eoss-conf.com

ISSUE
№88

EUROPEAN OPEN
SCIENCE SPACE

COLLECTION OF SCIENTIFIC PAPERS



8TH INTERNATIONAL
SCIENTIFIC
AND PRACTICAL
CONFERENCE

MODERN PERSPECTIVES ON GLOBAL SCIENTIFIC SOLUTIONS

MAY 18-20, 2026, BERGEN, NORWAY

EUROPEAN OPEN SCIENCE SPACE

Proceedings of the 8th International Scientific and Practical Conference

"Modern Perspectives on Global Scientific Solutions"

May 18-20, 2026

Bergen, Norway

Collection of Scientific Papers

Norway, 2026

UDC 01.1

Collection of Scientific Papers with the Proceedings of the 8th International Scientific and Practical Conference «Modern Perspectives on Global Scientific Solutions» (May 18-20, 2026, Bergen, Norway). European Open Science Space. 2026.

ISBN 979-8-89704-959-2 (series)
DOI 10.70286/EOSS-18.05.2026

The conference is included in the Academic Research Index ReserchBib International catalog of scientific conferences.

The conference is registered in the database of scientific and technical events of UkrISTEI to be held on the territory of Ukraine (Certificate №1065 dated 22.12.2025).

The materials of the conference are publicly available under the terms of the CC BY-NC 4.0 International license.

The materials of the collection are presented in the author's edition and printed in the original language. The authors of the published materials bear full responsibility for the authenticity of the given facts, proper names, geographical names, quotations, economic and statistical data, industry terminology, and other information.

ISBN 979-8-89704-959-2

EUROPEAN OPEN SCIENCE SPACE

© Participants of the conference, 2026
© Collection of scientific papers, 2026
© European Open Science Space, 2026

CONTENT

Section: Accounting and Taxation

Дефір І.
ВПЛИВ РИЗИКІВ НА СИСТЕМУ ОБЛІКУ ЗОВНІШНЬОЕКОНОМІЧНОЇ ДІЯЛЬНОСТІ ПІДПРИЄМСТВА……. 21

Івасюк Н., Петренко А.
ІНВЕНТАРИЗАЦІЯ В СИСТЕМІ ОБЛІКОВОГО ЗАБЕЗПЕЧЕННЯ УПРАВЛІННЯ ПІДПРИЄМСТВОМ…….. 23

Пунько А.
ПРОБЛЕМИ ВИЗНАЧЕННЯ СПРАВЕДЛИВОЇ ВАРТОСТІ АКТИВІВ ЗА УМОВ ВІДСУТНОСТІ АКТИВНОГО РИНКУ…… 27

Колодка І.С., Воскресенська Т.І.
ДИСКОНТУВАННЯ ДЕБІТОРСЬКОЇ І КРЕДИТОРСЬКОЇ ЗАБОРГОВАНОСТЕЙ: ІСТОРИЧНІ АСПЕКТИ ТА СУЧАСНІ ПІДХОДИ…….. 30

Section: Agricultural Sciences

Baklanova T.V., Hamaiunova V.V.
ADAPTIVE POTENTIAL OF SAFFLOWER UNDER CLIMATE CHANGE CONDITIONS IN THE SOUTHERN STEPPE OF UKRAINE. 34

Section: Architecture and Construction

Приступлюк Б.О., Осадча Т.В.
АРХІТЕКТУРНО-ПЛАНУВАЛЬНІ ПРИНЦИПИ ФОРМУВАННЯ БАГАТОФУНКЦІОНАЛЬНИХ ЖИТЛОВИХ КОМПЛЕКСІВ У СУЧАСНІЙ УРБАНІСТИЧНІЙ ПАРАДИГМІ……. 38

Віхтєва О.М., Семенович А.В.
СТІЙКІСТЬ МІСТ ДО КАТАСТРОФ (RESILIENCE ENGINEERING).. 40

Булгакова Т.В., Жуковська О.Т.
ВИКОРИСТАННЯ ЕКОЛОГІЧНОГО ПІДХОДУ В ДИЗАЙНІ ІНТЕР'ЄРУ КАВ'ЯРЕНЬ……. 44

Section: Art History and Literature

Кравченко М., Пасько О.
КОМПЛЕКСНА МОДЕЛЬ ПІДГОТОВКИ ФАХІВЦІВ З ДИЗАЙНУ ДО КОМУНІКАЦІЙНОГО МЕНЕДЖМЕНТУ ТА КОЛЕКТИВНОЇ РОБОТИ…… 48

Вергунов С.В., Вергунова Н.С., Кухар М.А.
ДЕТАЛІЗАЦІЯ ЯК УМОВА ФОТОРЕАЛІЗМУ В ДИЗАЙНІ ІНТЕР'ЄРУ: РІВНІ ОПРАЦЮВАННЯ 3D-МОДЕЛІ Й НАЛАШТУВАННЯ МАТЕРІАЛІВ У РЕНДЕРІ…….. 52

Богачова - Стрєльцова Л.Г.
ПСИХОЛОГІЧНА ТРАНСФОРМАЦІЯ ОСОБИСТОСТІ ЧЕРЕЗ АКТИВНЕ МУЗИЧНЕ СПРИЙНЯТТЯ: ШЛЯХ ДО НЕСВІДОМОГО.. 56

Михайлова Р., Крутась В.
ДИЗАЙН ПАКУВАННЯ ТА ЙОГО ОСНОВНІ ВІЗУАЛЬНО-ГРАФІЧНІ ПРИЙОМИ…… 59

Старіков Н.О., Деревянченко А.В., Колотій І.А., Гончаров Д.М.
СИМВОЛІЗМ В УКРАЇНСЬКІЙ ЛІТЕРАТУРІ ЧЕРЕЗ ПРИЗМУ ТВОРЧОСТІ МИКОЛИ ВОРОНОГО Й ОЛЕКСАНДРА ОЛЕСЯ…….. 62

Vasyliev O., Myronov V., Kolomiiets O.
CORPORATE IDENTITY DESIGN OF A VIDEO GAME DEVELOPMENT STUDIO: MAIN ELEMENTS AND CARRIERS..... 65

Vasyliev O., Bedran A.
FEATURES AND KEY ASPECTS OF THE DESIGN OF THE CORPORATE STYLE OF THE ASIAN CUISINE RESTAURANT "SAKURA"…… 70

Vasyliev O., Haspariants A.
FORMATION OF THE IDENTITY OF THE ETHNIC CLOTHING BRAND "OBERIG" USING GRAPHIC DESIGN MEANS…… 75

Section: Biology and Microbiology

Кіріченко А., Юлевич О.
БАКТЕРІЇ ЯК ПЕРСПЕКТИВНИЙ ПРОДУЦЕНТ БІЛКА…….. 80

Спільним для обох поетів є культ краси, увага до форми, песимістичний пафос та конфлікт мрії з дійсністю. Відмінності полягають у більшому драматизмі Вороного та більшій пісенній мелодійності й медитативності Олеся.

Творчість Миколи Вороного та Олександра Олеся заклала міцний фундамент для подальшого розвитку українського символізму й неоромантизму, вплинувши на Павла Тичину, Миколу Зерова, Євгена Маланюка та багатьох інших митців українського ренесансу 1920-х років. Перспективи подальших досліджень вбачаємо в компаративному аналізі символіки Вороного та Олеся з творчістю європейських символістів (П. Верлена, А. Рембо, С. Малларме).

Список використаних джерел

1. Вороний, М. (1999). Твори. Київ: Дніпро.
2. Олесь, О. (1999). Твори: в 2 т. Київ: Дніпро.
3. Ільницький, М. (2013). Український символізм: нариси генези та поетики. Львів: ЛНУ ім. І. Франка.
4. Пахаренко, В. (2020). Модернізм в українській літературі: від Вороного до Тичини. Черкаси: Видавець Чабаненко Ю.А.
5. Чижевський, Д. (2003). Історія української літератури (від початків до доби реалізму). Київ: Академія.
6. Міщенко, Л. (2018). Символічні образи самотності в поезії Миколи Вороного. Вісник Харківського національного університету. Серія: Філологія, 78, 112–118.

CORPORATE IDENTITY DESIGN OF A VIDEO GAME DEVELOPMENT STUDIO: MAIN ELEMENTS AND CARRIERS

Vasyliev Oleksandr
PhD in Design
ORCID ID: 0000-0003-1255-3756
Myronov Vadym
Student
Kolomiiets Oleksandra
Student
Department of Graphic Design
Kyiv National University of Technologies and Design, Ukraine

Abstract. This paper investigates the design features of the main elements and carriers of the corporate identity of a computer game development studio. The role of visual identity in building brand recognition, audience trust, and the company's competitiveness in the video game market is examined. The components of corporate identity are analyzed, including the logo, color palette, typography, graphic elements,

and digital media. Special attention is given to the specifics of corporate identity application in the digital environment, particularly on websites, social media, game interfaces, and promotional materials. Based on the analysis of current trends, the principles of effective identity creation for game studios are identified.

Keywords: corporate identity, brand identity, design, computer games, video games, logo, brand, game development studio, visual communication.

Introduction. The contemporary computer games industry is one of the most dynamic sectors of the digital market. Competition among development studios continues to grow, making effective visual brand communication just as critical a success factor as product quality. It is the corporate identity that forms the first impression of the company, ensures its recognizability, and establishes an emotional connection with the target audience.

The corporate identity of a computer game development studio has its own specific character, as it combines elements of digital design, marketing, and the artistic concept of the games. Unlike traditional brands, game studios frequently employ dynamic, futuristic, or stylized graphic solutions that must correspond to the genre and atmosphere of the products being created.

In current conditions, the adaptability of identity elements to digital platforms — websites, social media, streaming services, and game interfaces — has gained particular importance. This determines the relevance of studying the design features of elements and carriers of corporate identity in computer game development studios.

Research Aim and Objectives. The aim of the study is to identify the design features of the main elements and carriers of the corporate identity of a computer game development studio. To achieve this aim, the following research tasks are set: to analyze the concept and components of corporate identity; to investigate the specific characteristics of identity in computer game development studios; to identify and characterize the main elements of corporate identity in game studios; to examine the specifics of corporate identity carrier usage in the digital environment; to characterize current design trends in the gaming industry.

Research Results and Discussion. The issues of corporate identity formation and visual brand identity are relevant in both foreign and Ukrainian academic research. Significant contributions to the theoretical foundations of branding were made by F. Kotler, D. Aaker, and A. Wheeler, who defined the role of visual identity in creating a competitive brand. In particular, F. Kotler and co-authors consider the brand as an important instrument of marketing communication and competitive advantage [6]. D. Aaker established the importance of visual identity in shaping the emotional perception of a brand [11]. The fundamentals of graphic design and corporate identity are presented in the works of A. Wheeler, who emphasizes the importance of a coherent visual communication system [2]. The research of P. Rand demonstrates the significance of simplicity and functionality in logo design for effective brand creation [12]. The design features of digital products were analyzed by S. Krug [4] and D. Norman [8]. They emphasized the importance of user-friendly interaction with digital interfaces and the influence of visual design on user experience.

Ukrainian researchers also actively study the issues of brand identity and graphic design. I. Prodan, in the work "The Identity of the Concepts of 'Identity' and 'Corporate Identity' in Graphic Design," analyzes the relationship between these concepts and identifies the influence of visual communication on consumer brand perception. The author emphasizes that corporate identity is not merely a graphic system but also a tool for shaping the emotional interaction between a brand and its audience. O.S. Vasyliev, in his doctoral dissertation [1], examines the visual identification system as a complex of elements that ensure brand recognition in the digital environment. The author emphasizes the importance of the logo, color palette, interface composition, and multimedia tools in shaping a cohesive brand image and positive user experience. N. Kravchenko, in her research [3], examines current trends in the development of variable and adaptive identity. The author notes that contemporary digital design requires flexible visual identification systems capable of adapting to different platforms and contexts of use. This is particularly relevant for computer game development studios, whose activities are inherently tied to the digital environment. Yu.S. Kulinka and L.P. Romanko, in their educational and methodological works [5], describe the structure of brand identity and the specifics of logo creation, typeface usage, and graphic symbols. The authors emphasize the importance of the integrity of the brand's visual system and the alignment of all elements with a unified concept. T. Petukhova and L. Yamroz, in their methodological guidelines [9], examine the process of corporate identity creation as a comprehensive design endeavor that includes target audience analysis, brand concept formation, and the adaptation of design to modern digital technologies. Contemporary research also addresses innovative approaches to identity design. In particular, the work of R. Mykhailova [7] and A. Parfylo analyzes adaptive logos, modular design systems, and interactive branding elements, which are increasingly applied in the digital environment.

Thus, an analysis of the academic literature indicates that contemporary corporate identity is a multi-component visual communication system that integrates traditional graphic design principles with the latest digital technologies. Branding issues in the field of video games remain insufficiently studied. However, current scholarly works point to the growing role of visual identity in fostering gaming community loyalty and promoting game studios in the digital environment [13].

The corporate identity of a computer game development studio fulfills not only an aesthetic but also a communicative function. It shapes the visual image of the brand, ensures its recognition, and establishes an emotional connection with the target audience. In the game development field, brand identity must take into account the specifics of the digital environment, the genre characteristics of the games, and user expectations. The corporate identity [2] of a computer game development studio is a comprehensive system of visual elements that ensures the integrity and recognition of the brand. The main components of brand identity include the logo, color palette, typography, graphic elements, and corporate identity carriers.

Based on a study of computer game development studio websites, the distinctive features of their design were identified and characterized. The logo is the central

element [1, 2] of a studio's identity. In the field of computer games, the logo often has a dynamic and technological character. Common characteristics of game company logos include: geometric forms; futuristic or stylized typefaces; the use of symbols associated with digital technologies; and minimalist execution for adaptation to various formats. A defining feature of game studio logos is their adaptability. The logo must display correctly on a website or game splash screen as well as in mobile applications, social media, and video trailers. For this reason, contemporary designers frequently create multiple logo versions: full, abbreviated, and iconic. In addition to static logos, animated logos are becoming increasingly widespread in the digital environment, being used in game intro screens, promotional videos, and presentations.

Color is one of the most important tools of emotional influence. In the design of computer game development studios, colors help convey the atmosphere of the brand and the genre specifics of its products. The most commonly used colors are: black and dark grey — to create a technological and professional image; blue — associated with digital technologies and stability; purple and neon colors — highlighting futurism and creativity; red — conveying dynamism and tension; green — associated with cyberspace and interactivity. Cyberpunk aesthetics are characterized by the combination of dark backgrounds with bright neon accents. Casual games more frequently use light and saturated colors to create a friendly atmosphere.

Typography in a studio's corporate identity serves not only an informational but also a stylistic function. Typefaces shape the overall impression of the brand and support the atmosphere of the gaming product. Game studio design commonly employs: geometric sans-serif typefaces; futuristic type families; decorative fonts for fantasy or historical games; and minimalist typefaces for esports brands. An important aspect is the legibility of the typeface across various media — from mobile screens to large-format advertising banners.

The supplementary elements of corporate identity include: patterns; icons; illustrations; 3D graphics; animation elements; and brand characters. In the video game industry, graphic elements are often created in the stylistic language of the games themselves. For example, studios developing RPG games use fantasy symbols and textures, while sci-fi studios employ abstract digital forms. A contemporary trend is the use of motion design and animated graphics, which make the brand more dynamic and interactive.

The primary carriers of a game studio's corporate identity include: the official website; social media pages; game interfaces; advertising banners; trailers; merchandise; and presentation materials. A defining feature of contemporary brand identity is its orientation toward the digital environment, as most audience interactions with the brand occur through online platforms. Therefore, design must be adaptive, animated, and interactive. The official website is the primary digital carrier of corporate identity. Its design must: align with the brand's visual style; feature an adaptive interface; ensure intuitive navigation; and support multimedia content. Game studio websites actively employ: video backgrounds; animated transitions; interactive elements; parallax effects; and 3D visualization. One of the specific identity carriers is the in-game interface itself.

Menus, HUD elements, buttons, and splash screens must correspond to the studio's corporate identity. In contemporary games, the interface is part of the user experience, so designers strive to combine: minimalism and functionality; aesthetic quality; atmospheric immersion; and interactivity. Social media are an important communication channel with the audience. For these platforms, studios create: branded post templates; page designs; animated banners; and teasers and trailers. A key aspect is maintaining a consistent visual style across all digital platforms.

Physical promotional carriers include: posters; banners; trailers; presentations; merchandise; and exhibition stands. Computer game advertising is characterized by: an abundance of visual effects; contrasting colors; cinematic composition; and dynamic editing. Corporate identity is also applied in the creation and branding of: T-shirts; mugs; stickers; collector's editions; and accessories. Merchandise is an important tool for brand promotion and for building a gaming community around the studio.

One of the prevailing trends in contemporary design is minimalism. Simplified logo and interface forms provide greater recognizability and ease of use. At the same time, the video game field actively employs 3D graphic effects, neon lighting, and cyberpunk aesthetics. Additionally, the emotional dimension of design plays an important role. Corporate identity must evoke in the user associations with the game's atmosphere and the studio's values. This is precisely why successful brand identity combines aesthetic appeal, functionality, and conceptual coherence.

Conclusions. The study has established that the corporate identity of a computer game development studio is an essential element of brand building and audience communication. The main components of brand identity are the logo, color palette, typography, and graphic elements, which together ensure the recognizability of the company.

It has been determined that the corporate identity design of game studios possesses specific characteristics related to the digital environment and the artistic concept of video games. Key characteristics of contemporary brand identity are adaptability, interactivity, minimalism, and emotional expressiveness.

The study has shown that an effective corporate identity contributes to the formation of a positive studio image, increases user trust, and enhances brand competitiveness in the computer games market.

References

1. Васильєв О. С. Дизайн веб-сайтів електронної комерції: еволюція, естетичні аспекти : дис. … доктора філософії мистецтвознавства : 022 «Дизайн». Київ : КНУТД, 2024. 390 с.
2. Вілер А. Ідентичність бренду. Stone Publishing, 2020. 336 с.
3. Кравченко Н. Динамічна айдентика в проєктах сучасних українських дизайнерів. Український мистецтвознавчий дискурс, 2022. №6. С. 45–55. DOI: https://doi.org/10.32782/uad.2022.6.6.
4. Круг С. Не змушуй мене думати. ArtHuss, 2024. 198 с.

5. Кулінка Ю.С., Романко Л.П. Основи айдентики : матеріали та методичні рекомендації до спецкурсу. Кривий Ріг : ДВНЗ «КДПУ», 2017. с.95.
6. Маркетинговий менеджмент : підручник / Ф. Котлер, К. Л. Келлер, А. Ф. Павленко та ін. К.: Видавництво «Хімджест», 2008. 720 с.
7. Михайлова, Р., Парфило, А. Інноваційні засоби дизайну фірмового стилю бренду: сучасність і перспективи. Деміург: ідеї, технології, перспективи дизайну, 2025. № 8(2) С. 226–240. DOI: https://doi.org/10.31866/2617-7951.8.2.2025.347379.
8. Норман Д. Дизайн повсякденних речей. Книжковий Клуб "Клуб Сімейного Дозвілля". 2019. 320 с.
9. Петухова Т. А., Ямроз Л. С.Формування фірмового стилю на принципах сучасного дизайну : метод. реком. до дисципліни «Проєктування фірмового стилю». Одеса : МГУ, 2023. 44 с.
10. Продан І. Тотожність понять «айдентика» та «фірмовий стиль» у графічному дизайні. «Вітчизняна наука на зламі епох: проблеми та перспективи розвитку» Матеріали всеукраїнської науково-практичної інтернет-конференції (м. Переяслав-Хмельницький, 22.01.2019 р.). Переяслав-Хмельницький, 2019. № 48. С. 30-33.
11. Aaker D. Building Strong Brands. Simon & Schuster Ltd, 2010. 400 p.
12. Rand P. Design, Form and Chaos. Yale University Press, 2017. 240 p.
13. Wolf M. Video Game Explosion: A History from PONG to PlayStation and Beyond. Westport : Greenwood Press, 2007. 400 p.

FEATURES AND KEY ASPECTS OF THE DESIGN OF THE CORPORATE STYLE OF THE ASIAN CUISINE RESTAURANT "SAKURA"

Vasyliev Oleksandr
PhD in Design
ORCID ID: 0000-0003-1255-3756
Bedran Anna
student
Department of Graphic Design
Kyiv National University of Technologies and Design, Ukraine

Abstract. The paper examines the features of the formation of the corporate identity of the Asian cuisine restaurant "Sakura". The role of identity in creating a competitive brand of a restaurant establishment is analyzed, the main elements of visual communication and their influence on the formation of emotional perception by consumers are identified. The principles of creating a logo, color palette, typography, graphic elements, advertising media and other components of visual identity are considered. The relevance of using decorative motifs and elements of ethnodesign in