.org/10.31548/hspedagog14(4).2023.205-211)

between goal-expectations and corresponding perceptual and behavioral reactions. In some cases, messages may not be understood, in others, people may react to them with tension and even irritation. However, there are also many, if not most, positive reactions, i.e., attempts to accept the patriotic will of Ukrainians and reflect on this experience. In all cases, patriotic Ukrainian content carries emotional excitement, which means that people are not indifferent to the topic and are involved in this international collapse.

Not all, but a significant majority of projects aimed at domestic and international communication have a glocalized cultural context, which is manifested primarily in the use of Ukrainian state symbols. In order to build effective communication, the meanings and semantics of which are very visual, Ukrainian designers often turn to rethinking state symbols, in particular the trident as a graphic form and symbol of the country. We can see it in visual content for social media, posters, postcards, and brand names. Designers use the recognizable symmetrical shape as a kind of container for typographic compositions and filling with plot attributes, or combine fragments of the small coat of arms with other graphic objects.



Fig. 10. Variations with the shape of the trident

Authors: RA Banda designer Mykola Kovalenko



Fig. 11. Dmytro Simonov. Variations with the shape of the trident

The graphic designers Mykola Kovalenko and Nikita Titov, as well as Dmytro Simonov, are the most methodical in experimenting with shapes. While the first two designers use trident analogies in their thematic posters, Dmytro Simonov focuses on varying the shape for the sake of a new form. He has amassed a considerable collection of modifications that can serve as the basis for signs, jewelry, prints, embroidery, etc. A collection of different modifications of the trident can be found on the @ukrainian_identity resource.

Another layer of the cultural context is folk art as a source of national identification, as well as the cultural heritage of professional artists and designers. It is worth noting that the situation of a full-scale invasion has renewed the interest of Ukrainian designers and the activity of appeals to traditional culture, the first wave of which occurred at the beginning of the Russian-Ukrainian war (2014-2015). The richness of folk art inspires numerous stylizations of everyday objects and wartime attributes, as well as compositions based on the principle of decorating textile and carved products, paintings, and more. This is a separate vector of research, so we will touch on it briefly here. In the field of visual communications, a significant part of the topic is presented in our book «Graphic Design with a Ukrainian Face»⁴¹.

Design for memory retention

The design of memory objects consists of at least 3 areas. One area is more technical, involving the complex ability to develop a strategy, apply technology, and present the result in an aesthetically pleasing way. On the one hand, it is about digitizing cultural heritage that needs to be preserved, taking into account possible

⁴¹ Удріс-Бородавко Н. Графічний дизайн з українським обличчям. Київ. ArtHuss. 2023. 204 с.

destruction due to military operations. On the other hand, it is a digital reconstruction of damaged objects, in which designers can virtually complete a part to see what the object was like before it was damaged.

The third area of designing memory objects is the design of material and informational objects that contain information or associative images about tragic or victorious events of the war: commemorative installations in honor of fallen heroes, injured civilians, and the return of prisoners. The range of project developments is very wide, from stamps (for example, the first Ukrposhta stamp dedicated to the destruction of the Moskva ship, which gave rise to subsequent recordings of significant events) to spatial installations. In fact, most of the information objects created by visual communication designers are already becoming objects of memory, as they carry memories of the past. This is an extensive topic that deserves an independent study.

CONCLUSIONS

The synergy of individual fears of uncertainty and social responsibility for the present and future of Ukrainian society is manifested in the long-term resilience to the trials of war.

The activities of the designers and their teams under consideration are situational responses to the challenges of an invasion aimed at destroying the Ukrainian nation. They are manifestations of a highly developed civic position and can be united by the definition of "design for victory." Ukraine, which since regaining its independence has positioned itself as a peaceful European country, renounced nuclear weapons and, accordingly, paid attention to the development of humanitarian and cultural sectors, has essentially no experience in design for the military sector. In this regard, the topic of "design and war" is considered only in the context of the current Russian full-scale aggression. However, it is in the context of such a social cataclysm that Ukrainian designers demonstrate professionalism, creativity in designing and organizing communication, and, of course, socially responsible initiative.

The quintessence of the attitude of Ukrainian designers to the realities of war and understanding of their place in it is eloquently expressed in a Facebook post by O. Chekal dated 03/24/2024: "If we do not want to end our lives in Venezuela, Paraguay or even America, but without the opportunity to return to our land and ancestors, like many of our fellow artists who fled at different times from the waves of barbaric attacks of the occupier on our land, then we must help bring our victory closer with all our creativity, money, volunteering or military skills (whoever is good at what)"⁴².

⁴² CHEKAL O. URL: [HTTPS://WWW.FACEBOOK.COM/OLEKSIY.CHEKAL/POSTS/PFBID0GNPG2A8VAIJUGRUAB3UAME5YTTEHJ6MY8DN3W7UI T4SP9HEMIYNDYM7VUETGGKTDL](https://www.facebook.com/OLEKSIY.CHEKAL/POSTS/PFBID0GNPG2A8VAIJUGRUAB3UAME5YTTEHJ6MY8DN3W7UI T4SP9HEMIYNDYM7VUETGGKTDL) (ДАТА ЗБЕП'ЯННЯ 29.03.2024).

It can be predicted that after Ukraine's victory, the fact that design is relevant to security and military defense will be formed as an independent sector. Many graphic and, especially, industrial designers who serve in the Armed Forces of Ukraine plan to continue their experience in improving the army and everything that is necessary for the country's defense after returning to civilian life. This may become part of the social and cultural context that shapes Ukrainian glocal design.

SUMMARY

Glocal design as a socio-cultural phenomenon is formed under the influence of cultural, social, resource and natural contexts. For contemporary Ukrainian glocal design, the dominant social context is the Russian-Ukrainian war. The need to fight for the preservation of their lives and the nation's identity encourages Ukrainian designers to demonstrate a high level of social responsibility and initiative. During the 10 years since the beginning of the war, under the influence of the social context, there has been a steady increase in resources and two waves of cultural activation, which has led to a high professional level and uniqueness of Ukrainian design. In the aspect of "Design for Victory", the publication reveals and discusses four main areas of project activity: design for the Armed Forces of Ukraine; design to protect civilians from military aggression and overcome the consequences; design to attract the attention of the international community and support Ukraine; design to preserve memory.

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Information about the author:

Udris-Borodavko Natalia Serhiivna,

PhD in Social Sciences, Associate Professor,

Head of the Graphic Design Department

Kyiv National University of Culture and Arts

36, Yevhen Konovalts str., Kyiv, 01133, Ukraine