

3. Schwab, K. (2017). The fourth industrial revolution. Crown Business.
4. Tapscott, D. (2015). The digital economy: Promise and peril in the age of networked intelligence. McGraw-Hill Education.
5. World Bank. (2021). World development report 2021: Data for better lives. World Bank Publications.

Elyzaveta Tymoshenko

*Kyiv National University of Technologies and Design
(Kyiv, Ukraine)*

Nataliia Liubymova

*Kyiv National University of Technologies and Design
(Kyiv, Ukraine)*

FROM SCENT TO VISUAL CODE: IDENTITY DESIGN IN CONTEMPORARY PERFUME BRANDING

In contemporary design practice, perfume branding represents a complex interdisciplinary problem due to the intangible nature of scent. Unlike material products, fragrance cannot be directly perceived through visual or tactile means, which requires designers to develop alternative communicative strategies. As a result, identity design in the perfume industry functions as a system of visual translation, where abstract olfactory qualities are encoded through color, typography, form, and composition. This process transforms sensory perception into a structured visual language, allowing the consumer to interpret and emotionally engage with the product prior to direct experience.

The relevance of this topic is determined by the increasing role of branding within creative industries and the shift towards experience-based consumption. Modern consumers do not simply purchase products but interact with symbolic systems that communicate mood, identity, and values. In this context, perfume branding becomes a particularly illustrative case, as it operates at the intersection of sensory marketing, visual communication, and cultural production. The inability to visually represent scent directly forces designers to construct associative frameworks that translate invisible characteristics into recognizable visual codes.

The purpose of this study is to analyze how contemporary identity design in perfume branding transforms scent into a visual system and to identify the key mechanisms through which this transformation occurs. The research is based on the analysis of theoretical works in sensory marketing and visual perception, as well as on the examination of contemporary branding practices.

Within the framework of sensory marketing, branding is increasingly understood as a multisensory experience that engages multiple perceptual channels simultaneously. Brand perception is formed through the interaction of sensory stimuli, where visual elements play a dominant role in shaping initial impressions and expectations (Hultén et al., 2009). However, this dominance of vision has been critically reassessed in design theory. Contemporary researchers argue that excessive focus on visuality leads to a reduction of sensory depth and limits the experiential potential of design (Pallasmaa, 2012). In the context of perfume branding, this creates a paradox: the product itself is primarily olfactory, yet its communication relies almost entirely on visual means.

This contradiction necessitates the development of cross-sensory translation mechanisms. Research in perceptual psychology demonstrates that associations between scent and visual elements are not arbitrary but are mediated by emotional and cognitive processes. Fragrances can be consistently associated with specific colors based on shared emotional qualities such as freshness, warmth, or intensity (Schifferstein & Tanudjaja, 2004). These findings confirm that visual identity in perfume branding operates through indirect representation, where design elements function as symbolic indicators of sensory experience.

In practical terms, this means that color becomes a key carrier of meaning. Light tones are often associated with freshness and lightness, while saturated or dark colors may evoke depth, warmth, or intensity. Typography also plays a crucial role, as it conveys not only information but also character and atmosphere. Serif typefaces are traditionally linked to notions of luxury and heritage, while sans-serif or experimental typographic forms can signal modernity, innovation, or conceptual positioning. Form

and composition further contribute to this system, shaping the overall perception of the brand and influencing the consumer's expectations.

At the same time, contemporary perfume branding increasingly moves beyond established conventions associated with traditional luxury aesthetics. Classical perfume design has long relied on a relatively stable visual code, including restrained color palettes, elegant typography, and references to heritage and exclusivity. However, recent developments demonstrate a shift towards more experimental and expressive visual languages.

This transformation is closely linked to broader changes in consumer culture and the creative industries. Brands are no longer limited to communicating product qualities; they construct narratives and emotional experiences. In this context, packaging design becomes a strategic tool that influences not only perception but also purchasing behavior. Visual aspects of perfume packaging significantly affect consumer decision-making, shaping expectations and emotional responses (Salem, 2018).

New approaches to identity design challenge traditional visual codes and introduce alternative strategies based on contrast, experimentation, and expressive visual language. Instead of reinforcing conventional ideas of elegance, contemporary designers explore more dynamic and concept-driven systems that reflect current cultural contexts.

The analysis demonstrates that identity design in contemporary perfume branding operates as a complex system of visual codes that translate intangible sensory qualities into accessible forms. This system is based on associative mechanisms, cultural conventions, and experimental strategies that expand the boundaries of traditional design practice.

Thus, in contemporary perfume branding, identity design should be understood not as a decorative layer but as a fundamental communicative structure that shapes the perception of the product. By transforming scent into visual code, designers create a

bridge between the invisible and the visible, enabling the consumer to engage with the fragrance on a conceptual and emotional level even before direct sensory interaction.

REFERENCES

1. Hultén, B., Broweus, N., & van Dijk, M. (2009). *Sensory marketing*. Palgrave Macmillan.
2. Pallasmaa, J. (2012). *The eyes of the skin: Architecture and the senses* (3rd ed.). Wiley.
3. Salem, M. Z. (2018). Effects of perfume packaging on Basque female consumers' purchase decision in Spain. *Management Decision*, 56(8), 1748–1768. <https://doi.org/10.1108/MD-04-2017-0363>
4. Schifferstein, H. N. J., & Tanudjaja, I. (2004). Visualising fragrances through colours: The mediating role of emotions. *Perception*, 33(10), 1249–1266. <https://doi.org/10.1068/p5132>

Vladyslav Yatsenko

*Kyiv National University of Technologies and Design
(Kyiv, Ukraine)*

Nataliia Gudkova

*Kyiv National University of Technologies and Design
(Kyiv, Ukraine)*

INTERNATIONAL INTERNSHIPS AS A FACTOR IN THE PROFESSIONAL ADVANCEMENT OF ENGINEERS IN SECTORAL MECHANICAL ENGINEERING

Modern production processes are increasingly integrated into international supply chains and collaborative networks. This means that engineers can no longer rely solely on narrow technical expertise. Today they are expected to work effectively in multicultural teams, adapt quickly to new digital tools, and conduct professional communication in English. In Ukraine this trend is particularly evident: enterprises require specialists who not only operate modern equipment but also understand international production standards. In this context, international internships become a crucial element of professional development, as they allow students to combine theoretical knowledge with practical experience and to face the real demands of the global labor market.

International internships provide access to advanced technologies and methodologies, foster skills for working in modern production environments, and