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GRAPHIC DESIGN AS A TOOL OF INTERCULTURAL DIALOGUE

Graphic design constitutes an integral component of contemporary visual culture, functioning at the intersection of art, communication, and technology. In its broad sense, graphic design is the process of creating visual messages intended to convey information, ideas, and meanings through typography, colour, composition, symbols, and imagery. It shapes the environment in which individuals engage with information on a daily basis, from print media to digital interfaces. In today's society, graphic design is no longer merely an aesthetic tool; it has become an important means of social communication and cultural representation (Lupton, 2015).

The development of globalisation processes has substantially transformed the role of graphic design. The conditions of the global information space facilitate the intensive exchange of cultural values, ideas, and imagery, thereby bringing the question of intercultural interaction to the fore. In this context, graphic design operates as an universal language capable of transcending linguistic barriers and uniting representatives of diverse cultures. Visual imagery, unlike verbal communication, is perceived more rapidly and carries the potential to be understood independently of the audience's linguistic affiliation (Hall, 1997).

Intercultural dialogue within the field of design manifests in the capacity to integrate diverse cultural codes, symbols, and aesthetic traditions into a coherent visual system. Contemporary brands and international companies, for instance, actively employ adaptive design that accounts for the cultural particularities of different regions.

This may be expressed through the selection of colour palettes, typefaces, imagery, and even compositional decisions that align with local traditions and audience expectations (Ambrose & Harris, 2019). In this way, graphic design becomes not merely an instrument of information transmission but a medium of cultural translation.

At the same time, globalisation presents a range of challenges for designers. Among the most critical is the risk of cultural homogenisation, whereby local traditions and identities are gradually displaced by universalised visual standards. This process leads to the erosion of the distinctive qualities of cultural forms and a diminishment of diversity within the visual environment. In this context, the preservation of national identity through design becomes particularly significant, that involves the deliberate use of traditional elements, ornamental motifs, symbols, and stylistic approaches (Danko, 2020).

Furthermore, designers operating in multicultural contexts must account for the specificities of how visual signs are perceived across different cultures. The same symbol or colour can have different, and sometimes opposite, meanings depending on the cultural context. White, for example, is associated with purity in European cultural tradition, whereas in certain Asian cultures it signifies mourning. Failure to account for such distinctions can lead to misunderstandings or, in some instances, cultural conflict (Frascara, 2004).

Digital technologies constitute another significant dimension of intercultural dialogue in graphic design. The internet, social media platforms, and global networks have considerably expanded the possibilities for the dissemination of visual content. Designers now have access to a broad range of cultural resources, enabling the creation of new hybrid forms that combine elements from diverse cultural traditions. At the same time, this requires a responsible approach to the use of cultural elements, in order to avoid superficial borrowing or cultural appropriation (Meggs, 2016).

Graphic design also plays a significant role in the construction of social narratives and values. Public service advertising, posters, and visual campaigns are capable of addressing pressing issues related to tolerance, diversity, and inclusion. Through visual means, design can contribute to the formation of an open and dialogic society in which cultural differences are respected and mutual understanding is sustained (Heller & Vienne, 2015).

Thus, graphic design in the contemporary world functions as a powerful instrument of intercultural dialogue. It not only transmits information but also constructs cultural meanings, facilitates interaction between different communities, and supports adaptation to the conditions of a globalised environment. The successful realisation of this function demands of the designer not only technical proficiency but also a deep understanding of cultural processes, a sense of professional responsibility, and an ethical approach to the creation of visual content.

In conclusion, within the context of the interdisciplinary dimensions of art and the creative industries, graphic design emerges as a key element uniting culture, communication, and technology. It opens new possibilities for intercultural interaction while simultaneously foregrounding questions of cultural identity preservation and the ethical dimensions of design practice in a globalised world.

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