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THE USAGE OF POSTERS FOR THE PURPOSE OF PROPAGANDA AS INSTRUMENTS OF VISUAL COMMUNICATION: EXAMPLES OF UKRAINIAN POSTERS

Abstract

Graphical design is a visual instrument of communication that arrived to current day by being converted in the direction of the need of humans to communicate since the pre-historic times. This communication is provided by being mixed with technical and artistic structure. The message that is needed to be conveyed is evaluated in the area of graphical design. Without doubt, one of the most important arguments of the visual communication are posters. The posters, which are among the graphical arts and one of the most active instruments of moders communication, reflect the quantitative core as best. With its creative examples, it is a qualitative communication instrument.

The posters are functional instruments that can be used politically,economically and artistically. In these specified cases, the utility of the poster designs by the masses is higher than the other instruments of communication. This property of the posters supports the rise of the visual communication effectiveness by combining the visuals with aesthetics as it is with other forms of art. One of the areas in which the posters are most commonly used is propaganda. The propaganda posters, which are used in order to catch the attention of the society about certain matters, raise awareness and change the habits and actions of the people in the direction of certain ideas, have been indispensable instruments of communication in all eras. Propaganda posters contribute to the art today while establishing the archive of today for the future. The posters which display a modern transformation with itself, keep up with the artistic changes of the era amd continued with its development. A perspective was established for the I. and II. World War propaganda

posters with examples from modern subjects. In this context, the purpose of this research, the usage of the posters for the purpose of propaganda as visual communication objects, the style in which the Ukrainian posters appeal to visual content and purpose were brought into attention with examples. The posters which was discussed in the research as examples were displayed by the content owners in the context of semiology. The languages in the poster design and the common language feature between the cultures display the current situation with the poster designs and narrations of the designers from United States, Mexico, Poland, Brasil, France, Italy and Ukraine. As a result, this research indicates to the intercultural communication and dialogue with Ukrainian posters which provide an up to date approach to propaganda posters.

Keywords: Visual Communication, Graphic Design, Poster, Poster Design, Propaganda Poster, Ukrainian Posters

GÖRSEL İLETİŞİM ARACI OLARAK AFİŞLERİN, PROPAGANDA EYLEMİ AMACIYLA KULLANILMASI: UKRAYNA AFİŞLERİ ÖRNEĞİ

Öz

Grafik tasarım, tarih öncesi zamandan insanın iletişim kurma ve haberleşme isteği doğrultusunda dönüşerek günümüze gelen, görsel bir iletişim aracıdır. Bu iletişim kültürel, teknik ve sanatsal yapı içinde harmanlanarak sağlanır. Görsel olarak iletilmek istenen mesaj, grafik tasarımın çalışma alanı içerisinde değerlendirilir. Görsel iletişim en önemli argümanlarından biri şüphesiz afişlerdir. Görsel iletişimde kullanılan grafik sanat eserlerinden olan afiş, çağdaş haberleşmenin en aktif araçlarından biri olarak niceliksel ve özünü en iyi şekilde yansıtmaktadır. Yaratıcı örnekleriyle ise niteliksel bir iletişim aracıdır.

Afişler politik, ekonomik, kültürel ve sanatsal açıdan kullanılabilen işlevsel bir araçtır. Belirtilen bu olgularda afiş tasarımlarının kitlesel olarak kullanılabilirliği diğer iletişim araçlarına göre daha fazladır. Afişlerin bu özelliği diğer sanat dallarında olduğu gibi görselliği estetikle birleştirilerek görsel iletişim etkinliğini en üst düzeye çıkarmayı desteklemektedir. Afiş en sık ve yaygın kullanıldığı alanlardan biri propaganda afişleridir. Toplumun belli konularda dikkatini çekmek, farkındalık yaratmak veya belirli bir düşünce dahilinde toplumun tutum ve alışkanlıklarında değişiklik yaratmak için hazırlanan propaganda afişleri, her dönemin vazgeçilmez iletişim araçları olmuşlardır. Propaganda afişleri güncelin sanatına katkı sağlarken aynı zamanda güncelin arşivini gelecek için oluşturmaktadır. Kendi kendisiyle çağdaş bir başkalaşım sergileyen afişler dönemin sanat değişimlerine ayak uydurarak gelişimine devam etmiştir. I. ve II. Dünya Savaşı sırasında kullanılan propaganda afişlerine güncel konulardan örnekler ile perspektif oluşturulmuştur. Bu bağlamda, araştırmanın amacı, görsel iletişim nesnesi olarak afişlerin propaganda amacıyla kullanımı, Ukrayna afişlerinin görsel içerik ve amaca hitap ediş şekilleri örnekleriyle gündeme getirilmiştir. Araştırmada örnek olarak ele alınan afişler, eser sahipleri tarafından semiyotik açıdan ortaya konulmuştur. Afiş tasarımındaki diller ve kültürlerarası ortak dil özelliği, araştırmaya Amerika, Meksika, Polonya, Brezilya, Fransa, İtalya ve Ukrayna'dan destek veren tasarımcıların afiş tasarımları ve anlatımlarıyla güncel durumu ortaya koymaktadır. Sonuç olarak, bu çalışma propaganda afişlerine güncel bir yaklaşım sağlayan Ukrayna afişleri örneğiyle kültürlerarası iletişim ve diyalogun tasarımsal özelliğine dikkat çekmektedir.

Anahtar Kelimeler: Görsel İletişim, Grafik Tasarım, Afiş, Afiş Tasarımı, Propaganda Afişi, Ukrayna Afişleri

INTRODUCTION

The concept of communication have existed since the start of humankind. The communication was done via signs, sounds and various visual figures through different ages. This situation continued by being changed according to area in the historical period. Ethnic structure, cultural differences, socio-economical situation and geographical features made the concept of communication to be differed. Even in the ages in which humans did not yet achieve verbal communication, a meaningful visual communication could be mentioned. The cave paintings can be given as an example of this.

The symbols that are used in the visual communication have narrative forms such as metaphor, satire, humor. This narrative style enabled the visual communication to be esthetic and functional at the same time. The graphical design is one of the most known and common form of the visual communication. For certain purposes, the graphical design which uses the visual communication effectively was made common with the development and expanding of visual communication instruments. The poster, which is the subject of this study and a visual communication instrument, is one of the most commonly used graphical arts. Poster in the graphical art, as opposed to other areas in art, has features of being able to applied to different areas and to be multiplied. This feature of the graphical design emerges as one of the most effective communication instruments as an vehicle of communication.

From the beginning of the propaganda concept to our day, one of the most basic and oldest instruments of communication are posters in which the propaganda approaches are used. Posters are defined in different types in terms of content, application and methods of style. The first emergence of propaganda and its first usage in Europe was first documented as results of missionary studies with concepts of 'the faith that must be expanded'. To serve this purpose, in the year of 1622 Pope XV. Gregory founded the society of 'Propaganda of faith'(Congregatio de Propaganda Fide) in Rome (Güvenilir and Şeker, 2018:1086). Later, it was seen that propaganda posters are used for social, cultural, political and economical purposes.

The purpose of the propaganda posters target the masses is not only to inform but also to affect the public opinion via various images and words. Posters have been the most

crucial of the informers and public supporters of the social events as communication instruments from past to current day. Posters, which have an universal language, have been the reaction or support of the people from all over the world to the events happened in various parts of the world.

When the historical events are evaluated, images or symbols occurred after the events that have happened. The 'Destroy This Mad Brute Enlist' poster which was done by H.R. Hoops in 1918 can be given as an example for propaganda posters. This visual rhetoric language impressed the public. In the history, the propaganda posters assumed the role of conveying the necessary message to individuals and the government in the name of the state in times of war and invasion. In this context, propaganda posters act in the psychological war on the front.

The development of technology has given the field of graphic design unlimited exhibition and publishing areas. This supported the visual communication, interaction and dissemination of posters. "StandwithUkraine" posters produced for today's Russia-Ukraine invasion can be given as an example to the periods in which posters were used as a psychological warfare tool during war times. These posters highlight the hybrid nature of the concept of poster design. It is seen that poster design is not only a visual element of a visual area and that it has a feature of reaching the unreachable and telling the unspeakable.

This study was produced by the designers expressing the poster designs for Ukraine and their own perspectives on the poster's expression of social life and its transfer to the next generations with an archive feature. Since the images in the changing world are the best reminders of the period, these studies deal with the Russia-Ukraine problem and give place to the examination of the subject from a peaceful and social perspective in terms of design. The most important feature of poster designs is that individuals from different languages, religions and races create a common language, with a different style, for a common purpose. In this context, the visual communication phenomenon is revealed as universality and sociability by giving place to the propaganda posters, which have a great impact on the formation of social memory, with different forms of expression. At the same time, as during the Second World War, the effects of designers on social structure and culture and their responsibilities towards society and the profession were revealed.

CONCEPTUAL FRAMEWORK

Visual Communication

Communication can be expressed as the process of generating interest, transferring and interpretation (Dökmen, 2005:19). In short, it is the transmission of information, ideas, attitudes or feelings from one person or group to another through symbols (Mutlu, 1998:168). Communication is a multilayered phenomenon in which information, thought, opinion and emotions are conveyed via verbal, visual and auditory elements. Communication involves a two-way exploitation process. In order for the message to be successfully transmitted to the receiver, it is important to understand the elements included in the system and the interaction between these elements.

The visual materials of communication, which form the basis of information exchange between people, have manifested themselves in different forms and conditions throughout history. Drawings and hieroglyphs on the cave walls reveal the simplest form of visual communication. In these drawings made in approximately 15,000 B.C, the effect of images on people can be seen as examples of visual communication. With the invention of writing, communication channels expanded and started to progress with the transition to modern life. This progress has facilitated communication. Today, communication and human beings are at such a point that city people, who are exposed to messages anytime and anywhere, are not interested in complex and ordinary communication materials (Becer, 2018:11). For these reasons, communication channels are in a process of differentiation. Control of the structural suitability of typography, colors and shapes by the designer is the most effective way to convince the audience. Visual rhetoric can be mentioned here. Visual rhetoric, which is used in many visual fields such as advertising, posters, media design, painting, printed cultural products, packaging, screen design, graphics, has become an aesthetic doctrine in the information society (Liman, 2021: 1583). The analysis of images in visual materials is very important in terms of how to persuade the viewer and to what. In this mutual benefit process, knowing how the information is processed is necessary in terms of visual communication. For this reason, visuality and design are gaining more and more importance day by day.

The field in which visual communication is most widely used is the field of graphic design. In the field of graphic design, the visual design of communication stands out with

its different design styles. Graphic design fulfills the function of conveying the message to the receiver through visual communication, by using the visual and text in an arrangement that complements each other, together with the design qualities of fine arts. According to Roxburgh, the visual communication that involves the analysis and visualisation of the ideas in a creative and contemporary process, is a field that includes the interactive applications in the context of today's information and communication technologies and the multimedia technologies (Işık, 2010: 12). The main feature of graphic design in visual communication is that the produced work can be reproduced and used with other communication channels.

The diversity of application and publishing areas in graphic design in the digital age has also increased the use of graphic tools as propaganda tools. Graphic design has undergone changes in the historical process, with the effect of social events, according to the needs that arise. This change of graphic design also contributed to the change of social perspectives and events. Propaganda seeks to create action by influencing the masses rather than individuals. The most widely used mass media to reveal this act of movement is posters. Posters are barometers of daily life as well as social, economic, cultural and political actions (Muller-Brockmann, 2010:12).

Poster Design

The word of poster, which was originated from West, has entered our language from French. The term used to mean the paper or poster stuck on the wall has been translated into our language as poster. Playing the most important role in graphic design, posters are visual communication tools that live together with the society and provide the opportunity to address individuals from all parts of the society. Posters are printed communication tools used to promote, advertise or announce (Ambrosse and Harris, 2010:203). According to Seguela, in communication, the poster is more than a photograph. Having the effect of a blow and a punch, the poster is the passionate meeting of an image and a sentence (Seguela, 1991:55). According to Giraud, a poster is a trap for the eye and as the mouse gets into the trap; it should catch you once you look (Özerkan and İnceoğlu, 1995:124). Today, the diversity of interaction planes has removed the printed limitation of posters. Posters now display a much more interactive vision.

The posters, which have undergone changes in terms of presentation from the past to the present, show themselves in every field from social boards to social media platforms. In this context, posters directly or indirectly affect the target audience silently and deeply. With its countless forms, styles and richness of subjects, the poster maintains its importance despite the strong presence of today's communication methods (Jogn, 2008:8). The increasing importance of the posters is due to the fact that the plastic arts use typography and painting elements as an act of design in graphic design. Posters are the voice of the artist. Just as a movie artist pierces the screen, the poster should pierce the surface and leave a trace. A design, a message can be the leader of a social movement or it can be lost in nothingness. Here, the quality depends on the designer's ability to use all the elements of the plastic arts in a correct and simple style. Every graphic design work emerges at the end of a certain design (planning), search, decision making and application process. For this reason, it is possible to evaluate every graphic design as a "creative process" in which certain intellectual ideas turn into visual communication (Tekler, 2003:93). The 'I want you' poster which was designed by Kitchener in order to recruit soldiers to United Kingdom army, which affected the masses in the poster design history, is one of the best examples in terms of design and style. In terms of the usage of plastic elements, it is important to evaluate the special attitude that is unique to the poster, also in the language of expression. Therefore, the images used to create the plastic structure and visual setup of the poster should be well evaluated and should be far from mediocrity. Expression forms such as humor, metaphor, satire, humor and metonymy should be evaluated in the construction of images. Message and image integrity should be ensured, and it should be avoided to create confusion of perception. A poster design with attractive imagery and a good plastic structure will turn into an effective design and fulfill its function.

The reproducibility and universality of poster designs highlight the value of originality. There are many works belonging to the same poster type and subject. However, only one of these works is remembered. Here, being the first one and the technical situations emerge. Posters should be distinctive and distinguishable from posters of similar organizations or situations. A poster designed in an original and creative style is always more effective. Nixlaus Troxler draws attention to the fact that the poster should have a personal style and the importance of personal interpretation in the delivery of the

message in an artistic way. At the same time, he argues that the solution favors simplicity and states that the message comes before the form. He tells that perfect design is achieved through creativity and expression (Foster, 2006: 253).

The poster design can be the media object of a commercial product, but it can also be the icon of a non-profit movement that takes on social and cultural responsibility. The versatile use of poster design ensures that the political, cultural, social and economic characteristics of the period are transferred as an archive. In other words, poster art, which lived its golden age at the beginning of the 20th century, is a tool that most clearly expresses the artistic and social characteristics of each period in which it was produced.

Posters can be grouped according to their subject and purpose. However, it is not enough to separate the poster only according to its subject and purpose. Therefore, the poster should be grouped according to the message it conveys, its life and its encounter with the audience. This diversity gains its qualifications according to the design style, form of expression and display situations. Posters can be divided into two categories as the places where they are displayed and the content. They are divided into two groups as indoor and outdoor posters according to the places they are displayed. According to their content and types, they can be grouped as cultural, social, advertising and propaganda posters. Another scale of discrimination in terms of their content is to divide the posters into two main categories as advertising and trade posters that are used to increase sales of a product and the propaganda posters that are used to spread various information, events, thoughts and teachings.

The audience reached by the outdoor posters is more crowded than indoor posters, but their viewing times are short. Today's technologies have enabled the use of luminous and even moving objects in these types of posters. Therefore, the effect rates have increased. Indoor posters, on the other hand, have the feature of being watchable for a long time. Because of this feature, the creation of content during the design process differs from outdoor posters.

In this context, for whatever purpose, a well-designed poster should have communication skills that will create fear, hatred, compassion, anxiety, peace and similar emotional effects on individuals and society.

Poster as a Propaganda Tool

Propaganda is considered as a phenomenon that begins with human communication. It is an effort to change or create behavior without any coercion against the visual image. According to Oskay, the farewell of those who went to war in ancient times with ceremonies and the ceremonies exhibited in the victorious expeditions were not only a show of joy, but also a propaganda activity according to the conditions of that period (Özerkan and İnceoğlu, 1995:42). Another feature of propaganda is that it is a conscious and systematically designed initiative, targeting the masses, not individuals. Propaganda is a language of influencing audiences, regardless of purpose. This language has an influence mechanism that affects and shapes the society.

Graphic design includes an artistic language that can present its message directly within the plastic arts in the simplest way. For this reason, conveying propaganda messages with the possibilities of graphic design in shaping societies has turned into an effective tool in terms of creating the imagination of the people (Baynes, 2002:277).

In this direction, graphic design plays an important role in creating the cultural visual pattern of the world, influencing and directing the society (Dokuzun, 2015:271). Especially since the beginning of the 21st century, graphic designers have started to work on social, political and cultural issues that shows the importance of this issue. Propaganda posters bear the traces of a social struggle. Posters collectively reveal the individual expressions of the common mind, feelings and thoughts in line with the same goals and expectations. Propaganda is not a new concept. It has existed since ancient times. The posters used in the First World War brought the attention of all the nations participating in the war. Today, posters are used as a tool to reveal the emotions necessary for people to go to war, provide money-food-shelter support, or support the war effort in some way.

The poster gains its importance and power with its easy access to the audience, plays an active role in gaining a certain thought and attitude in the visual sense. Political posters have become a visual symbol that helps support efforts in the democratization process, also in the struggles of the concepts such as rights, peace and justice on the global scale. At the same time, it was also used to reinforce the influence of the governments on the masses (Dülderoğlu, 2007:64).

In every period, art has conveyed feelings about social and political problems. As a method of art, posters have been the most important tool in conveying social and political problems. When these posters convey their message with a certain understanding of space and time, they create a sense of partnership, in other words, a desire to unite. In this sense, the designers allow the society's thought to be shaped under the influence of political control with the images, slogans and symbols on the posters they design.

Posters produced for propaganda purposes have been of great importance for countries in every period of history. It created images and symbols that would become the symbols of the event. It has been used as the best visual communication method that is effective on the target audience and reaches its goal, both in the transmission of the messages to be conveyed and in any call to be made (Kuyumcu, 2011:92).

Based on the analogies of Sequela and Giraud on poster design, all these determinations highlight the effect of the poster in the propaganda process. Propaganda posters handle messages and psychological elements from different aspects to mobilize the masses. The theme of these posters may vary from gender concepts to national feelings. For example, the establishment of the propaganda agency "The Committee on Public Information (CPI)" by the United States of America to end the great war in World War I, and the assignment of illustrators there, shows the political importance of the posters. Illustrators Joseph Pennell and Frank Brangwyn designed posters to raise funds and aid for the war. Flagg's adaptation of Kitchener, "Uncle Sam", is also the most printed poster in history. In this poster, the feeling of patriotism is at the forefront. Examples of figural messages in the design are the Uncle Sam poster and the "I want you for The Navy" poster, in which women are drawn. Likewise, During the World War II in the United States, female figures were used in posters to volunteer production and male figures were used to support the military power, to guide the people and to strengthen their beliefs. Historically, these examples can be augmented by propaganda posters used in Germany, England, and France.

The changes in the social and political climate left by the wars in the course of time have led to structural changes in poster designs. The modernist avant-garde movements have revealed new styles such as futurism, dadism, constructivism and Soviet revolution

posters. This diversity in the field of poster design has resulted in a multicultural visual language.

It is seen that posters play an important role in creating public opinion with different forms of expression and different propaganda techniques from past to present. The examples given in the article reveal the current status of poster designs, which are produced in order to provide a perspective on the current Ukraine problem, rather than social and cultural posters, and to support this problem on a global scale. The slogan "Stand with Ukraine", which launched campaigns on a global scale, formed the propaganda agenda as the deep voice of the occupation. In this context, the poster studies that express the political and social climate of the Russia-Ukraine events as a repetition of history include a summary of the propaganda posters designed for Ukraine, which is the research subject of the article.

AIM AND SIGNIFICANCE OF THE RESEARCH

The aim of the research is to reveal how the posters produced to support Ukraine in the Russian-Ukrainian invasion try to influence large audiences with content. The content of the posters, which could easily reach large masses compared to the use of many verbal, visual and auditory tools and were used for propaganda in the said period, was given by the designers. The support of designers from all over and from all backgrounds with the themes of "Stand with Ukraine", "Save Ukraine", "Restore Peace", "Save Democracy", uniting to support the Ukrainian people against the occupation, is also discussed in this study with examples of posters in terms of visual communication. This review reveals the techniques and designer styles applied in poster designs with the designers' own expressions.

Emphasizing the place of the posters in the history of the poster, which emerged as communication objects in the critical social and political climate during the war periods, and drawing attention to the power and quality of the poster, expresses the importance of the research. In this context, this study, which aims to investigate the status and importance of poster designs for the current situation of Ukraine, as a reflection of past historical events, is the first study to reveal the current situation in this field.

LIMITATIONS OF THE RESEARCH

The research is limited to literature design, sample poster designs, Ukrainian posters that are the subject of the research, and interviews with designers.

MATERIALS AND METHODS

In this study, qualitative research approach which is one of the scientific research methods was used. As a qualitative research approach, data collection methods such as interview and literature review were handled. Data were collected by examining existing sources and documents through literature review. The research topic was mapped. As an interview technique, data were collected by getting a certain sample from the universe of "posterterritory" and "posterposter" Ukrainian poster designs for the poster works to be used in the research. These data were carried out using the structured interview type of the interview technique.

These samples were exemplified by the explanations of the designers in line with the interviews held with designers from different parts of the world. The questions directed to the designers with the structured interview technique were answered by the designers. Information about the designers and their works is given below.

Ukrainian Posters and Designer Experssions



Figure 1: No War, Agnieszka Ziemińska, Poland

Name-Surname:

Agnieszka Ziemiszewska

Country:

Poland

Institution:

Polish-Japanese Academy of Information Technology

Title of the Work:

No War

Artwork Technique (Typography, Illustration, Photography, mixed techniques, etc.):

Typography

What is your own style that you use in your poster works? (Your Design-Art style):

Experimental.

What is your opinion on social and political propaganda poster designs?:

“Design creates culture. Culture shapes values. Values determine the future.” Robert L. Peters.

What do the indicators you use on the poster mean? (The color used, form, shape, object, etc.):

Colour, shape, form.

What is the Story of the Work? (Message you want to give):

The message is: No War! Note that this poster does not refer to a one specific war, but criticises the problem of war in a broad context.

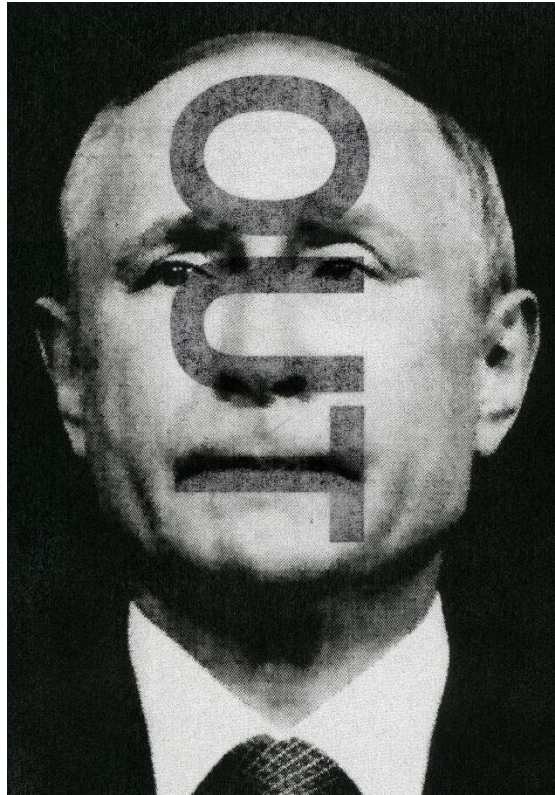


Figure 2: Please see the image inventory, Keith Kitz, United States

Name-Surname:

Keith Kitz

Country:

United States

Institution:

Suffolk University

Title of the Work:

Please see the image inventory

Artwork Technique (Typography, Illustration, Photography, mixed techniques, etc.):

Mixed Media

What is your own style that you use in your poster works? (Your Design-Art style):

I employ a variety of making and do dependent on one specific style..

What is your opinion on social and political propaganda poster designs?:

I believe it is important for the work I produce to be thoughtfully made as well as thought-provoking. The role of design is to attract attention and hopefully a response.

What do the indicators you use on the poster mean? (The color used, form, shape, object, etc.):

I work to relate the elements of my making to the messaging, therefore all of the parts used are in support of the overall message.

What is the Story of the Work? (Message you want to give):

This collection of work all supports Ukraine either directly focusing its intention on the Ukrainian people, or indirectly in focusing on the evils of war.



Figure 3: The Sky is Darkening, Dupuis Gilles, France

Name-Surname:

Dupuis Gilles

Country:

France

Title of the Work:

The Sky is Darkening

Artwork Technique (Typography, Illustration, Photography, mixed techniques, etc.):

Image drawn on a tablet (IPAD) with "procreate" drawing software.

What is your own style that you use in your poster works? (Your Design-Art style):

I try to be as synthetic as possible when I work on a poster while working with different mediums such as collage, painting, photography.

What is your opinion on social and political propaganda poster designs?:

In France, the political poster is rooted in history, especially with the posters of the popular workshops of May 68. Later pursued by the Grapus collective, which had a great influence on graphic creation and which strongly interested me during my studies in art school as a means of expression that can be shared on the walls of cities and even more on social networks that allow a wider dissemination of images.

What do the indicators you use on the poster mean? (The color used, form, shape, object, etc.):

The colors used are those of the Ukrainian flag. The black smoke drawn from the East evokes a burn, a fire that blackens the colors of the flag, especially the blue which is like a sky.

What is the Story of the Work? (Message you want to give):

As soon as I learned of the beginning of this war, I had this idea of a partially burned flag that I shared with my students and colleagues at the Cambrai School of Art (ESAC), which I invited to produce images in solidarity with the Ukrainian people. They were exhibited at the school and some at the University of Caen during an evening in favor of

Ukraine others sent to the Ukrainian graphic designers' association or in Ogaki, Japan
<http://the4thblock.org> <https://www.ogaki-postermuseum-japan.com/no-war-page/>



Figure 4: Peace for Ukraine, Luis Antonio Rivera Rodriguez, Mexico

Name-Surname:

Luis Antonio Rivera Rodriguez

Country:

Mexico

Institution:

Escuela Superior de Ciencias y Humanidades Puebla

Title of the Work:

Peace for Ukraine

Artwork Technique (Typography, Illustration, Photography, mixed techniques, etc.):

Vector illustration

What is your own style that you use in your poster works? (Your Design-Art style):

I consider that I do not have a defined style but I do believe that the message should be simple and concise in my posters I try to formulate the visual content in an anecdotal, metaphorical or symbolic way.

What is your opinion on social and political propaganda poster designs?:

The social and political poster is very important since they freely show certain thoughts, the way to create it is to raise awareness of a specific issue it has to be a strong and clear message the poster is a great means of communication that must be in the streets so that everyone can see them and help us turn to see our reality.

What do the indicators you use on the poster mean? (The color used, form, shape, object, etc.):

Depending on the theme, it is how he developed the idea. Part of my process is the writing of the theme and the research with those elements understood. I start with the ideas and color codes that I will use, but it changes depending on the theme of the poster that is being developed. Then we have to think about which one is the best way to solve the idea.

What is the Story of the Work? (Message you want to give):

The idea of this poster is peace for Ukraine. The symbol of the coat of arms of Ukraine was used and it was transformed into a dove of peace, which is what it needs at the moment. The colors of the coat of arms were used. I wanted this image to be metaphorical for the transformation of this shield into a dove of peace.



Figure 5: Stand for Ukraine Poster, Nikodem Pręgowski, Poland

Name-Surname:

Nikodem Pręgowski

Country:

Poland

Institution:

Nicolaus Copernicus University, Faculty of Fine Arts, Toruń, Poland

Title of the Work:

Peace for Ukraine

Artwork Technique (Typography, Illustration, Photography, mixed techniques, etc.):

Illustration

What is your own style that you use in your poster works? (Your Design-Art style):

Hand made and digital illustration based on simple images and connotations, as well as experiments with handwritten lettering and distorted typography

What is your opinion on social and political propaganda poster designs?:

Situation in Ukraine shows that it can be effectively used not only as a carrier of important ideas but also for fundraising and direct, financial support for the war refugees as well as fighting soldiers in Ukraine.

What do the indicators you use on the poster mean? (The color used, form, shape, object, etc.):

Symbolic meaning of the poster is very simple and clear, as it was supposed to be an easy to understand and universal image used in open-air actions as transparent.

What is the Story of the Work? (Message you want to give):

Solidarity with Ukraine and my friends from this country. Poster was created on January 23rd late afternoon, just few hours before Russian aggression on Ukraine started.



Figure 6: Russian Invasion, Marcos Minini, Brazil

Name-Surname:

Marcos Minini

Country:

Brazil

Title of the Work:

Russian Invasion

Artwork Technique (Typography, Illustration, Photography, mixed techniques, etc.):

Typography and illustration

What is your own style that you use in your poster works? (Your Design-Art style):

Simple and direct messages

What is your opinion on social and political propaganda poster designs?:

I think this is a very strong tool for us to communicate in universal language.

What do the indicators you use on the poster mean? (The color used, form, shape, object, etc.):

The colors refers to the Ukranian and Russian country's flags. And the tank trail refers to the mud and dirt from the attack

What is the Story of the Work? (Message you want to give):

That Russia used its power to dominate Ukaine. And simply invaded the country as if it were already part of Russian territory.



Figure 7: #freeukraine, Agnieszka Węglarska , Poland

Name-Surname:

Agnieszka Węglarska

Country:

Poland

Title of the Work:

#freeukraine

Artwork Technique (Typography, Illustration, Photography, mixed techniques, etc.):

Digital.

What is your own style that you use in your poster works? (Your Design-Art style):

No comment.

What is your opinion on social and political propaganda poster designs?:

It's an important, widely available channel of communication, and important matters should be discussed in public.

What do the indicators you use on the poster mean? (The color used, form, shape, object, etc.):

It is a modification of the Ukrainian coat of arms. It is a modification of the Ukrainian coat of arms.

What is the Story of the Work? (Message you want to give):

My wish for Ukrainians: freedom for all of you.



Figure 8: Dove, Agnieszka Węglarska , Poland

Name-Surname:

Agnieszka Węglarska

Country:

Poland

Title of the Work:

Dove

Artwork Technique (Typography, Illustration, Photography, mixed techniques, etc.):

Digital.

What is your own style that you use in your poster works? (Your Design-Art style):

No comment.

What is your opinion on social and political propaganda poster designs?:

It's an important, widely available channel of communication, and important matters should be discussed in public.

What do the indicators you use on the poster mean? (The color used, form, shape, object, etc.):

Of course it's a symbol of peace, treated like the people in Mariupol by Russian soldiers: bloody. The small text on the poster is the Ukrainian anthem: "Ukraine has not yet perished, nor her glory, nor her freedom; Upon us, fellow Ukrainians, fate shall smile once more. Our enemies shall vanish, like the dew in the sun; And we too shall rule, brothers, in a free land of our own".

What is the Story of the Work? (Message you want to give):

Stand with Ukraine.



Figure 9: Help, Tomaso Marcolla, Italy

Name-Surname:

Tomaso Marcolla

Country:

Italy

Title of the Work:

Help

Artwork Technique (Typography, Illustration, Photography, mixed techniques, etc.):

Mixed media- pen drawing and computer graphics.

What is your own style that you use in your poster works? (Your Design-Art style):

I try to summarize the message so that it is understandable to everyone, if possible without text but only images.

What is your opinion on social and political propaganda poster designs?:

I think that art and graphics can be useful for spreading social and political messages.

What do the indicators you use on the poster mean? (The color used, form, shape, object, etc.):

The flag of Ukraine as a backdrop and a shout for help in the center. Ukraine asks for help.

What is the Story of the Work? (Message you want to give):

Help. Ukraine has been invaded and her people are suffering and are asking for help from the World.

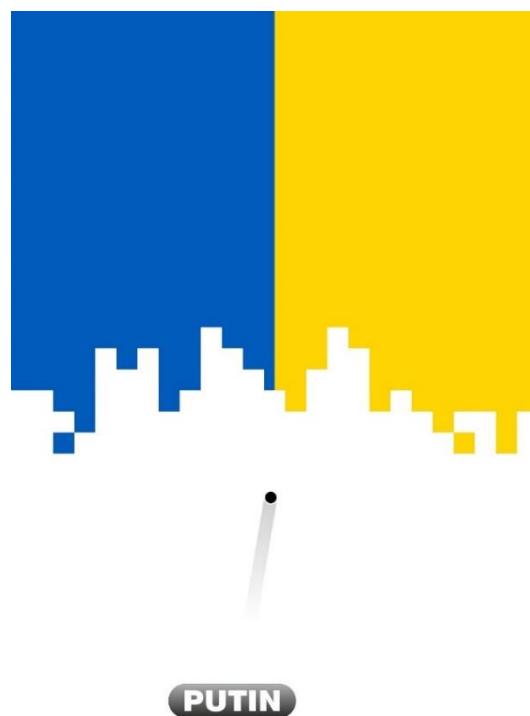


Figure 10: Destruction, Tomaso Marcolla, Italy

Name-Surname:

Tomaso Marcolla

Country:

Italy

Title of the Work:

Destruction

Artwork Technique (Typography, Illustration, Photography, mixed techniques, etc.):

Computer graphics

What is your own style that you use in your poster works? (Your Design-Art style):

I try to summarize the message so that it is understandable to everyone, if possible without text but only images.

What is your opinion on social and political propaganda poster designs?:

I think that art and graphics can be useful for spreading social and political messages.

What do the indicators you use on the poster mean? (The color used, form, shape, object, etc.):

The flag of Ukraine that is gradually canceled by Putin. It is reminiscent of an old electronic game called Arkanoid.

What is the Story of the Work? (Message you want to give):

A people that is invaded and wiped out by an invader.

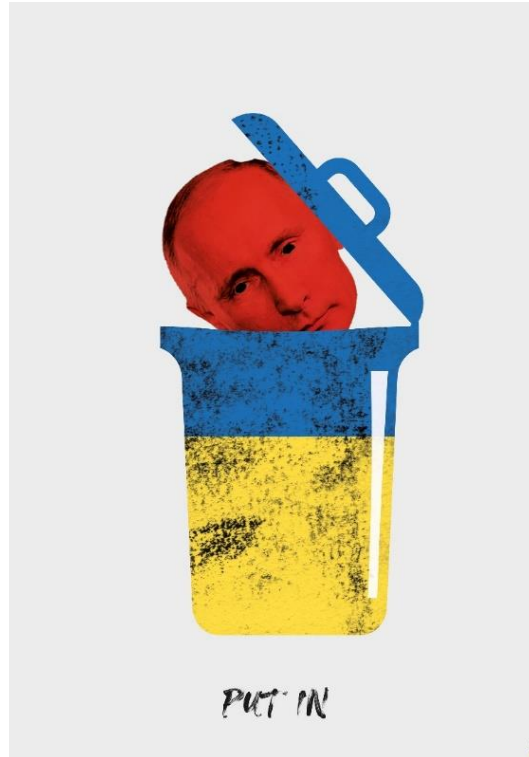


Figure 11: Put In, Wojtek Ganszczyk, Poland

Name-Surname:

Wojtek Ganszczyk

Country:

Poland

Title of the Work:

Put In

Artwork Technique (Typography, Illustration, Photography, mixed techniques, etc.):

Mixed Techniques

What is your own style that you use in your poster works? (Your Design-Art style):

Illustration, drawing, graphic digital mixed techniques.

What is your opinion on social and political propaganda poster designs?:

Designs of social and political propaganda posters -
play an important role in public space and social life
of the society.

What do the indicators you use on the poster mean? (The color used, form, shape, object, etc.):

Direct the viewer and recipient in a straightforward and unrestricted way to a clear and digestive reception in accordance with the intention and message of the work.

What is the Story of the Work? (Message you want to give):

PUT-IN STOP Him! Stop War with Ukraine.

*If your poster has received an award from
anywhere, please indicate.*

My work with posters from professionals and
amateurs, #designers #illustrators #graphics... Over
500 posters showing what society thinks about
barbarism and supporting people who suffer from it.
Thank you for supporting @posterterritory #ukraine
Famafest at Design Center (Dimad) Maradero
Madrid!



Figure 12: Put In, Wojtek Ganszczyk, Poland

Name-Surname:

Tomasz Czyżkowski

Country:

Poland

Title of the Work:

Stop War

Artwork Technique (Typography, Illustration, Photography, mixed techniques, etc.):

Mixed Techniques

What is your own style that you use in your poster works? (Your Design-Art style):

A reference to the Polish School of Posters.

What is your opinion on social and political propaganda poster designs?:

They are a very strong voice in society. They allow you to convey different views visually.

What do the indicators you use on the poster mean? (The color used, form, shape, object, etc.):

These are symbols referring to solidarity and peace, and elements emphasizing that it is about Russia's war and aggression against Ukraine.

What is the Story of the Work? (Message you want to give):

The symbol refers to the very popular symbol of Solidarity in Poland. Which is also a symbol of peace.



Figure 13: Not Putin Took the Gun, Anna Black, Ukraine

Name-Surname:

Anna Black

Country:

Ukraine

Institution:

Kharkiv State Academy of Design and Art

Title of the Work:

Not Putin Took the Gun

Artwork Technique (Typography, Illustration, Photography, mixed techniques, etc.):

Illustration

What is your own style that you use in your poster works? (Your Design-Art style):

Graphic style.

What is your opinion on social and political propaganda poster designs?:

I am against any propaganda. I am for honesty in work and honesty to myself... What do the indicators you use on the poster mean? (The color used, form, shape, object, etc.).

What do the indicators you use on the poster mean? (The color used, form, shape, object, etc.):

The main thing is the meaning, color, form and object are subordinate to the meaning (main idea).

What is the Story of the Work? (Message you want to give):

One of my series of posters:

"Everyone is putin in fact!"

Not Putin took the gun, Not Putin took the rifle, Not Putin got up to the guns, Not Putin got up to the rockets! Not Putin took the helm, Not Putin took the wheel, Not Putin throw bombs to Kharkiv and Dnipro, Not Putin brought a tank here, Not Putin

"hail" beat, and hundreds of thousands of warriors
Someone gave birth to them deliberately chosen,
Road of tornado and thunder, and though none of
them is Putin, But everyone is Putin in fact!.

RESULT

In this study, the effectiveness of the poster in influencing the masses was examined by giving a case study. When the examples from the past to the present are examined, it has been seen that the propaganda posters are a communication tool that is frequently used by the authorities or the masses. It has been observed that propaganda posters are an effective communication tool in order to instill the desired ideology to individuals or masses, and to ensure that the desired attitude and behavior is exhibited.

The techniques and approaches used in poster designs enrich the visual language of the poster and increase the diversity of the visual language. The individual expression language of each designer has revealed different styles in poster designs. The language of expression in the poster designs used in the study reveals this diversity. Expressing the same message using different language and using different means of expression shows a certain cross-section of the techniques applied in poster designs. This language of expression gives the posters an international common language and discourse. These applied techniques can be exemplified as typography, illustration, photography and mixed techniques.

Agnieszka Ziemiszewska's "No War" is one of the posters exhibited in many different parts of the world. It has a typographical design approach. She gives the message she wants to express directly and clearly. In this study, she used the negative and positive field work used in all art fields. In this way, the sign, the signifier and the signified situation as semiology has been clearly revealed.

Keith Kitz's "Please see the image inventory" is an example of a manipulation study in which mixed techniques are used. This study is in World War I and II. It is almost like a reflection of the propaganda poster samples used during the World War II. The portrait, typography and use of color clearly express the negativity of the event.

In Dupuis Gilles' work "The Sky is Darkening", heat and darkness are emphasized with geometric form and a form that contrasts this form. With this emphasis, the psychological definition of darkness is handled as a metaphor.

Vector design was used in Luis Antonio Rivera Rodriguez's "Peace for Ukraine" work. In this design, the object is the symbol of Ukraine and peace is represented by interpreting the bird figure with this symbol.

Nikodem Pręgowski's "Peace for Ukraine" is another example of illustration. In this design, which has become one of the symbols of the war, the colors clearly express Ukraine. The figure is a representation of the element of solidarity.

Marcos Minini's "Russian Invasion" work can be given as an example of his typography and illustration work. In this study, the ground and the Ukrainian script express the Ukrainian lands, while the emphasis of the Russian script and the trace it left behind explains that Russia occupied the Ukrainian lands. As a semiotics, the front-to-back relationship of the writings and the colors and symbols used describe the invasion as a metaphor.

Agnieszka Węglarska's "freeukraine" work is an example of flat poster designs consisting of a floor and a single geometric form. The items used were used in the simplest way by minimizing them. The symbol of Ukraine was expressed as a bird figure and the country's own colors were used. The understanding of design here also reflects the common language and discourse of design and reveals the status of cultural symbols.

Tomaso Marcolla's "Help" is a work in which mixed techniques are used. Vector and pixel features are used together. The call for help in the war has been articulated. In this study, life, death and the intense emotions they evoke are expressed as similar features as in Edvard Munch's The Scream poster. "Destruction" poster is a work that shows the polysemy created by 2 or 3 geometric forms used in flat poster designs. Here, Putin's gradual invasion of Ukraine is depicted with the Arkanoid game. Satire and metaphor are used synonymously.

Wojtek Ganszczyk's "Put In" is a poster work using different techniques. The proper noun is used as a verb and manipulated here. This semantic manipulation used has shaped the design style. Satire is a work in which metaphor and metonymy are used together.

In Tomasz Czyżkowski's "Stop War" work, the object as a indicator, the hand as the signifier, the bullet, the peace sign as the signified, and the typeface used as bullets symbolizing this sign, explains the work clearly. The stylization and metaphor features used in the basic design are also used in this poster design.

Illustration of Anna Black's "Not Putin Took the Gun" is in the foreground. The storytelling power of illustration is at the forefront in this study. The use of a living creature with claws instead of an object as an indicator and a human being as a signifier and the wearing of military boots

describe the psychological state of those who support the war. The repetition of the same figure and forms increased the effectiveness and depth of the message. The use of repetition and similarities not only makes it easier to relate and perceive between the elements in the design, but also has a positive effect on the integrity of the work.

When the poster designs outside of Ukraine are examined, it is seen that the colors of Ukraine and Russia are generally dominant. However, it is seen that these colors are not used in Anna Black's work. This feature emerges as a reflection of the design psychology in our ability to look closely or from afar at the things that affect us. Poster designs emerge as a deep reflection of cultural, social and political as well as individual and psychological situations. This multiculturalism and diversity is the most important feature of poster designs.

As it can be understood from literature research and sample poster studies, cultural symbols specific to the countries where the posters were made were coded and loaded into the studies for the purpose of propaganda. It has been observed that codes and symbols increase the efficiency of analysis and assimilation in the simplest form. In the past, when communication tools were used less frequently, it was seen that posters were at the top of the propaganda activities. However, today, despite the increasing diversity and usability in communication tools, the rate of use of poster designs is still increasing. The usability of poster designs finds wide coverage in both print and digital media. Posters produced according to certain events or situations are produced for propaganda purposes and create an environment of unlimited interaction with the humor, satire, metaphors and metonyms of individuals from different cultural environments. It has been observed that the propaganda posters revealed in any social, cultural or political situation sometimes change the course of events, sometimes reveal a product that will be the symbol of the event, and sometimes leave a note in history. I and II. Posters used in World War II are some of them.

The most recent example of past propaganda posters is the poster work for Ukraine. Poster works with the slogan "Stand with Ukraine" are the most up-to-date propaganda posters that affect a certain audience for a specific purpose. These posters are used in both print and digital platforms. Websites for "Stand with Ukraine", the poster campaign launched by the 4th Block Graphic Designers Association, the Posterterritory exhibition with the participation of internationally renowned designers, the "No War" poster designs exhibition in Poland, and the April 2022 magazine cover of Capital economy magazine in Germany are some of the examples. The posters used in this study include some of them. With the posters and expressions of the designers; propaganda posters are a powerful communication tool that should be in society because they are free, raise awareness, exhibit reality, are universal and create public opinion. The situation in

Ukraine shows that posters are not only carriers of important ideas, but also a means of providing financial support for war refugees as well as warring soldiers.

With these examples in the study, it is seen that the war situation of Ukraine has gained worldwide awareness with the slogan “StandwithUkraine” and Ukrainian posters. These poster designs can be expressed not only as a symbol of opposition, but also as a symbol of unity. As a result of the literature review about the propaganda posters of the past and present time, and presenting Ukrainian poster designs, case studies and the situation, it has been presented that the posters contributed to the history of humanity by influencing social formations and changes.

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