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## The impact of globalisation on innovative practices and stylistic solutions in graphic design in the professional activities of designers

**Abstract.** The aim of the article was to analyse the impact of globalisation on the development of contemporary graphic design and the formation of the professional and cultural identity of designers. The research was aimed at identifying the opportunities and risks arising from global changes in visual culture, the technological environment, and the educational process, as well as developing approaches to preserving national identity in the context of integration into the global design space. The study focused on analysing the positive aspects of globalisation processes, in particular the expansion of access to the latest information technologies, the exchange of experience, and integration into the international professional environment. At the same time, a number of challenges for the cultural context were outlined, in particular the risk of standardisation of visual solutions, loss of local identity and devaluation of national traditions. The article identified ways and methods of preserving uniqueness in the creation of graphic design products that contained a design component, as well as the importance of supporting Ukrainian culture as a carrier of deep historical and symbolic connections. Particular attention was paid to finding ways to

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support and revive the cultural diversity of Ukrainian design in a globalised world and the leading role of the designer as an agent of cultural influence. An analysis of the logos of the Silpo, ATB, McDonald's and Apple brands showed that globalisation had significantly influenced the stylistic solutions of graphic design, leading to the unification and minimisation of visual forms; a focus on universality and intercultural comprehensibility; adaptability to digital and multimedia environments; and a balance between global standards and local identity (especially for national brands). The style of modern logos reflected the transformation of the designer's professional activity in a globalised visual space, where innovation was combined with functionality and strategic communication. Thus, studying the impact of globalisation processes on graphic design has become not only theoretically significant, but also practically necessary for the formation of competitive specialists in the field of graphic design

**Keywords:** visual communication design; cultural identity; contemporary design practices; web design; information and communication technologies; styles in design

## INTRODUCTION

The relevance of the research topic lay in the need for a cultural understanding of the impact of globalisation processes on the transformation of the visual language of graphic design and the preservation of national artistic identity in the context of integration into the global cultural space. Researcher S. Brylov *et al.* (2024) examined the impact of digitalisation processes on the development of fine arts and design in modern conditions. The authors analysed key trends in the transformation of artistic and design practices under the influence of digital technologies, in particular changes in tools, forms of creative activity and methods of visual communication. Particular attention was paid to the challenges associated with preserving artistic identity, authorship, and the quality of artistic products in the digital environment, as well as the prospects for the further development of art and design in the context of technological change. R. Harbar (2024), in studying the influence of globalisation factors on the formation of design approaches, stylistic solutions and the professional activities of designers, analysed the issues of visual language unification, the interaction of global and local cultural codes, as well as the challenges and opportunities that globalisation created for the development of contemporary design. In the publication by N. Kryvda (2021), the process of cultural globalisation was examined as a multidimensional phenomenon that determines contemporary sociocultural transformations. Scientist considered the main prospects and challenges of globalisation, in particular the issues of unification of cultural forms, preservation of national identity, and interaction between local and global cultural practices. The article focused on the impact of globalisation processes on cultural values, artistic creativity, and communication strategies, which were important for understanding contemporary trends in art and design.

Researcher I. Hardabkhadze (2019) analysed innovative processes in the field of design and their significance for the development of creative activity, project management, and the effectiveness of results. S. Bets (2019) examined the impact of globalisation processes on cultural identification and design development in Ukraine. Scientist noted the importance of avoiding the dilution of one's

own culture in the mass culture and introducing innovative design, taking into account the principles of form creation and semantics of traditional art. Researchers V. Anisimova & A. Bilyk (2025) emphasised the preservation of national traditions of worldview and values in the era of globalisation and their reflection in graphic design. The author A. Dyachenko (2020) drew attention to the peculiarities of the use of ethno-design in creative socio-cultural projects by future and leading designers, their significance and importance. Scientists N. Zolotarchuk *et al.* (2024) emphasised the fact that the desire to develop design within the framework of national traditions had become particularly relevant. The need for physical renewal of the environment and the support of the global community have led to the possibility of more active use of technical and technological innovations in the field of design. I. Bondar (2020) researched the theoretical analysis of ethno-design as a factor in preserving folk artistic heritage in the context of globalisation, and considered it not only as an artistic practice, but also as an important component of cultural self-awareness and national identity, which can influence the development of design culture and contribute to the consolidation of society. The author A. Viter (2024) comprehensively researched modern methods of advertising design development in Ukraine. A. Viter & T. Krotova (2024) outlined key trends that will contribute to environmental preservation, expand opportunities in the field of graphic design, and optimise and accelerate designers' work processes, which will increase the relevance and social significance of the design profession in the context of rapid technological progress. The aim of the article was to deepen the understanding of the role of graphic design as a tool for cultural communication in a globalised world and to search for effective approaches to training competitive, creative-thinking specialists. The objectives of the study were: 1) to analyse the main trends in the development of graphic design in the context of globalisation transformations; 2) to determine the nature of the interaction between global and local cultural factors in the formation of design language; 3) to identify ways of integrating national cultural identity into contemporary design practices.

## **MATERIALS AND METHODS**

The methodological basis of the study was a set of general scientific and special methods aimed at a comprehensive analysis of the impact of globalisation processes on innovative practices and stylistic solutions in graphic design in the professional activity of a designer. Methods of analysis and synthesis were used to process scientific sources, theoretical concepts of globalisation, design and visual culture, and to generalise existing approaches to understanding contemporary design practices and substantiating the tools of information and communication technologies. A comparative method was used to compare global and local trends in graphic design, as well as to identify common and distinctive features of stylistic solutions in the international and Ukrainian contexts. A systematic approach made it possible to consider graphic design as a holistic sociocultural system that was shaped by information and communication, economic and cultural factors. The cultural studies method was used to analyse the transformation of the visual language of design, the processes of self-identification and the functioning of national cultural codes in a globalised environment. The historical and art-historical method was used to trace the evolution of stylistic solutions in graphic design in the context of the development of innovative practices. Content analysis of visual materials of contemporary Ukrainian design brands: Silpo, ATB, and American brands Apple and McDonald's revealed dominant stylistic, communicative, and technological trends. The Silpo and ATB logos represented different models of adaptation to globalisation processes: the former was distinguished by a flexible visual system and rich imagery, while the latter was characterised by a standardised, utilitarian identity focused on mass communication. The McDonald's logo demonstrated supranational stability and the ability to integrate into different design environments without losing recognition. Apple's identity reflected a trend towards minimalism and dematerialisation of form, ensuring universal adaptability in the digital space. Empirical analysis of professional design practices contributed to the generalisation of the current experience of Ukrainian designers. The typology method was used to systematise innovative approaches and stylistic solutions in graphic design in accordance with the main directions of its contemporary development. The study was structured according to semantic blocks: analysis of approaches to studying the topic based on literary sources; research into the peculiarities of the globalisation process on the development of stylistic solutions in graphic design; analysis of Ukrainian and American design practices in the creation of modern brands.

## **RESULTS AND DISCUSSION**

The process of globalisation was controversial and brought significant changes to the field of design, emphasising the importance of balancing the integration of modern trends with the preservation of cultural identity. It was important for designers to adapt to new realities, while

supporting and promoting national traditions in their work. Faced with challenges after gaining independence in 1991, Ukraine had to define its internal and external cultural policy. The country's increased openness led to a growing dependence on cultural and information processes. The growing trend towards standardisation in design had a negative impact on cultural diversity, and awareness of globalisation as a challenge of modern time will contribute to the development of effective strategies for preserving and restoring uniqueness in design, which played a key role in the further development of many industries, as well as in the training of future graphic design specialists.

The state of society can be described as a simultaneous struggle between two main trends: the process of globalisation and the strengthening of national self-awareness among the youth of independent Ukraine. The uniqueness of Ukraine's historical and political situation required urgent resolution of the state's internal problems and, at the same time, ensuring its dignified and civilised entry into the international community. V. Sheiko (2009) pointed out that in the context of modern globalisation and civilisational changes that have contributed to the formation of the information society, culture was becoming a leading factor influencing the vector of human development, both in the present and in the future. In the process of evolution, cultural transformations revealed internal contradictions: on the one hand, a new universal type of globalised culture was forming, and on the other, the dynamics of the development of its national manifestations were intensifying. Thus, it was the level of awareness and intensity of cultural processes that increasingly determined the nature of the present and future existence of world civilisation.

Scholar C. Carter (2017) emphasised that works of art retain their identity in important aspects but may undergo changes, when transitioning from one culture to another. The identity of a work can be expanded and enriched by incorporating features acquired as a result of its interpretation in a new cultural environment. The phenomenon of globalisation had highlighted the importance of a new perspective in culture and a new language of design, and emphasised their connection with designers. The implications of globalisation for the development of technical and professional communication programmes included the increasing complexity of work and communication within and across corporate, cultural and national boundaries. However, they were also more profound, encompassing socio-political issues related to the ethics of living and working in a globalised world. Curricula and institutional design were seen as spaces, in which responses to the challenges of globalisation in technical and professional communication were possible, as argued by scholars J.T. Grabill (2005), M. Yang & H. Wang (2016).

By the mid-1980s, the concept of globalisation had gained such popularity and conceptual weight that it became one of the main analytical tools for understanding the global processes characteristic of the final stage of

the 20<sup>th</sup> century, as emphasised by S. Alekseyeva (2020). Globalisation reflected the process of large-scale dissemination of innovative solutions and cultural influences, which was actively manifested in the field of design of the object-spatial environment. As a result, designers gained access to a wide range of cultural and technological resources, which contributed to the expansion of their creative potential and the growth of innovation. At the same time, globalisation processes led to a trend towards the unification of visual solutions, with design objects created in different countries acquiring similar features through the use of universal stylistic templates and global trends. The process of globalisation has had a significant impact on the development of graphic design and has had both positive and negative consequences. Summarising the positive aspects of the impact of globalisation on design and design professionals, it can be argued that globalisation has contributed to the rapid spread of new technologies and design practices, the development of global communications and international collaborations, which ensured the exchange of experience, the integration of various cultural elements, the expansion of designers'

creative opportunities, and the formation of innovative stylistic solutions aimed at a global audience, while preserving the potential for cultural uniqueness. Designers were given the opportunity to present their products internationally, which opened up new prospects for development and cooperation. Thanks to global access to the latest technologies, such as 3D printing, augmented or virtual reality, designers were able to experiment with the use of advanced technologies, new forms and methods of presenting their work. Online platforms such as Behance and Dribbble allowed designers from around the world to showcase their work, receive feedback, and be inspired by their colleagues' projects, which stimulated continuous improvement and innovation. Table 1 demonstrated the dual impact of globalisation processes on design: on the one hand, it expanded professional opportunities, promoted innovation, cultural exchange and access to the global market, and on the other, it intensified competition, stylistic uniformity and the risk of losing local identity. Thus, contemporary design practice required a balance between the use of global tools and the preservation of authorial uniqueness and cultural context.

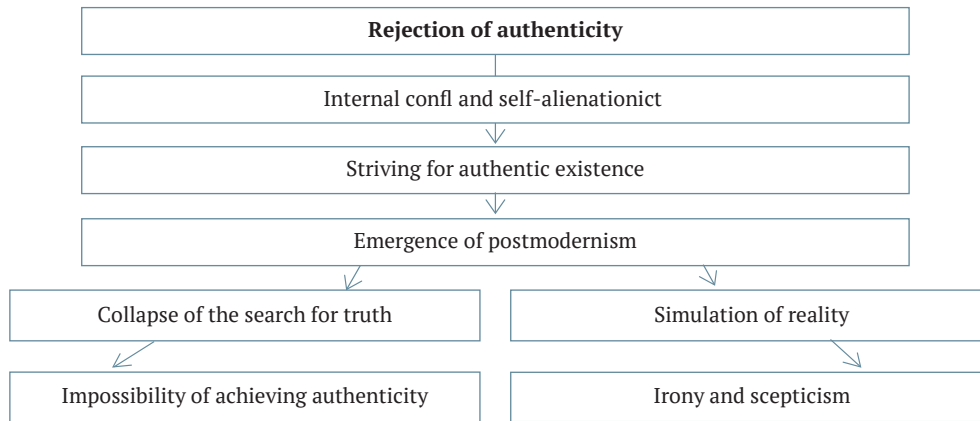
**Table 1.** The impact of the process of globalisation on the development of stylistic solutions in graphic design

Aspect	Positive impact	Negative impact
Rapid dissemination of the latest technologies and design practices	Allows specialists from different countries to exchange experience and implement innovations in their work	May lead to lost opportunities for designers due to high competition and the need for constant updating of knowledge
Unification of stylistic solutions	Contributes to the formation of global visual standards and clarity in communication	Leads to the disappearance of local stylistic features and a reduction in cultural diversity
Access to the global market and new clients	Expands employment opportunities, freelancing, remote work, and international collaborations	Intensifies competition from global platforms and may diminish the value of authorship
Integration into the educational space	Makes it possible to introduce the latest educational methods, online courses, and exchange of experience between institutions in different countries	May result in the standardisation of education, loss of regional characteristics, and neglect of the local context
Use of universal software products	Increases productivity and provides access to the same tools regardless of country	Displaces traditional techniques and authorial methods, reducing the uniqueness of design practices
Cultural exchange and interdisciplinarity	Enriches design approaches and fosters innovation through the intersection of cultures and disciplines	May cause superficial use of elements from other cultures (cultural appropriation) and a loss of depth in conceptual content
Virtualisation of creative processes	Enables the creation, presentation, and distribution of projects without geographical limitations	May reduce the importance of the material aspect of design and lead to an overemphasis on visual effect at the expense of concept or functionality

**Source:** developed by the authors

Globalisation had contributed to the enrichment of the cultural context through the exchange and interpenetration of cultures, but it had also created challenges related to the possibility of losing cultural uniqueness and identity. Loss of cultural identity: the unification of traditions, cultures, religions and ideologies in the context of globalisation can lead to a loss of cultural identity and uniqueness (Ivanova-Heorhiyevska, n.d.). The rejection of authentic existence inevitably led to internal psychological conflict and self-alienation. That was why more and more people were becoming aware of the consequences of this process and were striving to find a true, authentic existence. However, the spread of postmodernism indicated a crisis in the very possibility of searching for authenticity. If earlier the

key philosophical question was the pursuit of authentic existence, then in the context of postmodern discourse a new problem arose – the acceptance of a world, in which the foundations for the search for truth were lost, and reality itself increasingly appeared as a set of simulations devoid of stable references. In this context (Fig. 1), the idea of authenticity had become an unattainable ideal, while inauthenticity or simulation was no longer seen as a distortion but was perceived as a normalised state. This transformation gave rise to increased levels of irony, scepticism and relativism, which have become characteristic features of contemporary cultural consciousness. In graphic design, this manifested itself in a tendency towards superficial stylisation of ethnic motifs without deep semantics.



**Figure 1.** The paradox of authenticity in postmodernism

**Source:** developed by the authors

Growth in the field of design was accompanied by the risk of excessive standardisation and a decline in originality, with design products losing their individual characteristics due to the dominance of uniform templates and mass trends. In view of this, it became particularly important to support creative thinking, develop individual styles and focus on the local cultural context. Preserving authenticity and creating unique design solutions required a conscious opposition to the mechanical imitation of global models. By building on the development of traditional culture and integrating elements of foreign cultures into the local context, it was possible to achieve significant progress in the country's design, while avoiding the replacement of local identity with purely globalised approaches. The integration of national motifs and traditional elements into design can emphasise its authenticity and highlight cultural identity. At the same time, it was important to realise that the mechanical copying of the external forms of tradition not only does not contribute to its meaningful development, but also turns into a formal practice devoid of creative perspective. The development of unique solutions that take into account the specific needs, cultural characteristics and context of a particular environment had become an important factor in preserving originality in design, communications and other areas. This approach had not only ensured functionality and efficiency, but also supported cultural heritage, traditions and local identity. Researchers T. Kasian & O. Sira (2024) argued that the analysis and reinterpretation of ancient symbols can stimulate artists to deeper understanding of their semantic content and actualisation in the modern cultural context. Thus, although unification simplified processes and provided convenience, it was important to find a balance in order to preserve uniqueness and diversity in design.

Both Ukrainian and American brands can serve as examples of brand style. Among Ukrainian grocery supermarket chains that have used a handwritten font logo, Silpo and the ATB brand, which belongs to "ATB-Market" LLC and was a chain of grocery discounters in Ukraine, were worth mentioning. ATB was an abbreviation of

"AgroTechBusiness", which started the chain. Silpo's identity was the result of the collective work of Fozzy Group's internal marketing teams together with external creative agencies and designers, rather than a single author in the classical sense (Fig. 2). Ukrainian design studios participated in the development of individual projects, packaging, or sub-brands for Silpo. For example, Okay Monday Agency, a supplier of identity and packaging design, created a brand book, name, and design for the ChilMil project (a delivery service from Silpo), while Spiilka Design Büro (Spiilka, 2018) worked on the branding of some sub-brands and the identity of projects related to Silpo (Ice cream), and Patsany Agency was listed as the team that worked on certain digital campaigns and identity elements for Silpo (Patsany, n.d.). However, it was the ultimate beneficial owner and president of Fozzy Group, who determined the strategic directions for the chain's development, in particular the formation of its conceptual design solutions and emotional, and communicative space.



**Figure 2.** Ukrainian retail chain of food supermarkets

**Source:** Silpo (n.d.)

The colour in the Silpo logo had strategic and psychological significance. The main colour of the logo is orange, and secondary elements are sometimes combined with white or dark blue. Orange was associated with energy, warmth, friendliness, and appetite. This helped to create a positive emotional connection with the buyer and stimulated the desire to visit the store, which was noticeable on shop windows, advertising materials, and packaging, making the brand easily recognisable among competitors. The colour emphasised modernity and accessibility, which was important for a supermarket chain that strived to appear "closer to the people". The Silpo logo font had a number of

distinctive features that made it recognisable and reflected the brand's philosophy. A flat, round font with smooth contours was used. The letters have a geometrically correct base, but do not look strict or formal. Visually, this combined modernity with simplicity of perception. The height and width of the letters were optimised for readability on any medium: signs, packaging, advertising. The absence of unnecessary decorative elements made the text clean, the orange background emphasised the commercial nature of the brand, and the font blended harmoniously with the bright palette without creating dissonance. The Silpo style was an example of a unique visual communication strategy in Ukrainian retail, combining elements of local colour, creative narrative and postmodern aestheticism. It actively transformed depending on the context – both spatial (the design of individual stores) and thematic (brand campaigns, packaging, product styling). The main features of the Silpo style were cultural multi-layeredness; thematic interiors; aesthetics of play and postmodernism; branded folklore; typography and graphics; interactivity and atmosphere. It combined national identity with global visual culture and was characterised by a high degree of flexibility, humour and aesthetic playfulness, making it a unique phenomenon in the field of commercial design in Ukraine. The style of the ATB chain was distinguished by its functionality, recognisability and uniformity, which corresponded to the corporate strategy of an economic retail format (Fig. 3).



**Figure 3.** ATB-Market company logo

**Source:** ATB (n.d.)

The main characteristics were the colour palette and branding, unified spatial design, information graphics, packaging of own brands, corporate communication, digital and innovative solutions. The main pages of the brand websites were saturated with interactive elements, smooth transition animations, emphasis on visual communications, and the use of the brand's colour palette and iconography. The choice of palette and style for the ATB chain's logo was primarily determined by its positioning as a mass discounter focused on functionality and affordability. The colour palette (red, blue, white) had a distinct psychological and communicative effect. Red was associated with activity, dynamism, attention and stimulates impulse purchases, which was typical for retail trade. Blue symbolises stability, reliability and trust, which was important for creating a sense of security and price predictability. White provided visual balance, enhanced contrast and ensured the logo was legible. The logo's style was concise, geometric and as functional as possible. The absence of complex

graphic elements and decorative features facilitated quick recognition of the brand name, effective perception on various media (signs, advertising, packaging, digital platforms) and versatility in a mass market environment. This visual language was consistent with the strategy of rational consumption. The ATB logo does not appeal to emotional luxury or individualism, but emphasises accessibility, simplicity and practicality, which is consistent with the chain's economic model. In a cultural context, the style of the ATB logo can be characterised as a manifestation of a unified global visual language of retail, where priority was given to communication effectiveness over artistic uniqueness. This was a conscious choice aimed at a mass audience and stable brand recognition in a highly competitive environment. An example of a foreign brand was the American trademark Apple, a corporation that developed personal and tablet computers, audio players, smartphones, software, and digital content (Fig. 4).



**Figure 4.** Logo of the American corporation Apple

**Source:** Apple (n.d.)

The Apple style was a visual communication strategy that had developed as a unique combination of minimalism, functionality and emotional expressiveness. It encompassed not only the appearance of products, but also the philosophy of user interaction with technology, including interface design, advertising, packaging and the architecture of brand stores. The main features of Apple style were minimalism with simple forms, a preference for white and light colour palettes, space and "air" in the composition; functional aesthetics, tactility and materiality; coordinated brand thinking, emotional communication, visual purity. Apple's style was more than just a visual approach; it embodied the idea that design should be simple, elegant and deeply functional at the same time. It demonstrated how strategic consistency in visual language can shape a brand's holistic cultural identity. Figure 5 showed another example of the American fast food chain McDonald's. The brand's first architectural arches were designed by Stanley Clark Meston in 1952, and in 1961 Jim Schindler completed them in the form of a logo (McDonald's, n.d.).



**Figure 5.** McDonald's fast food chain trademark

**Source:** based on I. Volkov (2019)

McDonald's style was characterised by consistency and was designed to attract customers en masse through its warm, friendly atmosphere and fast service. The main components of this style were the colour palette and the logo in the form of a stylised letter "M" in a modern geometric shape using bright colours. The digital interaction of the McDonald's logo demonstrated how a classic brand symbol can function effectively in a dynamic digital environment, combining the consistency of identity with the flexibility of modern design. The McDonald's logo (golden arches "M") was easily scalable and correctly reproduced on various digital platforms: mobile applications, websites, digital menus, self-service terminals, social networks. Its simple form ensured clear readability even in small sizes and on screens with different resolutions. In the digital environment, a reduced version of the logo was often used – just the "M" symbol without any accompanying text. This was in line with digital design trends, where quick brand identification was important in an environment of information overload. The logo was actively used in animated format: smooth appearances of arches, transformations into icons, or integration into interface elements. Such motion interaction strengthened the emotional connection with the user and made the brand "alive" in the digital space. The golden arches were used as a navigational and iconographic element in digital

products: buttons, loading screens, and campaign badges. The logo not only identified the brand but also became part of the functional interface. The brand's yellow colour, combined with a red or neutral background, works well on screens, maintains contrast and evokes associations with energy, speed and appetite, which was especially important for digital marketing. On social media, the logo was often used fragmentarily or contextually (part of an arch, silhouette), which corresponded to current trends in visual storytelling and maintains recognition without directly imposing the brand.

The analysed brands differed from their competitors in their holistic visual identity, which used modern design trends, including a unique colour palette, an interactive approach that engaged the user with the content, flexibility and adaptability, and social responsibility. The brand actively supported cultural initiatives, preserved national traditions, and integrated them into the modern digital space (Liu & Shmelova-Nesterenko, 2025). Thanks to these characteristics, brands not only stand out in the market but also form a strong emotional attachment with their audience, promoting loyalty and trust. Table 2 summarised the key areas for preserving cultural identity through the integration of traditional art with modern technologies, the use of ethnic motifs and national symbols, and the development of original approaches to graphic design.

**Table 2.** Generalised aspects and ways of preserving cultural identity

Aspect	Ways of preserving cultural identity
Technologies	Combination of innovation with elements of traditional art
Culture and identity	Use of ethnomotifs, national symbolism, and local visual codes
Education	Introduction of courses focused on the study of traditions, cultural history, and ethno-design
Communication and the labour market	Creation of products that resonate with local cultural demands and values
Graphic design	Development of authorial styles and unique solutions based on the local cultural context
University educational programme "Graphic design"	Combines traditional and digital competences with the study of Ukrainian traditions and culture, encouraging global integration through local values

**Source:** developed by the authors

Scientists T. Kasian & O. Sira (2024) noted that in modern design, many brands and design projects seek to use local cultural elements in their work to emphasise the uniqueness and authenticity of their products. Contemporary designers can use Trypillian symbols and draw on ancient spiritual traditions not only as decorative elements, but also as a way to convey certain ideas or values. Studying and interpreting ancient symbols can encourage artists to gain a deeper understanding of their meaning in a contemporary context. Researcher N. Zolotarchuk *et al.* (2024) argued that the sociocultural component had intensified the need for self-identification through design as a communication technology. The desire to develop design within national traditions has become particularly relevant. The need for physical renewal of the environment and the support of the global community have led to the possibility of

more active use of technical and technological innovations in the field of design. G. Markova (2016) noted that personalised digital content played an important role in shaping the user experience on social networks, online media, e-commerce and other digital environments. Mostly, the customisation of such content concerned aspects of visual design, functionality, and accessibility, while the direct adaptation of content to individual user preferences was implemented much less frequently. Since the customisation process involved active user engagement, its effectiveness largely depended on the presence of motivation. That was why these mechanisms were most actively used in online commerce, where users were interested in finding and purchasing specific products, as well as in computer games, which encouraged participation and interaction, prompting users to customise content.

The potential for personalisation and customisation of the digital environment became directly linked to technological development, but its implementation had to be aligned with communication objectives, user expectations and the broader global context. A key condition for effective digital communication remained the awareness and correct interpretation of the processes underlying user interaction with content. Researchers N. Chuprina & T. Struminska (2017) noted that the creative process of artistic design was gradually transforming into a sphere, in which, alongside intuition and individual talent, theoretically grounded methods of collective creative activity and the desire to objectify the assessment of aesthetic parameters were becoming increasingly important. In modern conditions, artistic design, industrial and visual arts, decorative and applied practices, architecture and design were developing in the context of scientific and technological progress, using its achievements as a source of thematic ideas, materials, design tools and expressive techniques. At the same time, the active introduction of computer technologies into all spheres of technology, science and art has become an objective reality of the present day. In this regard, the task of finding adequate forms and criteria for quantitative analysis of both objective and subjective components of the overall aesthetic assessment of project activities has become relevant in artistic and creative design.

### CONCLUSIONS

The study found that globalisation has become both a challenge and an opportunity for contemporary graphic design, which was developing in the context of globalisation processes. This contributed to the spread of innovation, the exchange of experience and technology, but at the same time poses a threat to cultural unification and the loss of national identity. Preserving cultural identity has become a key priority, which has taken on particular importance in the context of postmodernism and simulation culture. It has been proven that graphic design has become a modern

form of cultural expression, expanding the possibilities for artists and allowing them to create deeply meaningful creative projects that reflected both the individuality of the author and the values of society. To effectively adapt to the challenges of globalisation, it was important to develop innovative educational programmes that combined national traditions and modern media technologies.

The analysed brands demonstrated different visual identity strategies: Silpo and ATB combined commercial functionality with local context and mass accessibility, while McDonald's and Apple relied on universal symbols, minimalism and global recognition. These data confirmed that effective branding was formed through a balance between cultural specificity, technological adaptability, and clear visual language. The goal of the educational paradigm was to train and prepare a creative generation of designers, who were able to work in the context of digital transformation, integrate cultural heritage into the modern context, participate in international projects, and increase the competitiveness of Ukrainian design. The global exchange of ideas, technologies, and cultural influences has opened up unique opportunities for professional development. It was important for designers to find a balance between integrating global processes, supporting and preserving national traditions, and introducing innovations that take into account the principles of form creation and semantics of traditional art. Research prospects may include the analysis of educational programmes that prepare designers to work in a global environment.

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## **Вплив процесу глобалізації на інноваційні практики, стилістичні рішення графічного дизайну в професійній діяльності дизайнера**

**Анотація.** Мета статті полягала у аналізі впливу процесу глобалізації на розвиток сучасного графічного дизайну та формування професійної та культурної ідентичності дизайнера. Дослідження було спрямоване на виявлення можливостей та ризиків, що виникають у результаті глобальних змін у візуальній культурі, технологічному середовищі та освітньому процесі, а також на розробку підходів до збереження національної самобутності у контексті інтеграції у глобальний дизайнерський простір. Дослідження було зосереджено на аналізі позитивних аспектів глобалізаційних процесів, зокрема розширення доступу до новітніх інформаційних технологій, обміну досвідом, інтеграції в міжнародне професійне середовище. Водночас окреслено низку викликів для культурного контексту, зокрема ризик стандартизації візуальних рішень, втрата локальної ідентичності та знецінення національних традицій. У статті визначено шляхи та методи збереження унікальності у створенні продуктів графічного дизайну, що містять дизайнерську частину, а також важливість підтримки української культури як носія глибинних історичних і символічних зв'язків. Особливу увагу приділено пошуку шляхів підтримки та відродження культурної різноманітності українського дизайну в умовах глобалізованого світу та провідної ролі дизайнера як агента культурного впливу. Аналіз логотипів брендів «Сільпо», «АТБ», McDonald's та Apple засвідчило про те, що глобалізація суттєво вплинула на стилістичні рішення графічного дизайну, зумовлюючи уніфікацію та мінімалізацію візуальних форм; орієнтацію на універсальність і міжкультурну зрозумілість; адаптивність до цифрових і мультимедійних середовищ; баланс між глобальними стандартами та локальною ідентичністю (особливо у національних брендів). Стилістика сучасних логотипів відобразила трансформацію професійної діяльності дизайнера в умовах глобалізованого візуального простору, де інноваційність поєднувалася з функціональністю та стратегічною комунікацією. Дослідження впливу глобалізаційних процесів на графічний дизайн стало не лише теоретично значущим, а й практично необхідним для формування конкурентоспроможного фахівця у сфері графічного дизайну

**Ключові слова:** візуально-комунікативний дизайн; культурна ідентичність; сучасні дизайнерські практики; веб-дизайн; інформаційно-комунікаційні технології; стилі в дизайні