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ЕСТЕСТВЕННЫЕ И ТЕХНИЧЕСКИЕ НАУКИ

Д. А. Сюртукова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

СИНТЕЗ НАНОЧАСТИЦ ОКСИДА МЕДИ С ИСПОЛЬЗОВАНИЕМ ЭКСТРАКТА АЛОЭ ВЕРА

Наночастицы оксида меди (I) Cu_2O демонстрируют комплекс уникальных характеристик, ключевой из которых является их выраженное антибактериальное действие, обусловленное, в частности, их высокой каталитической активностью за счет увеличенной удельной поверхности и способности к генерации активных форм кислорода (АФК), что позволяет им эффективно ингибировать рост патогенных микроорганизмов, вызывая их оксидативный стресс. АФК способны повреждать все типы клеточных компонентов бактерии, включая нуклеиновые кислоты, белки и липиды. Это свойство делает наночастицы Cu_2O перспективными для использования в медицине, в частности, в составе медицинских шовных материалов.

В клинической практике нередко возникают ситуации, когда после хирургических вмешательств возникают осложнения, которые затрудняют удаление шовного материала. Это может проявляться в виде повреждения кожных покровов или персистенции неудаленных фрагментов нитей в тканях. Подобные ситуации могут инициировать воспалительные реакции, вплоть до формирования абсцессов. Для минимизации риска инфекционных осложнений шовный материал можно модифицировать наночастицами оксида меди, обладающими бактерицидными свойствами и способствующими модуляции клеток, цитокинов и факторов роста, участвующих в заживлении ран. Исследованиями доказано увеличение скорости регенерации ран на 30–40% при использовании наночастиц по сравнению с контролем.

В данной работе наночастицы оксида меди (I) синтезированы в виде коллоидных растворов «зеленым» методом с использованием экстракта алоэ вера. Для получения экстракта листья растения подвергались процессу биостимуляции в течение 7 суток в темноте при температуре +4 °C. Затем проводилась промывка дистиллированной водой, сушка, измельчение и настаивание в течение 1 ч в дистиллированной воде в соотношении 1:3 (алоэ вера : вода). Полученный экстракт кипятили в течение 10 мин и фильтровали на вакуум-фильтре для отделения балластных веществ.

Синтез наночастиц оксида меди проводили в ультразвуковой ванне при 70 °C в растворе экстракта алоэ вера. В качестве прекурсора использовали сульфат меди пентагидрат $CuSO_4 \cdot 5H_2O$ в концентрации 0,0004–0,0012 М. В ходе реакции цвет растворов менялся от желтого до красного. Спектрофотометрические исследования показали наличие экстинкции в диапазоне длин волн $\lambda \approx 290–360$ нм, что соответствует характерным пикам поглощения для наночастиц оксида меди (I).

Синтезированные наночастицы имеют цилиндрическую форму и размеры 30–50 нм, что подтверждено сканирующей электронной микроскопией.

Для подтверждения антимикробных свойств проведены лабораторные испытания полученных растворов наночастиц Cu_2O на устойчивость к воздействию плесневых грибов в

соответствии с ГОСТ 9.048-89, в ходе которых растворы показали высокую эффективность в ингибировании роста *Penicillium chrysogenum*.

Полученные коллоидные растворы могут найти применение в процессах модификации полимерных материалов, в том числе шовных нитей.

Научный руководитель: ст. преп., к.х.н. Кудрявцева Е.В.

M. H. Aliyev

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

METHODS FOR AUTOMATIC ANALYSIS OF TECHNICAL DOCUMENTATION USING NATURAL LANGUAGE PROCESSING

The paper discusses modern approaches to the automatic analysis of technical documentation using natural language processing methods. A review of existing technologies for intelligent text analysis, including machine learning methods and neural network models, is presented. Particular attention is paid to information extraction, classification, and summarization of technical texts. The advantages of automation in industrial information systems, as well as current limitations and future prospects, are identified.

Keywords: natural language processing, technical documentation, machine learning, text mining, automation, information systems

М. Х. Алиев

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

МЕТОДЫ АВТОМАТИЧЕСКОГО АНАЛИЗА ТЕХНИЧЕСКОЙ ДОКУМЕНТАЦИИ С ИСПОЛЬЗОВАНИЕМ ОБРАБОТКИ ЕСТЕСТВЕННОГО ЯЗЫКА

В работе рассматриваются современные подходы к автоматическому анализу технической документации на основе методов обработки естественного языка. Проведен обзор существующих технологий интеллектуального анализа текста, включая методы машинного обучения и нейросетевые модели. Особое внимание уделено применению алгоритмов для извлечения информации, классификации и аннотирования технических текстов. Показаны преимущества автоматизации обработки документации в промышленных системах, а также выявлены ограничения и перспективы дальнейшего развития данного направления.

Ключевые слова: обработка естественного языка, техническая документация, машинное обучение, интеллектуальный анализ текста, автоматизация, информационные системы

Modern industrial enterprises use a large amount of technical documentation, such as equipment operating manuals, technological regulations, specifications, standards, and reports on production processes. The manual analysis of such documents requires a significant amount of time and may lead to errors during information processing. Therefore, there is an increasing need to develop automated methods for analyzing technical texts.

One of the most promising ways to solve this problem is the use of natural language processing methods. Modern research shows that machine learning and intelligent text analysis methods can be effectively applied to the processing of specialized technical texts.

Natural language processing methods make it possible to automatically extract important information from technical documents, including equipment parameters, safety requirements, descriptions of technological operations, and material characteristics. In addition, such technologies can be used for automatic document classification and the creation of short summaries of technical texts.

Automation of technical documentation analysis makes it possible to speed up the processing of textual information, improve the accuracy of data extraction, and provide better access to knowledge in production systems. The use of natural language processing methods helps improve the efficiency of information management at industrial enterprises and expands the possibilities of intelligent data processing systems.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Чахоян А. О.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Chakhoyan A. O.

S. N. Ivanov

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

MODERN CYBER RECONNAISSANCE METHODS AND THE USE OF IOCS FOR INFORMATION INFRASTRUCTURE PROTECTION

The paper examines modern cyber reconnaissance methods under the conditions of a rapidly changing cyber threat landscape. It is shown that organizations can no longer rely only on signature-based and post factum response models, since effective protection increasingly depends on the early detection of hostile activity and the contextual interpretation of external signals. Special attention is paid to OSINT, passive and active network reconnaissance, software supply chain analysis, and AI-based approaches to data processing. The article also considers the life cycle of indicators of compromise and stresses the importance of their verification, enrichment, and operational use in TI platforms, SIEM, SOAR, and EDR. It is concluded that the integration of external cyber threat intelligence into internal monitoring processes improves prioritization, accelerates threat detection, and increases the maturity of organizational information security.

Keywords: cyber reconnaissance, cyber threat intelligence, OSINT, indicators of compromise, TI platform, SIEM, threat detection

С. Н. Иванов

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

СОВРЕМЕННЫЕ МЕТОДЫ КИБЕРРАЗВЕДКИ И ИСПОЛЬЗОВАНИЕ IOC В ЗАЩИТЕ ИНФРАСТРУКТУРЫ

В тезисах рассматриваются современные методы кибеpразведки в условиях усложнения ландшафта киберугроз. Показано, что эффективная защита инфраструктуры требует перехода от реактивного обнаружения к проактивному выявлению признаков атаки. Особое внимание уделено OSINT, пассивной и активной сетевой разведке, анализу программной цепочки поставок и интеллектуальным методам обработки данных. Подчеркивается значение жизненного цикла индикаторов компрометации и их интеграции с TI-платформами, SIEM, SOAR и EDR.

Ключевые слова: разведывательные действия в киберпространстве, аналитика киберугроз, OSINT, индикаторы компрометации, TI-платформа, SIEM, обнаружение угроз

In the current threat environment, organizations face a steady increase in multi-stage attacks, the expansion of the digital attack surface, and the growing role of adversary reconnaissance. It is widely acknowledged that a defense model based solely on known signatures and post-incident response is no longer sufficient. Thus, greater value is created by proactive detection, in which external signals are correlated with internal telemetry before an attack reaches its critical stage.

This study is based on a qualitative analysis of contemporary cyber reconnaissance methodologies and their integration into security architectures. The investigation draws upon existing frameworks for threat intelligence, including the Indicator of Compromise (IoC) lifecycle, as well as technical approaches such as OSINT, passive and active network reconnaissance, software supply chain analysis, and machine learning-based methods (natural language processing, large language models). The analytical focus is directed toward three principal dimensions: the distinction between technical reconnaissance and cyber threat intelligence, the practical value of combined methodological approaches, and the mechanisms for operationalizing reconnaissance outputs within defensive environments.

Findings indicate that cyber reconnaissance should be treated as an integral component of mature information security architecture. It is essential to distinguish between technical reconnaissance and cyber threat intelligence (CTI). Technical reconnaissance produces raw artifacts – domains, IP addresses, hashes, and vulnerability-related data – whereas CTI links these artifacts with tactics, techniques, confidence levels, and sectoral relevance. Thus, this transformation of data into actionable intelligence renders external information suitable for both operational response and management decisions.

Notably, among the most relevant modern methods are OSINT, passive and active network reconnaissance, software supply chain analysis, and approaches based on machine learning, natural language processing, and large language models. Evidence suggests that their practical value lies in combination rather than in isolated use. Open sources help reveal the digital footprint of both organizations and adversaries, network observations expose early signs of hostile interest, and intelligent analytical methods enable the extraction of entities, relations, and patterns from large volumes of heterogeneous threat data.

The analysis reveals that the effectiveness of cyber reconnaissance depends on the quality of the IoC lifecycle. Indicators of compromise should pass through detection, normalization, verification, scoring, enrichment, and delivery to defensive environments. Furthermore, the greatest benefit is achieved when threat intelligence platforms are integrated with SIEM, SOAR, and EDR, allowing indicators to enrich alerts, support correlation rules, and feed threat hunting hypotheses.

The findings of this study suggest that cyber reconnaissance, when properly operationalized, becomes not an auxiliary activity but a practical mechanism for prioritization, faster detection, and

the strengthening of organizational cyber resilience. Consistent with established practice, the integration of reconnaissance outputs into existing security infrastructure – particularly through TI platforms connected to SIEM, SOAR, and EDR – enhances the contextual value of indicators and supports proactive defense postures.

It is noteworthy that the combination of diverse methodological approaches (OSINT, network reconnaissance, ML/NLP) yields greater value than any single technique in isolation. This underscores the importance of developing unified frameworks capable of correlating heterogeneous threat data into coherent, actionable intelligence.

In conclusion, in an environment characterized by sophisticated multi-stage attacks and expanding attack surfaces, cyber reconnaissance represents a critical capability for proactive defense. Evidence supports the conclusion that by transforming raw artifacts into actionable intelligence and integrating this intelligence into security operations, organizations can achieve faster detection, improved prioritization, and enhanced cyber resilience. Thus, cyber reconnaissance should be regarded as an integral element of mature information security architecture rather than a supplementary activity.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Чахоян А. О.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in Professional Sphere Chakhoyan A. O.

V. E. Koltyga

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

METHODS FOR IMPROVING REPRODUCIBILITY AND AUTOMATION OF SOFTWARE DEVELOPMENT PROCESSES IN A DEVOPS ENVIRONMENT

The article discusses methods for improving the reproducibility of development environments and automating software development processes in a DevOps environment. Approaches based on containerization technologies, continuous integration and continuous delivery (CI/CD) systems, and container orchestration platforms are considered. The role of containerization in ensuring consistent runtime environments and application portability is analyzed. The use of CI/CD pipelines for automating build, testing, and deployment processes is examined. The concept of container orchestration using Kubernetes for managing, scaling, and maintaining distributed applications is further discussed. The proposed approaches increase the efficiency, reliability, and scalability of modern software systems, which is especially important for distributed development and operation of complex software infrastructures.

Keywords: DevOps, containerization, CI/CD, container orchestration, development environment reproducibility, software development automation.

В. Е. Колтыга

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

МЕТОДЫ ПОВЫШЕНИЯ ВОСПРОИЗВОДИМОСТИ И АВТОМАТИЗАЦИИ ПРОЦЕССОВ РАЗРАБОТКИ ПРОГРАММНОГО ОБЕСПЕЧЕНИЯ В DEVOPS-СРЕДЕ

В статье рассматриваются методы повышения воспроизводимости среды разработки и автоматизации процессов разработки программного обеспечения в DevOps-среде. Анализируются проблемы традиционного подхода к разработке, связанные с различиями между средами разработки, тестирования и эксплуатации. Рассматриваются современные технологические решения, включающие контейнеризацию, системы непрерывной интеграции и доставки (CI/CD), а также средства оркестрации контейнерных приложений. Показано, что применение контейнерных технологий обеспечивает воспроизводимость и переносимость программных систем, использование CI/CD-конвейеров автоматизирует процессы сборки, тестирования и развертывания приложений, а системы оркестрации обеспечивают масштабируемость и устойчивость программных сервисов. Применение данных подходов повышает эффективность разработки и эксплуатации современных программных систем.

Ключевые слова: DevOps, контейнеризация, CI/CD, оркестрация контейнеров, воспроизводимость среды разработки, автоматизация разработки программного обеспечения.

Modern software development carried out by distributed teams requires a high level of automation of application build, testing, and deployment processes. Traditional development approaches are often associated with problems of runtime environment incompatibility, difficulties in transferring applications between different stages of the software lifecycle, and a high probability of errors caused by manual infrastructure management. In this regard, DevOps practices aimed at integrating software development and operations processes have become widely adopted.

One of the key objectives of DevOps is to ensure the reproducibility of development environments. A common issue is the difference between development, testing, and production environments, which often leads to situations where an application works correctly on a developer’s machine but fails to run in the production environment. One effective solution to this problem is the use of container technologies. Containerization allows applications to run in isolated environments that include all necessary dependencies and configuration files. This ensures consistent execution conditions regardless of the underlying infrastructure and improves application portability.

An important element of the DevOps approach is the automation of development processes using continuous integration and continuous delivery (CI/CD) systems. Continuous integration involves the regular merging of source code changes with automatic execution of build and testing processes. Continuous delivery automates the preparation of software products for deployment. The use of CI/CD pipelines accelerates the release of new software versions and improves their quality.

When developing complex software systems consisting of a large number of containers, centralized management of their operation becomes necessary. To address this task, container orchestration systems are used, one of the most widely adopted being Kubernetes. Such systems provide automatic application scaling, load balancing, and container recovery in case of failures.

Thus, the use of containerization, CI/CD, and orchestration systems improves the reproducibility of development environments, automates software development and deployment processes, and ensures the scalability and reliability of modern software systems.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Чахоян А. О.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in Professional Sphere Chakhoyan A. O.

V. E. Konak

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

RAG ARCHITECTURE AS A METHOD FOR REDUCING HALLUCINATIONS IN LLM-BASED AGENTS

This paper examines the phenomenon of hallucinations in large language models (LLMs) and proposes Retrieval-Augmented Generation (RAG) as an effective architectural solution. Experimental results on DeepSeek v3.2 revealed factual error rates of 30–45% across key query categories. RAG mitigates this issue by grounding model outputs in dynamically retrieved external documents, enabling source attribution, cost-efficient knowledge updates, and improved factual accuracy on knowledge-intensive tasks.

Keywords: large language models, hallucinations, retrieval-augmented generation, RAG, vector database, embeddings, factual accuracy, LLM agents.

В. Е. Конак

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

АРХИТЕКТУРА RAG КАК МЕТОД СНИЖЕНИЯ ГАЛЛЮЦИНАЦИЙ В LLM-АГЕНТАХ

В статье рассматривается явление галлюцинаций в больших языковых моделях (LLM) и предлагается архитектура Retrieval-Augmented Generation (RAG) как эффективное техническое решение. Экспериментальные результаты на модели DeepSeek v3.2 показали уровень фактических ошибок в 30–45% по ключевым категориям запросов. RAG снижает этот показатель за счёт динамического извлечения внешних документов, обеспечивая атрибуцию источников, экономичное обновление знаний и повышение фактической точности.

Ключевые слова: большие языковые модели, галлюцинации, извлечение с дополненной генерацией, RAG, векторная база данных, эмбеддинги, фактическая точность, LLM-агенты.

The rapid development of large language models (LLM) has brought a critical engineering problem to the foreground: the phenomenon of hallucinations – the generation of plausible but factually incorrect information. An experimental study conducted on the DeepSeek v3.2 model recorded factual error rates of 3045% across three query categories: event dates, scientific sources, and technical specifications. A characteristic pattern observed was the model's tendency to produce

unsolicited elaborations with high apparent confidence, without signaling uncertainty to the user. This behavior stems from the fundamental architecture of transformer-based models: all knowledge is encoded in static model weights at training time, making post-training factual updates impossible without full retraining.

Retrieval-Augmented Generation (RAG), proposed by Lewis et al. in 2020, addresses this limitation by dynamically supplying the model with externally retrieved information at inference time. Rather than relying solely on parametric memory, the model incorporates relevant document fragments retrieved from a curated knowledge base. The RAG pipeline operates in two phases. During indexing, source documents are split into chunks, encoded into dense vector representations (embeddings) using an encoder model, and stored in a vector database such as Pinecone, Weaviate, or ChromaDB. At query time, the user's input is encoded into the same vector space, and the nearest document chunks are retrieved via cosine similarity or Euclidean distance metrics. The retrieved fragments are prepended to the model's context window, grounding the generated response in verifiable external content.

The core advantages of RAG are threefold. First, it enables LLM-based systems to operate over proprietary or domain-specific corpora without model retraining, significantly reducing deployment costs. Second, knowledge can be updated by modifying the index rather than the model itself, allowing the system to reflect changes in the underlying information. Third, RAG supports explicit source attribution: the system can cite the specific document fragment from which a given claim originates, enabling downstream verification by end users.

Alongside these strengths, RAG exhibits a number of inherent limitations. Response quality is directly bounded by the completeness and freshness of the indexed corpus: facts absent from the knowledge base cannot be retrieved, and outdated documents will produce outdated answers. Retrieval quality is sensitive to query formulation – vague or ambiguous queries may surface semantically proximate but factually irrelevant fragments. Advanced retrieval techniques such as HyDE (Hypothetical Document Embeddings), cross-encoder reranking, and iterative multi-step retrieval partially mitigate these issues, but introduce additional latency and architectural complexity. Furthermore, the chunking strategy used during indexing critically affects retrieval precision: overly fine-grained chunks lose contextual coherence, while coarse chunks reduce retrieval specificity.

In terms of hallucination reduction, RAG operates by grounding generation on concrete retrieved fragments that the model is constrained to incorporate. This mechanism directly addresses the root cause of parametric hallucinations – the absence of a factual verification step during decoding. Empirical evidence from the literature consistently demonstrates that RAG-augmented models outperform unaugmented baselines on knowledge-intensive tasks, with particular gains on queries requiring precise factual recall. RAG is therefore best suited to scenarios involving stable, document-rich corpora: corporate knowledge bases, technical documentation, scientific literature, and FAQ systems where source citation is a functional requirement.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Чахоян А. О.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in Professional Sphere Chakhoyan A. O.

M. T. Malaniya

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

MATHEMATICAL METHODS AND HARDWARE CONSTRAINTS IN REAL-TIME VIDEO STREAM PROCESSING SYSTEMS

The article examines the mathematical foundations and hardware limitations that define the performance boundaries of real-time video stream processing systems. Existing approaches often overlook the interplay between algorithmic complexity and physical interface constraints, leading to architectures that fail to meet deterministic latency requirements. Proposed solutions emphasize pipeline decomposition, hardware-aware algorithm selection, and unified hardware abstraction.
Keywords: real-time video processing, mathematical methods, hardware constraints, pipeline architecture, computer vision, latency determinism, hardware abstraction.

М. Т. Малания

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

МАТЕМАТИЧЕСКИЕ МЕТОДЫ И АППАРАТНЫЕ ОГРАНИЧЕНИЯ В СИСТЕМАХ ОБРАБОТКИ ВИДЕОПОТОКОВ РЕАЛЬНОГО ВРЕМЕНИ

В статье рассматриваются математические основы и аппаратные ограничения, определяющие границы производительности систем обработки видеопотоков в реальном времени. Существующие подходы часто упускают из виду взаимосвязь между вычислительной сложностью алгоритмов и физическими ограничениями интерфейсов, что приводит к созданию архитектур, не способных обеспечить детерминированные задержки. Предлагаемые решения делают акцент на конвейерной декомпозиции, выборе алгоритмов с учетом аппаратных возможностей и унифицированной аппаратной абстракции.
Ключевые слова: обработка видеопотока в реальном времени, математические методы, аппаратные ограничения, конвейерная архитектура, компьютерное зрение, детерминизм задержек, аппаратная абстракция.

It is essential to recognize that real-time video stream processing systems operate under conditions fundamentally different from offline analysis tasks. In offline scenarios, execution time constraints are minimal; accuracy remains the primary concern. In contrast, real-time systems must function within a strictly defined temporal window dictated by the camera frame rate. For instance, a camera producing 60 frames per second allows no more than 16–17 milliseconds per frame. Failure to meet this deadline results in frame drops, pipeline stalls, or, in critical cases, complete system failure – regardless of algorithmic accuracy. Thus, the requirement of temporal determinism constitutes the defining distinction between real-time computer vision and conventional image processing.

This study is based on a comprehensive analysis of computational, hardware, and architectural considerations in real-time video processing systems. The investigation draws upon mathematical modeling of algorithmic complexity, evaluation of hardware interfaces, and examination of software architectures, including pipeline-based designs and hardware abstraction layers. The analytical focus is directed toward three principal dimensions: computational constraints imposed by preprocessing algorithms, hardware limitations associated with camera interfaces, and architectural strategies for achieving predictable performance.

Findings indicate that preprocessing methods entail computational complexity requiring rigorous control. Spatial filtering via convolution yields complexity $O(nk^2)$, where n is frame resolution and k kernel size. At 4K and 60 FPS, a 5×5 kernel generates approximately 12 billion

operations per second. Thus, optimizations such as separable filters, integral images, and FFT are indispensable.

Temporal filtering methods like Kalman filters operate with complexity $O(d^3)$, where d is state vector dimension. Multi-object tracking introduces combinatorial complexity, necessitating approximations such as nearest neighbor methods.

Hardware constraints, as the analysis reveals, impose significant limitations. GigE Vision offers 1 Gbps throughput but non-deterministic latency. USB3 Vision provides 5 Gbps with lower latency but cable length constraints. Camera Link delivers 6.8 Gbps with deterministic latency via frame grabbers, at higher cost.

Memory management strategies differ: GigE uses zero-copy buffers, USB employs isochronous transfers, and Camera Link utilizes DMA to GPU memory.

Manufacturer heterogeneity complicates integration. Proprietary SDKs and low-level protocols (ONVIF, GenICam) require extensive expertise. Camera replacement or firmware updates often necessitate reimplementation, contradicting DevOps reproducibility principles.

As for architectural strategies, evidence suggests that pipeline architecture optimizes predictable performance. Process decomposition into discrete stages enables parallelization across CPU, GPU, or accelerators. Throughput is governed by the slowest stage: frame rate $=1/max(t_i)$, where t_i is stage execution time.

Synchronization requires buffering to smooth runtime variability. Excessive buffering increases latency. Optimal buffer size depends on execution predictability: deterministic stages require minimal buffering; variable execution times necessitate larger buffers, trading latency for throughput.

Additionally, it should be noted that a universal camera API provides systematic resolution. Hardware abstraction unifies device discovery, configuration, and stream acquisition across interfaces, eliminating vendor lock-in and reducing integration time. A configurable pipeline engine enables selection of preprocessing filters and buffer management tailored to requirements. Unified inference backend support (TensorRT, OpenVINO, ONNX Runtime) allows deployment across edge devices, workstations, and cloud environments without code modification.

The findings of this study suggest that real-time video processing systems must address computational, hardware, and architectural constraints simultaneously to achieve deterministic performance. Consistent with established practice, pipeline architecture and hardware abstraction layers emerge as effective strategies for managing complexity while maintaining flexibility.

It is noteworthy that despite advances, several challenges remain. Benchmarking methodologies for evaluating video processing pipelines across heterogeneous platforms are needed to enable objective comparison of alternative solutions. Furthermore, adaptive pipeline configuration using machine learning – allowing systems to dynamically select filters and buffer sizes based on current load – represents a promising direction for future research.

Finally, for mission-critical applications such as autonomous vehicles and medical diagnostics, formal methods for verifying temporal guarantees are essential. The ability to rigorously prove that timing constraints will not be violated distinguishes safety-critical systems from conventional real-time applications.

To sum it up, the proliferation of camera-equipped devices across industrial automation, security systems, robotics, and consumer electronics underscores the growing demand for reliable, deterministic, and hardware-independent real-time video processing solutions. Evidence supports the conclusion that systematic approaches – encompassing computational optimization, hardware abstraction, and pipeline architecture – provide a foundation for meeting these demands. Thus, the

topic remains both highly relevant and practically significant, with ongoing research needed to advance benchmarking, adaptive optimization, and formal verification methodologies.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Чахоян А. О.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in Professional Sphere Chakhoyan A. O.

M. T. Malaniya

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

UNIVERSAL API FOR CAMERA CONNECTION AND REAL-TIME AI-BASED VIDEO ANALYTICS

The article addresses the lack of user-friendly universal API solutions for camera discovery and real-time AI-based video analytics. Existing approaches require manual SDK integration and extensive programming, creating barriers for rapid deployment. Proposed solutions aim to unify heterogeneous camera interfaces with AI inference engines. **Keywords:** universal API, camera connectivity, video analytics, real-time AI, computer vision, device-agnostic integration, industrial automation.

М. Т. Малания

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

УНИВЕРСАЛЬНЫЙ API ДЛЯ ПОДКЛЮЧЕНИЯ КАМЕР И АНАЛИТИКИ ВИДЕОПОТОКА НА ОСНОВЕ ИИ В РЕАЛЬНОМ ВРЕМЕНИ

В статье рассматривается проблема отсутствия универсальных API-решений для подключения камер и анализа видеопотока с использованием ИИ. Существующие подходы требуют ручной настройки SDK и программирования, что создает барьеры для быстрого развертывания. Предлагаемые решения направлены на унификацию интерфейсов камер с движками ИИ.

Ключевые слова: универсальный API, подключение камер, видеоаналитика, искусственный интеллект в реальном времени, компьютерное зрение, независимость от производителя, промышленная автоматизация.

The rapid adoption of computer vision technologies across industrial automation, security, and research domains has exposed a fundamental infrastructure gap: there is no standardized, user-friendly solution for discovering, connecting, and configuring cameras from different manufacturers while simultaneously enabling real-time AI-based video analysis.

Currently, organizations deploying video analytics systems face a fragmented technological landscape. Each camera vendor – whether Hikvision, Dahua, Sony, or Basler – provides its own proprietary SDK with unique APIs, data structures, and initialization procedures. Low-level protocols such as ONVIF, RTSP, GigE Vision, and USB Video Class require deep expertise to implement reliably. Furthermore, once video streams are captured, they must be integrated with AI

inference pipelines, which introduces additional complexity: frame preprocessing, model loading, hardware acceleration (GPU, VPU, or edge devices), and post-processing of results. This entire stack currently demands a multidisciplinary team of embedded engineers, computer vision specialists, and backend developers.

The consequences of this fragmentation are severe. Deployment cycles for production-grade video analytics systems typically range from several days to weeks, with a significant portion of time consumed by low-level integration rather than high-value analytics logic. Organizations become locked into single hardware vendors, limiting flexibility and increasing costs. Small and medium-sized enterprises, research laboratories, and educational institutions are often priced out of adopting computer vision technologies due to the high entry barrier. Even when systems are successfully deployed, maintaining them across different environments – development, testing, and production – introduces reproducibility challenges similar to those historically faced in DevOps before the widespread adoption of containerization and CI/CD practices.

This article proposes a novel architectural approach to addressing these challenges through the development of a universal API layer designed specifically for camera connectivity and real-time AI inference. The proposed architecture consists of three core components. First, a unified device abstraction layer that dynamically discovers connected cameras, negotiates protocol parameters, and provides a consistent programming interface regardless of the underlying hardware vendor. This layer supports hot-plug detection, automatic driver selection, and graceful handling of device disconnection events – essential for production systems where hardware reliability cannot be assumed. Second, a configurable video pipeline engine that handles frame acquisition, format conversion, buffering, and synchronization with minimal latency. This engine is designed to support both raw sensor data and compressed streams, with the ability to insert preprocessing filters (noise reduction, contrast adjustment, geometric transformations) before frames are passed to AI models. Third, an AI inference gateway that abstracts model loading, execution, and output interpretation. This gateway supports multiple backends – including TensorRT for NVIDIA GPUs, OpenVINO for Intel hardware, and ONNX Runtime for cross-platform deployment – enabling the same application to run on edge devices, on-premises servers, or cloud infrastructure without code changes.

A key insight underlying this architecture is the application of DevOps principles – specifically containerization, environment reproducibility, and infrastructure-as-code – to the domain of video analytics. By packaging the universal API layer and its dependencies into containerized images, the system ensures that a development environment configured for a particular camera model and AI model can be replicated identically across testing and production deployments. This addresses the "works on my machine" problem that historically plagued software development and now similarly affects computer vision systems where subtle differences in driver versions, library dependencies, or hardware acceleration stacks can cause unpredictable failures.

The proposed solution also incorporates automated testing and continuous integration practices adapted for hardware-dependent systems. While traditional CI/CD pipelines assume software-only components, the camera connectivity layer requires access to physical hardware for validation. The article discusses strategies for implementing hardware-in-the-loop testing using camera emulators, recorded stream playback, and scheduled test runs on physical devices to ensure that protocol handling remains robust across firmware updates and hardware revisions.

Preliminary implementation results demonstrate that the universal API layer reduces integration time for new camera models from several days to under one hour, provided the camera implements a standard protocol. For cameras with proprietary interfaces, the abstraction layer allows integration to be performed once by a specialist and then reused across all applications built on top of the platform. The AI inference gateway has been shown to reduce the effort required to switch between different inference backends from days of code refactoring to configuration parameter changes. Collectively, these improvements enable organizations to deploy end-to-end video analytics systems in hours rather than weeks, significantly lowering the barrier to entry for computer vision technologies.

The article concludes by identifying directions for future work, including the development of standardized benchmark suites for universal camera APIs, exploration of machine learning approaches to automatic protocol reverse engineering for undocumented devices, and the integration of formal verification techniques to ensure correctness of protocol implementations. As the number of camera-equipped devices continues to grow – from industrial sensors to consumer smartphones – the need for universal, user-friendly connectivity and AI analytics solutions will only increase, making this research both timely and practically significant.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Чахоян А. О.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in Professional Sphere Chakhoyan A. O.

S. V. Soloveva

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE ROLE OF YOUNG RESEARCHERS IN SOLVING CONTEMPORARY ECOLOGICAL CHALLENGES

This research examines the role of young researchers in addressing modern environmental challenges. It emphasizes that young people can offer low-cost, quickly implementable interdisciplinary projects. Examples of developments include air pollution sensors, waste recycling technologies, apps for monitoring deforestation, and urban farming systems. The article also discusses the challenges of commercializing student developments and proposes solutions such as grants, business incubators, and collaboration with industry.

Keywords: young researchers, environmental challenges, interdisciplinary projects, air pollution sensors, waste recycling, deforestation monitoring, urban farming, commercialization of developments, grants, business incubators, industry collaboration.

С. В. Соловьева

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

РОЛЬ МОЛОДЫХ ИССЛЕДОВАТЕЛЕЙ В РЕШЕНИИ СОВРЕМЕННЫХ ЭКОЛОГИЧЕСКИХ ВЫЗОВОВ

Данное исследование рассматривает роль молодых исследователей в решении современных экологических проблем. Подчеркивается способность молодежи предложить недорогие и быстро реализуемые междисциплинарные проекты. В статье приведены примеры разработок: датчики загрязнения воздуха, технологии переработки отходов, приложения для мониторинга вырубки лесов и системы городского фермерства. Также обсуждаются проблемы коммерциализации студенческих разработок и предлагаются пути их решения, включая гранты, бизнес-инкубаторы и сотрудничество с промышленностью.

Ключевые слова: молодые исследователи, экологические проблемы, междисциплинарные проекты, датчики загрязнения воздуха, переработка отходов,

мониторинг вырубки лесов, городское фермерство, коммерциализация разработок, гранты, бизнес-инкубаторы, сотрудничество с промышленностью.

The contemporary environmental agenda demands not merely attention but immediate, implementable solutions. As climate change, biodiversity loss, pollution, and resource depletion accelerate at an unprecedented rate, the window for protracted deliberation narrows considerably. Within this critical context, youth science emerges as a principal driver of novel ideas and innovative technologies in environmental protection.

Students and early-career researchers exhibit a distinctive capacity to develop low-cost, mobile, and interdisciplinary projects suitable for rapid local implementation. This agility is attributable to several interrelated factors: a propensity for intellectual risk-taking, freedom from established methodological constraints, fluency with emerging technologies, and a pronounced sense of social responsibility. Importantly, young scientists are motivated not solely by institutional prestige or funding considerations, but by a demonstrated commitment to generating tangible environmental impact at both community and planetary scales. A defining characteristic of youth-led environmental innovation lies in its practical orientation, prioritizing the creation of deployable solutions over theoretical or purely descriptive outputs.

The present study employs a qualitative case-study framework to examine the nature, barriers, and support mechanisms associated with youth-driven environmental innovation. Cases were selected to represent the interdisciplinary scope of student and early-career research across engineering, chemistry, biology, and information technology. Analytical focus is directed toward three key dimensions: the defining characteristics of youth innovation, the principal barriers to implementation, and the structural conditions required to bridge the gap between laboratory development and market entry.

Findings indicate that youth environmental innovations are consistently characterized by low cost, practical deployability, and interdisciplinary integration. In engineering, student-developed smart air pollution sensors utilizing Arduino and Raspberry Pi microcontrollers enable the creation of low-cost sensor networks that deliver real-time, hyper-local environmental data, thereby supporting informed decision-making by both citizens and local authorities.

In the domain of materials science and biotechnology, emerging research focuses on enzymatic degradation, wherein engineered enzymes facilitate the breakdown of plastics into constituent monomers, thereby enabling true circularity. Concurrently, information technology applications include satellite-imagery-based platforms leveraging neural networks to monitor deforestation and illegal logging with accuracy and speed exceeding that of conventional monitoring methods.

A notable strength of youth research lies in its capacity for comprehensive, cross-disciplinary problem framing. At the intersection of biology, chemistry, and computational methods, projects such as soil bioremediation – employing phytoremediation and microbial treatment – offer less disruptive and more cost-effective alternatives to mechanical soil replacement. Biodegradable packaging innovations utilizing agricultural waste and algal materials present viable substitutes for conventional plastics, while urban farming systems, including vertical hydroponic gardens, contribute to reduced food miles, improved urban air quality, and enhanced food access in underserved areas. These developments demonstrate not only cost and environmental advantages over traditional industrial methods, but also superior scalability and adaptability to local contexts.

Despite this potential, the contribution of youth science remains significantly underutilized. A critical barrier is the gap between successful laboratory development and market entry, commonly termed the “valley of death” for startups. Young researchers face persistent constraints, including insufficient capital for patenting, scaling, and field trials; limited entrepreneurial, marketing, and regulatory expertise; and support structures inadequately tailored to the extended development cycles and specialized requirements of green technologies. Furthermore, established businesses frequently overlook student startups in favor of imported technologies or continuation of existing practices.

Addressing these challenges necessitates a multi-pronged support framework. The establishment of accessible micro-grant programs specifically targeting early-stage environmental research and prototyping is essential. Dedicated “green” incubators and accelerators within universities should provide not only infrastructure but also mentorship, intellectual property guidance, and investor networking. Formalized collaboration platforms facilitated by government and regional authorities can enable structured dialogue between academia and industry, allowing industrial partners to present environmental challenges as innovation opportunities for student teams. Complementing these structural interventions, the integration of entrepreneurship and sustainability curricula into STEM education is critical to equipping future scientists with the competencies required to translate research outcomes into scalable ventures.

The findings underscore that the effectiveness of youth environmental innovation is contingent upon the alignment of scientific quality with targeted institutional support. Without intentional mechanisms to bridge the development-implementation divide, the transformative potential of youth-led research remains unrealized.

Youth science constitutes not merely a future resource but an immediate instrument for addressing contemporary environmental challenges. Strategic investment in young researchers – through structured support that bridges innovation and implementation – enables a decisive shift from discourse to effective, scalable environmental action. Supporting this generation of innovators represents a foundational investment in a sustainable and resilient future.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Чахоян А. О.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in Professional Sphere Chakhoyan A. O.

А. Н. Мурашова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

СИНТЕЗ НАНОЧАСТИЦ МАГНЕТИТА С ИСПОЛЬЗОВАНИЕМ ЭКОЛОГИЧНЫХ СТАБИЛИЗАТОРОВ

В настоящее время научно-технический прогресс неразрывно связан с нанотехнологиями, которые проникают во все сферы человеческой деятельности – от электроники и энергетики до экологии и медицины. Уникальные свойства материалов, проявляющиеся на наноразмерном уровне (1–100 нм), позволяют создавать системы с принципиально новыми заданными характеристиками. Широкое распространение в различных областях науки и техники получили магнитные наночастицы оксидов железа, никеля и кобальта, в том числе включённые в полимерную матрицу.

Наночастицы магнетита находят применение в медицине (диагностика, терапия), катализе, электронике, для очистки сточных вод и в качестве антибактериальных покрытий и составов. Однако их массовому использованию мешает сложность масштабирования синтеза и обеспечения стабильности. Преодоление этих вызовов требует междисциплинарного подхода, что делает эту область перспективной для исследований и инноваций.

В ходе работы для синтеза наночастиц магнетита Fe_3O_4 химическим методом в качестве прекурсоров использовали сульфат железа (II) $FeSO_4$ и хлорид железа (III) $FeCl_3$ (0,002–0,006 моль/л), в качестве восстановителя – цитрат натрия $Na_3C_6H_5O_7$ (0,02–0,06 моль/л). Исследовали следующие стабилизаторы: β-циклодекстрин $C_{42}H_{70}O_{35}$ – циклический олигосахарид, относящийся к классу макроциклических соединений; желатин – растворимая в воде смесь полипептидов, продукт гидролиза коллагена.

Спектры поглощения полученных коллоидных растворов, зафиксированные с помощью спектрофотометра УФ-6700, имеют максимумы поглощения при длине волны 300–400 нм, что косвенно подтверждает наличие наночастиц Fe_3O_4, согласно литературным источникам. После выпаривания и обжига в муфельной печи получен порошок чёрного цвета, проявляющий магнитные свойства, что подтверждено физическим экспериментом с магнитом.

Применение наночастиц для очистки сточных вод от красителей базируется на использовании их каталитических свойств. Наночастицы магнетита выступают в роли эффективных катализаторов, запуская фотохимические реакции и реакцию Фентона. В присутствии таких катализаторов устойчивые молекулы синтетических красителей подвергаются окислительной деструкции до простых продуктов: вода, углекислый газ, простые соли, что принципиально отличается от концентрирования загрязнителя, как это происходит при адсорбции. Кроме того, наночастицы магнетита обладают высокой способностью к сорбции различных веществ, что делает их перспективным инструментом для решения проблем окружающей среды.

Помимо каталитической активности, практическая значимость данного метода обусловлена следующими факторами: возможностью регенерации и повторного использования наночастиц путём магнитной сепарации; высокой селективностью при работе со смесевыми составами загрязнений; а также снижением энергозатрат благодаря протеканию реакций в стандартных условиях (атмосферное давление, температура 20–40 °C). Такой подход позволяет не только очистить воду, но и минимизировать образование вторичных токсичных отходов, характерных для химических методов нейтрализации.

Фотокаталитическая способность синтезированных наночастиц магнетита в форме коллоидных растворов и порошков подтверждена реакцией разложения красителя метиленового голубого (0,01 г/л, 0,025 г/л, 0,1 г/л) под воздействием УФ-излучения в течение 20 мин. Наилучший результат был достигнут при использовании наночастиц в форме порошка при разложении красителя метиленового голубого концентрации 0,01 г/л.

В рамках дальнейшей работы планируется модификация адсорбционного материала – активированного угля растворами наночастиц оксида железа (магнетита, Fe_3O_4). Основная цель данного этапа заключается в объединении высокой адсорбционной способности пористой структуры угля с каталитической активностью наноразмерного магнетита, который способен инициировать процессы окислительной деструкции органических красителей в присутствии пероксидов или под действием УФ-облучения.

Научный руководитель: ст. преп., к.х.н. Кудрявцева Е.В.

ДИЗАЙН, ИСКУССТВОВЕДЕНИЕ И ФИЛОЛОГИЧЕСКИЕ НАУКИ

Д. Б. Купчинский

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

АВАТАР КАК ЦИФРОВАЯ РЕПРЕЗЕНТАЦИЯ ПОЛЬЗОВАТЕЛЯ

Стремительная цифровизация общества привела к формированию новых, виртуальных пространств для коммуникации, труда и досуга. Одним из ключевых элементов взаимодействия в этих пространствах стал виртуальный аватар – цифровая репрезентация пользователя. Превратившись из простой иконки в сложный антропоморфный или фантазийный образ, аватар перестал быть лишь техническим инструментом. Сегодня он выступает как многогранный феномен на стыке психологии, социологии, культурологии и компьютерных наук.

В современном понимании виртуальный аватар – это интерактивная, персонифицированная цифровая модель, управляемая пользователем в реальном времени для взаимодействия в киберпространстве. Его эволюция шла параллельно с развитием технологий: от текстовых персонажей в MUD к 2D-изображениям в форумах, 3D-моделям в массовых многопользовательских онлайн-играх и, наконец, к фотореалистичным или стилизованным цифровым двойникам в социальных VR-платформах (например, Meta Horizon, VRChat). Сегодня аватар может быть не только визуальным, но и аудиальным и даже текстовым.

Многообразие аватаров можно классифицировать по нескольким ключевым основаниям:

По степени соответствия пользователю:

Репрезентативные: Цифровые двойники, максимально точно копирующие внешность пользователя используются в профессиональных VR-конференциях, некоторых социальных сетях.

Идеализированные: Улучшенные версии себя – более спортивные, моложавые, с корректировкой черт лица.

Фантазийные: Образы, кардинально отличающиеся от реального «Я»: представители других рас, видов: животные, роботы, мифические существа.

По уровню агентства и контроля:

Управляемые пользователем: Полный контроль над внешностью и действиями со стороны человека.

Автономные: Цифровые сущности, управляемые искусственным интеллектом по заданным алгоритмам. Например, виртуальные помощники, NPC в играх.

Гибридные: Сочетание пользовательского контроля и ИИ-ассистента. Например, аватар с автоматической анимацией эмоций.

По функциональному назначению и контексту:

Игровые: Создаются для погружения в игровую вселенную, часто обладают развиваемыми навыками и инвентарем.

Социальные: Используются в социальных сетях, мессенджерах, VR-пространствах для неформального общения.

Профессиональные: Стандартизированные или веристичные аватары для деловых встреч, презентаций, обучения в виртуальной среде.

Торговые: Уникальные цифровые активы, подтвержденные блокчейном, выступающие как объект коллекционирования и статусный символ. Например, проекты Bored Ape Yacht Club, CryptoPunks.

Научный руководитель: доцент кафедры истории и теории дизайна и медиакоммуникаций, доцент кафедры бренд-коммуникаций, кандидат педагогических наук А.М. Кадер
Scientific supervisor: Associate Professor of the Department of History and Theory of Design and Media Communications, Associate Professor of the Department of Brand Communications, Candidate of Pedagogical Sciences A. M. Kader.

Е. Г. Матвеева

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ФИРМЕННЫЙ СТИЛЬ АНТИКВАРНЫХ МАГАЗИНОВ ГОРОДА САНКТ-ПЕТЕРБУРГ

Санкт-Петербург традиционно рассматривается как один из центров антикварной торговли в России. Историческая среда города, насыщенная памятниками архитектуры и объектами культурного наследия, формирует особые условия для коммерческой деятельности в сфере антиквариата. В этих условиях фирменный стиль становится не просто инструментом идентификации, но и важнейшим носителем ценностей бренда, его исторической достоверности и статуса.

Анализ визуальной коммуникации антикварных магазинов, расположенных в центральных районах Санкт-Петербурга (Невский проспект, Большая Конюшенная, набережные каналов), позволяет выделить три основных подхода к формированию фирменного стиля. Первый — исторический, основанный на прямом цитировании элементов классицизма, барокко или модерна. В этом случае логотипы включают вензеля, картуши, стилизованные архитектурные детали, а в оформлении интерьеров используются лепнина, тяжелые драпировки и антикварная мебель. Такой подход характерен для магазинов, позиционирующих себя как хранителей традиций.

Второй подход можно назвать «музейным». Он ориентирован на создание атмосферы выставочного пространства: минималистичная графика, нейтральная цветовая гамма (серый, белый, черный), акцент на правильном освещении и информационной навигации. Здесь фирменный стиль стремится к незаметности, чтобы максимально выделить экспонаты — сами антикварные предметы. Этот вариант часто выбирают магазины, работающие с коллекционерами и ориентированные на экспертный уровень сервиса.

Третий подход — современный гибридный — сочетает исторические отсылки с актуальными дизайнерскими приёмами. Например, логотип может быть выполнен в виде минималистичной графической эмблемы, но с использованием благородных материалов (золотое тиснение, латунь) и специализированных шрифтов с засечками. Такой подход

позволяет сохранить связь с историей, но при этом выглядеть актуально для более молодой аудитории, интересующейся винтажем и предметами старины.

Зарубежные исследования также подчёркивают значимость исторического наследия для брендов в сфере люкс и винтажной розницы. Так, Д. Дион и С. Борраз рассматривают процесс сакрализации магазинов, обладающих историей, как ключевой элемент управления наследием бренда. В свою очередь, М.-С. Сервеллон с соавторами анализируют специфику позиционирования винтажных магазинов, делая акцент на аутентичности и уникальности визуальной коммуникации.

Цветовые решения в фирменном стиле антикварных магазинов Петербурга демонстрируют высокую степень консерватизма. Доминируют глубокие, насыщенные тона: венге, тёмно-зелёный, берлинская лазурь, бордовый, а также ахроматическая гамма. Золотой и серебряный цвета используются акцентно — в полиграфии, упаковке, на вывесках. При этом важно отметить, что выбор цветовой палитры часто коррелирует с архитектурным окружением: магазины, расположенные в зданиях XVIII–XIX веков, чаще используют оттенки, гармонирующие с фасадами и интерьерами этих зданий.

Типографика в идентификации антикварных магазинов также подчинена задаче трансляции историчности и надёжности. Широко применяются классические антикварные шрифты (например, Times New Roman, Bodoni, Garamond), иногда — стилизованные под рукописные или гравюрные. В гибридных и современных вариантах встречаются гротески, но они, как правило, используются в сочетании с традиционными элементами, чтобы сохранить баланс между современностью и наследием.

Отдельного внимания заслуживает использование материалов в элементах фирменного стиля. Для наружных вывесок предпочтение отдаётся натуральному дереву, металлу (латунь, бронза), стеклу с пескоструйной гравировкой. Подсветка, если она применяется, чаще всего тёплая, что создаёт ощущение камерности и уюта. В интерьерах эти же материалы поддерживают единую визуальную концепцию. Такой подход не только усиливает впечатление дороговизны и эксклюзивности, но и вписывает магазины в историческую среду города, не вступая с ней в диссонанс.

Важно отметить, что фирменный стиль антикварных магазинов в Санкт-Петербурге выполняет также функцию адаптации к специфической аудитории. Согласно опросам, проведённым среди посетителей таких магазинов, ключевыми факторами доверия являются оформление витрины, качество вывески и внешний вид персонала. Таким образом, визуальная идентичность напрямую влияет на формирование репутации и лояльности клиентов.

В результате исследования можно сделать вывод, что эффективный фирменный стиль антикварного магазина в Санкт-Петербурге должен учитывать три группы факторов: историко-культурный контекст (архитектура окружения, традиции города), маркетинговую стратегию (позиционирование, целевая аудитория) и технологические возможности (материалы, производство вывесок). Наибольшей целостностью обладают проекты, где все элементы визуальной идентификации — от логотипа до упаковки — подчинены единой концепции, согласованной с характером предлагаемых предметов и местом расположения магазина.

Дальнейшие исследования в этой области могут быть направлены на сравнительный анализ фирменного стиля антикварных магазинов в разных исторических городах (Москва,

Казань, европейские столицы), а также на изучение восприятия визуальных решений различными возрастными и социальными группами потребителей.

Научный руководитель: доцент кафедры истории и теории дизайна и медиакоммуникаций Шемшуренко Е.Г.
Scientific supervisor: Associate Professor, Department of History and Theory of Design and Media Communications Shemshurenko E.G.

А. Н. Пислегина

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ДИЗАЙН РОССИЙСКИХ ИНТЕРНЕТ-ЖУРНАЛОВ ДЛЯ ПОДРОСТКОВ

В настоящее время актуальна проблема отсутствия чтения в жизни детей и подростков, поскольку те предпочитают смарт-технику бумажным печатным изданиям.

Традиционные журналы и книги во многом уступают место новым текстовым форматам: постам в социальных сетях, подкастам, видео-инструкциям, каналам и др. Такие форматы увеличивают скорость прочтения информации и преобразуют чтение во фрагментарный процесс, не требующий углубленного анализа прочитанного материала. Кроме того, скроллинг ленты и постоянный доступ к играм увеличивают потребность в интерактивном контенте, который предоставляется онлайн-сервисами.

Для того, чтобы конкурировать с новыми интернет-площадками и цифровыми продуктами, журналам необходимо соответствовать заданным технологиями тенденциям и медиа-трендам. Поэтому часть журналов трансформировалась и стала более интерактивной, визуальной, узконаправленной.

Современный интернет-журнал может быть как медиа-платформой, так и печатным изданием с медиа-сопровождением в виде сайта или страницы в социальной сети. Примерами российских журнальных медиа-платформ могут стать «Мы», «Поколение», «Пять углов», «TheGirl», «Юнпресс», «Сила лиса». В качестве примеров российского печатного издания с медиа-сопровождением можно привести журналы «Маруся», «Квантик», «Думай арт»/«Думай кидс»/«Думай 12+».

Дизайн-систему современного российского интернет-журнала можно рассматривать на примерах приведенных журналов по следующим признакам: композиция, графика, верстка страницы, подбор шрифтовой гарнитуры, медиа сопровождение, навигация продукта, анимация. Видно, что часть журналов соблюдает современные дизайн-тренды, и это отражается на количестве их ассортимента и развитии продукта. Можно отметить разнообразие иллюстративных материалов, выбор современных шрифтовых гарнитур, деление интернет-страниц на блоки, продуманный подбор шрифтов, использование современного конструктора для ux/ui разработок. Наряду с подобными интернет-журналами можно встретить и такие продукты, которые были созданы ранее и не обновляли дизайн медиа-сопровождения или сайта, что видно по используемой навигации и архитектуре веб-страницы, цветовых сочетаниях и шрифтах, фону страницы, отсутствии элементов современного дизайн-оформления, а именно анимаций, графических вставок, динамических эффектов.

Можно увидеть, что российские интернет-журналы демонстрируют разрозненность в выборе стилистик, графического языка и дизайн-моделей для своих веб-страниц. Во многом этот выбор зависит от темы, которую освещает журнал, а также от его характера взаимодействия с аудиторией. Можно сделать вывод, что основной акцент дизайна интернет-журналов остается аналогичным акценту дизайна печатной продукции – ключевыми элементами являются текст, шрифтовые гарнитуры и статичные изображения. Такие дизайн-решения, как интерактивное взаимодействие и анимации остаются достаточно редким явлением и не распространяется на дизайн непосредственно текстовых блоков.

Научный руководитель: кандидат педагогических наук, доцент, заведующий кафедрой истории и теории дизайна и медиакоммуникаций М. Э. Вильчинская-Бутенко
Scientific supervisor: Candidate of Pedagogical Sciences, Associate Professor, Head of the Department of History and Theory of Design and Media Communications M. E. Vilchinskaya-Butenko

Чжан Сяньлян

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ОБЪЕКТЫ ВСЕМИРНОГО НАСЛЕДИЯ ЮНЕСКО НА ЮБИЛЕЙНЫХ МАРКАХ КНР

С 1840 г., когда появилась первая марка «Черный пенни», почтовые знаки перестали быть просто квитанцией об оплате. Сегодня это мощные культурные символы, «визитная карточка» государства. Через графику и цвет они транслируют историю, политику и ценности общества. В КНР филателия служит эффективным инструментом самопрезентации, отражая стратегию продвижения национальных памятников как символов культурного величия.

После основания КНР тематика марок постоянно обогащалась, в том числе и благодаря изображению объектов из списка Всемирного наследия ЮНЕСКО. В 2024 г. в Китае насчитывалось 57 объектов всемирного наследия (39 культурных, 14 природных, 4 смешанных), многие из которых были миниатюризированы на марках. В отличие от обычных пейзажных марок, эти марки обладают документальностью, политической символикой и функцией эстетического просвещения.

Цель представленной работы – проанализировать эволюцию художественно-графических средств в дизайне юбилейных марок КНР, посвященных объектам ЮНЕСКО, для выявления методов репрезентации культурной идентичности.

Главная задача состоит в изучении композиционных приемов, колорита, шрифтовых решений и стилизации памятников, обеспечивающих визуальную пропаганду этого наследия.

Исследование юбилейных марок КНР с объектами, которые входят в список Всемирного наследия ЮНЕСКО, включает анализ эволюции дизайна от традиционной живописи к современной цифровой графике, фокусируясь на композиции, цветовой палитре, типографике и использовании культурных символов. Методы включают сравнительный анализ, иконографический подход и изучение эстетики.

Рассмотрение объектов Всемирного наследия ЮНЕСКО на юбилейных марках КНР целесообразно начать с периодизации. В её основу легли два ключевых фактора: даты

официального признания объектов международным сообществом и реформы системы нумерации почтовых эмиссий Китая. Исследователи выделяют два этапа: ранний (1980-е – 1991 гг.) и современный (с 1992 г. по настоящее время).

На раннем этапе, после присоединения Китая к Конвенции об охране Всемирного культурного и природного наследия в 1985 г., была начата целенаправленная подготовка филателии этой серии. Марки выпускались в рамках T-серий (специальные выпуски) и J-серий (памятные выпуски). Показательно, что первая серия китайских марок, «Знаменитые столичные достопримечательности» (официальный номер C15), изображающая объекты, впоследствии вошедшие в список Всемирного наследия, была выпущена 30 марта 1956 г. Она состояла из 5 марок со знаковыми местами Пекина: Ворота Тяньаньмэнь, Храм Неба (Зал Жатвенных Молитв), Белая Пагода в парке Бэйхай, Летний дворец (павильон Фосянгэ), Мраморная лодка в Летнем дворце. Сегодня почти все объекты серии входят в этот список.

На современном этапе был осуществлен переход на сплошную хронологическую нумерацию по годам (например, 2003–24), выпуски стали регулярными, часто объединялись в тематические циклы. Для популяризации своего наследия, Китай выпускает марки в сотрудничестве с почтовыми администрациями Гонконга, Макао, других стран (Испания, Франция, Лихтенштейн) и международных организаций (ООН). Существенные изменения коснулись и форматов. Современные серии часто включают не только одиночные марки, но и малые листы, блоки и престиж-буклеты с подробным описанием объектов. С 2000-х гг. к этой работе привлекают ведущих дизайнеров (например, Ян Вэньцина), а марки печатаются с использованием современных технологий литографии и тиснения.

По мере развития сотрудничества КНР и ЮНЕСКО эта серия обогащалась новыми образцами. В XXI в. Почта Китая выпустила серии «Всемирное культурное наследие – Императорские дворцы династий Мин и Цин», «Великая стена», «Великий канал Китая», «Шёлковый путь», а также оперативно реагировала на новые объекты, такие как «Цюаньчжоу: центр мировой торговли в эпоху Сун и Юань» (2021), «Культурный ландшафт древних чайных лесов горы Цзинмай в Пуэре» (2023), формируя полувековую визуальную летопись наследия.

В эстетическом плане, юбилейные марки КНР с объектами ЮНЕСКО – это высокохудожественные миниатюры. Они, как правило, выпускаются сериями, объединенными общей рамкой, шрифтом и композиционным решениями. Например, серии «Природные достопримечательности» или «Культурные памятники».

Композиция таких марок обычно сочетает детальные изображения архитектурных памятников или природных ландшафтов с каллиграфией и официальной символикой. В этой серии реализован принцип «блуждающей точки обзора» (характерный для живописи гохуа), где использование вытянутого горизонтального формата воссоздает динамику классического свитка и подчеркивает монументальность образа. В основе лежит строгая симметрия. Такая композиция воплощает конфуцианские идеалы – триумф порядка, гармонии и государственной монументальности.

Каллиграфические надписи редко занимают центральное место, чаще они размещаются вертикально или горизонтально вдоль края, обрамляя основное изображение памятника, что создает баланс между иллюстрацией и текстом. Чаще всего для названий объектов (например, «Гора Тайшань» или «Пещеры Могао») используется четкий, торжественный уставный шрифт кайшу, символизирующий стабильность и культурную преемственность. Иногда – стиль синшу, который придает изображению динамику и мягкость, сочетающиеся с природными пейзажами (гора Хуаншань, долина Цзючжайгоу). Иероглифы выполняются профессиональными каллиграфами.

Цветовая гамма почтовых марок КНР с объектами ЮНЕСКО постепенно менялась: от традиционной китайской палитры художники перешли к современному международному стилю. В сериях, посвященных архитектуре и истории (Запретный город, Храм Неба,

Великая стена), доминирует традиционная китайская палитра. Киноварно-красный, символ власти и радости, используется как основной фон или акцент в элементах зданий. Золотой/охристый – олицетворяет императорскую мощь. Глубокий синий и бирюзовый цвета часто встречаются в росписях карнизов и декоративных элементах, создавая контраст с теплыми тонами.

Для природных объектов (горы Хуаншань, Ушань, национальные парки) характерна сдержанная, «туманная» гамма. Так, монохромная градация, переходы от глубокого угольно-черного до светло-серого, имитируют технику живописи гохуа. А приглушенный зеленый и сизый, цвета сосен и облаков, создают эффект глубины и спокойствия. Также важен акцент на свободном пространстве. Белый фон бумаги работает как активный колористический элемент, символизируя «пустоту» и воздух.

В юбилейных и памятных блоках (например, к 50-летию Конвенции об охране наследия) палитра становится более насыщенной и символичной. Превалирует золотое тиснение, подчеркивающие статус и «драгоценность» наследия. В фоновом оформлении листов часто используются радужные градиенты, символизирующие глобальное единство и разнообразие культур.

В сериях, созданных в последнее время, заметен уход в сторону ярких, почти неоновых оттенков зеленого и голубого, что подчеркивает экологическую повестку.

Решение таких сложных задач стало возможным благодаря существенным технологическим изменениям. На современном этапе широко используется металлография и глубокая печать, что позволяет добиться высокой насыщенности пигмента. Цвета выглядят «густыми», а тонкие линии – четкими. В некоторых юбилейных выпусках применяют невидимые при обычном свете чернила, добавляющие скрытый колористический слой (например, ночной вид памятника).

В 1980-х гг., создавая серию «Пейзажи Хуаншаня» и «Тайшань», дизайнеры прибегли к гравюре и фотогравюре, давшие сочетание чётких линий и богатой фактуры. В 1990-х гг., для изготовления серии «Улинъюань», изображающей уникальный живописный района на северо-западе провинции Хунань, известный как «горы Аватара», были скомбинированы гравюра и офсет. Благодаря этому возникла глубина, которую невозможно получить одним методом. Офсет дал мягкие градиенты и тонкую детализацию, а гравюра – физический рельеф, сочный цвет и «живую» фактуру. Уже в новом тысячелетии Пекинская марочная типография внедрила шестицветные ротационные гравировальные машины и технологию микропечати.

Таким образом, юбилейная филателия КНР, изображающая объекты всемирного наследия ЮНЕСКО, – это инструмент мягкой силы. Через эстетику национального колорита в современной обработке Китай транслирует образ государства, которое является главным хранителем древнейшей цивилизации, используя для этого самый лаконичный и доступный язык графического дизайна.

Научный руководитель: доктор филологических наук, доцент, доцент кафедры истории и теории дизайна и медиакоммуникаций А. Н. Менший
Scientific supervisor: Doctor of Philology, Associate Professor, Associate Professor of the Department of History and Theory of Design and Media Communications A. N. Menshiy

Ян Шичжо

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

А. М. РОДЧЕНКО И КИТАЙСКАЯ ДИЗАЙН-ГРАФИКА 20–30-Х ГГ. XX В.

20–30-е гг. XX в. стали ключевым периодом в развитии китайской дизайн-графики. В это время активно формировался современный визуальный язык, сопровождавшийся поиском национальной идентичности. Одним из важнейших импульсов стало влияние советского авангарда, в особенности творческих идей А.М. Родченко – лидера конструктивизма, чьи принципы оказали глубокое воздействие на становление нового графического стиля в Китае. Актуальность исследования заявленной темы обусловлена необходимостью глубокого анализа межкультурных связей, которые заложили фундамент современного визуального языка обеих стран.

Цель статьи – проанализировать влияние конструктивистских методов А.М. Родченко (геометризация, фотомонтаж, диагональная композиция) на становление китайской дизайн-графики 20–30-х гг. XX в.

Методы исследования включают сравнительно-типологический анализ (сопоставление композиционных схем); визуально-стилистический анализ (изучение шрифтовых пар, использования фотомонтажа и цвета); контекстуальный анализ.

Творческий метод А.М. Родченко опирался на принципы рациональной геометрии, функциональности и конструктивности. Как отмечает Н.Н. Александров, конструктивизм представляет собой «рационально-геометрическую упорядоченную основу», возвращающую искусство к первоначальным визуальным архетипам – точке, линии, контуру, силуэту. Универсальность этого формального языка обеспечила его восприимчивость в иной культурной среде.

Основные формальные принципы, проявившиеся в графических работах Родченко 1920-х гг., включают: диагональную композицию, асимметричный монтаж и нестандартный ракурс, активное использование фотомонтажа контрастную типографику с рублеными шрифтами; лаконичную цветовую гамму красный, черный, белый, модульный подход к формообразованию. За этими принципами стояла концепция «производственного искусства» российского художника – стремление служить социальной жизни, ориентируясь на функциональность и возможность массового тиражирования.

Эти принципы проникали в китайскую художественную среду разными путями. В Шанхае – центре новой китайской культуры 1930-х гг. – приемы А.М. Родченко получили широкое распространение среди левых художников, работавших в сфере агитационно-массового искусства. На плакатах и книжных обложках китайских авторов отчетливо прослеживается влияние конструктивистских принципов: асимметричный монтаж, активная роль шрифта как визуального элемента, динамичная композиция. Ключевую роль в этом процессе сыграл Лу Синь – писатель, мыслитель и активный пропагандист современного искусства. В 1930-е гг. он организовал ряд выставок советской графики, издал альбомы с работами советских художников, в том числе «15 гравюр» (1930) и «Собрание цитат из нефрита» («Иньюйцзи», 1934). Название «Иньюйцзи» происходит от китайской поговорки «бросить кирпич, чтобы привлечь нефрит». Лу Синь стремился через знакомство с советской графикой стимулировать развитие отечественного современного искусства. Благодаря этим изданиям китайские художники впервые получили возможность познакомиться с работами А.М. Родченко, Эль Лисицкого и других мастеров конструктивизма.

Наиболее показательным примером служит сопоставление двух обложек: «Маяковский улыбается» (1923), выполненной А.М. Родченко для журнала «ЛЕФ», и обложки сборника «Иньюйцзи», оформленной Лу Синем. В обеих работах использован

прием крупного плана, динамичное расположение шрифтового блока, контрастное сочетание черного и красного цветов. Однако в работе Лу Синя есть важное отличие: иероглифика, в отличие от латиницы, сохраняет свою каллиграфическую природу, дополняя конструктивную схему элементами национальной традиции.

Адаптация конструктивистского языка в Китае не ограничилась механическим копированием формальных приемов. Китайские художники трансформировали наследие Родченко в соответствии с местными культурными задачами. Во-первых, они сохранили иероглифику как визуальный элемент, соединив геометрию конструктивизма с традиционной каллиграфической выразительностью. Во-вторых, – обратились к темам, отражающим социальные преобразования в Китае того времени: борьбе с японской агрессией, строительству нового общества, просвещению народа.

Таким образом, творчество А.М. Родченко стало важным фактором модернизации китайской графики 20–30-х гг. XX в., предоставив инструментарий для создания лаконичного, эмоционально насыщенного и идеологически заряженного визуального языка. Оно заложило основы для развития китайского плаката и книжной графики. Более того, российский художник предложил универсальную творческую методологию – сочетание рационального анализа и экспериментального подхода, позволяющую устанавливать органическую связь между формальными новациями и национальной культурной традицией. Этот метод сохраняет свою актуальность и для современного дизайн-образования в Китае.

Научный руководитель: доцент кафедры истории и теории дизайна и медиакоммуникаций, доктор филологических наук, доцент А. Н. Менший
Scientific supervisor: Associate Professor of the Department of History and Theory of Design and Media Communications, Doctor of Philology, Associate Professor A. N. Menshiy

Н. И. Калугина

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ПРОБЛЕМЫ И ПЕРСПЕКТИВЫ ЦИФРОВИЗАЦИИ ФОНДОВ КРАЕВЕДЧЕСКИХ МУЗЕЕВ

В настоящее время цифровизация является одним из ключевых направлений развития музейной сферы. Она затрагивает базовые процессы учета, описания, хранения и репрезентации экспонатов, что означает оптимизацию баз данных, формирование цифровых копий, интеграцию фондовой информации в общегосударственных системах, а также доступность информации о культурном наследии для разных категорий пользователей. Существует ряд актуальных проблем, связанных с цифровизацией фондов музейной деятельности, что выражается необходимости определения комплекса задач, решение которых повлияет на трансформацию музеев в сфере цифровой культуры. Целью данной статьи является выявление этих проблем, а также определение дальнейших направлений развития музейной деятельности.

Оцифровка фондов является одним из самых приоритетных и ресурсоемких задач музейной деятельности в виду того, что это позволяет создать межмузейную информационную систему, доступную для более корректной работы с экспонатами из

различных учреждений благодаря переводу музейной документации в цифровой формат. Согласно исследованиям И. А. Сизовой и В. Э. Гордина, можно отметить, что более 80% опрошенных музейных сотрудников характеризуют создание электронной базы музейных объектов не только как инструмент для внутренних потребностей музея, но и как перспективное направление для улучшения культурного цифрового пространства. Отдельно стоит отметить, что межмузейная совместимость необходима для возможности сопоставления, интеграции и повторного использования сведения о музейных предметах, которые могли быть внесены в информационную систему в разных учреждениях, что подразумевает создание общих принципов построения метаданных, единых подходов к идентификации коллекций и согласование правил описания объектов. Согласно ГОСТ Р ИСО 27730–2024 был введен международный стандартный идентификатор коллекций (ISCI), но это означает, что необходимо провести реструктуризацию информационных систем в каждом отдельном учреждении, что поспособствует стандартизации данных для внесения в общую систему. В работе Н. И. Гендиной и Е. В. Косолаповой отмечаются две взаимосвязанные проблемы, связанные с упорядочиванием музейных данных и профессиональной подготовке музейных работников, что выражается в слабом соблюдении стандартов и отсутствии единых методик для работы с данными.

Также стоит отметить, что оцифровка фондов заключается не только во внесении данных об экспонатах в единую информационную систему. Например, на данный момент активно функционирует электронный ресурс «Госкаталог», где представлены данные о музеях и экспонатах страны. Но в данном каталоге, хоть и содержится более 57,5 миллионов экспонатов из музеев России и других стран, представлена лишь самая основная информация – карточка экспоната, хранящую название и основные идентификационные данные, и изображение. Между тем оцифровка экспонатов в перспективе позволяет цифровые копии в онлайн-турах и экскурсиях, мобильных приложениях и в формате дополненной или виртуальной реальности, что позволит расширить аудиторию через социальные сети и специализированные сайты.

В виду объема музейных собраний, их неоднородности и различных типов и составов, необходимо определить приоритизацию оцифровки экспонатов. Стоит учитывать одну из основных проблем музейной деятельности, заключающуюся в ограниченности кадровых, финансовых и технических ресурсов, что влияет на создание очереди приоритета для последующей оцифровки. Данные проблемы особенно характерны для региональных и небольших музеев, что означает, что крупные музеи, и так пользующиеся популярностью, имеют больше ресурсов для расширения аудитории, в то время как небольшие музеи ограничены в этой возможности. Первым критерием для определения приоритета необходимо понимать, что именно нужно оцифровывать, в какой последовательности и какими средствами, что означает, что дополнительно необходимо учитывать ценность предмета, а также технологические, учетные и правовые параметры его цифровой копии. Приоритетными следует считать предметы, которые находятся в зоне повышенного риска повреждения или физической утраты, что позволит также учесть фиксацию его состояния, визуальных и атрибутивных признаков. Вторым критерием приоритизации является его научная и историко-культурная значимость предмета. При этом необходимо учитывать наибольший потенциал с точки зрения репрезентации научной концепции комплектования и интерпретации музейного фонда. Третьим критерием является востребованность предметов в научной, образовательной и коммуникационной деятельности музея в рамках перспективы использования материалов разными группами пользователей, так как каждый экспонат можно интерпретировать с разных точек зрения, например, как объект научного анализа, объект локальной истории, а также как материал для выставок различного характера. Это также отмечается в работе Толстиковой И. И. и Шубинского М. И.

Данный критерий необходимо рассмотреть подробнее. Доступность цифровых музейных материалов должно подразумевать понятное и содержательно релевантное

содержание для разных групп пользователей, что означает приобретение общественной значимости. Доступность достигается через следующие аспекты:

– техническое обеспечение, что предполагает стабильную работу системы, логично выстроенную структуру разделов, поиск, а также адаптивность системы;
– содержание, что подразумевает формы представления материалов в оптимизированном и хорошо считываемом виде для усвоения информации, учитывая, что основная аудитория представляет собой непрофессионалов. Это означает, что кроме этикетов экспонатов необходимы также краткие пояснения, мультимедийное сопровождение, а также возможность фильтрации и тематических подборок. Таким образом можно будет удовлетворить потребности многих групп пользователей;
– коммуникативная составляющая, при которой составляются разные пользовательские сценарии и прорабатываются принципы взаимодействия пользователя с музейным контентом в цифровой среде. Это означает необходимость проектирования общего цифрового пространства, а не отдельных пользовательских систем. С учетом мультимодальной подачи информации это будет удобным инструментом для ознакомления с музейной деятельностью.

Таким образом, цифровизация фондов представляет собой комплексный процесс преобразования всех форм деятельности музея. В современных условиях цифровизация становится необходимым условием для успешной деятельности каждого учреждения, включая также привлечение новой аудитории и оптимизации и облегчения доступа к музейным коллекциям. Перспективы цифровизации музейной деятельности связаны с дальнейшим развитием информационных систем с учетом запросов от различных аудиторий, включающих не только посетителей, но и специалистов различных сфер. Необходимо усовершенствование нормативно-методической базы, повышение уровня компетентности музейный сотрудников, а также внедрение и распространение практики унифицированных стандартов описания. Это позволит процессу цифровизации музейной деятельности стать актуальным в условиях современной цифровой культуры.

Научный руководитель: доцент кафедры истории и теории дизайна и медиакоммуникаций, доцент кафедры бренд-коммуникаций, кандидат педагогических наук, член Международного союза музеев (ICOM), Пашедко Ю.М.
Scientific supervisor: Associate Professor of the Department of History and Theory of Design and Media Communications, Associate Professor of the Department of Brand Communications, Candidate of Pedagogical Sciences, Member of the International Union of Museums (ICOM), Pashedko Yu.M.

Н. Е. Кустов

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ВИЗУАЛЬНАЯ АЙДЕНТИКА СОВЕТСКОЙ КОСМИЧЕСКОЙ ПРОГРАММЫ: АНАЛИЗ ЭМБЛЕМ МИССИЙ 1963–1991 ГГ.

В докладе рассматривается дизайн эмблем советских космических миссий как элемент визуальной коммуникации и символической репрезентации космической программы СССР. Эмблемы космических миссий выполняют не только идентификационную функцию, но и выступают носителями символических значений, отражающих цели миссий, технологические достижения и социально-политический контекст эпохи.

Исследование основано на анализе каталога эмблем советских космических миссий периода 1963–1991 годов. В работе рассматривается история появления эмблем в советской космической программе и их развитие в двух основных исторических этапах: эпохе Космической гонки и эпохе международного сотрудничества. Разделение на данные исторические периоды обосновывается в исследовании тем, что характер космических миссий постепенно трансформировался от конфронтационного и закрытого, к направленному на создание кооперацией и переходу к открытости; это, в свою очередь, было отражено в эмблемах, позиционирующих миссии.

Методология исследования включает количественный анализ визуальных элементов эмблем, а также их семиотическую интерпретацию. В ходе количественного анализа были выделены основные тематические группы символов, встречающихся в дизайне эмблем, включая государственную символику, изображения Земли, космических тел, космической техники и культурные мотивы. Анализ частотности этих элементов позволил выявить изменения в визуальном языке эмблем в зависимости от исторического периода космической программы.

Семиотический анализ отдельных эмблем показал, что визуальные элементы выполняют функцию символического конструирования образа космической программы и отражают идеологические и культурные особенности эпохи. Изучение элементов эмблем позволило идентифицировать некоторые культурные паттерны и специфические визуальные коды. Полученные результаты позволяют рассматривать эмблемы космических миссий как важный элемент визуальной культуры космической индустрии и как средство коммуникации научно-технических достижений.

Научный руководитель: Доцент кафедры истории и теории дизайна и медиакоммуникаций СПбГУПТД, кандидат педагогических наук, Кадер А.С.
Scientific supervisor: Associate Professor of the Department of History and Theory of Design and Media Communications at St. Petersburg State University of Industrial and Technical Design, Candidate of Pedagogical Sciences, Kader Amir.

К. Ю. Лавина

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

МОЗАИЧНЫЙ СТРИТ-АРТ КАК СОВРЕМЕННОЕ НАИВНОЕ ИСКУССТВО

Актуальность данного исследования обусловлена тем, что “Naive art” в конце прошлого столетия стало осознанным выбором актуального искусства, аукционный дом “Christie’s” в 2015 г. продал мозаичную работу стрит-артиста под именем «Захватчик / Invader» за €292 тыс., пиксель как элемент цифровой образности вне компьютерного экрана приобрёл материальную форму на улицах города. Если теоретический интерес к изучению наивного искусства или неопримитивизма связывают с именами – Е.Г. Богемская, А.В. Лебедев, В.Н. Прокофьев, О. Бихали-Мерин и др., коллекционно-музееведческой практикой реальных и виртуальных музеев примитива, наивного искусства и искусства аутсайдеров (например, Музей русского лубка и наивного искусства, г. Москва; Музей советского наива, г. Пермь; Галерея наивного искусства, г. Кельн и др.), то вопросы мозаичного стрит-арта почти не имеют научного осмысления. Отсюда предметом настоящей работы стал малые произведения мозаичного стрит-арта, а целью – обнаружение характерных черт наивного искусства в творчестве отдельных стрит-артистов. Материалом для исследования послужили научные статьи, коллекции объектов стрит-арта, размещённые на интернет-сайтах и улицах российских городов.

Эксперт, музеевед и исследователь наивного искусства С.В. Белов считает, что художник-наив не имеет системного представления о технике рисунка, истории искусства, но с каждой новой работой открывает в себе творца, который по наитию делает верные движения кистью, воссоздавая сам мир, видя его таким, какой он есть на самом деле. Искусствовед В.В. Авдеева, говоря об экспертных критериях наивного искусства подчёркивает, что художник-дилетант обладает двумя важными качествами – наличием собственного подчерка и работе по наитию, отсюда и критериями оценки такого искусства являются – предметные мотивы (фигуративность, узнаваемость образов), выразительные средства (цвет локальный, замкнутость формы, статичность форм), пространство (отсутствие линейной перспективы), школа (самоучки, черпают из академизма техники и сюжеты), назначение (художественно-эстетическая функция). Е.В. Николаева в самом общем виде под «пикселем» понимает «наименьший неделимый элемент изображения прямоугольной, обычно квадратной или круглой формы, обладающий определённым цветом и яркостью». Сказанное, делает пиксельное изображение по формальным характеристикам близким или тождественным с мозаикой. И хотя, М.Э. Вильчинская-Бутенко считает, что «мозаика никогда не сможет стать доминирующей техникой стрит-арта, оно ассимилирует искусство мозаики в маленьких пикселеобразных изображениях». Исходя из сказанного, рассмотрим мозаичный стрит-арт по некоторым критериям наивного искусства.

Личность художника, его оригинальность и одарённость в наивном искусстве имеет определяющее значение, поэтому среди стрит-арт-художников, работающих в этом жанре, мало кто имеет профильное высшее образование. Тем не менее есть исключения. Французский художник Invader, выпускник Высшей национальной школы изящных искусств, так и не получив признания в среде классических институций, начал размещать свои работы на улицах. Vladimir Net сформировал свой творческий метод под влиянием образования в сфере дизайна текстиля, где ключевую роль играют матричные (растровые) изображения, соответствующие «пиксельной» эстетике. Евгений Нован, имея академическое образование в области монументального искусства, продолжает работать в этом ключе, интегрируя в свои проекты методы и подходы стрит-арта. Американский художник Джим Бэкор (Jim Bachor), обладатель степени бакалавра в области графического дизайна, создаёт мозаики на месте дорожных ям. Большинство же авторов профильного образования не

имеют, хотя художественной составляющей им не занимать. Часть из них предпочитает анонимность, но, судя по интервью и открытым источникам, они являются самоучками – к ним можно отнести Ememem, Waldo, Pixel Boy и Жёлтого Кубика. Более того, многие стрит-арт-мозаисты в своей профессиональной деятельности вовсе не связаны с искусством, например, Pixelarka и Infinipi – специалисты в сфере IT, Андрей «Гвоздь» Дементьев – трубочист Эрмитажа, Дмитрий Морозов – учитель истории из Хабаровска, Сергей Кахр – физик-лазерщик.

Художники, создающие мозаичные работы в стиле пиксель-арта, преимущественно используют стеклянную мозаику из небольших квадратных элементов, тессеры, которые максимально соответствуют изобразительной тематике. Благодаря тому, что тессеры могут быть глянцевыми, матовыми, шершавыми, выполненными из стекла, камня или металла произведение стрит-арта приобретает дополнительное средство привлечения внимания горожан.

Наивный стрит-арт заимствует образы и сюжеты из фильмов, мультфильмов, сериалов, видеоигр и цифровую эстетику, опираясь на ностальгию и мотивы, ассоциирующиеся с детством. Одни художники тяготеют к компьютерной эстетике, например, пиксельные пришельцы из «Space Invaders» (Invader), персонажи видеоигр «Super Mario», «Pac-Man», «Zelda» (Waldo), а также работы, построенные вокруг числа Пи и геометрических символов бесконечности (Infinipi). Другие обращаются к образам массового искусства, а именно, мультяшные образы, животные, пиксельные иконки, привязанные к тематике локации (Pixelarka), «Человек-паук», «Тоторо», заяц-робот из «Ну, погоди!», персонажи «Рика и Морти», говорящий пёс Фрэнк из «Людей в чёрном», главный герой «Большой Лебовски» (Vladimir Net), портреты рок-музыкантов (Виктор Цой, Егор Летов, Джим Моррисон, Сид Вишес), а также персонажей советского кино – Жеглова и Шарапова, Труса, Балбеса и Бывалого (Андрей «Гвоздь» Дементьев), герои аниме и изображения в азиатской эстетике (Покемоны, «Кусунгобу», «Send noodles») (Дмитрий Морозов). Ряд художников обращается к орнаментальным мотивам, интерпретируемых в пиксельной стилистике: армянские ковровые орнаменты (Pixel Boy), мотивы оренбургского ковроткачества (Жёлтый Кубик), солярные символы и архаичные узоры (Сергей Кахр). Отдельную группу составляют художники, которые «чинят» город, превращая его дефекты в произведения искусства. В частности, французский художник Ememem заполняет трещины в асфальте и стенах мозаичной керамикой с орнаментом, отсылающим к европейской майолике, а американский художник Джим Бэкор создаёт мозаики на месте дорожных ям с изображениями цветов, животных, сластей и даже мусора, например, в виде упаковок от чипсов.

Стрит-артист не стремится быть «хорошим», угождать вкусам других людей, поэтому и используемая цветовая гамма отличается максимальной яркостью и локальностью, цвет, взятый вне его связей с окружением, без рефлексов, светотеневых переходов и смешений, то есть как чистое, однородное пятно, что продиктовано природой самого пиксельного изображения, исключающего полутона. В отличие от живописи, где возможны тонкие градации и смешения, пиксель как минимальная единица изображения тяготеет к чистым цветам, и это свойство переносится в мозаичный стрит-арт.

Таким образом, анализ произведений российских и зарубежных стрит-артистов позволил обосновать, что современное наивное искусство встречается не только в музеях,

галереях, на фестивалях, но и на стенах жилых домов, заброшенных промышленных зданий, под ногами прохожих на тротуарах, бетонных набережных, выполняя художественно-эстетическую функцию.

Научный руководитель: доцент кафедры истории и теории дизайна и медиакоммуникаций СПбГУПТД, доцент, кандидат культурологии Судакова Ольга Николаевна.

Ли Мэн

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ТЕНДЕНЦИИ ДИЗАЙНА ОБОЕВ В КИТАЕ

Современный рынок настенных покрытий в Китае переживает фазу трансформации, вызванной сменой потребительской парадигмы (переход от «ремонта для выживания» к «дизайну для благополучия» поколениями Z и миллениалами) и экспоненциальным развитием производственных технологий. Ключевой тенденцией является отказ от гиперреалистичной имитации натуральных материалов (мрамор, дерево) в пользу абстрактного минимализма и «неовеществления». Дизайн тяготеет к текстуальности: на первый план выходят тактильные ощущения (велюровая фактура, натуральный шелк, переработанный хлопок) и сложные монохромные текстуры, призванные создать «дышащее» пространство, компенсирующее стрессовую среду мегаполисов.

Второй значимой тенденцией выступает переосмысление национальной идентичности в формате «нового китайского стиля» (Xin Zhongshi). В отличие от классической стилизации эпохи Мин или Цин, современные коллекции используют приемы «культурного кодирования»: деконструкцию традиционной живописи гохуа, фрагментацию иероглифики и асимметричные композиции, адаптированные под западные концепции open space. Это отражает глобальный тренд «культурной уверенности» (文化自信), где наследие становится не орнаментом, а семантическим инструментом зонирования.

Влияние новых технологий носит системный характер и формирует концепцию «обоев как умного интерфейса». Цифровая печать прямого нанесения (DOD) и технология безтиражной печати устранили ограничения по раппорту, позволив создавать панорамные бесшовные панно (фрески) с разрешением, сопоставимым с уличной рекламой, что стирает грань между настенным покрытием и искусством. На премиальном сегменте активно внедряются нанотехнологии: покрытия с фотокаталитическими свойствами для разложения формальдегида, антибактериальные поверхности (актуальные пост-COVID) и термохромные пигменты, меняющие оттенок в зависимости от температуры воздуха, превращающие стену в динамический элемент среды.

Особого внимания заслуживает внедрение технологий дополненной реальности (AR) на этапе выбора. Крупные фабрики, такие как «Жуйбао обои»（瑞宝壁纸）начала использовать технологию дополненной реальности (AR) в 2017 году, интегрируют в мобильные приложения инструменты визуализации с точностью до 98% цветопередачи, что решает проблему «кризиса выбора» и минимизирует возвраты. В производственном цикле доминирует концепция Industry 4.0: полностью автоматизированные линии с системой компьютерного зрения отбраковывают дефекты на микроуровне, что позволило китайским

производителям сократить разрыв в качестве с европейскими брендами и занять более 70% премиального внутреннего рынка.

Наконец, экологичность перестала быть маркетинговым атрибутом, став техническим регламентом. В ответ на строгие национальные стандарты GB (GB/T 35601-2017 и др.) происходит тотальный отказ от ПВХ-обоев в сторону флизелина на водной основе и натуральных волокон (джут, бамбук, водоросли). Актуальным трендом выступает принцип «циркулярного дизайна»: разработка модульных покрытий, позволяющих заменять не всю стену, а отдельные поврежденные сегменты, что соответствует государственной стратегии «зеленого строительства» и запросу на экономию ресурсов. Таким образом, современный дизайн обоев в Китае выступает мультидисциплинарным полем, где культурная семиотика, нанотехнологии и экологическая ответственность формируют единый потребительский опыт, вытесняя традиционное понимание обоев как пассивного фона.

Научный руководитель: кандидат педагогических наук, зав. кафедрой истории и теории дизайна и медиакоммуникаций СПбГУПТД, член ИКОМ Вильчинская-Бутенко Марина Эдуардовна
Scientific supervisor: Candidate of Pedagogical Sciences, Head of the Department of History and Theory of Design and Media Communications of SPbGUPTD, ICOM member Marina Vilchinskaya-Butenko

Д. Ф. Никандров

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

КОНЦЕПЦИЯ СВЕТОГРАФИЧЕСКОГО ОФОРМЛЕНИЯ МАЛЫХ ИСТОРИЧЕСКИХ ГОРОДОВ (НА ПРИМЕРЕ ВЫБОРГА)

В настоящем исследовании рассматривается светографическое оформление среды малых исторических городов как потенциально эффективный инструмент ее эстетического преобразования в целях повышения туристической привлекательности в тёмное время суток. Термин «светографический дизайн» автором трактуется как синтетическое направление, объединяющее световые и графические средства. Его актуальность обусловлена тесным взаимодействием световой и графической компонент в проектировании навигации, информационного обеспечения, декоративного оформления архитектурных объектов и организации городской среды.

В отличие от традиционного архитектурного освещения, выявляющего прежде всего объемно-пространственную структуру объекта, световая графика работает с читаемыми контурами, пиктограммами, светоцветовыми силуэтами, плоскостными и объемными графическими элементами. «Нематериальные» светографические элементы могут быть легко изменяемы и могут адаптироваться к особенностям конкретного места, не нанося ущерба устойчивой городской ткани. Именно поэтому световая графика представляется особенно уместной как инструмент актуализации, интерпретации и популяризации культурного и исторического наследия.

Основная цель создания светографических инсталляций в малых исторических городах — раскрытие памяти места, выявление и трансляция локальной идентичности,

обращение историческому и культурному контексту, а также налаживание взаимодействия горожан и туристов с городским пространством.

Выборг является уникальным историческим городом на перекрёстке русской и европейской культур, сочетанием средневекового наследия, русского классицизма, северного модерна и модернизма, а также высокой степенью сохранности ключевых памятников, их уникальность для России. Однако, с наступлением темноты происходит значительный отток туристов из города. Продлить время городской активности после наступления темноты позволит светографическое оформление. Его рекомендуется создавать сообразно историческому, культурному архитектурному контексту Выборга. В среде старого города рекомендуется применение светографики, отсылающая к европейскому культурному слою, к средневековой городской эстетике и символике. В зонах застройки в стиле северного модерна мотивы могут становиться более природными, отсылать к самобытному декору национального романтизма. Среди архитектуры финского модернизма, уместны лаконичные геометрические, более абстрактные светографические решения.

В ходе исследования выявлено четыре основных вида светографического оформления, потенциально применимого в городской среде Выборга, для формирования системы ключевых точек притяжения.

1. Навигационная светографика. Световая навигация и информация – это основная изменчивая «плазма» вечернего города, обеспечивающая читаемость среды и её наполнения в тёмное время суток. Светящиеся указатели, пиктограммы, стелы и стенды, светоцветовые и светографические маркеры туристических маршрутов и достопримечательностей сформируют целостную систему вечерней навигации, которая одновременно будет выполнять информационную и идентификационную функции, дополнив утверждённый дизайн-код Выборга.

2. Светографические проекции, могут использоваться как в ходе событий и праздников, так и на постоянной основе для художественного оформления городской среды. Особенно перспективным представляется использование проекций на многочисленных брандмауэрах Выборга. Такие поверхности могут стать носителями контекстуальной световой графики, связанной с историей конкретного места, стать заменой граффити или дополнить их, например, на брандмауэре дома Говинга. Масштаб проекций может варьироваться от масштабных световых полотен на весь фасад, до точечных решений, соразмерных человеку.

3. Объемные светоформы, используемые как локальные средовые ориентиры. Важнейшие их качества – графичность, знаковость, запоминаемость. Это могут быть объекты разработанные с нуля или инсталляции, воссоздающие образ или сущность утраченных элементов городской среды. Для Выборга подобный подход особенно актуален, поскольку город утратил множество памятных зданий и сооружений. К таким точкам относятся, например, чаша фонтана «Девушка Иматры», скульптура которой исчезла более 80 лет назад. Наиболее оправдано размещение именно в пространствах отдыха, общения и прогулки — там, где свет может не только обозначить место, но и привлечь человека, сделать его частью городского вечернего маршрута.

4. Динамические световые сценарии и инсталляции. В Выборге этот прием возможно применить, например, в подсветке Петровского моста, на крепостных стенах Выборгского замка и бастиона Панцерлакс, в парковых зонах проспекта Ленина, на набережных, а также в работе с отдельными элементами городской среды, например, скульптурами, деревьями, фонтанами, зонами отдыха. Однако, в местах исторической застройки светодинамика должна использоваться деликатно, без излишеств. Посредством внедрения световых сценариев возможно привнести элемент «театрализации» вечерней городской среды, сформировать визуальную драматургию, создавать уникальные аудиовизуальные сюжеты и представления для туристов и горожан.

Помимо светографических решений, для Выборга представляется необходимой разработка целостного мастер-плана архитектурного освещения, охватывающего ключевые памятники, панорамы, площади, магистральные улицы и набережные. Особое внимание должно быть уделено ключевым путям, узлам и ориентирам, формирующим основной световой каркас города. Светографический дизайн, в таком случае, будет использован в качестве дополнительного средства оформления и навигации в городской среде.

Таким образом, при помощи внедрения светографических средств в малом историческом городе возможно построение цельного вечернего образа города в русле его идентичности и уникального исторического и культурного контекста. Эти средства должны работать как тонкий и гибкий инструмент раскрытия, прочтения, передачи зрителю сущности места и в конечном итоге стать действенным посредником между городом и человеком в нём. Выборг представляет собой пример города, в котором применение светографического дизайна может качественно дополнить и преобразить существующее историческое пространство.

Научный руководитель: доцент кафедры истории и теории дизайна и медиакоммуникаций, доцент кафедры бренд-коммуникаций, кандидат педагогических наук, член Международного союза музеев (ICOM), Пашедко Ю. М.

Е. А. Погорелова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ТРАЕКТОРИИ МУЗЕЕФИКАЦИИ ОБЪЕКТОВ СТРИТ-АРТА В ПРОСТРАНСТВЕ КУЛЬТУРНОЙ ИНСТИТУЦИИ

Современное искусствоведение признаёт тот факт, что стрит-арт из полулегального способа самовыражения превратился в направление актуального искусства. Следовательно, актуализируется проблема музеефицирования произведений стрит-арта, которая «диссонирует с самой его идеей» (И. Поносов), подчёркивает «отсутствие унифицированных подходов к представлению работ стрит-артистов широкой публике» (А.В. Кораблева), требует «внедрения современных форм городского искусства в музейное пространство» (Н.Н. Дроздова-Пичурина) и др. Исходя из этого, предметом настоящей работы стали отечественные и зарубежные культурные институции, полностью или частично специализирующиеся на сборе, хранении и демонстрации арт-объектов, а целью – выявление практик музеефикации произведений стрит-арта музеями, галереями, хранилищами и архивами. Материалом для исследования послужили научные статьи, открытый контент официальных интернет-сайтов различных культурных институций.

Сразу оговоримся, что «произведение стрит-арт» трактуется автором как «объект современного искусства, созданный / экспонируемый в публичном пространстве, имеющий ярко выраженный урбанистический характер», а под «музеефикацией стрит-арта» в настоящей работе понимается «физический или визуальный процесс изъятия произведения искусства с его исходной точки и придания ему атрибутов музейного объекта». И хотя произведение стрит-арта изначально создаётся вне логики музея – вне авторского права, вне арт-рынка, в условиях правовой нелегитимности и временности существования,

последовательно рассмотрим траектории музеефикации указанных произведений, выявленных в ходе анализа источников.

Исследователи сходятся во мнении, что первой точкой к музеефикации стрит-арта является создание за рубежом и в России культурных институций (с 2012 по 2025 гг.), миссия которых заключается в разрешении парадокса между органической недолговечностью стрит-арта и необходимостью его сохранения. Типологически они делятся: по институциям – музеи (Urban Nation в Берлине, MUCA в Мюнхене, SAMA и STRAAT в Амстердаме, MAAM в Риме, MAUSA в Нёф-Бризаке, SAM в Санкт-Петербурге), отделы в музеях (отдел новейших течений Русского музея), хранилища (САХ в Санкт-Петербурге), архивы (Martha Cooper Library при Urban Nation, RAAN при МСИ «Гараж», библиотека Фонда Ruarts); по площадкам – закрытые (Urban Nation, MUCA, галерея «MakeYourMark», ММОМА, МИСП); открытые (SAMA, проект «Стена» на Винзаводе), смешанные (SAM); по правовому статусу – государственные институции (ММОМА, МИСП, Русский музей), частные и независимые проекты (Urban Nation, Фонд Ruarts, MAAM, SAM); по пространственной организации – реальные (городская среда гг. Берлин, Амстердам, Рим, Санкт-Петербург и др.) и виртуальные (раздел Street Art в Google Arts & Culture).

Следующая точка музеефикации арт-объекта – это его физическое извлечение из городской среды, стены, забора, асфальта и принятие в фонды культурной институции в виде холста, панели или фрагмента стены. Так, инсталляция Banksy «Vandalised Phone Box» (2005), первоначально размещённая на улице Лондона, после демонтажа была включена в экспозицию MUCA. В собрании SAM были представлены, перевезенная из национального парка «Лосиный остров» бетонная плита с работой Паши 183 «Алёнка» (2008–2009), демонтированная с фасада Музея Москвы инсталляция Алины Глазун «Все немного разные» (2021) и др. В Urban Nation представлены работы стрит-артистов, выполненные на холсте – Crash «Untitled» (2017), Isaac Zavale «Abeo’s Barbershop» (2024) и др.; на деревянных панелях – Millo «I will build you up while they put you down» (2017), Jaune «URBAN NATION Mini Dudes» (2018) и др. В STRAAT реализуется практика создания произведений на полиэстеровых панелях – Oscar «Triple 6» (2017), Dourone «La Pareja» (2022) и др. В Русском музее представлены холсты Кирилла Кто «Не помню, когда у тебя день рождения и потому дарю тебе это просто так» (2019), «Извините, что знакомы, это случайно» (2019). Перенос на фрагмент стены (фальшстену) представлен реконструированной работой Максима Имы «Мои стенания» (2021), также вошедшей в коллекцию Русского музея.

Другой точкой исследователи называют инкапсуляцию, посредством которой произведение стрит-арта остаётся в исходном месте, но «обволакивается» институциональной оболочкой, например, промышленным зданием, историческим укреплением или закрытым ангаром. Например, постоянная экспозиция закрытого ныне SAM была интегрирована в интерьеры и кирпичные фасады действующего завода слоистых пластиков. Работы Kreemos «Бог за работой» (2012), Паши 183 «Стены не спят» (2013) и др. разместились на стенах цехов. Во Франции MAUSA, расположенный внутри крепости XVII века в Нёф-Бризахе, демонстрирует работы Alex Senna, C215, Seth, и др., созданные специально для этого пространства. В Нидерландах STRAAT использует бывший судостроительный ангар NDSM, где произведения также создаются приглашенными художниками, среди которых Eduardo Kobra «Let Me Be Myself» (2016), DOES «Untitled» (2020), Cornbread «Start This» (2021), и др. Римский MAAM (Museo dell’Altro e dell’Altrove di Metropoliz) преобразовал бывшую фабрику по производству салями в постоянно действующую музейную резиденцию, где стены и цеха заняты работами Sten e Lex, Alice Pasquini, Borondo и др. В Германии в Urban Nation инсталляция Vhils «Untitled» была создана прямо на стене в 2015 году еще до открытия музея. Отдельную модель инкапсуляции представляет амстердамский SAMA, функционирующий как экомузей, коллекция которого насчитывает более чем 300 произведений стрит-арта, расположенных в районах Nieuw-West, Amsterdam West и аэропорта Schiphol.

Документирование и архивирование также следует отнести к актуальной траектории музеефикации произведения стрит-арта. В этом случае физический объект намеренно не изымается, но институция сохраняет произведение через систему цифровых копий, 3D-моделей, метаданных и устной истории, зинов, фотографий буфинга, каталогов фестивалей, аудиозаписей голосов художников. Так, Martha Cooper Library при Urban Nation аккумулирует литературу и фотоархивы уличного искусства с шестидесятых годов XX в. В российском поле значительный вклад вносит архивная коллекция RAAN при МСИ «Гараж», объединяющая документы галерей, самоорганизаций и независимых художественных проектов. Цифровая платформа Google Arts & Culture расширяет эту траекторию до транснационального масштаба – раздел Street Art объединяет материалы более чем 2000 музеев и архивов, выстраивая историю, географию и авторство уличного искусства через цифровые коллекции, виртуальные туры и тематические выставки. Институции также практикуют внутреннее архивирование как альтернативу физическому сохранению, так в SAM после смены экспозиций работы закрашивались, но фиксировались в печатных каталогах, онлайн-выставках и видеофильмах, документирующих процесс создания (выставки «Casus Pacis», «Вспомни завтра», «Праздник к вам приходит»). Галерея MakeYourMark ведет систематическую документацию и издает каталоги выставок (Group Show: Wave Formation), доступных на официальном сайте. Отдельным направлением выступает сохранение эфемерных практик – фестиваль «Стенографффия» в Екатеринбурге ежегодно выпускает каталоги и поддерживает онлайн-архив, фиксирующий работы, большинство из которых не сохраняются физически.

Из вышесказанного следует, что отечественные и зарубежные культурные институции в ходе музеефикации произведений стрит-арта как работ современного искусства выбирают не только организацию новых гибридных экспозиционных пространств и цифровых платформ, но и стремятся разрабатывать новые музейные стратегий, направленные на сохранение ключевой особенности произведений, заключающейся в их неотъемлемой связи с городской средой. При этом сама институция выступает не столько местом репрезентации истории искусства, сколько пространством, в котором через изменение контекста и способов показа производится новое (Б. Гройс).

Научный руководитель: доцент кафедры истории и теории дизайна и медиакоммуникаций СПбГУПТД, доцент, кандидат культурологии Судакова Ольга Николаевна.

Саллам Тала

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

РЕСУРСЫ ИССЛЕДОВАНИЯ СИРИЙСКИХ КИНОПЛАКАТОВ

В области изучения сирийских киноплакатов крупнейшим и наиболее значимым общедоступным ресурсом является цифровой архив, сформированный на базе коллекции Принстонского университета (Princeton University). Фонд арабских киноплакатов и карточек для фойе кинотеатра (Arabic Movie Posters and Lobby Cards Collection) был приобретен библиотекой Принстонского университета в 2008 году в Ливане. Общий объем коллекции составляет 1748 плакатов и 768 лобби-карточек (постеров небольшого размера к кинофильмам), охватывающих период кинопроизводства с 1935 по 2007 год.

Географический охват коллекции простирается от Египта и Сирии до Ливана и Ирака. На долю Сирии приходится 113 плакатов и 14 карточек для фойе, которые относятся к фильмам, выпущенным с 1964 по 2007 год. Для сравнения, египетских плакатов в коллекции насчитывается 1474, что отражает доминирующее положение египетской киноиндустрии в регионе.

Физические форматы материалов коллекции разнообразны: встречаются как стандартные одностраничные варианты, так и масштабные многостраничные композиции (до 24 листов), предназначенные для размещения на стенах многоэтажных зданий. Лобби-карточки представляют собой изделия из плотного картона с наклеенными стоп-кадрами со съемочной площадки, которые традиционно экспонировались в фойе кинотеатров.

Весь массив материалов полностью оцифрован и доступен исследователям через портал цифровой библиотеки Принстонского университета - PUDL (Princeton University Digital Library) по ссылке: dpul.princeton.edu/pudl0100. Пользователи могут фильтровать изображения по месту происхождения (стране), жанру, дате создания, просматривать их в высоком разрешении с возможностью масштабирования, в полноэкранном режиме, а также скачивать в форматах JPEG, TIFF, PDF.

Дополнительным источником информации служит архив аукционных продаж eMoviePoster.com, в котором содержатся сведения о 16 сирийских плакатах, проданных в 2016–2018 годах. Среди них представлены плакаты к фильмам «Жемчужное ожерелье» (1964), «Встреча в Пальмире» (1965), «Один плюс один» (1971), «Женщины на зиму» (1974), «Махма Рассмия» (1975), «Амут Марратайн Ва Ухиббук» (1976), «Самак Бала Хасак» (1978). Характерная особенность большинства этих киноплакатов является отметка «полностью сложенный» (fully folded), что указывает на способ их хранения и распространения.

Ценный материал для изучения сирийской киноплакатной графики содержат коллекции Американского университета Бейрута, где представлены отдельные экземпляры сирийских постеров 1970–1980-х годов. Определенный корпус сирийских плакатов также хранится в архивах Дамасского национального киноцентра, хотя их цифровая доступность в настоящее время ограничена.

Таким образом, основным источником для исследователей сирийского киноплаката выступает собрание Принстонского университета, предоставляющее бесплатный доступ к высококачественным цифровым копиям.

Научный руководитель: кандидат педагогических наук, зав. кафедрой истории и теории дизайна и медиакоммуникаций СПбГУПТД, член ИКОМ Вильчинская-Бутенко Марина Эдуардовна
Scientific supervisor: Candidate of Pedagogical Sciences, Head of the Department of History and Theory of Design and Media Communications of SPbGUPTD, ICOM member Marina Vilchinskaya-Butenko

Сун Чанжунь

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

СОЗДАНИЕ АНИМАЦИОННЫХ ПЕРСОНАЖЕЙ НА ОСНОВЕ ЭСТЕТИЧЕСКИ ИНТЕГРИРОВАННЫХ ЭЛЕМЕНТОВ ТРАДИЦИОННОЙ КУЛЬТУРЫ ШЭ

В статье рассматривается процесс эстетического переосмысления элементов традиционной культуры народности Шэ при создании анимационных персонажей. Актуальность работы обусловлена необходимостью поиска новых визуальных решений в анимации и важностью сохранения культурного многообразия Китая через современные медиа. Автором обосновывается, что уникальная эстетика народности Шэ, включающая цветовую символику, орнаментику и конструктивные особенности костюма, обладает значительным потенциалом для формирования выразительных и аутентичных экранных образов.

Теоретическая база исследования опирается на семиотический подход и принципы дизайн-проектирования. В работе подчеркивается, что поверхностное копирование визуальных маркеров уступает место глубокой аналитической работе: отбору ключевых символов, их графической реконструкции и смысловой адаптации. Отмечается, что цветовое решение костюма народности Шэ, построенное на контрасте насыщенного фона и локальных ярких вкраплений, а также методы создания узоров, основанные на стилизации и ритмическом повторе, органично соотносятся с задачами стилизации в анимационном искусстве.

В качестве методологической основы предлагается трехуровневая модель трансформации: выделение значимых визуальных единиц, их перевод в плоскость анимационной графики и последующая интеграция в нарративную структуру. Так, тотемные образы (например, феникс) не просто воспроизводятся в орнаменте, но могут обретать функцию активного элемента сюжета, выступая в роли духов-покровителей или трансформируясь в атрибуты персонажа. Предметы быта и аксессуары, такие как серебряные украшения или пояса, переосмысливаются в нарративно значимые артефакты. Как указывает А. Ю. Луговцев, подобные объекты в анимации способны выполнять роль драматургических катализаторов, вступая во взаимодействие с героями .

Практическая значимость работы подтверждается разработкой авторского эскиза персонажа. В представленном дизайне нашли отражение как приемы художественного

преувеличения, позволяющие акцентировать характерные черты, так и детализированная проработка фактур, создающая ощущение материальной достоверности. Цветовое решение выполнено в соответствии с традиционным принципом использования мелких, ритмично организованных контрастных акцентов.

Анализируя более широкий контекст, автор проводит параллели с опытом мировой анимации, в частности, с казахстанским проектом «Ер-Тостик», демонстрирующим успешный синтез национального эпоса и современных технологий. Это позволяет сделать вывод о том, что обращение к культурному наследию не противоречит инновационным методам, а напротив, открывает новые горизонты для их применения. Так, абстрагированные узоры народности Шэ могут быть адаптированы для фантастических и научно-фантастических миров, превращаясь в элементы визуального языка будущего.

В заключении констатируется, что предложенная модель эстетической трансформации способствует не только сохранению и актуализации культурного наследия народности Шэ, но и обогащает палитру современной анимации. Выполненный дизайн-проект подтверждает гипотезу о том, что традиционные элементы, пройдя через этапы аналитического отбора и образного переосмысления, способны органично вписаться в контекст актуального визуального искусства. Перспективными направлениями дальнейших исследований называются применение динамической экспрессии, разработка трансмедийных проектов и внедрение цифровых инструментов, таких как параметрическое моделирование орнаментов, для формирования уникального национального стиля в анимации.

Научный руководитель: кандидат педагогических наук, доцент кафедры истории и теории дизайна и медиакоммуникаций СПбГУПТД Пашедко Юлия Михайловна
Scientific supervisor: Julia Mikhailovna Pashedko, Candidate of Pedagogical Sciences, Associate Professor of the Department of History and Theory of Design and Media Communications, SPbGUITD

T. A. Klochkovich

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE SYNTESYS OF GAMEPLAY AND STORYTELLING: HOW MECHANICS FORM THE PLOT IN NARRATIVE-FOCUSED GAMES (COMPARISON OF WESTERN AND JAPANESE APPROACHES)

Storytelling underpins narrative games, but interactivity via gameplay mechanics drives immersion and meaning. This study compares Western RPGs (player freedom, customization, branching plots — The Elder Scrolls, Baldur's Gate 3) and JRPGs (linear stories, fixed characters, separate combat screens). Cultural differences explain preferences: Japanese anime/manga tradition favors linearity, Western design emphasizes choice.

Keywords: gameplay, narrative, cultural differences.

Т. А. Клочкович

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

СИНТЕЗ ГЕЙМПЛЕЯ И СЮЖЕТА: КАК МЕХАНИКИ ФОРМИРУЮТ РАССКАЗ В НАРРАТИВНЫХ ИГРАХ (СРАВНЕНИЕ ЗАПАДНЫХ И ЯПОНСКИХ ПОДХОДОВ)

Сюжет формирует основу нарративных видеоигр, но интерактивность достигается через геймплейные механики, которые становятся носителями смысла и драйверами повествования. Исследование анализирует влияние механик на сюжет через сравнение западных RPG (свобода выбора, кастомизация персонажа, разветвлённые концовки — The Elder Scrolls, Baldur's Gate 3) и японских JRPG (линейный сюжет, фиксированные характеристики, отдельные боевые экраны). Культурные различия объясняют предпочтения: японская традиция аниме/манги предпочитают линейность, западная — свободу игрока.

Ключевые слова: геймплей, нарратив, культурные различия

Storytelling forms the basis of the majority of narrative-based videogames. Nevertheless, the key feature that defines videogames as a form of digital media is interactivity, which is achieved via different gameplay mechanics. The strongest sense of immersion and emotional resonance occurs when game mechanics themselves become the bearers of meaning and the primary drivers of the narrative. Gameplay is the most fundamental part of the process of videogame development, which defines the rules and goals of the game, and thereby directly influences the development of the plot. This proceedings paper discusses the impact of mechanics on the narrative it can be used in intercultural communication.

The fundamental method used in writing this article was analysis of already existing videogames. It included techniques such as description, comparison, generalization, and interpretation. An analysis was conducted of the theoretical literature and scientific publications relevant to the research topic.

Several computer games were analyzed, varied in types of gameplay mechanics and country of origin. One of the most evident examples of gameplay stimulating the progression of the story is character leveling. This mechanic implies the character unlocking new abilities or increasing the parameters of originally available characteristics such as health, stamina or physical damage and thus getting stronger and progressing through the plot by being able to defeat new enemies of complete quests. Character leveling mechanic is commonly used in role-playing games (RPGs), such as The Elder Scrolls or The Whitcher series.

A clear distinction exists between the Western school of role-playing games and the Japanese school (JRPG). There are a number of differences between them: in JRPJs, the initial characteristics and appearance of the playable character are strictly set, whereas western RPGs allow the player to create their own character or leave a wide field for their interpretation. The plot in JRPGs is usually linear, whereas in Western RPGs the player is often provided with many options for plot development and multiple endings. Another significant difference is combat mechanics: western RPGs usually feature battles that are taking place in the same map with the adventure, allowing the player to interact with surrounding objects (ex.: Baldur’s Gate 3), while JRPGs mostly have a separate screen for combats.

Another example of the plot-forming function of gameplay mechanics can be found in a game series called Pathologic by Ice-Pick Lodge studio. All 3 games feature common survival horror mechanics such as collecting resources or health-tracking and united by a common plot: the main character is a doctor in a town affected by an unknown disease and has to fight the epidemic before the town dies. The protagonists, however, are different, each having their own unique skills, problems and backstories, which is reflected through gameplay mechanics. For instance, in part 2 of the series the playable character is a traditional healer with unique mechanics such as collecting

medical herbs, making potions or infection or stamina tracking. The main character in part 3, on the contrary, is a qualified medic and a scientist which is also show through the gameplay: the player now has the ability to examine patients, conduct research and develop vaccines.

The facts given above indicate that gameplay, indeed, is an effective artistic tool, functioning as a full-fledged plot-shaping element. It can handle the gradual advancement of the plot, like in games that use character leveling mechanics or be used to reveal the character's personality and help the player identify with them and become immersed in their story, like in the Pathologic series.

It can also be concluded that the game's country of origin and cultural characteristics influence developers' preferences when it comes to using certain gameplay mechanics. Japanese RPGs tend to feature linear plots, fixed character attributes, and battle mechanics that serve a narrative function, whereas Western RPGs prioritize player freedom, character customization, and branching storylines. The possible explanation is that Japanese game industry is strongly influenced by anime and manga culture. The plots in JRPGs are often similar to the ones of popular manga and anime series which involve linear storytelling or spectacular and massive battles.

To sum up, approaching gameplay as a narrative device has real importance—both within the video game industry and in the study of various cultures.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in Professional Sphere Muraveva K. N.

M. Abdyrahmanova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE UNFINISHED REVOLUTION: HOW RUSSIAN CONSTRUCTIVISM CHANGED DESIGN ALL OVER THE WORLD

The study examines the impact of Russian Constructivism on the development of global design. Through the works of Alexander Rodchenko, El Lissitzky, and other key figures, the study analyzes the movement's core visual principles: simple geometric forms, limited color palettes, dynamic compositions, and photomontage. It traces the journey of these ideas from post-revolutionary Russia to Europe and their subsequent integration into 20th- and 21st-century global culture. The research demonstrates how Constructivist solutions formed the basis of the Swiss Style, music album design, and modern digital interfaces. Special attention is given to the revival of interest in Constructivism in contemporary Russia. The findings show that the visual language created in Moscow a century ago has become an international standard for functional and clear design, widely used in apps, websites, and urban environments worldwide.

Keywords: Russian Constructivism, graphic design, visual principles, Swiss Style, photomontage, modern design, international communication, art history.

М. Абдурахманова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

НЕЗАВЕРШЕННАЯ РЕВОЛЮЦИЯ: КАК РУССКИЙ КОНСТРУКТИВИЗМ ИЗМЕНИЛ ДИЗАЙН ВО ВСЕМ МИРЕ

В работе рассматривается влияние русского конструктивизма на развитие мирового дизайна. На примере работ Александра Родченко, Эль Лисицкого и других представителей движения анализируются ключевые визуальные принципы конструктивизма: использование простых геометрических форм, ограниченной цветовой палитры, динамичных композиций и фотомонтажа. Прослеживается путь этих идей из послереволюционной России в Европу, а затем - в глобальную культуру XX и XXI веков. Показано, как конструктивистские решения легли в основу швейцарского стиля, дизайна музыкальных альбомов и современных цифровых интерфейсов. Особое внимание уделено возрождению интереса к конструктивизму в современной России. Исследование демонстрирует, что визуальный язык, созданный в Москве сто лет назад, стал международным стандартом функционального и ясного дизайна, который сегодня используется в приложениях, на сайтах и в городской среде по всему миру.

Ключевые слова: русский конструктивизм, графический дизайн, визуальные принципы, швейцарский стиль, фотомонтаж, современный дизайн, международные коммуникации, история искусства.

The study examines the impact of Russian Constructivism on the development of global design. Through the works of Alexander Rodchenko, El Lissitzky, and other key figures, the study analyzes the movement's core visual principles: simple geometric forms, limited color palettes, dynamic compositions, and photomontage. It traces the journey of these ideas from post-revolutionary Russia to Europe and their subsequent integration into 20th- and 21st-century global culture. The research demonstrates how Constructivist solutions formed the basis of the Swiss Style, music album design, and modern digital interfaces. Special attention is given to the revival of interest in Constructivism in contemporary Russia. The findings show that the visual language created in Moscow a century ago has become an international standard for functional and clear design, widely used in apps, websites, and urban environments worldwide.

When people open a banking app on their phone, look at a poster for a music festival, or visit a modern website, they probably don't think about Russian art from 100 years ago. But they should. The design principles people see-clean lines, bold colors, simple shapes, and clear text-come from a group of artists in post-revolutionary Russia called the Constructivists.

In the 1910s and 1920s, artists like Alexander Rodchenko, El Lissitzky, and Varvara Stepanova wanted to create a new kind of art. They believed art should be useful for society. They stopped painting beautiful pictures and started designing posters, books, and buildings for ordinary people. Their style was radical: they used only basic geometric shapes (circles, squares, lines), a small color palette (mostly red, black, and white), and bold, simple fonts without decoration.

Today, these ideas are everywhere. But many people don't know their Russian origins. They think this style is just "modern" or "international». The main question of this article is: How did Russian Constructivism travel from Moscow in the 1920s to become a global language of design that we still use today?

This article will follow the journey of Constructivist ideas. First, we will look at the original style. Then, we will see how it moved to Europe. Finally, we will find it in modern design-from Swiss posters to iPhone screens-and see how it is coming back home to Russia.

To answer the research question, there is a simple method: visual comparison. The process had four steps.

First, need to identify the original style. Based on the work of the main Russian Constructivists-Rodchenko, Lissitzky, and the Vkhutemas art school-there is a list of their main visual rules. For colors, they mostly used red, black, and white. For shapes, they only used geometric forms such as circles, squares, triangles, and lines. For fonts, they preferred simple, bold, sans-serif letters without small lines at the ends of the letters. Their compositions were dynamic and diagonal rather than static and centered. Finally, they often used the technique of photomontage, which means cutting and combining photographs.

The second step was to trace how these ideas left Russia. To answer this question, the study looked at the artist El Lissitzky, who lived and worked in Germany and Switzerland.

The third step was to find the influence of Constructivism on later design. The first area was Swiss Style from the 1950s and 1960s, especially posters by designers like Josef Müller-Brockmann. The second area was music album covers from the 1970s and 1980s, particularly the work of Peter Saville for bands like Joy Division. The third area was digital design from the 2000s to today, including website layouts, app interfaces, and design tools like Figma.

The fourth and final step was to look at modern Russia. The goal was to see if Constructivist ideas are still used today.

The research shows a clear path from Russian Constructivism to global design. The visual rules invented in Moscow 100 years ago are still alive and working all over the world.

The Constructivists created a powerful visual language. Rodchenko’s posters are simple but strong, using bold red and black colors with big, clear text. The images often go diagonally across the poster, creating a feeling of movement and energy. El Lissitzky’s famous poster "Beat the Whites with the Red Wedge" (1919) is a perfect example. It has no realistic pictures, only a red triangle pushing into a white circle, and the meaning is clear from shapes and colors alone. This was revolutionary. At the Vkhutemas school in Moscow, students learned to think about design as construction. They believed that a poster, a book, or a building should work like a machine, where every part has a function and there is no place for unnecessary decoration.

The most important person in spreading Constructivism was El Lissitzky. In the 1920s, he moved to Berlin and later to Switzerland, acting as a bridge between Russian and European artists. In Germany, Lissitzky met the artists of the Bauhaus, the most famous design school in the world. He became friends with László Moholy-Nagy, a Hungarian artist who taught at the Bauhaus and was strongly influenced by Lissitzky’s ideas about typography and photomontage. Moholy-Nagy brought these ideas into the Bauhaus curriculum. Lissitzky also connected with Theo van Doesburg, the leader of the Dutch art movement De Stijl. These exchanges meant that by the end of the 1920s, Constructivist ideas were already part of the European design conversation.

In the 1950s, Swiss designers took Constructivist ideas and made them even more systematic. Josef Müller-Brockmann created posters using strict mathematical grids where everything was perfectly aligned, and the fonts were clean and neutral like Helvetica. This style became known as the "International Typographic Style" or simply "Swiss Style." It was Constructivism without the Russian revolutionary spirit-cooler and more objective but using the same basic tools.

In the 1970s and 1980s, the Constructivist style came back with new energy in the music industry. Peter Saville, a British designer, created album covers for the band Joy Division and the record label Factory Records. He used Constructivist grids and fonts but added a feeling of mystery and romance. The famous cover for Joy Division’s Unknown Pleasures (1979) shows a black and white image of radio waves from a star, presented in a stark, Constructivist way. It became one of the most iconic album covers in history.

Today, Constructivism lives in the pocket. When people use a mobile app or visit a website, they are using a "grid system." This idea-that a page should be divided into columns and rows to organize information-comes directly from the Constructivists and the Swiss designers who followed them. Modern design tools like Figma are built on these principles, helping designers create interfaces that are clear, functional, and easy to use. The whole philosophy of "user experience"

(UX) design-making things that work well and look clean-is exactly what the Constructivists wanted: design that serves a function, not just decoration.

Interestingly, Constructivism is now very popular again in its home country. Modern Russian design studios often use the style to create identities for museums, theaters, and cultural projects. For example, the branding for the Stanislavsky Electrotheatre in Moscow, created by the ABCdesign studio, uses dynamic typography and modular systems that look fresh and modern but are clearly inspired by the avant-garde of the 1920s. Russian font studios like CSTM Fonts and TypeType create new typefaces that reimagine Constructivist letterforms for the digital age. For these designers, Constructivism is not a museum piece but a living tradition that connects them to a "golden age" of Russian culture.

The findings presented in this study lead to important observations about the role of Russian Constructivism in the history of graphic design. The evidence shows clearly that Russian Constructivism is a foundation of modern graphic design. Its principles have traveled through time and across borders, adapting to new contexts along the way. These principles have been used for different purposes-for revolutionary propaganda in Russia during the 1920s, for objective and neutral information in Switzerland during the 1950s, for cool and artistic album covers in England during the 1970s and 1980s, and for functional and user-friendly apps in California today.

Of course, there are important differences between these contexts. A Soviet artist in the 1920s wanted to build a new communist society and used design as a tool for political change. The political meanings and social goals are completely different. However, the visual language they use is surprisingly similar. The same geometric shapes, bold colors, and clear typography appear across these very different times and places.

This situation raises an interesting question: why are these simple geometric forms so powerful and long-lasting? One possible answer is that they are clear and easy to understand. Simple shapes and bold colors help people find the information they need quickly. In a world full of visual noise-advertisements, notifications, and competing images-this clarity is valuable. The Constructivists understood this need for clarity 100 years ago, even though the world was very different at that time. Their insight about the power of simplicity has proven to be timeless.

One limitation of this study should also be mentioned. The study focuses mainly on visual similarities between different examples of design. It does not deeply explore the different meanings that the same style can have in different times and places. A red triangle, for example, meant revolution in 1920s Russia. On a website today, the same red triangle might simply mean "error" or "stop." The visual form stays the same, but its meaning changes depending on the context. A deeper analysis of these shifting meanings could be a direction for future research.

The revolution that started with Rodchenko, Lissitzky, and the artists of Vkhutemas is not finished. It just went global. Their main idea-that design should be functional, clear, and useful is now the standard for designers everywhere.

For a student of graphic design today, understanding this history is not just interesting. It is practical. When we learn to use a grid, when we choose a bold sans-serif font, when we combine photography with geometric shapes, you are speaking a language that was invented in Russia a century ago.

The Constructivists believed that art could change the world. They were right. It did not change it in the way they hoped-their dream of a communist utopia did not come true. But their

visual language did change the world. It became the international language of modern design. And every time we open an app, look at a poster, or visit a website, we see their unfinished revolution.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

S. A. Anderson

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

DEPICTING CULTURAL VARIETY THROUGH THE CHARACTER DESIGN IN VIDEO GAME DEVELOPMENT

Character design defines visual appearance, aesthetics, behavior, and personality, crucial for gaming, marketing, and entertainment. This study analyzes its role in game development and cultural representation. Key components include shape, proportions, silhouette, color palette, posture, and body language. Creation process ranges from sketches and references to AI generation, considering genre, mechanics, and animation (frame-by-frame or rigging). Successful examples like League of Legends, Genshin Impact, and The Mooseman show how design ensures immersion, cultural authenticity, and player connection.

Keywords: character design, cultural diversity, game industry, visual style, animation, silhouette, color palette.

С. А. Андерсон

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ИЗОБРАЖЕНИЕ КУЛЬТУРНОГО РАЗНООБРАЗИЯ ЧЕРЕЗ ДИЗАЙН ПЕРСОНАЖЕЙ В РАЗРАБОТКЕ ВИДЕОИГР

Дизайн персонажей определяет визуальный облик, эстетику, поведение и личность героев, играя ключевую роль в игровой индустрии, маркетинге и развлечениях. Исследование анализирует его значение для развития игр и отражения культурного разнообразия. Основные компоненты включают форму, пропорции, силуэт, цветовую палитру, позу и язык тела. Процесс создания варьируется от набросков и референсов до ИИ-генерации с учетом жанра, механик и анимации. Успешные примеры демонстрируют, как дизайн обеспечивает погружение, культурную аутентичность и эмоциональную связь с игроками.

Ключевые слова: дизайн персонажей, культурное разнообразие, игровая индустрия, визуальный стиль, анимация, силуэт, цветовая палитра.

In general character design may be defined as the creation of a certain character’s visual appearance along with aesthetics, behavior and personality. It is a crucial aspect for a lot of industries and the companies frequently hire multiple professionals for this particular job. The reason for this is that characters play a significant role in marketing, advertisement and, of course,

entertainment. One can say that character design is the most important part of game design and sometimes, especially for the games that have characters, it is true.

The purpose of this paper is to analyze the role of character design in the game industry.

This raises several questions:

- Why is it important for the game development and how can it be used to represent different cultures?
- What are the essential components of character design?
- What does the process of creating a character might look like?

The majority of information used in this work was acquired by the method of secondary data analysis on the US Bureau of Labor Statistics website and Steam (a digital distribution service and storefront developed by Valve Corporation) Statistics.

The articles «Character Design in Games Analysis of Character Design Theory» by Hagung Kuntjara S.W. and Betha Almanfaluthi and «Toward Cross-Cultural Believability in Character Design» By Heidy Maldonado and Barbara Hayes-Roth were used for the data, as well as the other articles on Google Scholar research platform.

A character in a game or any other media plays a unique part. In game industry particularly it is a representation of the player as it is the one going through the virtual reality. According to the data in Chart Overview section on Steam platform, the first three games in the rank of Top 100 selling games (reference date: 09.03.2026) have several distinct characters with an individual design.

Smart character designs can also immerse a player into the different culture or serve as a representation for a particular culture in the mass media. Heidy Maldonado and Barbara Hayes-Roth in their article advice the designers to summarize findings from existing research in cross-cultural communications that should inform the design of culturally specific characters.

The main components of a character design are the Shape and Proportions, Color Palette, Posture and Body Language. Another crucial aspect that can be included in shape and proportions category is the silhouette.

The process of creating a character design can vary depending on the company. A character can be designed by one or a group of character designers or even by using a generative artificial intelligence followed by rendering and multiple adjustments. According the US Bureau of Labor Statistics, employment of graphic designers is projected to grow 2 percent from 2024 to 2034, however, it is slower than the average for all occupations and there is intense competition in the field.

Firstly, if the game has a main character i.e., protagonist, then the story will be written from their perspective. Moreover, if the game has several central characters, for example Detroit: Become Human, there will be several distinct points of view and therefore several different yet intertwined storylines. So, the main goal for the developers is to create a unique character that players could connect with psychologically and empathize with, but also find something that they lack in real life so that experience would be rather exciting than expected.

Secondly, there are many various games that allow players to choose (or acquire randomly) a particular champion from thousands of others, for example League of Legends (by Riot Games, 2009) or Genshin Impact (by miHoYo Limited, 2020). In such cases, the main task for designers is to make each character equally interesting for the player but simultaneously highlight their most important feature. That would help users pick the most suitable character for their style of playing or trick them into continuing the process until they obtain desired character.

It is important to mention that character design can become a powerful tool that can be used to build believable surroundings, especially if the narrative touches or revolves around particular culture. The artists must study the references and the data carefully and preferably consult with the cultural representatives to achieve the realistic results. The great work has been done by the developers of the game The Mooseman (by Morteshka, 2017) based on the mythology of Komi.

There are many aspects that have to be considered during the creation of a character. Such things as color palette, silhouette, body language can show us their personality and temper whereas clothing and accessories can give some information about the setting, time period, place in a social hierarchy and etc. The purpose of character design is to tell a certain story before the story even starts. It is also very important to keep visual style of the project consistent, that means that characters should be immersed into the world around them, for instance, if the background is made out of simple square shapes the character shouldn't have complex shape, many details and realistic expressions. However, sometimes this kind of imbalance can illustrate inner or outer conflict. Therefore, the design choses should be made carefully, otherwise the user would be confused or even worse, disappointed. For this task big companies hire professional experienced artists.

There are many ways to create a character. Usually it starts with an idea, followed by searching of references and many rough sketches. When one variation is selected it goes through the stages of improvement until it is clean and usable for the further work. It is worth mentioning that most of the time character design is intertwined with the game genre, gameplay and its mechanics. There should be a basic understanding of the abilities and skills that the character possesses, so the artists could enhance the most important features and leave some negative space. Another important aspect is animation. Most of the characters, especially playable ones, move throughout the game, this is why the developers should also think about how a certain character will be animated. Some games use frame-by-frame animation, that requires clear simple shapes, a low number of details so the design can be easily drawn over and over again (e.g., Sally Face by Portable Moose, 2016). Some projects use rigging, placing a controlled skeleton for 2D or 3D models, this means that even at the very beginning, the designers should think about how to place that carcass the best way possible (e.g., Night In The Woods, by Infinite Fall, 2017).

Considering all the above, character design is a powerful tool in nowadays media, especially in video game industries. It determines how immersed and involved players would get or how repulsed and bored they may feel if something doesn't match their expectations or needs. Also, it affects for how long the users would stay in the process or how fast would they lose the motivation and turn off the game. Additionally, it helps the developers portray different cultural backgrounds. So, character design is a crucial aspect of game development that creators should pay attention to as well as an exciting and constantly evolving area of expertise for artists in the modern world.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева Ксения Николаевна
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva Kseniia Nikolaevna

A. A. Asekova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE INFLUENCE OF TIKTOK CONTENT ON IMPULSIVE PURCHASES IN THE FASHION INDUSTRY

The study examines the impact of TikTok content on impulsive buying behavior within the fashion industry. In the contemporary digital marketing landscape, TikTok has emerged as a key platform for fashion brands due to its visual storytelling, short-form video format, and trend-driven nature. The study analyzes how fashion brands utilize content marketing, influencer collaborations, and social commerce tools to stimulate quick purchase decisions, particularly among younger audiences. Drawing on theories of consumer behavior, social influence, and integrated marketing communications, the research identifies key strategies and factors that drive impulsive purchases. Findings reveal that TikTok effectively combines entertainment, advertising, and PR, with influencer marketing and in-app shopping features significantly boosting engagement and conversion rates. The study concludes that TikTok serves as a powerful tool for shaping consumer behavior and enhancing brand image in the fashion sector.

Keywords: TikTok, impulsive purchases, fashion industry, influencer marketing, social commerce, digital branding, consumer behavior, content marketing

А. А. Асекова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ВЛИЯНИЕ КОНТЕНТА TIKTOK НА ИМПУЛЬСИВНЫЕ ПОКУПКИ В МОДНОЙ ИНДУСТРИИ

В работе исследуется влияние контента TikTok на импульсивное покупательское поведение в индустрии моды. В современной системе цифровых маркетинговых коммуникаций TikTok стал ключевой платформой для модных брендов благодаря визуальному сторителлингу, коротким видео и трендовому контенту. Анализируются коммуникационные стратегии брендов, инструменты продвижения и факторы, способствующие импульсивным покупкам. Исследование показывает, что TikTok эффективно сочетает развлечения, рекламу и PR, а маркетинг влияния и инструменты социальной коммерции значительно повышают вовлечённость и конверсию. Особое внимание уделяется роли микро- и наноинфлюенсеров, а также интеграции покупок внутри приложения. Таким образом, TikTok является не только развлекательной платформой, но и мощным инструментом формирования потребительского поведения и стимулирования импульсивных покупок в fashion-сегменте.

Ключевые слова: TikTok, импульсивные покупки, индустрия моды, маркетинг влияния, социальная коммерция, цифровой брендинг, поведение потребителей, контент-маркетинг

In the modern system of digital marketing communications, social media platforms play a key role in shaping brand image and consumer behavior. TikTok has become especially important for the fashion industry due to its visual storytelling, short-form video format, and trend-driven content. The platform combines entertainment, advertising, and brand communication, which makes it a powerful tool for promotion in the fashion sector.

The relevance of this study is related to the growing influence of TikTok on impulsive purchases, especially among younger audiences. Fashion brands активно use content marketing, influencer marketing, and social commerce tools to attract attention and stimulate quick purchase decisions.

The aim of the study is to analyze how TikTok content influences impulsive buying behavior in the context of advertising and public relations in the fashion industry. The objectives include studying communication strategies of fashion brands, identifying key promotion tools, and determining the factors that lead to impulsive purchases.

The methodological basis includes theories of consumer behavior, social influence, and integrated marketing communications (IMC). The study also uses elements of visual communication analysis, as TikTok content is based on aesthetics, styling, and brand identity. Methods include analysis of analytical reports (TikTok trends, marketing studies 2024–2026), case study analysis, and generalization of user behavior patterns.

The results show that TikTok is an effective platform for brand promotion in the fashion industry. Short-form videos such as #OOTD, styling content, and fashion hauls create high engagement and support brand positioning. This type of content increases organic reach and reduces customer acquisition cost by 20–40%.

Influencer marketing plays a key role in PR strategies on TikTok. Micro- and nano-influencers generate higher engagement rates and build trust with the audience. Their content improves brand awareness and affects purchase decisions, with up to 78% of users making purchases after watching creator content.

The integration of TikTok Shop and in-app shopping tools supports the conversion funnel by connecting content with direct purchase options. Conversion rates can reach up to 12%, while live streaming and interactive formats increase customer retention and repeat purchases by 30–50%.

The discussion shows that TikTok combines advertising, PR, and digital branding tools in one platform. Impulsive purchases are influenced by emotional engagement, social proof, and effective visual communication. The platform creates a media environment where native advertising is integrated into entertainment content.

An important factor is brand storytelling through visual content. Fashion brands use styling, colors, and trends to communicate brand identity and values. Influencers act as opinion leaders and strengthen brand trust, making communication more personal and effective.

The practical value of this study is that the results can be applied in developing marketing and PR strategies for fashion brands. The use of content marketing, influencer collaboration, and social commerce tools helps to improve engagement, increase conversion rates, and strengthen brand image.

In conclusion, TikTok is not only an entertainment platform but also an effective tool of advertising and public relations in the fashion industry, influencing consumer behavior and increasing impulsive purchases.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

Zh. I. Bazhenova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

ANALYSIS OF PROFESSIONAL LANGUAGE FOR ANIMATORS IN JOB DESCRIPTIONS ON LINKEDIN

This research examines the professional language used by animators in job descriptions and freelance profiles. Based on an analysis of 15 job postings from LinkedIn, Behance, and Twine, the study identifies the most common software names and technical terms in the animation industry. The findings show that professional vocabulary consists of two main categories: software (Adobe After Effects, Adobe Animate, Toon Boom Harmony, Maya, Blender) and hard skills (inbetweening, walk cycle, lip sync, clean up, rigging, keyframe, storyboarding). Understanding this language is essential for students and specialists who aim to work in animation.

Keywords: animation, professional language, job descriptions, animators, software, hard skills.

Ж. И. Баженова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

АНАЛИЗ ПРОФЕССИОНАЛЬНОЙ ЛЕКСИКИ ДЛЯ АНИМАТОРОВ В ОПИСАНИИ ДОЛЖНОСТНЫХ ИНСТРУКЦИЙ НА САЙТЕ LINKEDIN

Данное исследование рассматривает профессиональный зык, используемый аниматорами для описания должностных инструкций и профилей фрилансеров. На основе анализа 15 объявлений из LinkedIn, Behance и Twine, исследование выявило наиболее распространённые названия программного обеспечения и технических терминов в анимационной индустрии. Результаты показывают, что профессиональный словарь состоит из двух основных категорий: программное обеспечение (Adobe After Effects, Adobe Animate, Toon Boom Harmony, Maya, Blender) и твёрдые навыки (переходы, синхронизация губ, раскадровка). Понимание этого языка необходимо для студентов и экспертов, которые нацелены на работу в анимации.

Ключевые слова: анимация, профессиональный язык, должностные инструкции, аниматоры, программное обеспечение, твёрдые навыки.

Animation is one of the most dynamic and creative industries in the world. As Walt Disney once said, "Animation can explain whatever the mind of man can conceive". But to work in this industry, a specialist must know special professional language. This language is used in job descriptions, and understanding it is important for anyone who wants to become an animator.

To become a part of this field, a specialist must understand the language that employers use. When a company is looking for an animator, they publish a job description that contains many professional terms. If a candidate does not understand these terms, they may miss important details about what the job actually requires. Based on an analysis of job descriptions and professional profiles on LinkedIn, this research examines the language used in the animation industry. The focus is on animators working in different areas, including 2D animation, 3D animation, game animation, character animation, and motion design. The goal is to identify which professional words appear most often and what skills are expected from modern animators regardless of their specialization.

For this research, 15 to 20 job descriptions for animators were analyzed. The descriptions were collected from LinkedIn, Behance and Twine, which are popular platforms for creative professionals and freelance work. The selection included positions in 2D animation, 3D animation, character animation, game animation, and motion design. Each job description was read carefully, and all professional terms were identified and grouped into two categories. The first category

includes software programs that animators are expected to know. The second category covers hard skills, which are specific technical abilities related to animation production. Then the analysis counted how often each word appeared. This showed which words are most common and what skills employers want.

Professional language in animation was created by animators themselves during their work. Many terms were borrowed from everyday English and then given new special meanings. For example, the word "clean up" normally means to make something tidy or organized. But in animation, "clean up" means something very specific: it is the stage when rough drawings are turned into finished, polished artwork. Another example is the word "sweatbox". In everyday life, this word might mean a small hot room. In animation studios, it became the name for the process when animators show their unfinished work to directors and receive feedback before the final version is made. These words started as common language but became professional terms because animators needed short, clear words to describe their daily work.

Not all animation vocabulary comes from everyday English. Some terms were created specifically for the industry. Words like "rigging" (building a digital skeleton for a character) or "keyframe" (the main positions in an animation) are technical terms that describe specific techniques. Other words are the names of programs that animators use, such as "After Effects", "Maya", or "Toon Boom". These names have become part of the professional language as well. These are just a few examples of how animation vocabulary was formed. But what words do animators actually use today when they look for work or describe themselves? To answer this, the collected job descriptions and freelance profiles were examined.

Among software names, Adobe After Effects, Adobe Animate, and Toon Boom Harmony appeared most often. After Effects was listed mainly by those working with motion graphics and 2D animation. Adobe Animate was common among character animators. Toon Boom Harmony was popular among professionals in 2D animation. Adobe Photoshop and Adobe Illustrator were also mentioned frequently, used for drawing and character design. For 3D animation, Autodesk Maya and Blender were the most common. Some recent profiles included AI tools such as Midjourney and Adobe Firefly, showing that the language of animators changes as new technologies emerge.

In the analyzed profiles, animators used words that only insiders understand. Some terms appeared in the skills section, while others showed up in the descriptions of projects inside portfolios. "Inbetweening" was one of the most common terms among 2D animators, this is the process of drawing frames between key poses to create smooth movement. "Tweening", the digital version of the same process, appeared slightly less often. "Walk cycle" was frequently mentioned by character animators, describing a repeating animation of a character walking. "Lip sync" was also common among those working on dialogue scenes, matching mouth movements to spoken words. "Clean up" appeared regularly as the stage when rough drawings become final artwork. Other terms showed up less frequently, mostly in portfolios of more experienced animators. "Storyboard" was mentioned occasionally, referring to a sequence of drawings that plans scenes before animation begins. "Rigging" and "keyframe" appeared with moderate frequency rigging means building a digital skeleton so a character can move, while keyframe marks the main positions in an animation sequence. "Compositing" was less common, showing up mainly in profiles of those working with visual effects. "Previs" or "previsualization" appeared rarely, typically in portfolios of animators involved in film or game production. "Pipeline" was mentioned in some profiles as well this word describes the entire production process from start to finish, showing how work moves between different departments and software.

On platforms such as LinkedIn, Behance, and Twine, job descriptions and freelance profiles of animators show a clear professional vocabulary. It consists of software names like Adobe After Effects, Adobe Animate, Toon Boom Harmony, Maya, and Blender, as well as technical terms that only animators use inbetweening, walk cycle, lip sync, clean up, rigging, keyframe, storyboarding, compositing, previs, and pipeline. These words appear in both skills sections and project descriptions. They reflect what tools and techniques matter most in the industry. For students aiming

to work as animators, knowing this language is essential. It helps to understand job requirements and to communicate as a professional.

Научный руководитель: ассистент кафедры иностранных языков в профессиональной деятельности, Маркова Н.А.
Scientific supervisor: Lecturer of the Department of Foreign Languages in the Professional Sphere, Markova N.A.

E. S. Bakshina

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

GAME DESIGN FOR MOBILE GAMES: FEATURES OF DEVELOPMENT AND SPECIFICITY OF DESIGN

The study examines the key principles of game design for mobile games, the specifics of player interaction, and development aspects. The work explores the principles of interface design for mobile games in USA and China and how the appearance can influence the perception of consumers and players.

Keywords: game design, computer games, mobile games

Е. С. Бакшина

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ДИЗАЙН ИГР ДЛЯ МОБИЛЬНЫХ УСТРОЙСТВ: ОСОБЕННОСТИ РАЗРАБОТКИ И СПЕЦИФИКА ДИЗАЙНА

В исследовании рассматриваются ключевые принципы геймдизайна для мобильных игр, особенности взаимодействия игроков и аспекты разработки. Работа посвящена анализу принципов проектирования интерфейса для мобильных игр в США и Китае, а также тому, как внешний вид влияет на восприятие потребителей и игроков.

Ключевые слова: геймдизайн, компьютерные игры, мобильные игры

The relevance of the problem of developing mobile games lies in the rapid growth of the market in this field and the increasing number of stakeholders/users who prefer mobile games to computer games for certain reasons. According to analytical agencies such as Newzoo, as of 2023, an average of 85% of internet users play mobile games, making this field one of the most promising for further development in the entertainment industry. The main and leading suppliers of such games nowadays are the United States and China, which occupy a special place in the mobile game market, creating global hits such as Kandy Crash Saga, GTA, NBA, WWE by Take-Two (USA company) and Knives Out, Marvel Rivals, Once Human, Onmyoji by NetEasy Games (Chinese company).

The purpose of this article is to analyze the features of game design for mobile games and identify the main challenges faced by developers and game designers.

Thus, the purpose of this study is to explore the specific features of mobile game interfaces and player interactions.

The main resources for the study were found through the Google platform: Newzoo.com, . The search was conducted using the keywords “Mobile games+design”, “game design”, and “users+mobile games”.

Statistical data was also found through foreign websites such as Newzoo.com, Steam, Esports Charts, and Ken Research, which analyze users from the United States, Japan, and China.

According to the research, most mobile games have a minimalistic or simplified design, which is also reflected in the interface. In most cases, the interface is designed to be simple and intuitive for users. This allows users to quickly navigate and immerse themselves in the game, which helps to capture their attention and turn them into long-term users.

It is also worth noting that the interface is designed to be touch-friendly, and most games use swipe and tap controls to move the character and interact with objects.

It is worth noting that adaptability to different screen types is also an important part of creating the visual aspect of mobile games.

However, it is not only the interface that affects the perception of players. An important aspect of mobile games, as well as computer games, is user interaction. About 85% of games include the ability for users to communicate with each other. For example, the ability to share results on social media and even communicate directly within the game itself, which allows for multiplayer gameplay. Moreover, thanks to in-game chat features and the ability to switch servers, players have the unique opportunity to communicate not only with people from their own country but also with international players. Thus, there is also an interest in cross-cultural communication, where players from different parts of the world can make new acquaintances and share their experiences. Additionally, by staying in touch with players, developers can receive feedback on potential issues and address them promptly, whether it's in the design or gameplay areas. However, developers can also enhance user engagement by implementing an achievement and trophy system, which helps to keep users engaged and interested.

Taking into account all of the above features, I would like to highlight the differences in the approach to creating mobile games between the two main leaders in this field. Let's start with the visual approach. For example, in the United States, there is a tendency to create games in a more casual style, allowing players to take a break from complex designs. Speaking about Chinese mobile games, their design is filled with a lot of interesting details, bright colors, and a special style that stands out against the background of European and American visual styles. Moving on to the control system, in the United States, companies try to make the controls as simple and intuitive as possible in order to immerse players more quickly, while in China, each individual character may have its own unique gameplay technique. For example, a popular type of match-3 game in the United States is a simple game with straightforward mechanics and a pleasant, straightforward style, such as the game Candy Crash. A representative of Chinese mobile games is Genshin, which features an interesting and complex design not only for the world itself, but also for its numerous characters.

Thus, successful game design of mobile games requires a comprehensive approach to interface development and attention to player interaction. A minimalistic interface and intuitive controls are key factors in attracting and retaining users' attention, as well as the ability to communicate with other users.

Given the high competition in the mobile gaming market, developers should maintain active communication with users in order to continuously improve their products. Implementing

communication features and reward systems through trophies helps to create a community around the game, which undoubtedly increases user engagement in the developers' project.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

S. V. Barvina

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE PSYCHOLOGY OF COLOR: FROM LINGUISTIC ASSOCIATIONS TO EMPIRICAL EVIDENCE IN DESIGN

This paper examines the relationship between color and human emotion, tracing connections from linguistic idioms to empirical research. Drawing on a comprehensive review of 132 peer-reviewed studies spanning 1895-2022 with 42,266 participants from 64 countries, the paper identifies systematic patterns in color - emotion associations. Key findings include the lightweight effect, the role of saturation and hue, and distinct affective profiles for individual colors. The paper discusses practical applications for UX design, marketing, and branding, while noting the gap between abstract associations and experienced emotions. Designers are encouraged to balance intuition with empirical validation through user testing.

Keywords: color psychology, color-emotion associations, UX design, visual perception, cultural context, branding, marketing, affective dimensions, color theory, consumer behavior.

С. В. Барвина

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ПСИХОЛОГИЯ ЦВЕТА: ОТ ЯЗЫКОВЫХ АССОЦИАЦИЙ К ЭМПИРИЧЕСКИМ ДАННЫМ В ДИЗАЙНЕ

В статье рассматривается взаимосвязь цвета и человеческих эмоций с прослеживанием перехода от языковых идиом к результатам эмпирических исследований. На основе теоретического обзора 132 рецензируемых исследований, опубликованных в 1895-2022 гг. и охвативших 42,266 участников из 64 стран, выявляются устойчивые закономерности в ассоциациях между цветом и эмоциями. К числу ключевых результатов относятся эффект визуальной лёгкости, роль насыщенности и цветового тона, а также специфические аффективные профили отдельных цветов. В работе рассматриваются практические возможности применения этих данных в UX-дизайне, маркетинге и брендинге, при этом отмечается разрыв между абстрактными ассоциациями и реально переживаемыми эмоциями. Делается вывод о том, что дизайнеру следует соотносить интуитивные решения с эмпирической верификацией, опираясь на пользовательское тестирование.

Ключевые слова: психология цвета, ассоциации цвета и эмоций, UX-дизайн, визуальное восприятие, культурный контекст, брендинг, маркетинг, аффективные измерения, теория цвета, поведение потребителей.

A significant number of scientific publications have been devoted to the relationship between color and emotion in recent years. This work is based on the analysis of the main article "A systematic review of color-emotion correspondences" (Jonauskaite et al., 2025), as well as on practical guides on the use of color in UX design and marketing.

The intimate connection between color and human emotion is embedded in language itself. Idioms like "feeling blue" and "seeing red" demonstrate deep - seated cultural associations that have persisted for centuries. Shakespeare referenced green in relation to jealousy multiple times in his works. This intuitive understanding has evolved into contemporary practices like "dopamine dressing," where individuals consciously use color to influence mood.

For UX designers and brand owners, mastering color psychology is strategically important: some studies suggest that up to 90% of first impressions may be influenced by color. Incorrect color choices can convey culturally inappropriate messages - for example, using white to represent freshness in cultures where it symbolizes mourning. Color strongly influences how people perceive designs, yet many designers do not invest sufficient time in carefully developing color palettes.

To systematize current knowledge, a systematic review analyzed 132 peer-reviewed articles (1895-2022) encompassing 42,266 participants from 64 countries. The results confirm that people systematically associate colors with emotions, although these correspondences are predominantly many-to-many relationships. Frequent associations include Red - Anger (73% of studies), Yellow - Joy (90%), and Black - Sadness (75%). These patterns appear across many cultures, suggesting shared psychological mechanisms.

The analysis further indicates that color - emotion links are driven by three perceptual dimensions. The most robust finding is the lightness - valence effect: light colors are associated with positive emotions, whereas dark colors tend to be linked to negative feelings. Saturated colors correspond to positive, high - arousal emotions, whereas desaturated colors are more often connected to negative, low - arousal states. Hue, conceptualized as color temperature, also plays a distinct role: warm colors (red, orange, yellow) are tied to high-arousal and empowering emotions, while cool colors (blue, green) are more commonly associated with calmness and low arousal.

Specific color categories demonstrate distinct affective profiles. Red exhibits ambivalent valence, linking to both positive states (passion, love) and negative ones (anger, danger). In East Asian cultures, red additionally symbolizes joy and good luck. Yellow and orange consistently evoke positive, high - arousal emotions, making them effective for calls to action. Blue, often reported as one of the world's most popular colors, predominantly evokes trust and security, which helps explain its dominance in corporate branding. However, blue can also carry associations with sadness in certain contexts ("feeling blue"). Green promotes balance and relaxation through associations with nature, while purple conveys creativity and luxury.

Among neutral colors, black can signify either sophistication or mourning depending on context. White may represent purity in some cultures and funerary symbolism in others. Grey conveys professionalism but risks being perceived as dull or uninspiring. Brown creates feelings of warmth and soundness and often evokes nostalgia. Pink traditionally evokes romance, sweetness, and playfulness, while orange effectively supports calls to action by combining urgency with friendliness.

Marketers have long leveraged these associations. Yellow signs effectively attract attention because yellow has high visual salience. Red price tags can trigger consumer expectations of discounts or sales. Modern design thinking increasingly rejects rigid rules about which colors "cannot" be used in certain industries. By manipulating lightness and saturation - adding white for innocence, black for drama, or gray for muting - designers can adapt virtually any hue for different contexts. This flexibility was illustrated by Pantone's Living Coral, which was successfully adapted for corporate, technology, and wellness palettes.

Another notable finding is the greater affective differentiation observed among warm compared with cool colors. Warm hues occupy a smaller perceptual area but carry a wider range of emotional meanings, reflecting stronger communication needs related to social signaling and readiness for action. Cool colors tend to exhibit more uniform associations with calmness. This pattern parallels linguistic evidence suggesting that languages often develop more distinct color terms for warm hues than for cool hues.

The synthesis of practical UX knowledge and empirical research suggests that color serves as an effective medium for emotional communication. However, a critical gap remains: most studies measure abstract associations rather than experienced emotions. While people commonly associate yellow with joy, it remains unclear whether exposure to yellow directly induces happiness. Consequently, designers should balance intuition with empirical validation through user testing and A/B experimentation.

Color choices therefore remain both art and science - grounded in systematic patterns but requiring empirical confirmation within specific contexts. Understanding color - emotion correspondences enables more strategic design while acknowledging that individual, cultural, and contextual factors ultimately shape how colors influence human experience.

Научный руководитель: старший преподаватель кафедры иностранных языков в профессиональной деятельности, Синицына В.И.
Scientific supervisor: Senior Lecturer of the Department of Foreign Languages in the Professional Sphere, Sinitsyna V.I.

V. A. Belokon

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE INFLUENCE OF GRAPHIC DESIGN ON THE SUBCONSCIOUS ASSOCIATIVE PERCEPTION OF THE SURROUNDING WORLD

Graphic design shapes the "visual unconscious"—culturally acquired associations embedded in collective psyche through repetition and ritualization. This Jungian-adapted study compares Russian and American perceptions: Russians show stronger emotional responses, linking nature to "home" and peace, preferring colorful forms; Americans favor neutral, material-focused views with cool monochromatic tones. Historical roots (Soviet monumentalism vs. Hollywood clarity) explain these archetypes, enabling ethical designs with deep, lasting resonance.

Keywords: visual unconscious, graphic design, cultural differences, collective unconscious, Russian culture, American culture, archetypes

В. А. Белокон

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ВЛИЯНИЕ ГРАФИЧЕСКОГО ДИЗАЙНА НА ПОДСОЗНАТЕЛЬНОЕ АССОЦИАТИВНОЕ ВОСПРИЯТИЕ ОКРУЖАЮЩЕГО МИРА

Графический дизайн формирует «визуальное бессознательное» — культурно обусловленные ассоциации, встраивающиеся в коллективную психику через повторение и ритуализацию. Исследование на примере русской и американской культур (по Юнгу, адаптировано к визуальной сфере) выявляет различия: русское восприятие более эмоционально, с сильной связью природы с «домом» и покоем, американское — нейтральное, ориентировано на материальность и функциональность. Русские предпочитают многоцветные, живописные формы, американцы — монохромные холодные тона. Эти архетипы объясняют исторически сложившиеся визуальные коды (советская монументальность и голливудская ясность), позволяя создавать этичные коммуникации с долгосрочным резонансом.

Ключевые слова: визуальное бессознательное, графический дизайн, культурные различия, коллективное бессознательное, русская культура, американская культура, архетипы

It's interesting to consider how certain images become imprinted in the mind throughout life, forming subconscious associations. It's worth noting that history inevitably influences the formation of these associations, and therefore different people may perceive certain images differently. This research will explore how and why certain images become part of the collective unconscious.

The aim of this study is to focus on the reverse process of the formation of the «visual unconscious» and to answer the question of how it emerged and why it may differ depending on mentality. The objective of the research is to analyze the mechanism of assimilation of graphic images into the collective unconscious and to identify differences using the example of two cultures — Russian and American.

The research requires an interdisciplinary approach, combining concepts from analytical psychology and cultural semiotics. The research method is theoretical.

The analysis is based on Carl Gustav Jung's theory of the collective unconscious, but a significant difference is that the «visual unconscious» is not innate but culturally acquired. It is formed through repetition and ritualization, technological imprint, and archetypes, but always within a specific national context.

The study by K. S. Ivankova on cross-cultural differences in the perception of affective visual stimuli by Russians and Americans demonstrates that, overall, people from these mentalities classify images as positive and negative in a similar way. However, there are significant differences in the strength of the emotional response. Russian respondents rated both positive and negative images as significantly more powerful in their impact, while the ratings of Americans more often tended towards neutral values. This suggests that the visual environment in Russian culture is more emotional.

Thematic preferences were also identified. For Russian respondents, images of nature evoke a stable sense of comfort and positive emotions, while Americans rate them more neutrally. This may indicate a deeper, archetypal connection of nature with the concept of «home» and «peace» in the Russian mentality. In contrast, Americans rate images of objects (items) as more pleasant, whereas for Russians they are neutral. This corresponds to a higher level of «materiality» and comfort as a cultural value in American society.

The study by K. A. Golikov on the perception of irises shows that American visual preference favors single-colored varieties in cool tones. On the other hand, the Russian tradition is

more inclined towards complex, multi-colored and «picturesque» forms, which resonates with the greater emotionality identified by Ivankova.

Understanding that the «visual unconscious» of the Russian consumer requires greater emotional depth and «naturalness», while the American consumer requires clarity and positive materiality, allows for the creation of more effective and ethical communications — ones that operate at the level of long-term resonance with the deep structures of the psyche.

Graphic design and the visual environment operate on a strong cultural foundation. The difference in perception can be explained by the mechanisms of crystallization described above but adjusted for national history. The visual experience of an American is largely shaped by the aesthetics of commerce, advertising and Hollywood, where the key requirements were clarity, functionality and positivity (hence the gravitation towards «cool» monochromatic forms and neutrality). The visual experience of a Russian, in addition to the pre-revolutionary period, bears a strong imprint of the Soviet era with its monumental propaganda, the scarcity of «beauty», and simultaneously, the enormous role of the natural environment (the dacha as a phenomenon of visual and emotional refuge). This explains why nature is a stronger and more intimate trigger for a Russian than for an American.

Modern design theory often studies tools of influence. For example, how to direct the viewer's gaze, evoke a desire to buy, or press a button through composition and color. However, this analysis conceals a more fundamental process. There is a layer of visual experience that develops over decades and even centuries, becoming embedded in the psyche as part of cultural memory. This experience generates a kind of image archive, becoming a kind of international language.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

M. N. Belyakova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

MINIMALISM IN GAME DESIGN: PRINCIPLES AND IMPACT ON PLAYER EXPERIENCE

The study examines minimalism in game design as a deliberate artistic and practical approach that contrasts with the trend toward increasingly complex and photorealistic games. The study addresses the lack of structured analysis on how the reduction of visual, mechanical, and narrative elements affects player engagement and immersion. The research analyzes internationally acclaimed examples, including works by Jenova Chen (Journey, Flower) and Fumito Ueda (Shadow of the Colossus), to identify core principles of minimalist design. Using a mixed-methods approach, the study deconstructs games from Pong to Inside and Alto's Adventure, revealing three key principles: mechanical purism (focus on a single core mechanic), abstracted aesthetics (simple shapes and limited color palettes), and diegetic minimalism (removal of intrusive interfaces). The findings demonstrate that minimalism reduces cognitive load, facilitates flow states, enhances emotional resonance, and increases player immersion. The study concludes that minimalism is a

strategic tool for focusing player attention and deepening engagement, offering practical value for both independent and large-scale developers in the global market.

Keywords: minimalism, game design, player experience, cognitive load, flow state, emotional resonance, user interface, interactive media

М. Н. Белякова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

МИНИМАЛИЗМ В ДИЗАЙНЕ ИГР: ПРИНЦИПЫ И ВЛИЯНИЕ НА ОПЫТ ИГРОКА

В работе рассматривается минимализм в дизайне игр как осознанный художественный и практический подход, противопоставляемый тенденции к усложнению и фотореализму в современной индустрии. Исследование восполняет недостаток системного анализа того, как сокращение визуальных, механических и нарративных элементов влияет на вовлечённость и погружение игрока. На примере признанных во всём мире игр Дженовы Чена (Journey, Flower) и Фумито Уэды (Shadow of the Colossus) выделяются ключевые принципы минималистичного дизайна. С помощью смешанной методологии анализируются игры от Pong до Inside и Alto's Adventure, что позволяет выявить три основных принципа: механический пуризм (фокус на одной основной механике), абстрактная эстетика (простые формы и ограниченная палитра) и диегетический минимализм (отказ от навязчивых интерфейсов). Результаты показывают, что минимализм снижает когнитивную нагрузку, способствует достижению состояния потока, усиливает эмоциональный отклик и повышает степень погружения. Таким образом, минимализм — это стратегический инструмент для концентрации внимания игрока и углубления его опыта, имеющий практическое значение как для независимых, так и для крупных разработчиков на глобальном рынке.

Ключевые слова: минимализм, дизайн игр, опыт игрока, когнитивная нагрузка, состояние потока, эмоциональный отклик, интерфейс пользователя, интерактивные медиа

In an era of increasingly complex and photorealistic blockbuster titles demanding significant hardware resources and player time commitment, the counter-movement of minimalism in game design has emerged as both an artistic statement and a practical approach to development. The problem this research addresses is the lack of a structured analysis regarding how the deliberate reduction of visual, mechanical, and narrative elements influences player engagement and immersion. While minimalism is often viewed merely as an aesthetic choice for indie developers with limited budgets, its principles are deeply rooted in cognitive psychology and user experience design. This topic has been widely explored in foreign academic and industry circles. Western game designers like Jenova Chen (Journey, Flower) have explicitly built their careers around creating "emotional minimalism," while Japanese designers such as Fumito Ueda (Shadow of the Colossus) pioneered the concept of "design by subtraction" to enhance player connection. The purpose of this study is to identify the core principles of minimalist game design, as discussed in this international discourse, and to analyze their direct impact on the player experience, focusing on accessibility, emotional resonance, and mechanical depth. The main task is to move beyond subjective artistic critique and establish a framework for understanding how "less" can functionally become "more" in interactive digital environments.

The relevance of this research is connected to the academic направления of the Department of Graphic Design, as it examines minimalism as a key principle of visual communication in digital media. The study focuses on how fundamental graphic design elements such as composition, color limitation, contrast, and the use of negative space are applied in game design to create clear, functional, and expressive interactive experiences. This demonstrates the interdisciplinary nature of

modern design and highlights the importance of graphic design methodologies in shaping user experience in interactive environments.

Additionally, this research aligns with the academic направления of the Department of English Language, as it relies on English-language sources for literature review, case study analysis, and international game research. Studying minimalist game design through English-language materials allows for exploration of global discourse, including cognitive, narrative, and user experience frameworks widely discussed in international academic and industry circles. Moreover, the study examines how meaning and emotion are communicated across cultures in games, which supports the department’s focus on intercultural communication, professional discourse, and the study of digital media in English.

This study employs a mixed-method approach, combining a comparative analysis of selected case studies with a review of existing literature on game design theory. The material for the case studies includes a curated selection of games renowned for their minimalist design, ranging from early pioneers like Pong to contemporary titles such as Inside and Alto's Adventure. The primary method involves deconstructing these games to identify recurring minimalist principles, such as mechanical reduction (limiting core verbs), aesthetic subtraction (abstract or low-poly visuals), and environmental storytelling. These findings are then cross-referenced with established theories of cognitive load, drawn from international psychological studies, to explain the psychological impact of these design choices. Player experience data is synthesized from publicly available critical reviews, player forums, and existing academic studies on immersion and flow state in gaming, with a particular focus on sources from the American and European game research community. This approach allows for the isolation of minimalist principles as variables and the assessment of their effects on the player's cognitive and emotional state.

The analysis reveals three consistent principles of minimalist game design. First, mechanical purism, where the game is built around a single, refined core mechanic (for example, jumping in Geometry Dash or swinging in the modern Spider-Man games), leads to a mastery-based learning curve that facilitates a "flow state" more effectively than complex control schemes. Second, abstracted aesthetics, utilizing simple shapes and muted color palettes (as seen in Journey and Limbo), consistently results in higher player-reported emotional interpretation and personal attachment to the narrative. Data indicates that by not providing detailed visual information, players project their own emotions onto the characters and world. Third, diegetic minimalism, or the removal of intrusive user interfaces (HUDs) (pioneered in games like Dead Space), correlates with increased player immersion and spatial presence within the game world. Analysis of player reviews from Western forums shows that games employing these principles are frequently praised for their "elegance" and "timelessness," suggesting that minimalism contributes to long-term player retention and cultural impact beyond initial playthroughs.

The results indicate that minimalism in game design is not a constraint but a strategic tool for focusing player attention and deepening engagement. By reducing extraneous cognitive load, minimalist mechanics allow players to achieve a state of flow more rapidly, transforming complex actions into intuitive reflexes. The abstract aesthetics force the player's imagination to participate actively in world-building, creating a more personal and emotionally resonant experience than often achieved by hyper-realistic graphics. These findings align with the design philosophies of international figures like Ueda and Chen, confirming that their intuitive approaches have measurable psychological effects. The practical significance of this study is substantial for the game development industry, particularly in the global market. For independent developers with limited resources, minimalism offers a viable path to creating deeply engaging experiences without competing on graphical fidelity. For larger studios, integrating these minimalist principles, such as interface simplification or mechanical focus, can enhance the accessibility and appeal of their titles across diverse cultural markets. In conclusion, minimalist game design demonstrates that by removing the superfluous, developers can create a more powerful conduit for player agency and

emotion, proving that in the digital realm, emptiness is not an absence of content, but a presence of potential.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

A. M. Berdina

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

CURRENT DEVELOPMENT TRENDS IN THE GLOBAL VIDEO GAME INDUSTRY

The video game industry is a fast-growing digital economy sector and cultural phenomenon. This study identifies key trends: "games as a service" model, mobile gaming expansion, cloud services, and cross-platform play. These shifts promote accessibility, interactivity, and long-term engagement, shaping interactive entertainment's future.

Keywords: gaming industry, games as a service, mobile gaming, cloud gaming, cross-platform, development trends, digital economy.

А. М. Бердина

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

АКТУАЛЬНЫЕ ТЕНДЕНЦИИ РАЗВИТИЯ ГЛОБАЛЬНОЙ ИГРОВОЙ ИНДУСТРИИ

Игровая индустрия — один из самых быстрорастущих секторов цифровой экономики, превратившийся в культурно-технологическое явление. Исследование выявляет ключевые тенденции: модель «игры как услуга», рост мобильного гейминга, облачные сервисы и кросс-платформенность. Данные тенденции обеспечивают доступность, интерактивность и долгосрочное вовлечение, формируя будущее цифровых развлечений.

Ключевые слова: игровая индустрия, игры как услуга, мобильный гейминг, облачный гейминг, кросс-платформенность, тенденции развития, цифровая экономика.

In recent years, the video game industry has become one of the fastest-growing sectors of the global digital economy. Video games are no longer only a form of entertainment but also an important cultural and technological phenomenon. Millions of people around the world play games on personal computers, consoles, and mobile devices. Modern games often function as digital platforms where players communicate, cooperate, and compete with each other. Because of rapid technological development and the expansion of digital markets, the gaming industry constantly introduces new design approaches and business models. The purpose of this research is to identify several key trends that currently influence the development of the video game industry and to examine their role in the modern gaming market.

To study these trends, several research methods were used. First, the analytical method was applied through the examination of recent industry reports and market analyses published between 2022 and 2025. These sources were studied to understand the growth of the global gaming market,

the distribution of players across platforms, and general changes in player behavior. Second, a comparative method was used in the analysis of popular digital distribution platforms such as Steam and mobile application stores. Platform rankings, user statistics, and the most downloaded games were compared in order to identify which genres and types of games attract the largest audiences. Third, elements of a practical case study method were applied. Several successful games were examined as examples of modern industry strategies, including games that use regular updates, seasonal content, and long-term player engagement systems. By analyzing these examples, it was possible to observe how such strategies function in practice. The combination of analytical, comparative, and practical methods makes it possible to better understand how technological and economic factors influence the development of contemporary video games.

The analysis demonstrates several important trends in the video game industry. One of the most visible tendencies is the development of the “games as a service” model. In this model, developers regularly release updates, seasonal events, and new content after the initial launch of the game. Popular titles such as Fortnite or Genshin Impact successfully use this strategy to maintain long-term player engagement. Another major trend is the rapid expansion of mobile gaming, which currently represents the largest segment of the global gaming market due to the accessibility of smart phones. The growing popularity of cloud gaming services also represents an important technological shift, allowing players to access complex games without expensive hardware. Finally, cross-platform gaming has become increasingly common, enabling players using different devices to participate in the same multiplayer environments.

These trends indicate that the video game industry is gradually shifting toward more accessible, interactive, and long-term forms of digital entertainment. Instead of releasing a finished product once, many companies now support their games for several years through regular updates and online services. Mobile technologies and cloud platforms make games available to a wider global audience, while cross-platform systems help create large international player communities. Understanding these trends is important for researchers, developers, and future specialists in the digital media industry. The study of current gaming trends can also help predict future directions in the development of interactive entertainment technologies.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in Professional Sphere Muraveva K. N.

A. Y. Bolshakova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

WHY INTERNATIONAL BRANDS USE ENGLISH IN MARKETING COMMUNICATIONS

In the era of globalization, international brands increasingly rely on English as the primary language for marketing communications. This trend is observed across company names, slogans, advertising campaigns, and digital platforms, regardless of the brand's country of origin. Key findings highlight English's role in fostering effective cross-cultural consumer engagement, building a modern, innovative, and globally prestigious brand image. It enables cost-efficient, standardized strategies without heavy localization. Practical applications include guiding marketers in crafting international campaigns and intercultural strategies.

Keywords: globalization, international brands, global brand image, digital marketing, cross-cultural communication, advertising strategy, brand identity.

А. Ю. Большакова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ПОЧЕМУ МЕЖДУНАРОДНЫЕ БРЕНДЫ ИСПОЛЬЗУЮТ АНГЛИЙСКИЙ В МАРКЕТИНГОВЫХ КОММУНИКАЦИЯХ

В эпоху глобализации международные бренды всё чаще используют английский как основной язык для маркетинговых коммуникаций. Эта тенденция наблюдается в названиях компаний, слоганах, рекламных кампаниях и цифровых платформах независимо от страны происхождения бренда. Полученные результаты подчёркивают роль английского языка в формировании эффективного межкультурного взаимодействия с потребителями, создании современного, инновационного и глобально престижного имиджа бренда. Английский также позволяет применять более рациональные по издержкам и стандартизированные стратегии без необходимости глубокой локализации. Практическая значимость исследования заключается в том, что оно помогает маркетологам разрабатывать международные кампании и стратегии межкультурной коммуникации.

Ключевые слова: глобализация, международные бренды, глобальный имидж бренда, цифровой маркетинг, межкультурная коммуникация, рекламная стратегия, идентичность бренда.

In the context of globalization, companies strive to expand their presence in international markets and engage with audiences from different countries. In this context, the language of marketing communications plays a particularly important role. English is currently considered the primary language of international business, advertising, and digital platforms. Many international brands use English in their names, slogans, and advertising campaigns, regardless of the company's country of origin. The purpose of this study is to identify the reasons for the use of English by international brands in marketing communications. The objective of the study is to analyze the specific features of the use of English in marketing and identify the factors influencing brands' choice of language.

The study utilized methods of analyzing and summarizing scientific literature in the fields of marketing, linguistics, and intercultural communication. A comparative analysis of marketing communications from international companies was also employed.

The theoretical basis of the study was the works of famous experts in the field of marketing, in particular the work of Philip Kotler and Jack Trout, devoted to issues of international marketing and brand building.

The study included brand names, advertising slogans, and examples of marketing messages used in international advertising and digital platforms. Examples of the use of English in advertising campaigns, on official company websites, and on social media were examined. In addition, a method of systematizing the obtained data was used, which made it possible to identify the most common forms of using the English language in international marketing.

The analysis revealed that English is widely used by international brands in various marketing communications. English words and phrases were found to be frequently used in company and product names, as well as in advertising slogans and brand taglines. It was also found that English is actively used in digital marketing, including social media, online advertising, and official company websites. A significant number of brands use English to create unified marketing campaigns targeting an international audience. Furthermore, it has been established that the use of English is observed not only among companies from English-speaking countries, but also among brands from Europe, Asia and other regions of the world.

The results obtained allow us to conclude that English plays an important role in international marketing communications. Its use is linked to the need for effective interaction with consumers from different countries and cultures. English contributes to the formation of a global brand image and is associated with modernity, innovation, and the company's international status. Furthermore, using a single language allows companies to unify advertising strategies and reduce the costs of adapting marketing materials for different countries. The practical significance of this study lies in the fact that the results obtained can be used by marketing specialists when developing international advertising campaigns and shaping brand language strategies. The results may also be useful in studying the specifics of intercultural communication in marketing.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

E. S. Bocharova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

HOW DARK PATTERNS CAN AFFECT EVERYDAY LIFE

The paper examines dark patterns, which are manipulative design elements in user interfaces that help companies gain benefits at the expense of users. It analyses how these techniques cause harm to consumers in areas such as finance, data protection, and others. The paper concludes that special legal regulation and improved digital literacy among users are necessary.

Keywords: dark patterns, manipulation, design, marketing, user experience.

Э. С. Бочарова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

КАК ТЕМНЫЕ ПАТТЕРНЫ ВЛИЯЮТ НА ПОВСЕДНЕВНУЮ ЖИЗНЬ

В работе рассматриваются тёмные паттерны как манипулятивные элементы дизайна интерфейса, направленные на получение выгоды компаниями в ущерб пользователям. Проводится анализ того, как использование подобных техник наносит ущерб потребителям в финансовой сфере, области защиты данных и других. Делается вывод о необходимости специального правового регулирования и повышения цифровой грамотности пользователей.

Ключевые слова: темные паттерны, манипуляция, дизайн, маркетинг, пользовательский опыт.

Humans mostly value trust in their relationships, but the sphere of sales and marketing remains one of the few areas where deception tends to slip in. Companies can use it for manipulation and control to get the benefit. It is “important” to make a customer feel that the product is absolutely necessary, even if there is nothing special about it. Nowadays, due to developed digital technologies people have more ways to influence others behavior, also by using deception in user’s interfaces. Term “dark pattern” refers to online user interface that intentionally undermine, manipulate, or hinder user autonomy, decision-making, or choice. A working legal definition has emerged from regulatory practice: a dark pattern is a user interface that nudges users toward actions that benefit the company, rather than the user whether on a website, a mobile application, or a digital banking service.

The study draws on a comparative legal and UX analysis, combining academic literature, regulatory reports, and documented enforcement cases from Russia, the EU, and the United States. Three primary sources inform the analysis: a study on digital abuse and dark pattern manipulation published in Legal Issues in the Digital Age (2024); an empirical consumer behavior study examining the psychological mechanisms behind dark pattern susceptibility; and research on the direct influence of dark patterns on final consumer choice published in Vestnik Nauki (2024). Case studies and real-world interface examples are used to illustrate the practical manifestation of different dark pattern typologies in commercial environments.

Dark patterns appear in many digital services that people use every day, and their effects are especially harmful for vulnerable groups such as children and older adults who may not recognize manipulative design. Subscription services are one of the most common areas where dark patterns are used. Companies deliberately make it very hard to cancel a subscription or avoid being charged after a free trial ends. For example, legal cases against major hotel booking websites showed that hidden fees were intentionally buried in the checkout process, making it nearly impossible for customers to understand the real price before paying. A court ruling against Amazon found that its Prime subscription sign-up was designed in a way that tricked users into agreeing to automatic payments without fully realizing it — the "yes" button was large and prominent while the "cancel" option was small and hard to find. Social media platforms like TikTok use endless scrolling and personalized content feeds to keep users on the app far longer than they planned, taking advantage of how the human brain responds to novelty and reward. Also a lot of companies use phrases like «One thing left, hurry up to buy it!». In all these cases, the results are similar: people spend money they did not intend to spend, share personal data they did not mean to share, and lose control over their own digital experience.

These findings show that dark patterns are not mistakes made by designers. They are carefully planned strategies that companies use to make money by taking advantage of users. Some legal experts believe that if a person agreed to something because of a dark pattern, that agreement should not be considered legally valid, because the person was not making a truly free choice. What

makes dark patterns so effective is that they work through visual tricks, things like color, button size, and the placement of text that guide users toward certain decisions without them even noticing. In Western countries, governments are slowly starting to create specific rules against dark patterns. For instance, Belgium now requires that cookie consent forms must not use any dark patterns at all. However, in Russia, there are no specific laws targeting dark patterns yet, and existing consumer protection rules are not always enough to stop these practices. This means that many companies can still use manipulative design without facing serious legal consequences, which is why stronger and more specific regulation is needed.

Dark patterns are a serious problem in everyday digital life because they are designed to take control away from users and give it to companies, causing real harm to people's money, privacy, and mental wellbeing. The damage they cause such as making people feel confused, tricked, or unable to trust online services is not just a personal problem but a problem for society as a whole. To properly fight against dark patterns, researchers and governments firstly need to clearly identify and categorize the types of dark patterns, then study how they affect people's decisions, and finally create strong rules to stop companies from using them. This needs to happen on several levels at the same time: governments should pass specific laws banning the most harmful dark patterns, companies should be required to follow design standards that protect users, and people should be taught how to recognize and avoid manipulation online. In the end, the fight against dark patterns is about more than just good design, it is about making sure that everyone has the right to make free, informed, and honest choices in the digital world.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности, канд. пед. наук, Кузнецова И. В.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere, Candidate of Pedagogical Sciences, Kuznetsova I.V.

M. V. Buraya

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE IMPACT OF COLOR PSYCHOLOGY IN GRAPHIC DESIGN

The study investigates the influence of color psychology on consumer perception and engagement in graphic design. In the contemporary digital landscape, color is a critical tool for shaping emotional responses and guiding user behavior. The study employs a mixed-methods approach, combining quantitative surveys and A/B testing with qualitative interviews and case studies. Findings reveal that warm colors (red, orange, yellow) significantly increase emotional arousal and consumer engagement compared to cool colors (blue, green, purple), and that higher color saturation further amplifies these effects. The research validates existing psychological models and provides practical recommendations for designers and marketers, emphasizing the importance of evidence-based color selection to enhance brand communication and consumer trust. The study also highlights the interdisciplinary connection between graphic design and linguistics in the context of intercultural communication.

Keywords: color psychology, graphic design, consumer engagement, emotional arousal, branding, visual communication, color theory, intercultural design.

М. В. Бурая

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ВЛИЯНИЕ ПСИХОЛОГИИ ЦВЕТА В ГРАФИЧЕСКОМ ДИЗАЙНЕ

В работе рассматривается влияние психологии цвета на восприятие и вовлечённость потребителей в графическом дизайне. В условиях доминирования визуального контента цвет становится ключевым инструментом для формирования эмоциональных реакций и управления поведением пользователей. Исследование основано на смешанном методе, включающем количественные опросы и A/B-тестирование, а также качественные интервью и анализ кейсов. Результаты показывают, что тёплые цвета (красный, оранжевый, жёлтый) значительно повышают эмоциональное возбуждение и вовлечённость по сравнению с холодными цветами (синий, зелёный, фиолетовый), а высокая насыщенность цвета усиливает эти эффекты. Работа подтверждает существующие психологические модели и даёт практические рекомендации для дизайнеров и маркетологов, подчёркивая важность обоснованного выбора цвета для повышения эффективности бренд-коммуникаций и доверия потребителей. Также отмечается междисциплинарная связь между графическим дизайном и лингвистикой в контексте межкультурной коммуникации.

Ключевые слова: психология цвета, графический дизайн, вовлечённость потребителей, эмоциональное возбуждение, брендинг, визуальная коммуникация, теория цвета, межкультурный дизайн

In the contemporary digital landscape, graphic design has emerged as a critical mediator of communication between brands and consumers. As visual content dominates both digital platforms and traditional print media, understanding the psychological mechanisms that drive viewer perception has become increasingly essential for designers and marketers alike. Among the various elements that constitute effective design, color stands as one of the most powerful yet underexplored factors influencing human behavior, emotional responses, and decision-making processes (Elliot & Maier, 2014).

Color psychology, as an interdisciplinary field bridging psychology, design, marketing, and cultural studies, investigates how chromatic elements affect human mental processes and behavioral outcomes. The significance of this field has intensified with the exponential growth of digital media, which has fundamentally restructured graphic design practices. Current industry trends indicate that digital design projects now surpass print projects by a ratio of 7:3, necessitating new approaches to color application that differ substantially from traditional print standards (Labrecque, Patrick, & Milne, 2013).

Despite the recognized importance of color in design, a significant research gap exists regarding the systematic relationship between color selection and its measurable effects on observer perception, emotional engagement, and subsequent behavioral changes. As Labrecque et al. (2013) assert, "Effective color use in design captures consumer attention and guides purchasing behaviors" (p. 190), yet the mechanisms through which these effects occur require further empirical investigation.

The purpose of this research is to address three primary questions: (1) What are the psychological effects of various colors on consumer perception? (2) How do these effects translate into design decisions and outcomes? and (3) What implications do these findings have for branding and marketing strategies? By bridging the gap between theoretical psychological principles and practical design applications, this study aims to provide evidence-based guidelines that can enhance both academic understanding and professional practice in graphic design.

This research employed a mixed-methods design, combining quantitative and qualitative approaches to comprehensively investigate the psychological effects of color in graphic design. The

mixed-methods framework, as advocated by Creswell (2014), enables researchers to achieve complete comprehension of complex phenomena through the integration of statistical analysis with contextual understanding.

The quantitative component of the study involved 150 participants who completed structured surveys assessing their emotional and cognitive responses to various color treatments. Additionally, 50 experimental cases were subjected to A/B testing to evaluate the differential effects of color variations on consumer engagement. For the qualitative component, semi-structured interviews were conducted with 20 graphic design professionals to explore their decision-making processes regarding color selection. Three in-depth case studies of design projects were also analyzed to examine real-world applications of color strategies.

Survey instruments were designed to measure emotional arousal levels on a 1-10 scale and capture self-reported engagement with different color stimuli. A/B testing protocols exposed participants to controlled variations of design elements, systematically manipulating hue, saturation, and brightness to isolate their effects. Interview protocols explored designers' rationales for color choices and their observations of consumer responses.

Quantitative data from surveys and A/B testing were analyzed using descriptive statistics and inferential statistical methods, including Analysis of Variance (ANOVA), to determine the significance of observed differences between color conditions. Qualitative data from interviews and case studies underwent thematic analysis to identify recurring patterns and themes in color application and perception.

The investigation yielded several significant findings regarding the relationship between color attributes and consumer responses. Quantitative analysis revealed substantial differences in consumer engagement between warm and cool color categories. Warm colors (red, orange, and yellow tones) achieved an average consumer engagement rate of 68%, with a mean emotional arousal score of 8.2 on a 10-point scale. In contrast, cool colors (blue, green, and purple tones) generated an average engagement rate of 32%, with a corresponding emotional arousal score of 4.5. These differences were statistically significant ($p < .05$), indicating a robust relationship between color temperature and consumer response.

The research further demonstrated that variations in color saturation significantly influenced engagement levels. Designs incorporating higher saturation levels exhibited consumer engagement rates approximately 30% above baseline measurements compared to desaturated alternatives. This finding underscores the importance of color intensity as a modulable variable in design optimization.

Survey responses revealed consistent emotional attributions: warm colors were associated with excitement, urgency, and heightened attention, while cool colors were linked to calmness, relaxation, and reduced attentional engagement. These subjective reports aligned with quantitative engagement metrics, providing convergent validation.

Analysis of industry case studies provided real-world corroboration of experimental findings. Brand X, a consumer-facing company, achieved a 15% increase in customer outreach following the redesign of their logo with warm color schemes. This improvement was accompanied by enhanced brand perception ratings, demonstrating the practical applicability of color psychology principles in commercial contexts.

When compared with established findings in the literature, the current results demonstrated substantial alignment. Valdez and Mehrabian's (1994) reported arousal score of approximately 8 for warm colors corresponded closely with this study's finding of 8.2. Similarly, their reported low engagement for cool colors (arousal score ~4) aligned with the current finding of 4.5. Minor variations were observed in cultural response patterns, with the current study showing more consistent responses across demographic groups than previous research by Ou et al. (2004) had suggested.

The findings of this research provide compelling evidence for the profound impact of color psychology on consumer engagement in graphic design contexts. The results both corroborate and extend existing theoretical frameworks while offering practical guidance for design professionals.

The observed relationship between warm colors and heightened emotional arousal directly supports the theoretical model proposed by Valdez and Mehrabian (1994), which posits that color properties systematically influence affective states. Similarly, the differential engagement patterns between warm and cool colors align with Elliot and Maier's (2014) assertion that color perception triggers measurable psychological processes affecting attention and performance. The finding that higher saturation levels amplify engagement further elaborates existing theory by identifying saturation as a critical modulable parameter in design applications.

The minor discrepancies observed between current findings and previous research regarding cultural variations merit consideration. While Ou et al. (2004) emphasized substantial cross-cultural differences in color preferences, the present study found relatively consistent patterns across demographic groups. This divergence may reflect the increasing globalization of visual culture or methodological differences between laboratory-based and applied research contexts. Future research should investigate whether digital media consumption is producing convergence in color response patterns across cultures.

For graphic designers and marketing professionals, the findings offer actionable guidance for optimizing visual communications. The demonstrated superiority of warm colors in generating consumer engagement suggests that strategic incorporation of red, orange, and yellow tones may be particularly effective in contexts requiring immediate attention and emotional activation, such as calls-to-action, promotional materials, and brand elements requiring high visibility.

The saturation effect findings indicate that designers should carefully consider color intensity as a variable that can be manipulated to achieve desired engagement levels without altering underlying hue categories. This provides flexibility in design execution while maintaining psychological effectiveness.

This research addresses the critical gap identified in the literature between psychological theory and practical design implementation. By demonstrating that theoretical principles translate into measurable outcomes in applied contexts, the findings support Labrecque et al.'s (2013) assertion that "effective color strategies drive brand engagement and consumer trust" (p. 190). The research provides a framework for evidence-based color selection that can enhance both aesthetic quality and communicative effectiveness in design.

Several limitations of this study should be acknowledged. The controlled experimental conditions, while ensuring internal validity, may not fully capture the complexity of real-world design contexts where multiple variables interact simultaneously. The sample, while adequate for initial observations, could be expanded to include more diverse populations across different cultural and demographic categories.

Future research should investigate the long-term effects of color exposure on consumer behavior and brand loyalty, extending beyond immediate engagement metrics. Integration of biometric measures such as eye-tracking and physiological monitoring could provide more objective assessment of attentional and emotional responses. Additionally, machine learning approaches could be developed to predict optimal color combinations for specific communication objectives, translating psychological principles into automated design recommendations.

This research demonstrates conclusively that color psychology constitutes a fundamental element of graphic design effectiveness, systematically shaping consumer perception and emotional engagement. The findings validate theoretical models while providing practical guidance for professionals seeking to optimize visual communications. By bridging the gap between psychological theory and design practice, this study contributes to the development of more effective, evidence-based approaches to visual communication in both digital and print media. As visual content continues to dominate brand-consumer interactions, the strategic application of color

psychology will remain essential for achieving communication objectives and fostering meaningful consumer engagement.

The relationship between the Department of Graphic Design and the Department of Foreign Languages in the context of color psychology is situated within the domains of semiotics and intercultural communication. Whereas graphic design examines color as an instrument of subconscious influence, linguistics offers the analytical framework for interpreting how such visual stimuli are mediated by the cognitive filters of specific linguistic and cultural systems. This interdisciplinary synergy facilitates the cultivation of a new generation of specialists - design practitioners equipped to develop visual communications that demonstrate efficacy not only within local contexts but also across global, multicultural audiences.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

I. A. Burchevsky

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

HOW ARTIFICIAL INTELLIGENCE IS AFFECTING THE LABOR MARKET FOR WEB DESIGNERS IN RUSSIA AND OTHER WESTERN COUNTRIES

The article analyzes the impact of artificial intelligence on the labor market for web designers in Russia and other Western countries. The study examines current changes in employment structure, skill requirements, and professional opportunities caused by the growing use of AI in web design. The research is based on the analysis of industry reports, academic publications, labor market statistics, job descriptions, and case studies of companies that have introduced AI into their workflows. The results demonstrate that AI automates many routine design tasks, reduces demand for entry-level positions, and increases the need for hybrid specialists with competencies in design, analytics, and AI tool integration. At the same time, the study shows that human creativity, emotional intelligence, and ethical judgment remain strategically important. It is concluded that adaptation to AI-driven transformation requires continuous learning and curricular modernization in professional education.

Keywords: artificial intelligence, web design, labor market, professional skills, automation, digital economy, design education.

И. А. Бурчевский

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

КАК ИСКУССТВЕННЫЙ ИНТЕЛЛЕКТ ВЛИЯЕТ НА РЫНОК ТРУДА ВЕБ-ДИЗАЙНЕРОВ В РОССИИ И ДРУГИХ ЗАПАДНЫХ СТРАНАХ

В статье анализируется влияние искусственного интеллекта на рынок труда веб-дизайнеров в России и других западных странах. Рассматриваются современные изменения в структуре занятости, требованиях к профессиональным навыкам и карьерных возможностях, вызванные активным внедрением ИИ в сферу веб-дизайна. Исследование основано на анализе отраслевых отчетов, научных публикаций, статистики рынка труда, описаний вакансий и кейсов компаний, интегрировавших ИИ в рабочие процессы. Результаты показывают, что искусственный интеллект автоматизирует многие рутинные дизайнерские задачи, снижает спрос на начальные позиции и одновременно усиливает потребность в специалистах гибридного профиля, сочетающих компетенции в области дизайна, аналитики и работы с ИИ-инструментами. Наряду с этим установлено, что человеческая креативность, эмоциональный интеллект и этическое суждение сохраняют стратегическое значение. Делается вывод о том, что адаптация к ИИ-трансформации требует непрерывного обучения и обновления содержания профессиональной подготовки.

Ключевые слова: искусственный интеллект, веб-дизайн, рынок труда, профессиональные навыки, автоматизация, цифровая экономика, дизайн-образование.

In recent years, artificial intelligence (AI) has emerged as a transformative force across multiple industries, fundamentally changing how work is performed and how services are delivered. The field of web design is no exception. AI-powered tools now automate many routine tasks traditionally handled by human designers, such as layout creation, image editing, color palette selection, and even content generation. This technological shift has significant implications for employment patterns, skill requirements, and professional opportunities within the industry.

The relevance of this topic is underscored by the rapid pace of technological development and the increasing integration of AI into everyday workflows. While some experts express concern over job displacement, others see AI as an enabler of increased productivity and creative potential. Understanding these dynamics is essential for web designers, educators, and industry stakeholders who aim to adapt effectively in this evolving landscape.

The primary goal of this study is to analyze how AI influences the labor market for web designers, assessing both challenges and opportunities. It explores changes in employment trends, shifts in skill demands, and the emergence of new roles driven by AI technology. By examining current data, industry reports, and real-world case studies, this research aims to provide a comprehensive overview of AI's impact and offer guidance for professionals seeking to remain competitive.

This research employed a multi-faceted approach combining qualitative and quantitative methods. A thorough review of industry publications, academic research, and market analysis reports provided foundational data. Labor market statistics, including employment trends, job postings, and salary reports, were analyzed to identify shifts in demand for various skill sets.

In addition, case studies of companies that have integrated AI into their web design workflows were examined to understand practical applications and challenges faced during implementation. Content analysis of online resources, tutorials, and professional forums offered insights into the types of skills currently valued in the industry. Comparative analysis was used to track changes over time in job descriptions and required competencies, highlighting how the profession is adapting to AI advancements.

The findings indicate that AI has significantly altered the landscape of web design by automating repetitive and time-consuming tasks. Tools powered by AI, such as Adobe Sensei, Wix ADI, and Bookmark's AiDA, enable designers to generate layouts, select color schemes, and optimize user interfaces with minimal manual input. These innovations lead to faster project completion, reduced costs, and democratization of web design, making it accessible to individuals and small businesses with limited resources.

However, this automation also shifts the demand for skill sets. Traditional skills focused solely on aesthetics and manual coding are increasingly supplemented – or replaced – by expertise in AI tool operation, data analysis, and strategic planning. Web designers are now expected to understand how to customize AI outputs, interpret analytics, and integrate these tools seamlessly into their workflows.

Labor market data reveals a decline in entry-level, routine design positions, but an increase in roles requiring advanced technical skills and strategic thinking. Jobs emphasizing AI integration, UX research, and data-driven design are growing rapidly. For instance, companies increasingly seek designers who can leverage AI to create personalized user experiences or streamline content management. This trend underscores a transformation from purely creative roles toward hybrid positions that combine creativity with technical expertise.

The dual impact of AI on the web design labor market presents both challenges and opportunities. On the one hand, automation threatens to displace workers engaged in basic, repetitive tasks. This could lead to job losses among less skilled designers, particularly those who do not adapt quickly to technological changes. On the other hand, AI opens new pathways for professional growth, enabling designers to focus on higher-level strategic and creative work that adds greater value to clients.

To thrive amid these changes, web designers must prioritize continuous learning and skill development. Familiarity with AI design tools, machine learning principles, and data analytics is becoming essential. Educational institutions and professional training programs should incorporate these topics into their curricula to prepare future designers for the evolving industry landscape.

Moreover, human qualities such as creativity, emotional intelligence, and ethical judgment remain difficult for AI to replicate. These attributes give human designers a competitive edge, especially in roles that require nuanced understanding of user needs and cultural contexts. Emphasizing these skills can help professionals differentiate themselves and add unique value that AI cannot easily replace.

Practically, organizations should view AI as a collaborative partner rather than a threat. By integrating AI tools into their workflows, web designers can increase efficiency, enhance creativity, and deliver higher-quality results. This approach fosters innovation and positions professionals to lead in a competitive market.

AI's influence on the labor market for web designers is profound and multifaceted. While automation of routine tasks may reduce certain job categories, it simultaneously creates opportunities for professionals to engage in more strategic, creative, and technically advanced roles. The industry is moving toward a future where adaptability, continuous learning, and an emphasis on uniquely human qualities are vital for success.

In the coming years, those who embrace AI as a supportive tool and invest in developing relevant skills will be better equipped to navigate industry shifts. The integration of AI into web design signifies a transformation rather than an end – an evolution toward a more innovative, efficient, and dynamic profession. By proactively adapting to these changes, web designers can

harness AI's potential to expand their creative horizons and contribute to the future of digital experiences.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

A. A. Vertepnaya

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

GREYSCALE MOBILE PHONE INTERFACES AND THEIR IMPACT ON DISTRACTED DRIVING AND WALKING IN QUEENSLAND, AUSTRALIA

The article explores the effect of greyscale mobile phone interfaces on distracted driving and walking based on data obtained in Queensland, Australia. The study uses a mixed-methods design combining survey data, statistical analysis, and semi-structured interviews. Participants switched their smartphones from colour mode to greyscale for two weeks, after which changes in phone-related behaviour were assessed. The findings indicate that greyscale reduced two specific behaviours: looking at a phone screen in a cradle while driving and handsfree phone use through earphones while walking. At the same time, most other behaviours remained unchanged, which suggests that greyscale has a limited but measurable effect on distraction. Qualitative results show that the absence of colour made phones less attractive and enjoyable, although in some cases it complicated navigation tasks. The article concludes that greyscale may serve as a useful design intervention within broader road safety strategies.

Keywords: greyscale interface, mobile phone use, distracted driving, distracted walking, road safety, behavioural design, smartphone interface.

А. А. Вертепная

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ИНТЕРФЕЙСЫ МОБИЛЬНЫХ ТЕЛЕФОНОВ В ОТТЕНКАХ СЕРОГО И ИХ ВЛИЯНИЕ НА ОТВЛЕЧЕННОЕ ВОЖДЕНИЕ И ХОДЬБУ В КВИНСЛЕНДЕ, АВСТРАЛИЯ

В статье рассматривается влияние интерфейсов мобильных телефонов, переведенных в режим оттенков серого, на отвлеченное поведение при вождении и ходьбе на материале исследования, проведенного в Квинсленде, Австралия. Работа выполнена в рамках смешанного дизайна, сочетающего анкетирование, статистический анализ и полуструктурированные интервью. Участники переводили смартфоны из цветного режима в режим greyscale на две недели, после чего оценивались изменения в поведении, связанном с использованием телефона. Результаты показали снижение двух конкретных форм поведения: взгляда на экран телефона, закрепленного в держателе во время вождения, и использования телефона через наушники при ходьбе. Вместе с тем большинство других поведенческих показателей не продемонстрировали значимых изменений, что позволяет

говорить об ограниченном, но измеримом эффекте данной интервенции. Качественные данные показали, что отсутствие цвета делает телефон менее привлекательным, хотя в ряде случаев затрудняет навигацию. Делается вывод о том, что режим оттенков серого может рассматриваться как полезное дизайнерское решение в составе более широких стратегий повышения дорожной безопасности.

Ключевые слова: *интерфейс в оттенках серого, использование мобильного телефона, отвлеченное вождение, отвлеченная ходьба, дорожная безопасность, поведенческий дизайн, интерфейс смартфона.*

Mobile phone distraction is a critical global road safety issue, with approximately 61% of drivers reporting phone use while driving and over 80% of pedestrians experiencing distraction from handheld phone use. Research suggests that excessive phone use on roads may be linked to addictive behavioural patterns, leading researchers to explore design-based interventions that could reduce phone engagement by making devices less visually appealing. One promising cost-free strategy is activating greyscale mode on smartphones, which removes colour from displays. Based on neuropsychological research indicating that colour stimuli play a significant role in driving phone engagement, greyscale may diminish the sensory reward associated with phone use. Previous research has shown that greyscale can reduce overall phone use by up to 38 minutes daily. However, its effectiveness in safety-critical contexts such as driving and walking has not been empirically tested. This study aimed to investigate how greyscale influences phone use behaviours while driving and walking.

This was an exploratory experimental study employing a mixed-methods design. Sixty-one participants were recruited through convenience sampling in Australia, comprising 36 females and 25 males aged 18–45 years (M = 31.74). Eligibility required iPhone use, a valid driver license, and driving at least one hour weekly. Participants were instructed to switch their phone interface from colour to greyscale for two consecutive weeks, maintaining the intervention for an average of 88% in week one and 86% in week two. Data were collected through surveys at baseline and post-intervention, capturing six driving-related phone use behaviours and three walking-related behaviours with yes/no response options. Semi-structured interviews were conducted with 54 participants after the intervention to explore their experiences of using greyscale. Quantitative data were analysed using SPSS with Pearson correlation coefficients and McNemar tests to examine behavioural changes across time. Qualitative data were analysed using thematic analysis following the six-phase framework of Braun and Clarke.

The McNemar test revealed significant changes in two out of nine behaviours measured. Table 1 presents a summary of the key behavioural changes observed after the two-week greyscale intervention.

Table 1. Mobile phone use while driving and walking before (W0) and after (W2) greyscale intervention.

Behaviour	**Week**	**Yes (n)**	**Yes (%)**	**p-value**
Driving: Looked at phone in cradle	W0	45	74%	**0.049***
	W2	35	57%	
Driving: Looked at handheld phone	W0	33	54%	0.629
	W2	36	59%	
Walking: Used handsfree phone (earphones)	W0	47	77%	**0.035***
	W2	38	62%	
Walking: Looked at handheld phone screen	W0	49	80%	0.804
	W2	51	84%	
Note: Only statistically significant results ($p < 0.05$) are shown in bold. Other measured behaviours (IVIS use, smartwatch use, voice commands) showed no significant changes.				

As shown in **Table 1**, among six driving-related behaviours, only one showed a statistically significant decrease: looking at a phone screen in a cradle while driving ($p < 0.05$). The number of participants reporting this behaviour reduced from 45 (74%) at baseline to 35 (57%) after two weeks of greyscale use, particularly for entertainment and navigation apps. No significant changes occurred for handheld phone use, IVIS interaction, smartwatch use, or voice commands.

Among three walking-related behaviours, one demonstrated significant change: handsfree phone use through earphones while walking ($p < 0.05$), decreasing from 47 (77%) to 38 (62%) participants. Greyscale did not significantly affect looking at handheld screens or smartwatch use while walking.

Correlation analysis revealed seventeen variable pairs with moderate to strong statistically significant correlations ($r \geq 0.4$), with the strongest correlation between using voice commands for handsfree and handheld phone use while driving at both time points ($r = 0.738$ at week 0; $r = 0.609$ at week 2).

Qualitative analysis revealed five themes: greyscale changed phone use behaviour, made phones less attractive and enjoyable, increased usage complexity, prompted work-arounds to overcome challenges, and showed no effect for participants using in-vehicle information systems.

This study, reviewed and approved within the Department of Foreign Languages in Professional Activities, provides the first empirical evidence that greyscale reduces specific distractions: glancing at cradled phones while driving and handsfree phone use while walking. The research data originates from a study conducted in Queensland, Australia, with findings that have international relevance for road safety. Participants reported that removing colour diminished the visual appeal of phones, serving as a behavioural cue that discouraged engagement. However, most behaviours remained unchanged, and some participants experienced increased time processing navigation information, introducing new safety risks. Correlation analysis revealed strong associations between device types, suggesting greyscale may shift rather than reduce overall technology engagement. For designers, greyscale is useful within broader distraction-reduction

strategies but requires careful implementation to avoid unintended consequences, particularly for navigation apps that rely on colour coding.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

S. A. Voroshilina

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

ENVIRONMENT AND LEVEL DESIGN AS A NARRATIVE TOOL: THE SYMBIOSIS OF ARCHITECTURE AND PLAYER AGENCY

The study explores the role of environment and level design in video games as a powerful narrative tool. In the modern gaming industry, virtual architecture has evolved from mere background scenery to an active carrier of meaning, emotion, and story. The study analyzes spatial design, architectural forms, and level geometry shape player behavior, perception, and narrative understanding. Drawing on international examples—from The Last of Us and Half-Life 2 to Dark Souls and Control—the research identifies three core principles of effective environmental storytelling: Oriented Spatial Storytelling (architecture as a silent narrator), Phenomenological Navigation (intuitive guidance through space), and Atmospheric Symbiosis (environment reflecting the protagonist's inner state or game theme). The findings demonstrate that well-designed virtual spaces enhance immersion, player agency, and emotional resonance, transforming levels from obstacle courses into meaningful, inhabited worlds. The study concludes that architectural level design is a unique language that communicates directly with the player's subconscious, making the environment an integral part of the narrative experience.

Keywords: environmental storytelling, level design, architecture in games, player agency, phenomenological navigation, spatial narrative, immersion, game studies.

С. А. Ворошилина

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

СРЕДА И ДИЗАЙН УРОВНЕЙ КАК ИНСТРУМЕНТ ПОВЕСТВОВАНИЯ: СИМБИОЗ АРХИТЕКТУРЫ И АГЕНТНОСТИ ИГРОКА

В работе рассматривается роль дизайна игровой среды и уровней как мощного инструмента повествования. В современной индустрии видеоигр виртуальная архитектура перестала быть просто фоном и стала активным носителем смысла, эмоций и сюжета. Исследование анализирует, как пространственный дизайн, архитектурные формы и геометрия уровней формируют поведение игрока, его восприятие и понимание нарратива. На примерах из международных выделяются три ключевых принципа эффективного повествования через окружение: ориентированное пространственное повествование (архитектура как немой рассказчик), феноменологическая навигация (интуитивное

направление игрока в пространстве) и атмосферный симбиоз (окружение как отражение внутреннего состояния героя или темы игры). Результаты показывают, что грамотно спроектированные виртуальные пространства усиливают погружение, агентность игрока и эмоциональный отклик, превращая уровни из набора препятствий в осмысленные, обжитые миры. Вывод исследования: архитектурный дизайн уровней — это уникальный язык, который напрямую обращается к подсознанию игрока, делая среду неотъемлемой частью нарративного опыта.

Ключевые слова: повествование через окружение, дизайн уровней, архитектура в играх, агентность игрока, феноменологическая навигация, пространственный нарратив, погружение, геймдизайн

In the modern gaming industry, where technological advancements allow for the creation of vast, photorealistic open worlds, the role of the environment has evolved from mere background scenery to a primary carrier of meaning and emotion. The problem this research addresses is the insufficient systematization of knowledge regarding how architectural forms and level geometry actively shape player behavior and narrative understanding. While environment art is often perceived as a purely aesthetic discipline responsible for "beauty," its principles are deeply intertwined with spatial psychology and phenomenological philosophy. This topic has been extensively developed in international discourse. Western scholars and designers, such as those at Naughty Dog (The Last of Us), have mastered the use of "environmental storytelling" to convey history through decay and objects, while Japanese creators like Hidetaka Miyazaki (FromSoftware) utilize oppressive gothic and feudal architecture to encode gameplay challenges and lore directly into the physical space. The purpose of this study is to analyze the core principles of architectural level design as discussed in global academic and industry circles and to assess their impact on player experience. The main task is to move beyond the visual aspects and establish a framework for understanding how the deliberate construction of virtual space guides the player's gaze, emotions, and decision-making, effectively making the level itself a silent narrator.

A crucial methodological consideration underpinning this study is the decision to conduct the discussion in English. This choice is far from arbitrary; rather, it is dictated by the very structure of the global gaming industry and the nature of its intellectual heritage. English functions as the lingua franca of game development, serving as the primary medium for interdisciplinary communication between designers, architects, narrative writers, and engineers across studios scattered from Montreal to Tokyo. When analyzing the works of industry leaders be it the developer commentaries of Valve, the post-mortems from Naughty Dog, or the design philosophy interviews with Hidetaka Miyazaki, the original source material is overwhelmingly released in English. Engaging with these texts in their original language ensures that the study remains anchored to the precise terminology and conceptual nuances intended by their creators, avoiding the semantic degradation that often accompanies translation. Moreover, the foundational theoretical frameworks that inform this research from Kevin Lynch’s urban planning theories of "wayfinding" to Gaston Bachelard’s "poetics of space" are synthesized with game design primarily within English-language academic discourse. Consequently, addressing this topic in English is not merely an exercise in accessibility but a methodological necessity. It allows for the precise articulation of complex concepts such as "affordance," "environmental storytelling," and "phenomenological navigation," ensuring that the study can be directly integrated into the international academic conversation where the theoretical vocabulary of spatial presence and immersive architecture is currently being standardized.

This study employs a qualitative methodology, combining a comparative formal analysis of selected game environments with a synthesis of theoretical works on architecture and spatial perception. The material for analysis consists of iconic levels from game history that demonstrate a strong symbiosis of form and function, ranging from the expressionist urban decay of Half-Life 2 to the intricate, looping Gothic architecture of Dark Souls and the brutalist structures in Control. The primary method involves deconstructing these environments to identify recurring architectural

principles, such as "directional lighting" (guiding the player), "verticality" (communicating power or freedom), and "ruin aesthetics" (conveying history through decay). These spatial techniques are then cross-referenced with concepts from urban planning (like Kevin Lynch's "wayfinding") and Gaston Bachelard's "poetics of space" to explain the psychological impact of navigating these digital structures. Player data is gathered from architectural analysis of in-game maps, developer commentaries, and existing studies on spatial presence and exploration motivation, with a focus on sources from both the American and European game research communities.

The analysis reveals three consistent principles of effective environmental and architectural level design. First, Oriented Spatial Storytelling, where the architecture is designed to tell a story without words. In Bioshock, the art-deco utopia crumbling into dystopia is not just decoration; the very walls and posters tell the history of Rapture's fall, creating a cohesive narrative that the player uncovers through spatial exploration. Second, Phenomenological Navigation, where the level design acts as an invisible hand guiding the player. The use of distinct silhouettes, color contrast (the "Miyazaki beam" or distant bonfire), and framing (doorways leading to vistas) directs player movement intuitively, reducing the need for intrusive UI markers and fostering a sense of discovery. Analysis shows that levels employing these "architectural affordances" (like the distant tower in Shadow of the Colossus) create a stronger sense of autonomy in players compared to linear corridors with explicit signposting. Third, Atmospheric Symbiosis, where the environment reflects the protagonist's internal state or the core theme of the game. In Hellblade: Senua's Sacrifice, the oppressive, shifting landscapes and tight fjords are not just backdrops; they are manifestations of Senua's psychosis, making the architecture a direct participant in the psychological narrative. Data from critical reviews indicates that environments designed with these principles are frequently cited as "unforgettable" and "immersive," suggesting that architectural depth contributes to long-term emotional resonance.

The results indicate that environment and level design constitute a unique language that communicates with the player on a subconscious level. By employing principles of oriented storytelling, the designer transforms space from a container for gameplay into an active agent of the plot. The findings confirm that phenomenological navigation designing spaces that feel intuitive to move through is more effective and immersive than mechanical hand-holding, as it respects the player's intelligence and curiosity. Furthermore, atmospheric symbiosis demonstrates that the most powerful environments are those that blur the line between the external world and the character's internal journey. These findings align with the architectural philosophies of international game designers who view their virtual worlds not just as levels to be beaten, but as "experiences to be inhabited." The practical significance of this study is immense for the global industry. For developers, understanding these principles means moving beyond "level design as obstacle courses" to "level design as emotional architecture." It provides a blueprint for creating worlds that players want to return to, not just for the gameplay, but for the feeling of being present in a meaningful, carefully constructed space. In conclusion, architectural level design demonstrates that by shaping stone, light, and shadow, developers shape the human psyche, proving that in the digital medium, the environment is never just a setting it is the story.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

A. A. Vysotskaya

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

STUDYING GRAPHIC DESIGN THROUGH ITS PROFESSIONAL LANGUAGE

Professional communication in graphic design relies on a specialized language that is essential for collaboration, yet remains underexplored. While design is often perceived as purely visual, the terminology used by designers is equally critical for interacting with clients and ensuring mutual understanding within the industry. The text highlights a linguistic gap between English-origin terms and their adaptation into other languages. The research draws on etymology, linguistic adaptation, search trends, and discourse analysis from professional sources.

Key words: terminology, communication, adaptation, professional activity.

А. А. Высоцкая

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ИЗУЧЕНИЕ ГРАФИЧЕСКОГО ДИЗАЙНА ЧЕРЕЗ ЯЗЫК ПРОФЕССИИ

Профессиональная коммуникация в графическом дизайне основывается на специальном языке, который необходим для совместной работы, но остается недостаточно изученным. Несмотря на то, что дизайн часто воспринимается как чисто визуальный контент, терминология, используемая дизайнерами, в равной степени важна для взаимодействия с клиентами и обеспечения взаимопонимания в отрасли. В тексте подчеркивается лингвистический разрыв между терминами английского происхождения и их адаптацией к другим языкам. В данном исследовании использованы материалы по этимологии, лингвистической адаптации, поисковым тенденциям и анализу дискурса из профессиональных источников.

Ключевые слова: терминология, коммуникация, адаптация, профессиональная деятельность

Professional communication in graphic design relies on a distinct terminology that warrants systematic study. Graphic design has become ubiquitous in contemporary life - appearing in magazines, websites, applications, and advertising - yet its linguistic dimension is often overlooked. While many perceive design as solely concerned with visuals, the language designers employ to articulate their work holds equal significance. Without a shared vocabulary, effective collaboration between designers and clients, as well as mutual understanding among professionals, becomes challenging.

This topic is particularly relevant given the rapid expansion of the design industry and the limited understanding of how designers actually communicate about their practice. Furthermore, a notable gap exists between English-origin terminology and its adaptation into other languages.

My research encompasses several dimensions: the etymology of design-related terms, the process of linguistic adaptation when English words are integrated into other languages, the frequency of online searches for design terminology, and the distribution of word types (nouns, verbs, etc.) within professional discourse. Data were drawn from professional magazines, textbooks, online glossaries, and discussions within Internet-based design communities.

Several scholars have contributed foundational work in this area. O.V. Gurko and I.S. Popova (2023) examined the development of design terminology in the Ukrainian language, tracing the origins of key terms. Russian researchers E.V. Platonova, V.M. Gusarov, and E.D. Chervov have investigated the presence of English loanwords in Russian design language, linking search frequency data to the history of graphic design. M. Barnard's Graphic Design as Communication (2005) approaches design through a semiotic lens, exploring how messages are conveyed via

symbols, metaphors, and embedded meanings. For practical language acquisition, A.O. Chakhoyan's textbook English. Graphic Design (2016) provides students with glossaries and authentic articles to facilitate learning professional English. The anthology Graphic Design Discourse, edited by H. Kim (2018), traces the evolution of design thought and highlights a central tension: whether design should adhere to strict rules or embrace free artistic expression.

Mastering the professional language of design offers several advantages. It broadens the intellectual horizons of practitioners, establishes a coherent conceptual framework, and enables precise description of both technical and aesthetic dimensions of work. Moreover, command of appropriate terminology signals professionalism and facilitates international collaboration.

Nevertheless, certain drawbacks must be acknowledged. Excessive reliance on English loanwords can hinder comprehension among clients and the general public. In some cases, designers may employ complex jargon to mask insufficient expertise or to deflect criticism of unsuccessful projects.

Ultimately, while learning design language is essential, it should be viewed as a valuable tool that helps beginners navigate the field effectively. This shared language also fosters clearer communication among designers, clients, and the public. The goal is to strike a balance between professional precision and accessible, straightforward expression.

The lexicon of graphic design is evolving rapidly, with most emerging terms originating in English before being adapted into other languages. This reflects the increasingly global nature of the design profession, yet it also poses challenges for the preservation of local linguistic traditions.

When studying design language, attention should extend beyond technical vocabulary - such as typography, color, and composition - to include terms that convey meaning and communication strategy, such as metaphor, hierarchy, tone of voice, and insight.

There is a pressing need for illustrated dictionaries of design terminology, as pairing words with visual examples significantly enhances comprehension for learners. Such resources would support the development of improved textbooks and instructional materials for design students, while also assisting practicing designers in articulating their ideas more clearly to clients.

Future research should explore the evolution of design language within digital environments, examine how designers communicate on social media platforms, and investigate strategies for enhancing communication between designers and their clients.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности, канд. филос. наук, Мищенко А.В.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere, Candidate of Philosophical Sciences, Mishchenko A.V.

M. V. Vysotskaya

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

COMPUTER VISION, ML, AND AI IN THE STUDY OF FINE ART

The study examines the use of computer vision, machine learning, and AI in fine art research. These technologies enable large-scale analysis of paintings, revealing stylistic trends and resolving art-historical debates beyond the capabilities of traditional methods. The study analyzes 11,000 portraits from Western and Japanese art, using neural networks and geometric analysis to assess composition and perspective. While AI extends the possibilities of art history, it faces challenges such as small datasets, complex painting techniques, and the need to integrate non-visual evidence for authentication. The findings show that AI is a valuable tool for art historians when combined with expert knowledge.

Keywords: computer vision, machine learning, artificial intelligence, fine art, art history, image analysis

М. В. Высоцкая

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

КОМПЬЮТЕРНОЕ ЗРЕНИЕ, МАШИННОЕ ОБУЧЕНИЕ И ИСКУССТВЕННЫЙ ИНТЕЛЛЕКТ В ИЗУЧЕНИИ ИЗОБРАЗИТЕЛЬНОГО ИСКУССТВА

В работе рассматривается применение компьютерного зрения, машинного обучения и искусственного интеллекта в изучении изобразительного искусства. Эти технологии позволяют анализировать большие коллекции картин, выявлять стилистические закономерности и решать искусствоведческие споры, недоступные традиционным методам. Исследование охватывает 11 000 портретов из западноевропейского и японского искусства, используя нейросети и геометрический анализ для оценки композиции и перспективы. Несмотря на потенциал ИИ для расширения искусствоведческой экспертизы, существуют ограничения: малый объём данных, сложность многослойной живописи и необходимость учёта нефотографической информации для атрибуции. Таким образом, искусственный интеллект становится эффективным инструментом для искусствоведов при сочетании с экспертным знанием.

Ключевые слова: компьютерное зрение, машинное обучение, искусственный интеллект, изобразительное искусство, история искусства, анализ изображений

Computer vision, machine learning, and artificial intelligence have emerged as transformative tools for the study of fine-art paintings and drawings. Artworks represent culturally significant yet visually complex images that traditional art-historical methods struggle to analyze at scale. Computers are good at handling huge amounts of data consistently and accurately, which is hard for humans to do. However, studying art is difficult for AI because the data is limited, the concepts are vague, and artistic growth is complex.

The study looks at how computational tools are used in art research and the challenges that come with it. By combining automated image analysis with art history, we can enhance traditional methods—and reveal the limits of current AI. Explore unresolved problems including layered painting development, limited datasets, and the need to integrate non-image evidence.

The study uses a wide range of paintings from different time periods and artistic traditions. The primary dataset includes approximately 11,000 portraits from Western canon and Japanese art, encompassing Ukiyo-e, Naïve paintings, and various Western movements. Additionally, the research examines canonical works central to art-historical debates, including paintings by van Eyck, de la Tour, Lotto, and Vermeer. The methodological framework employs several

computational techniques: Homographic and Geometric Analysis: A key example is testing whether van Eyck used optical devices by analyzing the chandelier in the Arnolfini Portrait. These methods analyze illumination sources in paintings by evaluating image information to determine light source locations. Ray-tracing simulations test proposed optical setups, such as the concave mirror hypothesis for Lotto's paintings, by modeling physical plausibility.

The approach has three simple goals:

- Show how computer tools can help art historians analyze thousands of paintings at once—something impossible to do by eye alone;
- Use math and computers to settle debates that traditional methods couldn't resolve, like whether Renaissance artists used optical devices;
- Identify what computers still can't do well in art analysis, such as handling small datasets, understanding layered painting techniques, or combining visual data with historical documents.

Deep neural network methods (Perspective-n-point and Fine-grained Structured Aggregation network) automatically estimated head orientation angles—yaw, roll, and pitch—based on extracted visual keypoints (corners of eyes, mouth, tip of nose). The algorithms proved robust to variations in artistic style. The study analyzed 11,000 portraits from a half millennium of Western canon and Japanese art, grouped by art movement. Computation time for the entire corpus was four minutes on a desktop computer.

The study documented that mainstream AI research inadequately addresses several art-specific problems:

- Development of artistic works in multiple layers
- Small datasets
- Lack of uniform definition of style in fine art
- Need to incorporate diverse evidence types (materials analysis, provenance records, iconographic studies) beyond pure image information for tasks such as authentication.

Computational tools extend traditional connoisseurship by revealing large-scale stylistic trends previously undetectable. Analyzing 11,000 portraits in four minutes confirmed that Ukiyo-e favors dramatic poses while Naïve paintings prefer frontal views—patterns invisible to human scholars working by eye alone. Computational evidence proved decisive. Homographic analysis showed van Eyck's chandelier lacked perfect perspective, refuting Hockney's optical claim. Ray-tracing demonstrated Lotto could not have used a concave mirror. These objective methods compelled Hockney to retreat from his original position.

Art authentication requires integrating visual data with materials analysis, provenance records, and iconography—beyond current AI. Layered painting development and small datasets further challenge existing algorithms.Stork's article provides the methodological toolkit for a new kind of analysis. It allows scholars to decode the hidden signals in diplomatic imagery, expose the geopolitical biases embedded in AI itself, and understand how synthetic media is actively reshaping the narratives and collective memories that underpin international conflict and cooperation.

Stork's work teaches AI to interpret cultural symbols. However, IR critically examines whose culture defines the algorithm. The same technology risks encoding Western-centric biases, making AI analysis a new frontier in studying global power asymmetries.

In conclusion, I would like to say AI and computer vision are useful for studying art—but only when combined with art history. This mix of human and technical expertise helps solve old

debates and expand traditional methods. At the same time, art analysis reveals what AI still struggles with, pointing the way to future improvements.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

D. S. Viazovich

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE AVATAR WARDROBE: NFT FASHION AS SELF-EXPRESSION IN VIRTUAL WORLDS

This study examines NFT fashion as a means of self-expression for avatars in virtual worlds. The study analyzes how avatar clothing allows users to create a digital version of themselves, experiment with aesthetics that are not limited by physical laws, and convey social signals such as status or community affiliation. The results show that fashion houses such as Gucci, Balenciaga, Nike and Adidas have already launched digital collections and virtual fashion shows, demonstrating the high demand for virtual clothing and attracting new audiences. The study also examines criticism of NFT fashion, including concerns about sustainability, market speculation, and the environmental impact of blockchain technologies. In conclusion, it is concluded that as virtual worlds evolve, digital fashion may become an integral part of online identity.

Key words: NFT fashion, avatars, online identity.

Д. С. Вязович

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ГАРДЕРОБ АВАТАРА: NFT-МОДА КАК САМОВЫРАЖЕНИЕ В ВИРТУАЛЬНЫХ МИРАХ

В данном исследовании рассматривается NFT-мода как средство самовыражения аватаров в виртуальных мирах. В исследовании анализируется, как одежда аватаров позволяет пользователям создавать цифровую версию себя, экспериментировать с эстетикой, не ограниченной физическими законами, и передавать социальные сигналы, такие как статус или принадлежность к сообществу. Результаты показывают, что такие дома моды, как Gucci, Balenciaga, Nike и Adidas, уже запустили цифровые коллекции и виртуальные показы мод и демонстрируют высокий спрос на виртуальную одежду и привлечение новой аудитории. В исследовании также рассматривается критика NFT-моды, включая опасения по поводу устойчивости развития, рыночных спекуляций и воздействие технологий блокчейна на окружающую среду. В заключении делается вывод, что по мере развития виртуальных миров цифровая мода может стать неотъемлемой частью онлайн-идентичности.

Ключевые слова: NFT-мода, аватары, онлайн-идентичность.

In a virtual world, avatars are how users show who they are. What an avatar wears - clothes and accessories - lets people create a digital version of themselves that shows their unique personality. NFT clothing is different from regular in-game items. It lets users own unique pieces protected by blockchain technology, making virtual clothes something you can collect. Fashion for avatars opens up opportunities for self-expression that may not be possible in the real world. Users can experiment with unconventional aesthetics, unusual materials, or fantastic designs, creating styles that are not limited by the laws of physics or production frameworks, and will not be judged for it.

As in the real world, clothing in virtual spaces transmits social signals. Rare or limited items can serve as symbols of status, taste, or belonging to a subculture or community. Many platforms, apps, and games allow users to purchase, wear, and exchange NFT clothing for their avatars. This creates new opportunities for digital fashion consumption and interaction between people. Fashion houses and independent creators are exploring NFT fashion more and more. Designers can sell limited digital clothing directly to users, earn money from resales, and reach new audiences without worrying about production or shipping limits.

Brands like Gucci, Balenciaga, Nike, and Adidas have already tried digital collections, virtual fashion shows, and clothes for avatars. For example, Gucci released several digital fashion items that quickly sold out and were actively sold on secondary markets, demonstrating a high demand for virtual clothing. Balenciaga collaborated with the "Fortnite" video game, introducing a collection of digital clothing for player avatars, as well as related physical products. These projects have shown that digital fashion can attract a new audience, increase brand awareness in the online space and create additional sources of income. The advent of avatar clothing reflects a broader shift in fashion understanding. There is a cultural transformation of fashion. Clothing is no longer limited to just physical bodies, but is expanding into digital spaces where individuality, creativity, and community interaction are combined.

Despite its potential, NFT fashion has been criticized and raises concerns about sustainability, market speculation, and how easy it is to access. Critics also point out that some blockchain technologies harm the environment and affect the NFT market. however, as virtual worlds and metaverse technologies evolve, digital fashion is likely to become an integral part of online identity. An avatar wardrobe can turn into a permanent digital addition to your personal style, combining fashion, technology, and social interaction.

Научный руководитель: ассистент кафедры иностранных языков в профессиональной деятельности, Маркова Н.А.
Scientific supervisor: Lecturer of the Department of Foreign Languages in the Professional Sphere, Markova N.A.

A. N. Gerasimiuk

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

ACOUSTIC DESIGN IN ART SPACES: BALANCING SILENCE AND IMMERSION

Acoustic design in exhibition spaces evolved from echo control to "sonic architecture" deliberate emotional atmosphere shaping via sound and silence. Key phases include technical hall optimization, international idea exchange, interactive installations. Silence becomes structural; sound equals light as expressive material. Contemporary practices extend century-old multisensory synthesis traditions.

Keywords: acoustic design, sonic architecture, exhibition spaces, interactive sound.

А. Н. Герасимюк

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

АКУСТИЧЕСКИЙ ДИЗАЙН В ХУДОЖЕСТВЕННЫХ ПРОСТРАНСТВАХ: БАЛАНС МОЛЧАНИЯ И ПОГРУЖЕНИЯ

Акустический дизайн в выставочных пространствах эволюционировал от контроля эха к «звуковой архитектуре» сознательному формированию эмоциональной атмосферы через звук и тишину. Выделены три этапа: техническая оптимизация залов, интернациональный обмен идеями, интерактивные инсталляции. Тишина становится структурным элементом, а звук — выразительным материалом наравне со светом. Современные практики продолжают многовековую традицию синтеза чувств для воздействия на психику.

Ключевые слова: акустический дизайн, звуковая архитектура, выставочные пространства, интерактивный звук.

The question of how sound functions in exhibition spaces has gradually moved from the margins of architectural practice to its center. Sound in galleries and museums was long treated as a problem to be managed rather than a resource to be used. Eliminating echo, reducing noise bleed between rooms: these were once the whole of the job. Over recent decades, however, acoustic design has moved toward something more deliberate, namely the shaping of how a visitor feels inside a space. This shift reflects a wider tendency in contemporary exhibitions to address more than the eye. Sound reaches the body differently than light or image does; it registers before the visitor has had time to consciously process it, which gives it a particular usefulness in environments meant to produce a specific emotional atmosphere. One consequence of this shift is that silence has become a design problem in its own right. Silence carries weight of its own and changes how the sounds around it are heard. Too much continuous acoustic stimulation tires people out; too little, and the space feels inert. The question of how to balance the two runs through everything this paper examines.

The aim here is to trace how acoustic design developed from a technical discipline concerned with hall geometry and reverberation control into what some practitioners now call “sonic architecture,” an approach that treats sound as an expressive material on a par with light or spatial proportion. Three questions guide this: how did the field develop historically, what artistic and theoretical traditions have fed into current practice, and what does the growing use of interactive sound installations mean for how this kind of design is understood and judged.

This study combines historical, technical, and theoretical sources to analyze the evolution of acoustic design in exhibition spaces.

On the technical side, the main reference points are Wallace Sabine’s early twentieth-century research on reverberation, conducted at Harvard, and M. Long’s more recent work on

frequency-differentiated acoustic structures. Sabine established the idea that reverberation time could be measured and predicted, which gave designers for the first time a concrete parameter to work with. Long's contribution is to show how contemporary practice has moved beyond single-parameter optimization toward more nuanced control of how different frequency ranges behave in a space.

Alongside these technical sources, the study draws on theoretical writing concerned with the intersection of sound, space, and art. The main references here are Scriabin's compositional projects, chiefly "Prometheus" and the unfinished "Mysterium," and Vyacheslav Koleichuk's writings on kinetic and interdisciplinary spatial art. These are treated not as historical curiosities but as frameworks that remain relevant to what curators and sound artists are doing now. The approach throughout is interpretive rather than empirical. The goal is not to measure acoustic outcomes but to understand how ideas about what acoustic design is for have changed, attending to design choices in room geometry, material selection, sound programming, and the structuring of silence.

The study identifies three main findings: a historical shift in the purpose of acoustic design, a pattern of international diffusion that shaped how the field developed across countries, and the emergence of interactive practice as a structurally distinct mode of acoustic work.

The early history of acoustic design is largely a history of trying to find the right shape. Sabine's reverberation time gave designers a measurable target, and for much of the twentieth century the dominant ambition was the acoustically ideal hall, a space in which sound behaved predictably and uniformly. Current approaches, as documented by Long, have moved considerably further: different frequency ranges are treated differently, and the goal is a specified experiential quality rather than a generalized acoustic correctness.

The spread of these ideas across countries was not incidental. Sabine's research, developed in the United States, reached Europe through academic exchange, architectural publications, and the practical demands of postwar concert hall construction in Germany, the Netherlands, and the United Kingdom. Russian contributions followed a different path: Scriabin's synthesis experiments, first presented in Moscow at the premiere of "Prometheus" in 1911, and later Koleichuk's spatial theory developed in Leningrad, circulated through avant-garde artistic networks and influenced practitioners in Western Europe, eventually feeding into the broader discourse on immersive and interdisciplinary art. The technical and the artistic traditions thus developed in partial dialogue with each other across national boundaries. In current exhibition practice, sound is documented across a spectrum from standalone exhibit to pervasive environmental condition. In both cases, silence functions as a structural element rather than a gap to be filled. A significant portion of contemporary sound work is also interactive: visitors generate or alter the acoustic output by their presence and movement, and the work exists as a field of possibilities rather than a fixed sequence.

These findings point to a change not just in technique but in what acoustic design understands itself to be doing, and in how its outcomes can be evaluated.

The historical shift from reverberation control to emotional programming raises a genuine problem of assessment. A concert hall can be evaluated against acoustic benchmarks that are broadly agreed upon. An immersive environment designed to produce a particular emotional or psychological state cannot be assessed in the same way. The criteria are different, and partly subjective. Sonic architecture, by treating sound as a material with expressive properties, at least offers a framework within which silence makes sense as a design choice rather than a failure. Quiet, in this framework, is not the absence of content; it is a condition with its own function.

The Scriabin and Koleichuk tradition matters here because it shows that the project of coordinating multiple sensory channels in a unified spatial experience is not a recent invention. Scriabin's unrealized "Mysterium" proposed exactly this: the fusion of sound, light, and space into a single medium for shaping the listener's state of mind. Koleichuk extended this thinking into the visual and spatial arts. The contemporary curator working with sound is extending a line of thought that has been developed seriously for over a century, even when they are not aware of it. The interactive dimension raises a further set of questions. When visitors participate in producing the

acoustic work, each experience of it differs, and it becomes harder to speak of the work as having a fixed character at all. There is something genuinely valuable in this; the intimacy between visitor and environment that results is real. But it also creates unresolved questions about authorial control and consistency of experience that practitioners in this field have not yet fully worked through.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева Ксения Николаевна
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva Kseniia Nikolaevna

Y. A. Gets

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE INFLUENCE OF A COUNTRY'S CULTURAL CODE ON TRENDS ON MODERN GRAPHIC DESIGN

The study explores how a country's cultural code influences modern graphic design trends. It shows that design reflects local history, traditions, language, and social values, shaping visual communication in different regions. The study compares design approaches in Asia, Europe, and Russia, highlighting differences in composition, typography, and color use. Understanding cultural context helps designers create effective visual solutions for international audiences.

Keywords: graphic design, cultural code, visual communication, international design, typography, cross-cultural design.

Ю. А. Гец

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ВЛИЯНИЕ КУЛЬТУРНОГО КОДА СТРАНЫ НА ТРЕНДЫ В СОВРЕМЕННОМ ГРАФИЧЕСКОМ ДИЗАЙНЕ

В статье анализируется влияние культурного кода страны на современные тенденции в графическом дизайне. Показано, что дизайн формируется под воздействием истории, традиций, языка и ценностей общества, что отражается в особенностях визуальной коммуникации разных регионов. На примерах из Азии, Европы и России раскрываются различия в композиции, типографике и цветовых решениях. Понимание культурного контекста позволяет дизайнерам эффективнее работать с международной аудиторией.

Ключевые слова: графический дизайн, культурный код, визуальная коммуникация, международный дизайн, типографика, кросс-культурный дизайн.

Graphic design doesn’t exist outside culture. It reflects how people live, how they consume information, and how businesses compete. In modern conditions of globalization, designers increasingly work with international markets and audiences from different cultural backgrounds. Because of this, visual communication must consider not only universal design principles but also cultural characteristics of different regions.

The cultural code of a country is formed by its history, traditions, religion, social values, language, and visual heritage. These factors influence how people perceive images, text, colors, and composition. As a result, graphic design trends in different countries develop in different directions, even when designers use the same digital tools and technologies.

The relevance of this work is that understanding the relationship between the influence of a country's culture on the characteristics of graphic design can help find customers from different parts of the world, understanding their requirements in the context of the country. The purpose of the work is to identify how the cultural code of a country or region influences its trends in graphic design. The objectives are to study literature on the topic and find examples to prove the influence.

The methods of this study include the analysis of scientific and theoretical literature on graphic design and cultural influence. The book “Chinese Graphic Design in the Twentieth Century” by Scott Minick and Jiao Ping was used to study the historical development of Chinese design. “Korean Design: A Concise History” by Sook-Hee Chun was analyzed to understand the cultural development of Korean design. “Bi-Scriptual: Typography and Graphic Design with Multiple Script Systems” by Niggli Verlag was used to examine the influence of different writing systems on typography. “Wabi-Sabi for Artists, Designers, Poets & Philosophers” by Leonard Koren helped analyze Japanese aesthetic philosophy. “Grid Systems in Graphic Design” by Josef Müller-Brockmann was used to study structural principles of European design.

Analysis of the studied data showed that a country’s cultural code forms not only symbols and colors, but also the overall structure of modern design. Historical experience, religion, economy, and writing systems influence visual language today.

Language and script play an important role in design. The direction of reading from left to right or right to left affects composition and visual hierarchy. Reading flows from left to right in most European and East Asian contexts, so designers place key elements on the left or create movement toward the right. In cultures where text is read from right to left, composition logic changes and the visual entry point shifts.

Writing systems also influence typography. Alphabet-based systems create linear text blocks, while logographic systems, such as Chinese characters, make each symbol visually complex. Typography in East Asia often carries stronger visual weight and can function as both text and image.

Contemporary design in many Asian countries is visually dense. Big cities, high population density, and strong market competition lead to advertising with large amounts of text, bright colors, layered elements, and compact composition.

European graphic design commonly uses grid systems, limited color palettes, and controlled typography. Many layouts contain a significant amount of empty space.

Russian graphic design often includes dynamic composition, large lettering, and strong color contrast. The Cyrillic alphabet creates a different typographic rhythm compared to Latin scripts.

The presented results show that modern graphic design reflects the cultural context of the region in which it develops. Social environment, historical experience, and language affect the way designers structure visual communication.

For example, dense layouts in many Asian countries can be explained by urban environments with large populations and high levels of commercial competition. In such conditions, advertising needs to capture attention quickly, which leads to the use of bright colors, multiple elements, and large amounts of information in one layout.

At the same time, Asian aesthetics are also influenced by philosophical traditions such as Buddhism. The idea of emptiness and balance influenced the use of negative space, especially in Japan. Because of this, Japanese design can show two different approaches: dense commercial advertising and minimal visual language in premium branding.

Cultural differences can also be seen between Asian countries. Strong illustration traditions influence modern branding and media in Japan. Pop and idol culture in South Korea shape design

that looks polished and image-focused. Rapid digital commerce encourages bold promotional visuals that clearly communicate value and urgency in China.

European design follows a different visual logic. Influenced by movements such as Bauhaus and Swiss Style, it emphasizes structure and clarity. In Germany, design often appears systematic and precise, reflecting cultural emphasis on order. Switzerland prioritizes clean hierarchy and typographic discipline. Scandinavian countries often use simple forms and natural tones, which are connected to social values of sustainability.

Russian design reflects its own historical path. The influence of Constructivism introduced geometry, bold typography, and strong contrast. Soviet visual culture linked design with ideology and monumentality. Today these elements remain visible in dynamic layouts and expressive visual language.

To sum it up, modern graphic design clearly reflects cultural context. Cultural code does not only explain historical visual traditions, but also helps explain why contemporary design looks the way it does today. Understanding these relationships helps designers adapt visual communication when working with international clients and audiences to capture the reader's attention.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

V. V. Golovchenko

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE ROLE OF CONCEPTUAL METAPHORS AND LINGUISTIC STRATEGIES IN CONTEMPORARY VISUAL COMMUNICATION

This article examines the use of metaphors and linguistic strategies in contemporary design and advertising. It focuses on linguistic creativity, including metaphor, wordplay, and simplified language, as tools for enhancing visual communication. The theoretical framework is based on cognitive metaphor theory and design research on creative thinking. The study analyzes selected branding examples, including the Door smart-lock system, Virgin Gifts, a phonetic wordplay case, and Klarna. The findings show that metaphorical and linguistic strategies improve memorability, clarity, and audience engagement, while their effectiveness depends on the strength of the conceptual connection and contextual appropriateness.

Keywords: metaphor, conceptual metaphor, linguistic creativity, advertising language, branding, visual communication, wordplay, phonetics, design, cognitive linguistics.

В. В. Головченко

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

РОЛЬ КОНЦЕПТУАЛЬНЫХ МЕТАФОР И ЯЗЫКОВЫХ СТРАТЕГИЙ В СОВРЕМЕННОЙ ВИЗУАЛЬНОЙ КОММУНИКАЦИИ

В статье рассматривается использование метафор и лингвистических стратегий в современном дизайне и рекламе. Особое внимание уделяется лингвистической креативности, включая метафору, игру слов и упрощённые языковые конструкции как инструментам повышения эффективности визуальной коммуникации. Теоретической основой исследования служит когнитивная теория метафоры и исследования в области дизайн-мышления. Анализ практических примеров, включая Door, Virgin Gifts, кейс с фонетической игрой слов и Klarna, показывает, что подобные стратегии способствуют повышению запоминаемости, ясности и вовлечённости аудитории. Эффективность их применения зависит от точности концептуальной связи и контекста восприятия.

Ключевые слова: метафора, концептуальная метафора, лингвистическая креативность, язык рекламы, брендинг, визуальная коммуникация, игра слов, фонетика, дизайн, когнитивная лингвистика.

In contemporary visual communication, language performs not only an informative but also an expressive function. In an environment saturated with information, it serves as a tool for attracting attention and creating a memorable brand image. Linguistic elements, particularly slogans, condense the core idea of a message and enhance its impact through brevity and expressiveness. Linguistic creativity in advertising is realized through metaphor, wordplay, idioms, and the reinterpretation of familiar expressions. These strategies deviate from conventional language patterns, making messages more noticeable and increasing both their aesthetic and persuasive impact. As a result, language becomes an integral part of design rather than merely a means of communication.

The effectiveness of advertising language depends largely on clarity. As noted by Michael Halliday, a British linguist renowned as the founder of systemic functional linguistics (SFL), a theoretical framework that conceptualizes language as a social semiotic system shaped by its functions in context and its role in human interaction, excessive use of nominalization reduces readability and makes texts less dynamic. In contrast, simpler structures and verb-based expressions improve comprehension and make communication more accessible to a broader audience.

This study is based on theoretical analysis within the framework of cognitive linguistics and design studies. The research draws on the conceptual metaphor theory, which understands metaphor as a mechanism of thought based on the interaction between source and target domains. The analysis employs a comparative case study approach, examining selected examples from advertising practice to evaluate how linguistic creativity, including metaphor, wordplay, and phonetic devices, contributes to communicative effectiveness. The cases analyzed include the Door smart-lock campaign, the Virgin Gifts slogan, the phonetic device in "*Bring your sole to life*" and the communication strategy of Klarna.

The analysis reveals several key findings. Within cognitive linguistics, metaphor is understood as a mechanism of thought through which abstract ideas are interpreted via more specific and familiar experiences via conceptual mapping, enhancing both comprehension and expressiveness. Visual and verbal metaphors play a significant role in design by enriching meaning and connecting different conceptual domains. They support cognitive processes such as idea generation and conceptual structuring and enable designers to present complex ideas through accessible visual forms.

Research in design studies shows that metaphorical thinking contributes to creativity and problem solving. It allows designers to approach tasks from alternative perspectives, although its

effectiveness depends on the designer's level of expertise and ability to translate abstract ideas into tangible solutions. Metaphors enhance emotional engagement, improve memorability, and stimulate audience involvement. Their interpretative nature encourages cognitive activity, which leads to deeper processing of the message and strengthens its communicative impact.

In the Door smart-lock case, the metaphor "*open/unlock*" operates on both literal and conceptual levels, linking product functionality with ideas of freedom, accessibility, and control. This clear conceptual mapping strengthens the overall message and extends the meaning of the product. The Virgin Gifts example demonstrates that the effectiveness of metaphor depends on the strength of its connection to the product. In the phrase "*unlock your inner peace*" the metaphor is less directly related to the product, which reduces its clarity and persuasive power.

Phonetic devices such as homophony can function as independent communication tools. In the slogan "*Bring your sole to life*" the similarity between *sole* and *soul* combines functional meaning with symbolic associations related to individuality and self-expression. The communication strategy of Klarna demonstrates the combined use of phonetic and lexical techniques. Alliteration in "*Pick pink*" and wordplay in "*Hello. Good buy*." enhance memorability, while the replacement of technical financial terminology with everyday language increases clarity and accessibility.

Metaphors increase expressiveness, improve understanding, and enhance audience engagement. However, if the conceptual relationship is unclear, they may lead to ambiguity. The findings indicate that the effectiveness of linguistic creativity in advertising depends on linguistic precision, contextual relevance, and audience interpretation. The case comparisons show that successful implementation requires a strong and clear connection between the metaphorical expression and the product's core meaning, as illustrated by the Door smart-lock example, whereas weaker associations, as in the Virgin Gifts case, diminish communicative impact.

Phonetic and lexical techniques, when combined, contribute to both memorability and accessibility, supporting the broader principle that clarity and simplicity in linguistic structure – consistent with Halliday's observations – enhance the effectiveness of advertising language.

Metaphors and linguistic creativity are essential tools in contemporary design and advertising. They enhance both the expressive and persuasive power of communication and support creative processes in design. Their successful application requires clarity, precision, and careful consideration of context. The findings confirm that when linguistic techniques are strategically aligned with product meaning and audience expectations, they significantly strengthen the overall communicative impact.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Чахоян А. О.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Chakhoyan A. O.

A. K. Demina

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE INFLUENCE OF AMERICAN POSTMODERNISM ON RUSSIAN GRAPHIC DESIGN

The study examines the influence of American postmodernism on the development of Russian graphic design in the late 20th century. It traces how the eclectic style, irony, collage techniques, bright colors, and experimental typography characteristic of American postmodern design spread to Russia during the late Soviet period and the subsequent cultural transformation. The study is based on a comparative analysis of graphic works from the USA and Russia, focusing on posters, advertising, and typography from the 1970s–1990s. The research identifies how postmodern principles—such as mixing styles, deconstruction, and the use of visual references—were adapted in Russian design practice, including the reinterpretation of Soviet symbols. The findings show that American postmodernism contributed to the transition from strict modernist functionalism to a more expressive and diverse visual language in Russia, expanding the possibilities of graphic communication and shaping contemporary Russian design.

Keywords: American postmodernism, Russian graphic design, visual culture, collage, experimental typography, eclecticism, deconstruction, international design trends

А. К. Демина

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ВЛИЯНИЕ АМЕРИКАНСКОГО ПОСТМОДЕРНИЗМА НА РОССИЙСКИЙ ГРАФИЧЕСКИЙ ДИЗАЙН

В работе анализируется влияние американского постмодернизма на развитие российского графического дизайна во второй половине XX века. Рассматривается, как такие черты постмодернизма, как эклектика, ирония, коллаж, яркие цвета и экспериментальная типографика, распространились из США в Россию в период позднего СССР и последующих культурных перемен. Исследование основано на сравнительном анализе графических работ США и России (плакаты, реклама, типографика 1970–1990-х годов). Выявлено, что в российском дизайне появляются схожие приёмы: эклектичные композиции, высокая визуальная плотность, смешение шрифтов, активное использование коллажа и переосмысление советских символов через призму иронии и деконструкции. Сделан вывод, что американский постмодернизм способствовал переходу от строгого функционализма к более свободной визуальной выразительности, расширил инструментарий графической коммуникации и стал важным этапом в формировании современного российского графического дизайна.

Ключевые слова: американский постмодернизм, российский графический дизайн, визуальная культура, коллаж, экспериментальная типографика, эклектика, деконструкция, международные тенденции в дизайне

In the second half of the 20th century, postmodernism became an important direction in graphic design in the United States. It was characterized by eclectic style, irony, collage techniques, bright colors, and experimental typography. In the 1970s–1990s these visual principles began to spread beyond the United States. During the late Soviet period and the following cultural changes, Russian graphic design gradually moved away from strict modernist principles and functionalism. The aim of the research is to identify the influence of American postmodernism on Russian graphic design. The task is to determine the main visual features of postmodernism and to trace how they appear in Russian design practice.

The research is based on the analysis of theoretical principles of postmodernism and a comparative study of graphic design in the United States and Russia. Examples of posters, advertising graphics, and typographic works from the 1970s–1990s are considered. The study focuses on composition, color use, typography, collage techniques, and visual references, as well as the interaction between Western design trends and Soviet visual traditions.

American postmodernism is characterized by mixing different styles, an ironic approach to visual images, the use of collage, bright contrasting colors, and experimental typography. Fonts are often used as graphic elements, and traditional layout rules are often broken. In Russian graphic design of the late 1980s and 1990s similar features appear: eclectic compositions, strong visual density, the use of different typefaces, and active use of collage techniques. There is also a reinterpretation of Soviet symbols and visual heritage through postmodern methods such as irony and deconstruction.

The spread of postmodern principles shows the influence of international design trends on the development of graphic design in Russia. American postmodernism contributed to the transition from strict modernist functionalism to a freer visual language. The use of eclecticism, experimental typography, and collage expanded the possibilities of graphic communication and became an important stage in the formation of contemporary Russian graphic design.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

М. Джуманазарова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ВЛИЯНИЕ ФОНОВОЙ МУЗЫКИ НА ВЕРБАЛЬНУЮ ЗАПОМИНАТЕЛЬНОСТЬ У СТУДЕНТОВ

В данном исследовании изучается влияние фоновой музыки на когнитивные способности, в частности, на способность запоминать вербальную информацию. В эксперименте приняли участие 20 студентов университета (в возрасте 18–22 лет), разделенных поровну на две группы. Одна группа выполняла задание на запоминание в тишине, а другая группа слушала громкую поп-музыку. Участникам было дано 5 минут на запоминание списка из 10 английских слов. Результаты показали значительную разницу в результатах: группа, слушавшая музыку в тишине, вспомнила в среднем 8 из 10 слов, по сравнению с всего 4 словами в группе, слушавшей музыку. Эти результаты свидетельствуют о том, что громкая музыка с большим количеством текста нарушает кодирование вербальной памяти. Исследование подчеркивает важность оптимальной акустической среды для эффективного обучения и предоставляет практические рекомендации для студентов по организации учебного пространства.

Ключевые слова: музыка, память, концентрация, когнитивные способности, отвлечение внимания, учебная среда.

M. Jumanazarova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE EFFECT OF BACKGROUND MUSIC ON VERBAL MEMORIZATION PERFORMANCE IN STUDENTS

The study investigates the impact of background music on cognitive performance, specifically focusing on the ability to memorize verbal information. The experiment involved 20 university students (aged 18–22) divided equally into two groups. One group performed a memorization task in silence, while the other group listened to loud pop music. Participants were given 5 minutes to memorize a list of 10 English words. The results showed a significant difference in performance: the silence group recalled an average of 8 out of 10 words, compared to only 4 words in the music group. These findings suggest that loud, lyric-heavy music disrupts verbal memory encoding. The study highlights the importance of an optimal auditory environment for effective learning and provides practical recommendations for students organizing their study spaces.

Keywords: music, memory, concentration, cognitive performance, distraction, learning environment.

In contemporary educational settings, the use of headphones and background music among students during study sessions has become ubiquitous. A significant number of students anecdotally report that music helps them concentrate and creates a more enjoyable learning atmosphere. However, this common practice presents a paradox, as educators often argue that music acts as a distractor, reducing the efficacy of cognitive processing. Previous research presents a complex picture of this relationship. For instance, studies have shown that instrumental music can sometimes enhance performance on spatial-temporal tasks (Rauscher et al., 1993). Conversely, other research indicates that music with lyrics can significantly impair reading comprehension and verbal memory due to competition for limited cognitive resources in the phonological loop (Jones, 2021; Smith, 2020). This ongoing debate reveals a clear gap in understanding: the specific conditions under which music becomes a hindrance rather than a help remain poorly defined for students engaged in routine academic tasks like homework. The aim of this paper is to experimentally investigate how listening to loud, lyric-heavy pop music, compared to working in silence, influences the ability to memorize new verbal information. We hypothesize that the presence of such music will have a detrimental effect on memorization performance.

To test this hypothesis, a controlled experiment was conducted.

- Participants: A total of 20 university students (12 female, 8 male) aged between 18 and 22 years (M = 19.5, SD = 1.2) volunteered for the study. All participants were native Russian speakers with no known hearing impairments. They were randomly assigned to one of two experimental groups: the Silence Group (n=10) and the Music Group (n=10).
- Materials: A list of 10 concrete English nouns (e.g., apple, table, river) was compiled. These words were selected to be of moderate difficulty for the participants, who had an intermediate level of English proficiency. For the Music Group, a standardized 5-minute playlist was created, consisting of three contemporary pop songs with prominent vocals and a fast tempo (120-130 BPM), played at a consistent, moderately loud volume (approx. 70 dB) through over-ear headphones.
- Procedure: Both groups were tested individually in a quiet room. Participants were seated at a desk and given a sheet of paper with the 10 target words. They were instructed that they would have exactly 5 minutes to memorize as many words as possible. The Silence Group performed the task with no auditory stimuli. The Music Group performed the same task while listening to the pre-selected pop music playlist through headphones. After 5 minutes, the word lists were collected, and participants were given 2 minutes to write

down all the words they could remember on a blank sheet of paper. The number of correctly recalled words was recorded for each participant.

The experiment yielded a clear difference in memorization performance between the two groups. Descriptive statistics revealed that participants in the Silence Group successfully recalled an average of 8.0 words (SD = 1.2). In contrast, the Music Group demonstrated a substantially lower average recall of only 4.1 words (SD = 1.5). These results are summarized in Table 1. The data indicate that the presence of loud, lyric-heavy music during the encoding phase had a strong negative impact on the ability to memorize verbal information.

Table 1: Average Word Recall by Experimental Group

Group	**Mean number of words recalled (out of 10)**	**Standard deviation (SD)**
Silence	8.0	1.2
Music	4.1	1.5

The results of this study strongly support the initial hypothesis that listening to music with lyrics adversely affects verbal memorization. The Silence Group outperformed the Music Group by a considerable margin. This finding aligns with the work of Jones (2021), who posited that verbal tasks and lyrical music compete for the same processing resources within the brain's working memory system. The lyrics of the pop music likely engaged the phonological loop, thereby interfering with the encoding and rehearsal of the target English words. This suggests that for tasks requiring the intake of new linguistic information, a silent environment is significantly more conducive to learning.

However, it is crucial to acknowledge the limitations of this study. The experiment tested only one specific type of music (loud pop with lyrics) and one type of cognitive task (rote verbal memorization). These results cannot be generalized to all forms of music (e.g., classical, instrumental lo-fi) or all types of homework (e.g., creative writing, mathematical problem-solving). The sample size, while sufficient for a preliminary study, was relatively small and limited to university students, which may restrict the generalizability of the findings to other populations.

The practical significance of this research is clear for students. When faced with homework that involves memorization, reading comprehension, or learning new vocabulary, creating a silent study environment is advisable to maximize cognitive efficiency. Future research should explore the differential effects of music genre, tempo, and volume on a wider variety of academic tasks. Investigating whether instrumental music has a neutral or even positive effect on repetitive or creative tasks would be a valuable next step.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

S. A. Zhilevich

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE ROLE OF NEURAL NETWORKS IN THE WORK OF A DIGITAL CREATOR

The rapid development of artificial intelligence technologies has significantly transformed the creative industries. Artificial intelligence has become an essential tool for digital creators, influencing every stage of content production, from idea generation to the creation of final visual materials. Neural networks, particularly generative models such as transformers and diffusion models, enable the creation of text, images, and multimedia content based on textual prompts. With their rapid advancements, digital technology developers can formulate precise queries to obtain relevant visual and conceptual solutions, accelerating processes and expanding creative possibilities. Artificial intelligence technologies are widely used for image creation, style transfer, automatic retouching, background removal, color correction, and interface prototyping. Additionally, artificial intelligence helps automate routine tasks such as adapting content for different platforms, creating multiple design options, and data analysis tools. Despite its benefits, the integration of artificial intelligence into creative processes raises important ethical, legal, and professional concerns. Nevertheless, artificial intelligence will not replace digital creators, but rather shift the focus from manual production to conceptual thinking, process management, and critical evaluation of results obtained through artificial intelligence.

Keywords: artificial intelligence, neural networks, digital creator, generative AI, visual content, creative industries

С. А. Жилевич

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

РОЛЬ НЕЙРОСЕТЕЙ В РАБОТЕ ЦИФРОВОГО КРЕАТОРА

Стремительное развитие ИИ трансформировало креативные индустрии. Нейросети (трансформеры, диффузионные модели) создают текст, изображения и мультимедиа по текстовым промптам, ускоряя этапы от генерации идей до финальных визуалов. ИИ применяется для создания изображений, стилизации, ретуши, удаления фона, коррекции цвета, прототипирования интерфейсов и автоматизации рутины (адаптация контента, анализ данных). Несмотря на этические и юридические вызовы, ИИ не заменяет креаторов, а смещает фокус на концептуальное мышление, управление процессами и критическую оценку результатов.

Ключевые слова: искусственный интеллект, нейросети, цифровой креатор, генеративный ИИ, визуальный контент, креативные индустрии.

Artificial intelligence is a field of computer science that develops methods and systems capable of performing tasks traditionally requiring human intelligence, such as image recognition, natural language processing, decision-making, and data-driven learning. One of the key areas of artificial intelligence is neural networks, which are models that allow computers to detect complex patterns and generate new content based on examples. In the digital era, the production of visual and multimedia content has become a crucial part of the creative industries' economy. Social networks, online platforms, advertising campaigns and digital services require a continuous flow of high-quality visual materials. In this environment, a special role is played by the digital creator – a specialist who combines skills in design, copywriting, multimedia and analytics. At the same time, AI technologies – primarily neural networks – are rapidly evolving and are increasingly used at all stages of content creation, from idea generation to the preparation of final graphic materials. Understanding how these technologies transform the creative profession is essential for specialists

in applied informatics and design. Moreover, the global nature of this transformation is directly related to foreign languages. As digital creators increasingly use AI tools developed by international companies like OpenAI, Google, and Microsoft, and as they engage with global platforms and audiences, proficiency in English becomes not just an advantage, but a necessity. The ability to understand technical documentation, master prompt engineering, and analyze industry trends relies heavily on English language skills, highlighting the critical role of the department in preparing future specialists for the international digital marketplace. The purpose of this work is to analyze the role of neural networks in the professional activities of a digital creator and to identify the key transformations in creative workflows driven by AI technologies. To achieve this goal, the following research tasks were set:

1. To define the concept of neural networks and their generative capabilities in the context of digital content creation.
2. To identify and describe the main areas of AI application in a digital creator's work.
3. To examine the challenges, limitations and ethical issues associated with using neural networks in creative industries.
4. To determine the new competencies and professional development directions emerging for digital creators.

A neural network is an artificial intelligence model inspired by the principles of the human brain. It consists of multiple interconnected artificial "neurons" that process information, identify patterns and can generate new solutions based on training data. In the work of digital creators, generative neural networks have become particularly important – models capable of creating new content such as text, images, audio and video. These include, for example, diffusion models and transformers that underlie modern image and text generation services from leading international companies. This research is based on a theoretical analysis of current practices in creative industries and a review of the functional capabilities of modern AI tools integrated into design workflows. The study examines the application of neural networks through the lens of three key areas of a digital creator's activity: idea generation, visual content creation, and task automation. The analysis draws on examples of widely used generative models, prompt engineering techniques, and AI-powered features in professional design software. Additionally, the study considers the emerging legal, ethical and professional challenges documented in industry discussions and academic literature.

The role of neural networks in a digital creator's work can be divided into three key areas: idea generation, visual content development, and task automation. Firstly, neural networks serve as a tool for idea generation. At the initial project stage, the creator formulates the concept and visual direction. Using text-to-text and text-to-image models like those from OpenAI or Google, AI suggests options based on textual descriptions. Prompt engineering – formulating precise queries – determines how well the output matches project goals. This skill, often performed in English, the primary language for many AI models and their communities, is a key area where the training provided by the Department of Foreign Languages becomes directly applicable. The creator specifies style, details and references in the prompt, and the network generates dozens of variants, speeding up brainstorming and encouraging non-template thinking. Secondly, neural networks are widely used in creating and refining visual content. Modern models from companies like Midjourney, Stability AI, and Adobe produce illustrations, concept art, backgrounds and interface elements from text descriptions. A digital creator can generate sketches for websites, apps, covers and banners. Style transfer allows applying one image's artistic style to another, unifying heterogeneous elements into a cohesive brand language. Neural networks also help with retouching, background removal, quality enhancement, color correction, and noise reduction. For applied informatics specialists, AI integrations into professional tools – plugins for graphic editors, interface generators, intelligent design assistants – enable building a complete digital pipeline from text description to coordinated mock-ups. Thirdly, neural networks automate routine daily tasks: mass image adaptation for multiple platforms, generating variations of visual solutions, preparing social media templates, and updating text in layouts. User behavior analytics also plays a role: AI studies

how audiences interact with visuals, identifying which elements attract attention and which solutions increase conversion. This data helps creators make informed redesign decisions and improve user experience. However, the expanding role of neural networks brings new challenges. Quality and control remain concerns – generated content does not always meet technical or ethical requirements. The creator must critically evaluate output and take responsibility for the final product. Legal and ethical issues also arise: copyright status for AI-assisted works is unresolved, questions persist about training data, and there is risk of unintentionally copying artists' styles. Additionally, AI's rapid spread raises concerns about devaluation of creative labor and reduced motivation to develop personal skills.

In practice, neural networks do not replace a specialist, but rather change their work. Instead of doing everything by hand, a person now manages processes, sets tasks, and checks quality. The main skill becomes the ability to combine one's creative experience with the capabilities of technology. It is also important to know foreign languages, especially English. Most neural networks, their instructions, and professional communities use English. Without language, it is difficult to understand new tools and communicate with colleagues from other countries. Nowadays, neural networks are used at all stages of content creation: they help to come up with ideas, create images, and automate routine tasks. This makes the work process faster and more creative. But new difficulties have also appeared. Now the specialist must critically evaluate what artificial intelligence has created and resolve copyright issues. However, neural networks do not kill creativity, but simply free up time for more complex tasks. They become partners in work: they help to move faster from the idea to the finished result. This opens up new opportunities for computer scientists: they can create their own services based on neural networks, set up processes where humans and AI work together. Understanding these changes is essential to prepare future professionals for a world where artificial intelligence has become a part of the creative process.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

M. M. Zhuravleva

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

VISUAL DESIGN IN GAME DEVELOPMENT: HOW IT AFFECTS PLAYER IMMERSION AND EMOTIONAL RESPONSE

The study examines the influence of a game's visual style on the player. It studies the conditions and characteristics of the mechanisms of influence of the visual appearance of a digital game on such aspects of perception as performance, self-reporting of cognitive load, and the emotional states of the user. Understanding the influence of visual style is important in developing a high-quality product.

Keywords: visual design, game development, aesthetic, photorealistic, non-photorealistic, stylized, immersion, users’ experience, player perception, cultural, globalization

М. М. Журавлева

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ВИЗУАЛЬНЫЙ ДИЗАЙН В РАЗРАБОТКЕ ИГР: ВЛИЯНИЕ НА ВОВЛЕЧЕННОСТЬ ИГРОКА И ЕГО ЭМОЦИОНАЛЬНУЮ РЕАКЦИЮ

Данное исследование изучает влияние визуального стиля игры на игрока. рассматриваются условия и характеристики механизмов влияния визуального облика цифровой игры на такие аспекты восприятия, как производительность, субъективная оценка когнитивной нагрузки и эмоциональное состояние пользователя. Понимание влияния визуального стиля имеет важное значение для разработки высококачественного продукта.

Ключевые слова: визуальный дизайн, разработка игр, эстетика, фотореалистичный, не-фотореалистичный, стилизованный, вовлечение, пользовательский опыт, восприятие игрока, культурный, глобализация

One way games affect us is through visual design, or what players see. Visual design influences what we think and feel while playing. Therefore, visual design is one way to study the game development process in more detail.

This issue raises several questions:

- What is visual style?
- How is it defined?
- How can it be implemented correctly after selection?
- What role does culture play in choosing a visual style?

The purpose of this study is to answer these questions and assist in the decision-making process for selecting the right visual style. Therefore, this work has the following aims:

- Describe the defining elements of photorealistic style and stylized visual effects;
- Determine the feasibility of implementation from a technical, artistic and cultural point of view

The main sources for the study were found on the Google Scholar research platform. Searches were performed using the keywords “game+photorealistic+stylized,” “game+photorealistic+stylized+experience,” “game+development+visual,” and “visual style+game.”

Annual statistics on game sales on the major Steam platform were also used.

The text was edited using DeepL.

Visual style in games is an artistic approach to graphic design and identity. Two common visual styles in digital games are photorealistic and stylized (non-photorealistic) graphics. The goal of photorealism is to reproduce the complexity and realism of the real world, as seen in games such as The Last of Us (Naughty Dog, 2013), Detroit: Become Human (Quantic Dream, 2018), and Red Dead Redemption 2 (Rockstar Studios, 2018).

Non-photorealistic rendering (NPR) encompasses creative styles that differ from realism for artistic or communicative reasons. Key NPR styles include:

- Pixel art - the use of low-resolution pixel grids to create game elements reminiscent of the aesthetics of early video games. Examples include Undertale (Toby Fox, 2015) and Stardew Valley (ConcernedApe, 2016).
- Cel-shading - uses flat colors, crisp outlines, and reduced gradients to mimic drawn animation or comic book aesthetics. Notable examples include Untitled Goose Game (House House, 2019), Lethal Company (Zeekerss, 2023), and Hades II (Supergiant Games, 2025).
- Minimalism - uses simple geometric shapes, small color palettes, clean interfaces, and volumetric space to reduce visual noise and emphasize the core gameplay. Examples include Limbo (Playdead, 2010) and Tomas Was Alone (Mike Bithell, 2012).

- Other stylized forms, such as the painterly styles of Disco Elysium (ZA/UM, 2019) and the voxel art of Minecraft (Mojang Studios), represent a distinct aesthetic that defies simple classification.

Consistency becomes key to the proper implementation of a game's visual style. This requires knowledge of the most well-known structure of digital games, which divides them into four elements: mechanics, plot, technology, and aesthetics. One aspect of the term “look,” often used by the gaming community when discussing aesthetics, is related to the graphic style of a digital game. Game visuals are the first thing a player encounters. Sometimes, even before they come into contact with the game, they may see an image or game video in other media.

If we look at the list of the top twelve best-selling games of 2025 on the Steam platform, we can see that half of them use a photorealistic style, while the other half are rendered in a variety of stylized appearances.

A photorealistic, visualization-rich presentation style can require significant cognitive abilities to process information and images. Conversely, well-executed and consistent stylized aesthetics can convey important information and emotional tone, thereby freeing up cognitive abilities for deeper engagement with the narrative and mechanical mastery.

Research examining the direct impact of visual style on users’ experience has been fruitful. Several empirical studies point to a link between high-quality realistic graphics and enhanced subjective presence and spatial immersion. However, this can be seriously challenged by phenomena such as the “uncanny valley.”

Stylized visual effects also demonstrate a remarkable ability to evoke certain emotional nuances and have a noticeable impact. Scientists argue that stylized graphics can often better evoke certain feelings because they are not bound by the limitations of literal reality.

The comparison between major projects of different countries is particularly interesting in the context of visual style choices because it clearly demonstrates that style is not just an aesthetic decision, but a tool for conveying cultural codes and key values to the target audience.

- Red Dead Redemption 2, a game from American studio Rockstar, is a good example of photorealism. Here it works to immerse the player through authenticity, enhancing the feeling of personal experience and freedom in an open world — which resonates with Western ideas of individualism.
- Non-photorealistic rendering in Final Fantasy XIV from Square Enix in Japan emphasizes emotional perception and symbolism, allowing for a deeper exploration of narrative and collective archetypes that are closer to the traditions of Japanese culture.

For the clarity of the study, compare trends in multiplayer games from different countries.

- The Chinese development Genshin Impact (miHoYo, 2020) uses anime aesthetics typical of Japanese projects.
- The American project Valorant (Riot Games, 2020) borrows the style and dynamic visual accents characteristic of Korean MOBA and shooters.

Digital games can use various methods to create the desired impression, including in terms of their visual qualities.

In the field of usability and human-computer interaction, visual style plays a crucial role in the clarity of gameplay and intuitive understanding. Due to the high detail of photorealistic scenes, it is sometimes difficult for players to quickly distinguish important interactive elements, enemies, or resources from passive background design. In contrast, many stylized games strategically use visual design principles such as bold colors, contrasting color schemes, unique shapes, and clear silhouettes, making gameplay elements instantly recognizable and understandable. This carefully considered design minimizes extraneous cognitive load, avoids frustration, and helps players stay focused, thereby supporting continuity in strategy, execution, and problem solving.

The enormous success and long-standing popularity of games that use more stylized graphics proves that realistic graphics are not the only option. Therefore, no single visual style is universally superior or beneficial for all types of players. The impact on players depends largely on the context

and on the complex interaction of factors, including the game genre, stated design goals, the cultural background of the players, the characteristics of cultural symbols, local trends in the gaming industry, and, more importantly, the successful outcome and harmonious integration of the chosen visual style with all other closely related aspects of game design.

The choice of visual style is not just an aesthetic choice; it is linked to technical limitations, the allocation of development resources, artistic unity, and the individuality of the final product. By comparing games produced in different countries, we can see how the choice of visual style can reflect traditions and features of perception in different cultures. However, a comparison of multiplayer games shows that developers are consciously targeting international tastes: they opt for universal artistic styles and gameplay mechanics to attract as broad an audience as possible, regardless of the cultural codes historically associated with a particular country.

The clear differences are gradually blurring today; the visual style of a game increasingly rarely clearly indicates its country of origin—the globalization of the industry is erasing traditional boundaries.

Based on the above, studying the mechanisms of visual design's influence on player perception, particularly in terms of performance, self-reported cognitive load, and emotional states, can be of practical use in the development and evaluation of visual design in games.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

M. V. Zdorovec

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

ENGLISH AS A TOOL FOR BRAND IMAGE FORMATION

The study examines the role of the English language as a strategic tool for shaping brand image among young Russian consumers. In the context of globalization, many companies use English words and phrases in product names, packaging, and advertising, even in non-English-speaking countries a practice known as foreign branding. The study aims to analyze how the presence of English influences consumer perception, trust, purchase desire, and overall attitude toward the brand. Using a quantitative approach, the research is based on an anonymous online survey of 33 young Russian consumers. The results demonstrate a clear positive impact of English branding: the majority of respondents associate English with modernity, prestige, and high quality, prefer products with English names, and show greater willingness to purchase them, especially in categories such as food and beverages, electronics, clothing, and cosmetics. The findings suggest that English is an effective marketing instrument for creating a positive brand image, but its success depends on the product category and a deep understanding of the target audience's expectations.

Keywords: English branding, brand image, consumer perception, foreign branding, marketing communication

М. В. Здоровец

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

АНГЛИЙСКИЙ ЯЗЫК КАК ИНСТРУМЕНТ ФОРМИРОВАНИЯ ИМИДЖА БРЕНДА

В работе рассматривается роль английского языка как инструмента формирования имиджа бренда среди молодых российских потребителей. В условиях глобализации многие компании используют английские слова и фразы в названиях продуктов, упаковке и рекламе даже в странах, где английский не является родным языком. Цель исследования — проанализировать, как присутствие английского влияет на восприятие бренда, доверие, желание совершить покупку и общее отношение к продукту. Исследование основано на количественном подходе и анонимном онлайн-опросе 33 молодых потребителей из России. Результаты показывают, что английское брендирование оказывает положительное влияние: большинство респондентов связывают английский с современностью, престижем и высоким качеством, предпочитают товары с английскими названиями и проявляют большую готовность их покупать, особенно в категориях «продукты и напитки», «электроника», «одежда» и «косметика». Таким образом, английский язык является эффективным маркетинговым инструментом для создания позитивного имиджа бренда, однако его успех зависит от категории товара и понимания ожиданий целевой аудитории.

Ключевые слова: английское брендирование, имидж бренда, восприятие потребителей, иностранное брендирование, маркетинговые коммуникации.

In today’s global market many companies use English words and phrases on product names, packaging and advertising even in countries where English is not the native language. This practice is known as foreign branding. Brand image refers to the overall impression and perception that consumers form about a product or company. It includes associations with quality, modernity, prestige and style. Brand perception is how consumers evaluate a brand based on different signals, including the language used in its name and design. The purpose of this study is to examine English as a tool for brand image formation among young Russian consumers. The research focuses on how the presence of English on products influences consumer perception, trust, desire to buy and overall attitude toward the brand.

The study used a quantitative approach. Data was collected through an anonymous online survey using Google Forms. The questionnaire consisted of 12 questions that explored several key aspects: how often respondents encounter English on product packaging and brand names, what associations appear when they see English words (modernity, quality, prestige and style), which product categories are most affected by English branding, the level of trust toward such products, the desire to purchase them, and willingness to pay a higher price for brands with English names. A total of 33 young consumers from Russia participated in the survey. The collected data was analyzed using simple percentages to identify main patterns in consumer behavior.

The survey results showed a clear positive influence of English branding on brand image. More than 65% of respondents reported seeing English words on products often, while 34% encountered them sometimes. When seeing English on a brand, participants perceived the product as more prestigious (57.6%), higher quality (57.6%), more modern (33.3%) and more stylish (33.3%). None of the respondents associated English branding with lower quality. A significant majority of 81.8% stated that they choose products with English names more often than those with Russian names. English branding had the strongest effect on food and drinks (60.6%) and electronics (60.6%), followed by clothes (54.5%) and cosmetics (54.5%). English on branding also increased trust: nearly 70% of participants agreed that it makes them trust the product quality more. Moreover, 93.9% believed that products with English words look higher quality, with 19 people choosing the answer “significantly higher quality”. In addition, 54.5% of respondents said they would buy a more

expensive product if it had an English name, while 45.5% noted that their decision depends on the product category.

These findings demonstrate that English serves as an effective tool for creating a positive brand image among young Russian consumers. Most participants associate English with modernity, prestige and better quality. This association explains why they prefer products with English names and show greater willingness to purchase them. The particularly strong influence in the categories of food and drinks, electronics, clothes and cosmetics can be explained by the connection of these products with modern lifestyle, technology and personal style-arears where English is widely seen as a symbol of progress and global standards. At the same time, the results indicate that the effectiveness of English branding is not the same for all product types. Some respondents noted that their reaction depends on the specific category of the product. This suggests that while English is a powerful marketing instrument, companies should apply it carefully and take into account the characteristics and expectations of their target audience.

In conclusion, this study shows that the English language is a valuable and effective tool for brand image formation in non-English speaking countries such as Russia. The survey of 33 young consumers revealed that English branding makes products appear more prestigious, modern and high-quality. It increases consumer trust and positively influences purchase intentions. Companies can successfully use English words in their branding strategy to create a more attractive image among young buyers. However, the success of this approach depends on the right choice of product categories and a good understanding of consumer preferences.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

E. A. Ignatev

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

GAMIFICATION IN LANGUAGE LEARNING APPS: DESIGNING CONTENT THAT MOTIVATES

The article examines how gamification is used in language learning applications to increase learner motivation and retention. The study is based on a qualitative comparative analysis of three popular apps: Duolingo, Lingualeo, and Memrise. The research includes practical observation of app usage and analysis of publicly available materials describing the design principles of these platforms. The findings show that the most effective applications integrate game mechanics into the core structure of educational content rather than using them as decorative additions. Among the most productive elements are streaks, levels, points, rewards, leaderboards, and strong visual metaphors that make learning progress more transparent and emotionally engaging. The article argues that successful educational design requires not only visual attractiveness but a well-constructed motivational system that supports regular user engagement. The results are of practical value for future specialists in digital content creation and educational product design.

Keywords: gamification, language learning apps, user motivation, digital content, educational design, learner retention, user engagement.

Е. А. Игнатьев

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ГЕЙМИФИКАЦИЯ В ПРИЛОЖЕНИЯХ ДЛЯ ИЗУЧЕНИЯ ЯЗЫКОВ: ПРОЕКТИРОВАНИЕ МОТИВИРУЮЩЕГО КОНТЕНТА

В статье рассматривается использование геймификации в приложениях для изучения языков как средства повышения мотивации и удержания пользователей. Исследование выполнено на основе качественного сравнительного анализа трех популярных приложений: Duolingo, Lingualeo и Memrise. Работа включает практическое наблюдение за использованием приложений и анализ открытых материалов, раскрывающих принципы их проектирования. Результаты показывают, что наиболее эффективные приложения встраивают игровые механики в саму структуру образовательного контента, а не используют их только как внешние декоративные элементы. К числу наиболее продуктивных механизмов относятся серии ежедневных занятий, уровни, баллы, награды, рейтинги и выразительные визуальные метафоры, делающие учебный прогресс более наглядным и эмоционально значимым. В статье обосновывается, что успешный образовательный дизайн требует не только визуальной привлекательности, но и продуманной мотивационной системы, поддерживающей регулярную вовлеченность пользователя. Полученные результаты представляют практическую ценность для будущих специалистов в области цифрового контента и проектирования образовательных продуктов.

Ключевые слова: геймификация, приложения для изучения языков, мотивация пользователей, цифровой контент, образовательный дизайн, удержание пользователей, вовлеченность.

In the modern world, smartphones have become the primary tool for many daily tasks, including education. Millions of people use mobile applications to learn English and other languages. However, a major problem for developers is user retention. Statistics show that most language learners abandon an app after only a few weeks. The process of learning with traditional flashcards or repetitive exercises often feels boring, and users lose motivation quickly. To solve this problem, developers started using gamification. Gamification means applying game design elements – such as points, levels, and rewards – in non-game contexts like education. As a student in "IT Technologies for Creating Digital Content," I am interested in how digital design can influence human behavior. The purpose of this paper is to examine how gamification mechanics are used in language learning apps to motivate users. The main task is to identify which specific game elements are most effective at keeping learners engaged and to analyze how they are implemented in the design of the app's content.

To conduct this research, I used a qualitative comparative analysis. I selected three of the most popular language learning applications: Duolingo, Lingualeo, and Memrise. I chose these apps because they are market leaders with large user bases and are well-known for their gamified design. I used two main methods for data collection. First, I conducted a practical analysis by using each app daily for one week. During this period, I focused on the user interface and user experience. I documented every instance of gamification: how points (XP) were awarded, the structure of levels, the types of rewards (lingots, gems), and the presence of social features like leaderboards. Second, I analyzed publicly available information, including app store descriptions, developer blogs, and online articles discussing the apps' design philosophies. I compared the apps based on three criteria:

the variety of game mechanics used, the visual presentation of progress, and the integration of these mechanics with the actual learning content.

The research shows that all three apps use gamification, but they implement it in different ways with varying levels of integration. Duolingo uses a highly structured and aggressive gamification system. The app is built around a visible skill tree. Users progress by completing short, five-minute lessons to unlock new nodes on the tree. The app uses a "streak" counter to reward daily logins. It has a virtual currency (gems) that users earn to unlock bonus levels or cosmetic items for the app's mascot. Recently, Duolingo added leagues, where users compete against other players weekly for the highest XP. Lingualeo, which is popular in Russian-speaking countries, uses a "jungle" theme. The main gamification element is the "lion" mascot, which needs to be fed with "meatballs" earned by completing lessons. The app also uses levels, statistics, and a personalized vocabulary trainer that feels like a game. The visual theme is consistent and directly tied to the user's progress. Memrise focuses on a different aspect: the "plant" metaphor. The user "plants" a word or phrase and must "water" it regularly through review sessions to help it grow. This directly visualizes the forgetting curve. The app also uses points and a leaderboard, but the core gamification is centered on this growth mechanic.

The results clearly show that effective gamification in language learning is more than just adding points. It is about creating a system that gives users a sense of progress and achievement. The analysis shows that the most effective apps, like Duolingo, integrate game mechanics into the very core of the learning process. The skill tree is not just decoration; it is the main menu of the app. The streak counter successfully leverages the psychological principle of loss aversion – users do not want to lose their streak, so they return every day. Furthermore, the choice of theme and metaphor is important. Lingualeo's "feeding the lion" creates an emotional connection with the user. Memrise's "growing plants" helps users understand a complex concept (the need for spaced repetition) through a simple, visual analogy. These design choices make the content more accessible and the process more enjoyable. The practical significance of this study for a digital content creator is clear. We learn that design is not just about making an app look pretty. It is about building a motivational system. When creating digital content for education, one must think like a game designer. The goal is to break a difficult subject (like English grammar) into small, rewarding tasks. We must create clear goals (like reaching the next level) and provide constant, positive feedback. This keeps the user in a state of "flow," where they are challenged but not frustrated.

In conclusion, gamification is a powerful tool for motivating users in language learning apps. By analyzing successful examples like Duolingo, Lingualeo, and Memrise, we see that the most effective design integrates game mechanics deeply with the content, uses strong visual metaphors, and leverages psychological triggers. For a future specialist in digital content, understanding these principles is essential for creating educational products that users will not only download but actually use for a long time.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

N. A. Ilicheva

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE VISUAL LANGUAGE OF SHAKESPEARE: HOW TYPOGRAPHY CAN CONVEY WORD INVENTION

The study focuses on the consistent correspondence between Shakespeare's linguistic methods of word formation and typographic techniques. The aim of the study is to determine if typographic design can enhance the meaning of Shakespeare's words in contemporary graphic design. The study identifies some of the linguistic and typographic techniques that can be applied to enhance the potential for semantic and aesthetic enhancement.

Keywords: typography, visual communication, Shakespeare, neologisms, word formation, graphic design, semantic perception.

Н. А. Ильичева

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ВИЗУАЛЬНЫЙ ЯЗЫК ШЕКСПИРА: КАК ТИПОГРАФИКА МОЖЕТ ПЕРЕДАТЬ ИЗОБРЕТЕНИЕ СЛОВА

Исследование посвящено выявлению закономерностей между лингвистическими методами словообразования Шекспира и типографскими техниками. Цель исследования – определить, может ли типографский дизайн усилить смысловую нагрузку слов Шекспира в современном графическом дизайне. В ходе исследования были выявлены некоторые лингвистические и типографские приемы, которые можно использовать для усиления семантического и эстетического потенциала.

Ключевые слова: типографика, визуальная коммуникация, Шекспир, неологизмы, словообразование, графический дизайн, семантическое восприятие.

The research addresses the relationship between a word’s form and its visual perception in graphic design. The object of the study is Shakespeare’s neologisms as they appear on contemporary information carriers (posters, postcards, billboards). The aim is to demonstrate how font selection and typographic techniques (variable kerning, combining typefaces, overlapping, distortion) can enhance the semantic representation of words formed through Shakespeare’s linguistic methods (conversion, semantic expansion, compounding). The hypothesis posits that the conscious application of Shakespeare’s word-formation methods combined with emotionally precise typographic solutions enhances semantic clarity, aesthetic expressiveness, and visual competitiveness of graphic design objects.

The paper employed three methods: (1) analysis of scholarly literature on Shakespeare’s neologisms and typographic theory; (2) comparative analysis of Shakespeare’s linguistic methods (conversion, affixation, compounding, semantic expansion) to identify their structural features; (3) visual analysis of existing design projects (billboards, posters, flyers, postcards) that incorporate neologisms or inventive typography, evaluated for semantic, aesthetic, and emotional impact.

The study establishes stable correlations between Shakespeare’s linguistic methods of word formation (conversion, affixation, compounding, semantic expansion) and typographic techniques (font weight and size, combination of font styles, overlapping, distortion, ornamentality). These correlations demonstrate that typographic choices can reinforce the meaning of neologisms and enhance viewer engagement.

The findings suggest that typography functions not merely as a decorative element but as a semiotic tool capable of translating linguistic innovation into visual form. The effectiveness of the

identified techniques, however, depends on the context and the type of information carrier, indicating that design solutions must be adapted to the medium.

The results support the hypothesis that combining Shakespeare's word-formation methods with emotionally precise typographic techniques improves the semantic clarity, aesthetic integrity, and visual competitiveness of graphic design objects. The influence of context and carrier type on effectiveness opens prospects for further research.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Чахоян А. О.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Chakhoyan A. O.

O. D. Ionova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE IMPACT OF COLOR PSYCHOLOGY IN GAME GRAPHICS ON PLAYER PERCEPTION ACROSS CULTURAL CONTEXTS

In today's video game world, color plays a crucial role in shaping the gaming experience. The psychology of color studies how different colors affect people's emotions and behavior, making it a highly relevant topic for game developers. With the intense competition in the gaming market, the proper use of color can be a game-changer in attracting and retaining players.

Keywords: color psychology, game graphics, aesthetics, emotional perception, color palette, immersion, and user experience.

О. Д. Ионова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ВЛИЯНИЕ ПСИХОЛОГИИ ЦВЕТА В ИГРАХ НА ВОСПРИЯТИЕ ИГРОКОВ В РАЗНЫХ КУЛЬТУРАХ

В современном мире видеоигр цвет играет ключевую роль в формировании игрового опыта. Психология цвета изучает, как различные цвета влияют на эмоции и поведение людей, что делает эту тему особенно актуальной для разработчиков игр. В условиях высокой конкуренции на игровом рынке грамотное использование цвета может стать решающим фактором в привлечении и удержании игроков.

Ключевые слова: психология цвета, игровая графика, эстетика, эмоциональное восприятие, цветовая палитра, погружение, пользовательский опыт.

The objective of this research is to analyze the impact of color palette on players' perception of the game, as well as to identify the psychological aspects associated with the use of different colors in game graphics. The study aims to understand how color solutions can enhance the atmosphere of a game, emphasize its theme, and evoke specific emotions in players.

To achieve this goal, the following tasks need to be addressed:

1. Study the theoretical foundations of color psychology: Explore the main theories and approaches to color perception, as well as its impact on emotions and behavior.

2. Analyze examples of color usage in popular video games: Study how different games use color to create atmosphere, convey mood, and shape the gaming experience.

3. Identify patterns and trends: Determine which color schemes are most effective for different game genres (e.g., horror, adventure, platformers).

4. Conduct an empirical study: Survey players about their perception of color choices in games and analyze the data obtained.

5. Develop recommendations for game developers: Based on the conducted research, provide practical tips on using color in game graphics to achieve the desired emotional effect.

To analyze the impact of color on gameplay, a review of existing scientific literature was conducted, including research in the fields of psychology and design. Additionally, research was conducted to compare the perception of color in games across in China and Western countries, analyzing examples of games with various color schemes. The games were selected based on their popularity and significance in the industry, as well as their diverse visual styles.

1. Warm colors

Warm colors, such as red, orange, and yellow, are associated with energy, passion, and action. They can evoke feelings of excitement and even aggression. In action games like *DOOM Eternal*, warm hues are used to create a tense combat atmosphere. For example, red splashes of blood or fire can enhance the sense of danger and adrenaline.

DOOM Eternal: The use of vibrant red and orange hues in the environment emphasizes the dynamic nature of the game and creates a sense of constant threat.

2. Cold colors

Cool colors, such as blue, green, and purple, create an atmosphere of calmness and balance. These shades are often used in games with a research or adventure focus. For example, in *Journey*, cool tones help to create a sense of tranquility and beauty, which contributes to the player's immersion in the world.

Journey: The blue and green landscapes evoke a sense of calmness and harmony, allowing players to focus on exploring and interacting with the world around them.

3. Neutral colors

Neutral colors such as white, black, and gray are often used for backgrounds or to create contrast with vibrant elements. They can help to highlight key game mechanics or characters. In *Limbo*, the black and white palette creates a dark and mysterious atmosphere, which enhances the emotional impact on the player.

Limbo: The use of black and white colors creates a sense of despair and mystery, which emphasizes the game's core themes.

4. Contrasting colors

Contrasting colors draw attention to important interface elements or game objects. In games like *Fortnite*, vibrant color schemes help to highlight characters and objects against the backdrop of a dynamic game world. This not only improves the visibility of objects, but also makes the game more engaging.

Fortnite: Vibrant contrasting colors make characters stand out even in a complex background, helping players to respond more quickly to changes in gameplay.

The study of color psychology in game graphics has significant practical value, influencing many aspects of game development and player perception. Understanding how color affects emotions and user behavior allows developers to create more engaging and memorable game worlds. Proper use of color palettes can enhance player interaction, increasing engagement and satisfaction.

Color plays a crucial role in creating atmosphere and mood. For example, dark and cool shades can evoke feelings of fear or anxiety in horror games, while bright and saturated colors create

a sense of joy and adventure in platformers or arcade games. This knowledge helps developers to convey the game's narrative and emotional elements more effectively.

Additionally, color plays a significant role in marketing materials such as game covers, trailers, and advertising campaigns. Using the right color combinations can attract the attention of the target audience and increase interest in the product, which is especially important in a highly competitive market.

Developers can also use color schemes to create intuitive interfaces and controls, which greatly improves the accessibility of the game for various groups of players, including those with visual impairments. This promotes inclusivity and expands the audience. Understanding player preferences for color schemes helps developers tailor games to meet the expectations of their audience. Surveys and research can identify which colors and styles evoke positive emotions in players, which can be useful for future project development.

To show how important color is in conveying the mood of a game, I decided to compare two countries using the color white.

In Chinese culture, white is traditionally associated with mourning and sadness. Its use in funerals and contexts of grief makes it less positive. Games that use white in their design may be perceived as dark or serious, especially if they deal with themes of loss or death.

At the same time, in Western culture, white symbolizes purity, innocence, and peace. It is often used in weddings and contexts of positive events.

In games, white can create an atmosphere of calmness and purity. For example, in games with exploratory or meditative elements, white tones can evoke a sense of tranquility.

These examples demonstrate how the same color can have completely different meanings and evoke different emotions depending on the cultural context. Game developers must consider these differences when creating content for different audiences in order to effectively convey the right messages and create the desired atmosphere.

The psychology of color is an important tool in the arsenal of game developers. Understanding how different colors affect players' emotions and perception allows for the creation of deeper and more memorable gaming experiences. Developers should consider color palettes when designing games to ensure a harmonious blend between visual style and gameplay mechanics. This can lead to increased player engagement, improved experiences, and overall satisfaction with the game.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

A. I. Islamova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE ROLE OF WHITE SPACE IN VISUAL COMMUNICATION DESIGN

These abstracts explore the conceptual and functional significance of white space (negative space) as a core element in visual communication. Drawing on the study "Utilizing White Space for Impactful Design" by J. F. Esseku (2023), the author analyzes how the deliberate use of "emptiness" influences cognitive perception, guides user attention, and establishes brand prestige. The study examines the transition of white space from a passive byproduct of layout to an active design tool, grounded in Gestalt principles and psychological theories of luxury perception. The findings suggest that effective spatial management is essential for reducing cognitive load and enhancing information retention in modern cluttered media environments.

Keywords: theoretical review, white space, negative space, visual communication, Gestalt theory, typography, minimalism, cognitive load, luxury branding.

А. И. Исламова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

РОЛЬ БЕЛОГО ПРОСТРАНСТВА В ВИЗУАЛЬНОЙ КОММУНИКАЦИИ

В данных тезисах рассматривается концептуальная и функциональная значимость белого пространства (негативного пространства) как одного из ключевых элементов визуальной коммуникации. На основе исследования Дж. Ф. Эссеку «Использование белого пространства для создания выразительного дизайна» (2023) автор анализирует, каким образом осознанное использование «пустоты» влияет на когнитивное восприятие, направляет внимание пользователя и способствует формированию престижного образа бренда. В исследовании прослеживается переход белого пространства от пассивного побочного результата компоновки к активному инструменту дизайна, что обосновывается принципами гештальт-теории и психологическими теориями восприятия роскоши. Результаты исследования показывают, что эффективная организация пространства имеет принципиальное значение для снижения когнитивной нагрузки и повышения запоминаемости информации в условиях современной перегруженной медиасреды.

Ключевые слова: теоретический обзор, белое пространство, негативное пространство, визуальная коммуникация, гештальт-теория, типографика, минимализм, когнитивная нагрузка, люксовый брендинг.

In the contemporary landscape of visual communication, the efficacy of a message is often determined not by how much information is presented, but by how much "breathing room" is provided for the audience to process it. Historically, white space (or negative space) was frequently misunderstood as a mere void or a lack of content. However, as argued by J. F. Esseku in the article "Utilizing White Space for Impactful Design", white space is a fundamental design principle that acts as the "binding agent" for any successful composition. According to Jan White, emptiness is often the most overlooked aspect of visual design, yet it remains the most critical for creating clarity and impact.

To understand the mechanics of visual communication, one must distinguish between the types of space utilized in a layout. Esseku suggests a distinction between active and passive forms. Passive white space is an unavoidable byproduct of the design process – such as margins or the natural gaps between lines of text. In contrast, active white space is a deliberate choice made by the designer to create structure, emphasis, and hierarchy.

Furthermore, the research provides a granular view of design organization through the lens of macro and micro space. While macro space governs the areas between major layout elements, micro space handles the subtle gaps in typography. As Timothy Samara notes, the relationship between "figure" and "ground" (the space in which a form becomes visible) determines the viewer's perception of movement and three-dimensionality. Properly managed micro-space in kerning and leading can drastically alter the "literal meaning" of a word, potentially turning a cluttered, tense block of text into a sophisticated and readable message.

The human brain is naturally wired to seek order within visual chaos. Modern design relies heavily on Gestalt Theory to predict how audiences will group elements, and white space is the primary tool for implementing these principles. Principles such as proximity and closure are impossible to achieve without the strategic use of emptiness.

The principle of proximity dictates that elements placed closely together are perceived as a unified group, while white space serves to decouple unrelated ideas. This is crucial in preventing "information flooding," where a viewer, overwhelmed by data, ceases to perform the task of comprehension. Moreover, the concept of "closure" proves that white space is an active participant that allows the brain to mentally complete shapes and forms. By inviting the viewer to participate in the visual process, designers foster a higher level of engagement and information retention.

One of the most profound insights regarding negative space is its relationship with brand positioning. There is a strong historical correlation between the abundance of white space and the perception of luxury. This phenomenon is rooted in the rejection of horror vacui – the innate fear of emptiness.

As Paul Rand famously stated, design is simple, which is precisely why it is so complicated. His iconic work for brands like IBM demonstrates how minimalism and the bold use of empty space signal prestige and confidence. In budget-oriented advertising, there is a common tendency to saturate every square inch of the page to justify value. However, high-end branding utilizes vast expanses of white space to signal exclusivity. According to Lauer and Pentak, any artistic value is lost without a clear focal point, and white space is the most powerful tool for ensuring that the audience's attention does not wander aimlessly.

While the benefits of white space are clear, its application requires precision. Research warns against the "white hole phenomenon" – where an accidental, unmanaged gap in the layout pulls attention away from the intended message. This suggests that white space must be handled as a shape in itself, with its own visual weight.

Effective spatial management improves "eye flow," guiding the reader from the most critical information to secondary details. As Hagen points out, white space is not an "enemy" or a sign of missing information, but a functional resource that prevents the stress of a cluttered layout. In a digital era with decreasing attention spans, white space functions as a cognitive lubricant, facilitating the "unaware act of reading".

Ultimately, white space is not a vacuum but a strategic tool that defines the boundaries of human communication. It serves a triple purpose: functionally enhancing legibility, cognitively organizing information through Gestalt principles, and psychologically establishing brand authority. As visual environments become increasingly saturated, the role of the designer shifts from "filling space" to "curating silence." The insights provided by Esseku and other design theorists reaffirm that "nothing can replace white space" in its ability to provide clarity, elegance, and impact in a distracted world.

Научный руководитель: старший преподаватель кафедры иностранных языков в профессиональной деятельности, Синицына В.И.
Scientific supervisor: Senior Lecturer of the Department of Foreign Languages in the Professional Sphere, Sinitsyna V.I.

S. T. Islamov

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE OVERUSE OF MINIMALISM: WHY THE PERSUIT OF VISUAL PURITY CONFLICTS WITH THE COMMUNICATIVE FUNCTION OF LANGUAGE IN INTERFACE DESIGN?

The study examines the overuse of minimalism in interface design and its conflict with the communicative function of language. While minimalism — characterized by clean layouts, flat design, and the removal of decorative elements — initially emerged as a response to visual clutter, its excessive application often results in interfaces that are aesthetically pleasing but difficult to use. The study focuses on the growing trend of replacing textual information with graphic symbols, arguing that this shift leads to semantic ambiguity and increased cognitive load for users. Through analysis of popular websites and applications, the research confirms that extreme minimalism (icons without labels, hidden navigation, low-contrast visuals) harms usability by reducing discoverability and clarity. From a linguistic perspective, the paper emphasizes that natural language provides precision and structure, whereas graphic symbols in minimalist interfaces often lack standardized meaning. The work advocates for a shift from «pure» to «functional» minimalism, where visual simplicity is balanced with communicative clarity, and textual information is preserved when it enhances user understanding.

Keywords: minimalism, interface design, usability, cognitive load, visual communication, language and design, functional minimalism, iconography.

С. Т. Исламов

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ЧРЕЗМЕРНОЕ ИСПОЛЬЗОВАНИЕ МИНИМАЛИЗМА: ПОЧЕМУ СТРЕМЛЕНИЕ К ВИЗУАЛЬНОЙ ЧИСТОТЕ ПРОТИВОРЕЧИТ КОММУНИКАТИВНОЙ ФУНКЦИИ ЯЗЫКА В ДИЗАЙНЕ ИНТЕРФЕЙСОВ?

В работе рассматривается проблема чрезмерного минимализма в дизайне интерфейсов и его противоречие с коммуникативной функцией языка. Минимализм, отличающийся чистыми макетами, плоским дизайном и отказом от декоративных элементов, изначально был ответом на визуальный шум ранних цифровых интерфейсов, однако его избыточное применение часто приводит к созданию красивых, но неудобных для пользователя решений. Особое внимание уделяется замене текстовой информации графическими символами, что порождает семантическую неоднозначность и увеличивает когнитивную нагрузку. На примере анализа популярных сайтов и приложений подтверждается, что крайний минимализм (иконки без подписей, скрытая навигация, низкая контрастность) ухудшает юзабилити, затрудняя обнаружение функций и снижая ясность. С лингвистической точки зрения подчёркивается, что естественный язык обеспечивает точность и структурированность, в то время как графические символы в минималистичных интерфейсах часто лишены стандартизированного значения. Исследование предлагает переход от «чистого» к «функциональному» минимализму, при котором визуальная простота сочетается с ясностью коммуникации, а текстовые пояснения сохраняются там, где они необходимы для понимания пользователя.

Ключевые слова: минимализм, дизайн интерфейсов, юзабилити, когнитивная нагрузка, визуальная коммуникация, язык и дизайн, функциональный минимализм, иконография

Both language and design are tools for communication. The focus on how meaning is constructed through language aligns with the study of how visual interfaces convey (or fail to convey) meaning.

Minimalism, known for clean layouts, flat design, and reducing decorative elements, began as a response to visual clutter in early digital interfaces (A. Yakunin, S. Bodrunova, 2016). However, its excessive application often creates interfaces that look good but are hard to use. A deeper concern, relevant to linguistics, is the gradual replacement of textual information with graphic symbols. Traditionally, natural language served as the primary means of guiding users. Today, text is increasingly replaced by icons and pictograms, raising questions about the loss of linguistic clarity.

The purpose of this work is to determine when minimalist design begins to harm usability and to understand how replacing text with graphics affects user comprehension. The hypothesis is that excessive minimalism – specifically the removal of borders, shadows, and text labels – negatively affects user comprehension regardless of the user's level of experience. From a linguistic standpoint, replacing natural language with graphic symbols leads to semantic ambiguity and increased cognitive load.

To test this hypothesis, existing design solutions across popular websites and mobile applications were examined. Three digital products were selected: a news platform, an e-commerce site, and a productivity application. Each interface was analyzed for three minimalist practices: icons without text labels, hidden navigation menus (hamburger menus), and low-contrast color schemes. An evaluation was conducted using established usability rules, focusing on discoverability and feedback. Observations were compared with existing research on cognitive load and minimalism.

The analysis confirmed the hypothesis. On the e-commerce site, icons without labels caused hesitation – users had to interpret symbols instead of recognizing them instantly. From a linguistic perspective, this replaces the unambiguous meaning of a word with the ambiguous meaning of a pictogram. The news platform used a hidden hamburger menu, which made discoverability noticeably worse compared to a traditional navigation bar. The productivity application used low-contrast flat design with no shadows or borders, making it difficult to distinguish clickable elements from static information.

The results show that extreme minimalism directly harms usability. Cognitive load theory explains that when interfaces hide important information, users rely on slower mental processes – they must remember options instead of seeing them, and guess instead of recognizing. A third explanation, central to the linguistic focus of this paper, concerns the nature of communication itself. Natural languages are structured, rule-based systems that provide clarity. Graphic symbols in minimalist interfaces constitute an ad hoc visual code that lacks standardized rules and creates ambiguity.

Returning to the purpose of this work: minimalism becomes harmful when it removes functional signifiers without replacing them. The trend toward textless interfaces assumes all users share the same cultural understanding of symbols, which ignores the precision that natural language provides. A shift from "pure minimalism" to "functional minimalism" is proposed, where visual simplicity is balanced with clarity. Text labels should remain where icons are ambiguous, and navigation should stay visible when it contains critical options.

The hypothesis was confirmed. Excessive minimalism – icons without labels, hidden navigation, and low-contrast visuals – harms user comprehension and increases cognitive load.

From a linguistic perspective, replacing text with ambiguous graphic symbols contributes significantly to this problem. Language remains the most precise system of communication available.

Designers should shift from "pure" to "functional" minimalism, preserving textual information where it serves clarity. Design is ultimately about communication, not decoration.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

Y. S. Islentyeva

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

COMPARATIVE ANALYSIS OF BUSINESS COMMUNICATION STYLES IN ADVERTISING AND PR IN RUSSIA AND GERMANY

The study examines the characteristics of business communication in the fields of advertising and public relations in Russia and Germany. Key differences are identified in the category of politeness, negotiation styles, and approaches to building professional relationships. Special attention is paid to a comparative analysis of Russian and German linguistic cultures, which allows for the formulation of practical recommendations for advertising and PR professionals working in intercultural environments.

Keywords: intercultural communication, business communication, advertising

Я. С. Ислентьева

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

СРАВНИТЕЛЬНЫЙ АНАЛИЗ СТИЛЕЙ ДЕЛОВОЙ КОММУНИКАЦИИ В РЕКЛАМЕ И PR В РОССИИ И ГЕРМАНИИ

Исследование анализирует особенности деловой коммуникации в рекламе и PR в России и Германии. Выявлены ключевые различия в вежливости, стилях переговоров и подходах к профессиональным отношениям. Особое внимание уделено сравнению лингвокультур, что позволяет дать практические рекомендации специалистам, работающим в межкультурной среде.

Ключевые слова: межкультурная коммуникация, деловая коммуникация, реклама.

In the context of globalization and the active development of international cooperation, issues of intercultural business communication are becoming particularly significant. For specialists in advertising and public relations, understanding the national and cultural characteristics of partners is a crucial success factor. The comparison of Russian and German business cultures is of particular interest. Germany, as the economic center of Europe, can act as a key trading partner for Russian companies. However, differences in communicative styles, shaped by historical, social, and cultural factors, create potential barriers to effective interaction.

The aim of the study is to identify and describe the key differences in the business communication styles of advertising and PR professionals in Russia and Germany, as well as to determine their impact on the effectiveness of international cooperation. The objectives of the study

are to identify differences in speech etiquette and the category of politeness in business correspondence; to compare approaches to building business relationships, negotiations, and decision-making; and to formulate practical recommendations for Russian advertising and PR professionals working with German partners.

The research is based on an interdisciplinary approach, combining methods of linguistic, cultural, and communicative analysis. The theoretical foundation of the work comprises scholarly works in the field of intercultural communication and business linguistics.

The key differences between Russian and German business cultures in the context of advertising and PR communication are as follows:

- The category of politeness in business correspondence. There are differences in the representation of the category of politeness in German and Russian business letters. German business correspondence is characterized by a high degree of formalization and standardization. Politeness is realized through strict adherence to conventional norms, a clear letter structure, and distant forms of address. Russian business correspondence exhibits greater variability, with contemporary trends of democratization and dialogization manifesting more prominently, allowing for elements of personalization.
- Communicative strategies. German participants in business meetings demonstrate a greater degree of directness and clarity in their formulations. German communicative culture is characterized by a high significance placed on factual argumentation, restraint in expressing emotions, and respect for established procedures and regulations. Russian participants in business meetings, in contrast, are more inclined towards indirect ways of expression, greater emotional involvement, and flexibility in adhering to formal procedures.
- The approach to building business relationships. In German culture, business relationships are structured around specific tasks and projects. Trust is built through demonstrating competence and fulfilling obligations. In Russian culture, business relationships are often preceded by establishing personal contact, and trust is largely based on personal rapport and long-term connections.

The identified differences hold practical significance for specialists in advertising and PR. Firstly, when developing advertising campaigns, it is necessary to consider differences in communicative styles. For a German audience, messages built on clear argumentation, factual data, and structured presentation will be more effective. Secondly, in PR communication when interacting with German partners, it is important to observe formal etiquette, especially in the initial stages of cooperation. German business correspondence requires strict adherence to genre conventions, and deviation from them may be perceived as a sign of disrespect or unprofessionalism. Thirdly, when organizing negotiations and joint projects, it is necessary to consider differences in decision-making procedures. German partners typically prefer detailed preliminary preparation, strict adherence to the agenda, and a clear distribution of responsibilities for effective work. Russian specialists, more accustomed to flexibility and improvisation, may perceive such bureaucratization as excessive formality.

The practical significance of the study lies in the possibility of using its results for adapting advertising and PR materials when entering the German market, training specialists in international marketing and public relations, and developing intercultural communication training for Russian and German companies.

In conclusion, successful international cooperation in the fields of advertising and PR is impossible without considering cultural differences. Understanding the communicative

characteristics of partners allows not only for avoiding misunderstandings but also for building a more effective interaction strategy based on mutual respect and consideration of the cultural values of each party.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

D. O. Kontareva

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

DIFFERENT APPROUCHES TO COLOR IN THE CYBERPUNK GENRE

The study examines two different approaches to color in the cyberpunk genre. Using two countries that laid the foundations for the genre as examples, it explores how color is used to express certain ideas. The analysis shows how color in cyberpunk is a fundamental tool for world-building and guiding one's attention on main.

Keywords: cyberpunk, visual language, color palette, cyberpunk genre, anime, video games

Д. О. Контарёва

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

РАЗНЫЕ ПОДХОДЫ К ЦВЕТУ В ЖАНРЕ КИБЕРПАНК

Настоящее исследование рассматривает два различных подхода к использованию цвета в жанре киберпанк. На примере двух стран, заложивших основы жанра, анализируется, как цвет используется для выражения определённых идей. Анализ показывает, что цвет в киберпанке является фундаментальным инструментом для построения мира и направления внимания на главное.

Ключевые слова: киберпанк, визуальный язык, цветовая палитра, жанр киберпанк, аниме, видеоигры.

The connection between humanity and technology has always fascinated artists, writers and filmmakers. In the late twentieth this fascination transformed into an independent genre known as cyberpunk. What began as a movement in the early 1980s soon evolved into a powerful visual language that would define how people imagine the future. Among all media that employ cyberpunk aesthetics, video games occupy a unique position.

Unlike earlier science fiction, which often presented technology as a force for progress and human improvement, cyberpunk took a darker view. It imagined future where technology served corporate interests rather than human needs. In 1982 Ridley Scott's film *Blade Runner*, based on Philip K. Dick's novel *Do Androids Dream of Electric Sheep?* appeared. The visual design of Blade Runner was the work of Syd Mead, a concept artist who had previously designed vehicles and environments for corporations. Mead described his approach as "retro-futurism". He showed the

future not as a clean, idealized space but as a dark messy world. Later Blade Runner established the visual vocabulary that cyberpunk would use for decades.

The countries where cyberpunk found its greatest development are The United States and Japan. Both of them were fascinated by cyberpunk, but for very different reasons. In the United States, cyberpunk described a hypothetical future based on contemporary anxieties and fears of corporations. In contrast, Japan was already experiencing the loss of individuality and culture in a modern, technological world. Because of these different perspectives, the two countries expressed their cyberpunk visions in very different ways. While the US creators use the videogames to show the "individual against the system", allowing players to control a character in order to fight a corporation, in Japan cyberpunk genre use anime to show the scale of the disaster and how it affected different people. Even though these two countries used two different approaches in developing cyberpunk aesthetics, what they have in common is their own color vision of cyberpunk genre.

The purpose of this study is to understand how The US and Japan use color to create a cyberpunk mood to express different ideas within the cyberpunk genre in their earliest works.

To understand these different approaches to color, this study looks closely at the visual language of two major cyberpunk works that first appeared. The focus is specifically on analyzing color palette, lighting techniques and how these elements are used to create atmosphere and support the themes of each story.

From Japan we examine *Akira* (1988), directed by Katsuhiro Otomo. This film is a landmark in animation, known for its incredible detail and use of a vast color palette.

From the United States we look at influential adventure game *Snatcher* (1988): a cyberpunk detective story created by Hideo Kojima, heavily influenced by film noir and *Blade Runner* itself.

The visual analysis reveals clear and distinct patterns in how Japanese anime and Western games used color and light.

When *Akira* (1988), Japan, was released, it was a visual revolution. While most animation at the time used a limited palette of 100-200 colors, Akira used an astonishing 327 unique colors, with 50 of them created specifically for the film. This allowed for an unprecedented level of visual depth. The anime is famous for its use of rich, deeply saturated colors. The Neo-Tokyo cityscape is an explosion of intense neon signs in vibrant reds, electric blues, and hot pinks, all reflected on wet streets. However, it is not just about neon. The color palette is incredibly wide, with special attention paid to the lighting of explosions by using stark whites and deep reds. The pale tones used in the scenes involving the military and the children with psychic powers. The light sources are dynamic and chaotic, often creating dramatic, high-contrast scenes. The artists of Akira used a vast and vibrant color palette to create a sense of chaotic energy, while the lighting, emphasized dynamic city and its uncontrollable power.

American *Snatcher* (1988) uses color and light in a completely different way that is directly inherited from film noir and Blade Runner. Due to the technology of the time, the game presents its world through static, first-person perspective screens. The art is detailed but relies on a very specific, limited palette of deep blues, rich purples and absolute blacks. This is not the vibrant purple of Akira, but a darker, more ominous shade. Neon lights are present, but they feel lonely, cutting through the darkness in a vast, empty city. There is very little warmth. The lighting is used functionally: a neon sign tells you a location is important; the glow of a computer screen illuminates a dark room. The color creates a sense of claustrophobia and loneliness, perfectly matching the game's detective story atmosphere. A dark, limited palette of noir-inspired blues and purples used to create a mood of mystery and isolation. The lighting is only functional, guiding the player's eye and emphasizing the loneliness of the protagonist.

Japanese anime, with its freedom from the technical limitations of early gaming, used color to create immersive, emotional experiences that ranged from explosive energy to quiet philosophy. Akira used a vast, vibrant palette to overwhelm the viewer with the city's chaotic power. In Japan color was expressive and emotional while American video games, limited by the technology of the

era, used color in a more functional way. The color was atmospheric and environmental. Snatcher used a limited, noir-inspired palette to create an atmosphere perfectly suited for an interactive detective story

One used color to explore the internal world of the soul, an emotion; the other used it to build the external world of society. Both, however, created unforgettable visions of the future that continue to influence designers today.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

I. N. Korobka

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

EXHIBITIONS IN SAINT PETERSBURG: CULTURAL SIGNIFICANCE AND DEVELOPMENT

Saint Petersburg is one of the most important cultural centers of Russia and Europe. The city is famous for its museums, galleries, and numerous exhibitions that attract millions of visitors every year. The aim of this study is to analyze and systematize the main types of exhibitions in Saint Petersburg and to determine their impact on tourism, education, and cultural development. The research examines the main types of exhibitions, their themes, and their contribution to cultural development. The study uses descriptive and analytical methods based on information from museums, exhibition centers, and cultural institutions. The results show that exhibitions in Saint Petersburg not only preserve historical heritage but also promote modern art and international cultural exchange. In addition, exhibitions play an important role in education by introducing visitors to art, history, and science. The study concludes that exhibitions significantly contribute to the cultural identity of the city and its global reputation as a cultural capital.

Keywords: exhibitions, museums, culture, tourism, Saint Petersburg, art.

И. Н. Коробка

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ВЫСТАВКИ В САНКТ-ПЕТЕРБУРГЕ: КУЛЬТУРНОЕ ЗНАЧЕНИЕ И РАЗВИТИЕ

Санкт-Петербург является одним из ведущих культурных центров России и Европы, знаменитым своими музеями, галереями и выставками, которые ежегодно привлекают миллионы посетителей. Цель настоящего исследования — проанализировать и систематизировать основные типы выставок в Санкт-Петербурге, а также определить их влияние на туризм, образование и культурное развитие. В исследовании рассматриваются типы выставок, их тематика и вклад в культурный прогресс с использованием описательных и аналитических методов на основе данных музеев, выставочных центров и культурных учреждений. Результаты показывают, что выставки в Санкт-Петербурге не

только сохраняют историческое наследие, но и способствуют продвижению современного искусства и международного культурного обмена. Кроме того, они играют важную образовательную роль, знакомя посетителей с искусством, историей и наукой. Исследование заключает, что выставки существенно укрепляют культурную идентичность города и его глобальный статус культурной столицы.

Ключевые слова: выставки, музеи, культура, туризм, Санкт-Петербург, искусство.

Saint Petersburg is widely known as one of the world's leading cultural cities. Founded in 1703, it quickly became a center of art, science, and education. Today the city contains more than two hundred museums and exhibition spaces, attracting tourists, researchers, and art lovers from all over the world. Exhibitions play a key role in presenting historical artifacts, artistic works, and scientific achievements to the public.

Exhibitions provide opportunities for visitors to learn about different cultures, historical periods, and artistic movements. They also create a platform for communication between artists, researchers, and audiences. Many museums in Saint Petersburg organize both permanent and temporary exhibitions. Permanent exhibitions display collections that remain on view for long periods, while temporary exhibitions focus on specific themes or artists.

Despite the importance of exhibitions, their role in the cultural development of the city requires further analysis. There is a need to better understand how exhibitions influence cultural education and tourism. The aim of this research is to analyze and systematize the main types of exhibitions in Saint Petersburg and to determine their impact on tourism, education, and cultural development.

The research is based on qualitative analysis of information about exhibitions held in Saint Petersburg museums and exhibition centers. The main sources of information include museum publications, cultural reports, and online resources dedicated to exhibitions. Several methods were used in this study. First, the descriptive method was applied to present the characteristics of exhibitions and their themes. Second, the analytical method was used to evaluate the role of exhibitions in cultural development and tourism. Finally, the comparative method allowed the comparison of different types of exhibitions and their purposes.

The study focused on major museums and cultural institutions that regularly organize exhibitions. Information about exhibition themes, visitor interest, and cultural impact was analyzed to identify the main trends in exhibition activities.

The analysis shows that exhibitions in Saint Petersburg can be divided into several categories: historical exhibitions, art exhibitions, scientific exhibitions, and multimedia exhibitions. Historical exhibitions present artifacts related to the history of Russia and Europe. These exhibitions allow visitors to learn about important historical events, famous personalities, and cultural traditions. Art exhibitions are among the most popular in the city. They display paintings, sculptures, photographs, and contemporary art installations. Many exhibitions feature works of both classical artists and modern creators. Scientific exhibitions focus on technological achievements and scientific discoveries. They are especially popular among students and young visitors and often include interactive elements. Multimedia exhibitions represent a modern trend in museum culture. They use digital technologies, video projections, and interactive elements to create immersive experiences and attract younger audiences.

The results also show that exhibitions significantly increase tourist interest in the city. Many visitors travel to Saint Petersburg specifically to attend exhibitions and cultural events. The results demonstrate that exhibitions play a significant role in the cultural life of Saint Petersburg. They not only preserve cultural heritage but also support modern artistic expression and innovation.

Exhibitions serve as an effective educational tool for visitors of different ages. Through visual and interactive formats, they make complex historical and cultural information more accessible and engaging.

Another important aspect is the international dimension of exhibitions. Many museums collaborate with foreign institutions and organize international exhibitions, which strengthen cultural connections and promote intercultural dialogue.

However, organizing exhibitions also presents challenges. Museums must continuously update their programs, invest in modern technologies, and compete for visitor attention. Effective marketing and cooperation with educational institutions are essential for success.

The research confirms that exhibitions are an essential part of the cultural landscape of Saint Petersburg. They contribute to the preservation of historical heritage, support artistic creativity, and provide educational opportunities. Different types of exhibitions enrich the cultural life of the city and attract tourists from around the world. Modern technologies play an increasing role in the development of exhibition formats.

In conclusion, exhibitions strengthen the international cultural reputation of Saint Petersburg and promote the city as a global cultural center. Future research may focus on the role of digital technologies in enhancing visitor engagement.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

L. A. Koroleva

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

VARIABLE FONTS: THE EVOLUTION OF WEB TYPOGRAPHY FROM STATIC TO INTERACTIVE

The article discusses the evolution of web typography, a key stage of which was the introduction of variable fonts. It analyzes the technical limitations faced by web designers in the era of using multiple static font files, which led to a conflict between visual diversity and website loading speed. The technology of variable fonts as a single file containing an infinite number of styles and its impact on web resource performance is described in detail. Special attention is paid to new possibilities of adaptive and interactive design, where text can dynamically change its parameters (weight, width) in response to user actions. The role of variable typography in forming an emotional connection with the audience and strengthening brand identity is examined. Issues of interface accessibility and solutions for users with sensitivity to motion are addressed. It is concluded that variable fonts have ended the era of static text by combining aesthetics, performance, and responsiveness.

Keywords: variable fonts, web typography, interactive design, website performance, interface accessibility.

Л. А. Королева

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ВАРИАТИВНЫЕ ШРИФТЫ: ЭВОЛЮЦИЯ ВЕБ-ТИПОГРАФИКИ ОТ СТАТИКИ К ИНТЕРАКТИВНОСТИ

В статье рассматривается эволюция веб-типографики, ключевым этапом которой стало внедрение вариативных шрифтов. Анализируются технические ограничения, с которыми сталкивались веб-дизайнеры в эпоху использования множества статических шрифтовых файлов, что приводило к конфликту между визуальным разнообразием и скоростью загрузки сайта. Подробно описывается технология вариативных шрифтов как единого файла, содержащего бесконечное количество стилей, и ее влияние на производительность веб-ресурса. Особое внимание уделяется новым возможностям адаптивного и интерактивного дизайна, где текст может динамически изменять свои параметры (насыщенность, ширина) в ответ на действия пользователя. Рассматривается роль вариативной типографики в формировании эмоциональной связи с аудиторией и усилении идентичности бренда. Затрагиваются вопросы доступности интерфейса и решения для пользователей с повышенной чувствительностью к движению. Делается вывод о том, что вариативные шрифты положили конец эпохе статичного текста, объединив эстетику, производительность и адаптивность.

Ключевые слова: вариативные шрифты, веб-типографика, интерактивный дизайн, производительность веб-сайтов, доступность интерфейса

The research addresses the long-standing tension between typographic expressiveness and technical performance in web design. Historically, the pursuit of visual richness – achieved through multiple styles such as bold, light, or condensed variants – necessitated the use of separate font files, which imposed substantial performance costs in terms of loading speed and data consumption. As a result, designers typically adopted conservative typographic strategies, limiting themselves to a minimal set of styles and accepting the prevalence of static, silent text.

The aim is to examine how variable fonts, as a transformative technological development, resolve this dichotomy. Consolidating an entire typographic range into a single file, variable fonts offer a resolution to the long-standing opposition between aesthetic ambition and technical efficiency, thereby enabling new possibilities for expressive, responsive, and accessible web typography.

This study employs a qualitative analytical framework grounded in technical documentation, industry case studies, and accessibility standards. The investigation focuses on three principal dimensions: the technical architecture of variable fonts, their implications for performance and user experience, and their capacity to support both expressive typography and inclusive design principles.

The findings indicate that variable fonts resolve the historical trade-off between richness and performance. By containing an infinite spectrum of typographic variations within a single file, they reduce loading times and data usage relative to multifile alternatives. Consequently, designers are empowered to deploy diverse typographic styles without performance penalties.

Beyond efficiency gains, variable fonts enable dynamic, user-responsive typography. Text may progressively bolden during scrolling, visually encoding narrative progression, or subtly shift during form input, creating an impression of interactivity and aliveness. These capabilities reposition typography from a static visual element to an active component of user experience.

From a branding perspective, variable fonts facilitate nuanced emotional expression, allowing letters to convey playfulness, urgency, or intimacy with precision. Typography thereby transcends its conventional role as a container for verbal content and assumes the function of a storyteller.

It is noteworthy that motion-based typography raises accessibility considerations. The prefers-reduced-motion CSS media feature provides a robust mechanism for suppressing animated effects when users have activated this preference, thereby reconciling expressive design with inclusive principles.

The advent of variable fonts constitutes a paradigm shift in digital typography. Evidence suggests technology effectively eliminates the previously unavoidable trade-off between aesthetic expressiveness and technical performance, aligning with broader trends toward responsive and personalized interfaces.

Furthermore, the capacity for interactive typography contributes to more engaging and emotionally resonant user experiences, particularly in branding and narrative contexts where typographic voice serves as a critical differentiator. Notably, the integration of accessibility mechanisms demonstrates that technological innovation need not compromise inclusive design principles.

Thus, variable fonts have effectively ended the era of static, silent web typography. Findings indicate that by enabling interfaces that are simultaneously performant, readable, and expressive, they render typography as fluid and responsive as the medium itself. Words on the screen are no longer merely present — they are endowed with communicative vitality.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Чахоян А. О.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Chakhoyan A. O.

A. D. Kuzmenko

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

«SMALL IN A BIG WORLD»: HOW SCALE CREATES GAMEPLAY AND STORYTELLING (COMPARISON OF EUROPIAN AND JAPANESE APPROACHES)

The study explores the importance of choosing a scale and the mechanisms of its influence on the visual component of a computer game. This important element helps to shape the user's opinion towards the characters and the world around them, and to induce a certain psychological attitude in the player. Understanding how to use scale will help you create a truly memorable and high-quality computer game.

Keywords: game design, game development, scale, computer games, gameplay, storytelling, users' experience, plot.

А. Д. Кузьменко

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

«МАЛЕНЬКИЙ В БОЛЬШОМ МИРЕ»: КАК МАСШТАБ ВЛИЯЕТ НА ГЕЙМПЛЕЙ И ПОВЕСТВОВАНИЕ (СРАВНЕНИЕ ЕВРОПЕЙСКОГО И ЯПОНСКОГО ПОДХОДОВ)

В работе рассматривается значение выбора масштаба и механизмы его влияния на визуальную составляющую компьютерной игры. Этот важный элемент помогает формировать отношение пользователя к персонажам и окружающему миру, а также вызывать у игрока определённые психологические установки. Понимание того, как использовать масштаб, позволяет создавать по-настоящему запоминающиеся и качественные компьютерные игры.

Ключевые слова: геймдизайн, разработка игр, масштаб, компьютерные игры, геймплей, повествование, пользовательский опыт, сюжет.

Computer games have been an integral part of our lives for several decades. They help you relax after a hard day at work or school, immerse yourself in other worlds and distract yourself from solving difficult life tasks. The development and design of computer games is a really relevant and promising profession that is currently popular in the labor market. People want to see exciting new stories and vibrant worlds. For this, the market needs good specialists with skills in game design, graphic design, and even some knowledge of psychology. To create a memorable computer game, you need to study your competitors, choose a style and find a unique color palette. But there is one more important step: to decide on the gameplay and controls. From whose face the narration will be conducted, what camera angle, the size of the game world - all this depends on the theme of the game.

Scale is one of the most important characteristics of gameplay. It forms the player's idea of the importance of the character, the width and height of the space, creates a certain psychological attitude of the user. In different cultures scale can be used differently.

To find out how scale affects gameplay, we'll look at some foreign games where this characteristic is important in the context of the characters' story. One of the most illustrative examples is the computer game “Little Nightmares" in the platformer genre with elements of quest and horror. Developed by the Swedish company Tarsier Studios, released by Bandai Namco Entertainment. Another example of an unusual use of scale is the action-adventure game "The Last Guardian". Developed by Team Ico— an internal studio of Sony Computer Entertainment. We will study the specifics of the gameplay, its distinctive features, find out how size affects the perception of the game and evaluate the importance of scale in connection with the plot of the game.

In the game «Little Nightmares» the plot tells about a little girl in a yellow raincoat named Six, who finds herself on a ship. Let's see what features scale brings to gameplay and storytelling:

Common objects such as chairs, tables and shelves become obstacles and climbing platforms. The player needs to find a way out by climbing through the ventilation, jumping on the cabinets etc.

The mechanics of stealth are one of the main things in «Little Nightmares» The enemies seem gigantic compared to the character. The game’s design, built around a small hero, shifts the focus from aggression to survival. The gameplay is based on stealth: to avoid detection and get out, you need to hide under furniture, behind tables, inside containers and cages, walk on rags so that the floorboards do not creak and the monsters won’t hear you.

In the game «The Last Guardian» the plot focuses on the adventures of a boy trying to escape from the ruins of a temple. He meets a huge beast called Trico, with whom he manages to get along and travel together. Some gameplay features:

The gigantic ruins of the temple are everywhere. The size of the game space is amazing. The architecture of the citadel is designed for giants. The player is in awe of a large unexplored world,

which is fraught with many dangers. You can feel a tactile sense of space. The boy is constantly climbing, crawling through the air vents, clinging to the fur of Trico. It takes a lot of effort to climb objects that are 3-4 times bigger than the boy himself.

The giant Trico beast is both a puzzle helper and a companion in life. The player needs to build a relationship with him based on trust and mutual assistance, where the boy compensates for his growth with intelligence and dexterity, and Trico with brute force.

In «The Last Guardian» uses a bottom-up perspective. The camera attached to the boy constantly shows Trico and the world around him from his level. It creates an effect of awe before the power and grace of the beast and anxiety from hostile mechanical guards who seek to drag the boy to the underworld.

To summarize, scaling is a good tool for creating the right atmosphere in a computer game. In this case, both of the presented examples are examples of the concept of "small in a big world", which is created by contrasting the size of the character and the game world. Various games use it for the sake of the plot.

In the European game "Little nightmares", this technique is shown as the horror of a child's loneliness in a world full of creepy monsters, with the effect of an "uncanny valley" that keeps the player in constant tension and discomfort. The scale of the character narrows down to the role of victim of oppression. The Maw (ship-city) is a gigantic, well-oiled machine for processing and consumption. Its scale highlights the industrial, almost assembly-line brutality. The size of the room and the gloomy color palette play against the protagonist, making him feel anxious. A metaphor of growing up and alienation – the theme of «small in the big world» works on a metaphorical level: it is the experience of a child who is confronted with an incomprehensible, hypertrophied and hostile adult world, where consumerism, vanity and violence reign. The atmosphere of vulnerability is the leitmotif of the game. The main character is a little girl who looks like a bug in the land of giants on a large ship. A huge world full of big scary terrifying monsters increases the feeling of helpless. You’re a little kid stuck in a nightmare, you’re alone and no one will save you.

In Japanese “The Last Guardian”, the scale of the "small in the big world" is demonstrated through the connection of a child and a huge wild animal. The hostility of the outside world does not cause feelings of fear and abandonment. The world around the player in the game is incredibly poetic. The developers use the Japanese aesthetics of wabi-sabi, creating beautiful gardens where not a single path and not a single stone are arranged strictly symmetrically. Destruction only brings ruins to life. It is an abandoned sacred place full of secrets, traces of ancient civilization and natural beauty. Scale in the game works as the basis of relationships. The boy has a faithful companion with whom he can overcome any dangers. Despite its monstrous size, Trico behaves like a huge, devoted dog or a friendly creature from Japanese mythology (for example, from legends about kind guardian spirits or from the anime «My Neighboor Totoro»). A large "scale" acts as a defender and friend, and the game world no longer seems so harsh — you want to explore it with Trico.

Thus, the scale in the game graphics in different cultures can be used in different ways: to stun and frighten the player in the Swedish game "Little Nightmares" or to make him look at the vast unknown world not with fear, but with interest in Japanese "The Last Guardian". You can see very clearly how the cultural background of developers shapes the approach to scaling, even if at first glance the games seem similar.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

K. S. Kuzyukova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

COLOR GRAMMAR: DIFFERENT MEANING OF RED COLOR IN RUSSIAN AND EUROPEAN MOBILE APPS

The study explores the concept of «color grammar» — the cultural rules that assign meaning to colors — by comparing the use of red in Russian and European mobile applications. While in Western design red is almost exclusively associated with warnings, errors, or discounts, in Russian apps it frequently appears on confirmation buttons, sale banners, festive decorations, and even loading indicators. The study analyzes twenty top-rated apps from the Russian and German App Stores across e-commerce, food delivery, and news categories. The findings reveal that Russian designers use brighter shades of red and apply it in a wider range of contexts, reflecting its cultural associations with celebration, beauty, and national identity. In contrast, European design follows minimalist principles, where red has a narrow, functional meaning. The research concludes that color choices in interfaces must align with local cultural expectations: for Russian users, a red confirmation button is not perceived as «danger» if clearly labeled, and removing red for the sake of Western conventions can make an app feel culturally alien.

Keywords: *color grammar, mobile app design, cultural differences, user interface, localization, red color symbolism, Russian design, European design*

К. С. Кузюкова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ГРАММАТИКА ЦВЕТА: РАЗНОЕ ЗНАЧЕНИЕ КРАСНОГО ЦВЕТА В РУССКИХ И ЕВРОПЕЙСКИХ МОБИЛЬНЫХ ПРИЛОЖЕНИЯХ

В работе рассматривается понятие «цветовой грамматики» — культурных правил, определяющих значение цветов — на примере использования красного цвета в российских и европейских мобильных приложениях. Если в западном дизайне красный почти всегда означает предупреждение, ошибку или скидку, то в российских приложениях он часто встречается на кнопках подтверждения, баннерах распродаж, праздничных элементах и даже индикаторах загрузки. Исследование анализирует двадцать популярных приложений из российского и немецкого App Store в категориях электронной коммерции, доставки еды и новостей. Результаты показывают, что российские дизайнеры используют более яркие оттенки красного и применяют его в более широком спектре ситуаций, что связано с культурными ассоциациями красного с праздником, красотой и национальной идентичностью. Европейский дизайн, напротив, следует принципам минимализма, где красному отведена узкая функциональная роль. Вывод исследования: при локализации интерфейсов важно учитывать местные культурные ожидания. Для российского пользователя красная кнопка подтверждения не воспринимается как «опасность», если она чётко подписана, а отказ от красного в пользу западных стандартов может сделать приложение чуждым и менее привлекательным.

Ключевые слова: цветовая грамматика, дизайн мобильных приложений, культурные различия, интерфейс пользователя, локализация, символика красного цвета, российский дизайн, европейский дизайн.

We interpret colors without thinking. In mobile apps, red almost always signals "stop," "delete," or "danger." Green means "go," "confirm," or "success". These meanings seem universal. But are they? In Russian mobile apps, red appears in places where European apps would never use it

on sale banners, festive decorations, and sometimes even confirmation buttons. This is not a mistake. It reflects a different "color grammar" - the cultural rules that give colors meaning.

The idea of color grammar comes from research on how cultures assign meaning to visual elements. Linguists have shown that while basic color terms develop similarly across languages, the symbolic meanings of colors vary widely. A color that means "danger" in one culture may mean "celebration" in another. For app designers, this matters because color choices directly affect how users understand and trust an interface.

Studies of web design have found that color preferences differ across cultures and influence user trust. However, most research focuses on Western and East Asian comparisons. Russian color culture remains less studied. This is surprising given Russia's distinct visual traditions in art, design, and everyday life.

This study has three goals:

— Identify how red is used differently in Russian and European mobile apps;

— Explain why these differences exist using cultural concepts;

— Understand what designers should consider when choosing colors for different markets.

Twenty mobile apps were selected for analysis. Ten came from the Russian App Store top charts and ten from the German App Store top charts in March 2026. Germany was chosen as representative of Western European design traditions, which have been heavily influenced by Bauhaus minimalism and functionalist principles. Russia was chosen because it represents a distinct visual culture shaped by different historical and artistic movements.

Apps were selected from three categories: e-commerce, food delivery, and news. These categories were chosen because they rely heavily on color for functional communication. E-commerce apps use color for pricing, sales, and checkout buttons. Food delivery apps use color for order status, restaurant branding, and payment flows. News apps use color for headlines, categories, and breaking alerts. By selecting multiple categories, the study aimed to identify patterns that hold across contexts rather than within a single app type.

The analysis took place during March 2026. For each app, the following screens were examined:

— Main screen and home interface

— Checkout or order flow (for e-commerce and food delivery)

— Settings and account pages

— Error messages and system notifications

The following elements were recorded for each app:

— Colors of primary and secondary action buttons (confirm, cancel, delete)

— Colors of sale banners, discount tags, and promotional elements

— Colors of error messages, warnings, and system alerts

— Colors of loading indicators, progress bars, and spinners

— Use of red in non-functional contexts (decorative elements, branding, holiday themes)

Each element was documented with screenshots and coded by color category. The analysis focused specifically on red, comparing how it was used across different functions. Red was chosen because it carries strong cultural meanings and appears frequently in both Russian and European interfaces. Data were recorded in a spreadsheet to allow comparison across apps and categories.

In addition to visual analysis, brief notes were made about the text labels accompanying colored elements. This helped distinguish cases where color alone carried meaning from cases where text provided primary guidance.

The analysis showed clear differences in red usage between Russian and European apps.

Action buttons. In European apps, confirmation buttons were green (80%) or blue (20%). Red was never used for confirmation. In Russian apps, confirmation buttons were green (50%), blue (30%), or red (20%). Red confirmation buttons appeared in four Russian apps - a pattern absent in the European sample.

Sales and promotions. European apps used red for sale banners (60%), often with a muted tone suggesting urgency. Russian apps also used red for sales (70%), but the shade was brighter, often paired with gold or white accents, creating a festive rather than urgent feeling.

Errors and warnings. Both regions used red for error messages. European apps favored a muted, serious red. Russian apps used a brighter, more attention-grabbing red across all categories.

Decorative use. Russian apps frequently used red in non-functional contexts: holiday promotions, decorative elements, and brand colors. European apps reserved red almost exclusively for functional purposes - warnings, discounts, and errors.

Loading indicators. European apps used blue or gray for loading animations. Russian apps used red loading indicators in 30% of cases - a pattern never seen in European apps.

These differences reflect different cultural rules for how colors communicate.

In European design, red has a narrow functional meaning: stop, delete, warn, discount. This follows international standards shaped by Western software conventions. In Russian design, red carries additional meanings. It is the color of beauty, celebration, and national identity. These meanings come from centuries of Russian art, folklore, and Orthodox tradition. A Russian user does not see red on a confirmation button and think "danger." They simply see a bright, attractive color.

In European apps, color alone often communicates the meaning. A red button means "don't click unless you mean it." In Russian apps, color is one layer. Text labels matter more. A red button with the word "Продолжить" (continue) is clearly safe. European designers assume color alone communicates. Russian designers assume users will read.

European design, particularly German and Scandinavian, was shaped by Bauhaus minimalism - color should have one clear purpose. Russian design comes from different traditions: constructivism, which used bold color for political messages; Soviet design, which used red for celebration and achievement; and post-Soviet commercial design, which adopted bright palettes to stand out.

When localizing apps for Russia, changing red buttons to green is not always right. Russian users will not misinterpret a red confirmation button if it is clearly labeled. The real mistake is stripping away cultural meaning. An app that replaces all red with green may feel bland or untrustworthy because it ignores the cultural richness of red.

This is different from "dark patterns", which intentionally trick users. Color grammar is about matching cultural expectations. A Russian app using red for confirmation is not manipulating users. It is using a color that, in that context, feels natural and attractive.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

A. S. Levchenko

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

BASICS OF COLOR THEORY: CHINA AND JAPAN EXAMPLES

Color theory forms the foundation of art, design, and visual communication. This study analyzes core principles—historical development, key color models (RYB, RGB, CMY), color wheel structure, and harmony types (complementary, analogous, triadic, etc.). Special focus is given to cultural differences: Japan favors natural muted tones reflecting minimalism and nature, while China employs bold colors (red, gold) symbolizing prosperity and success. Color theory integrates scientific and artistic approaches, enabling designers to create balanced compositions mindful of cultural context.

Keywords: color theory, color wheel, color models, cultural differences, Japan, China, color harmony.

А. С. Левченко

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ОСНОВЫ ТЕОРИИ ЦВЕТА: ПРИМЕРЫ КИТАЯ И ЯПОНИИ

Цветовая теория составляет фундамент искусства, дизайна и визуальной коммуникации. Настоящее исследование анализирует основные принципы цветоведения — историческое развитие, ключевые цветовые модели (RYB, RGB, CMY), структуру цветового круга и типы гармонии (комплементарная, аналоговая, триадная и др.). Особое внимание уделено культурным различиям: Япония предпочитает натуральные приглушённые тона, отражающие минимализм и природу, тогда как Китай использует яркие цвета (красный, золотой), символизирующие процветание и успех. Теория цвета объединяет научный и художественный подходы, помогая дизайнерам создавать сбалансированные композиции с учётом культурного контекста.

Ключевые слова: теория цвета, цветовой круг, цветовые модели, культурные различия, Япония, Китай, цветовая гармония

Color theory is a very important part of art, design, and how we communicate with images. To work in these fields, it is necessary to understand how people see and interact with color. Studying how colors relate to each other and how they make us feel is still very important today. This is because color theory is used in many areas like digital media, painting, building design, and graphic design. The objective of this study is to analyze the fundamental principles of color theory, including its historical development, main color models, and basic rules for creating harmonious color combinations. The research focuses on examining the historical evolution of color theory, identifying key color models (RYB, RGB, CMY). Another important task is to analyze the parts of the color wheel and how it is organized. Finally, the research will explore the different types of color harmony that artists and designers use to create balanced and attractive work.

The research is based on theoretical materials that explain how color theory developed. These included historical texts, scientific articles, and also visual examples that show different color systems. The article applies descriptive and analytical methods to examine the development of color theory and its conceptual foundations. Comparative analysis is used to evaluate different color models like RYB, RGB, and CMY, and to understand how they are used in real life. Also, the approach was to carefully study how colors are classified, how the color wheel is organized, and the basic rules of color harmony that artists and designers use in their work. The article also examines the color preferences of two countries: Japan and China, and how culture and symbolism influence the use of colors.

The study identifies key stages in the development of color theory. It all started with early experiments on light and color by Isaac Newton. Later, other people like Johann Wolfgang von Goethe and Michel Eugene Chevreul continued this work and added more ideas.

Three main color models are described: the RYB model used in traditional painting, the CMY model applied in printing processes, and the RGB model used in digital displays and photography. The color wheel structure is presented as a system illustrating relationships between primary, secondary, and tertiary colors.

The study showed difference between warm and cool colors and their visual perception.

Several types of color harmony that help create good combinations. These include complementary, analogous, triadic, split-complementary, tetradic, square, monochromatic, and achromatic color schemes.

The study also showed that in Japan, for example, people prefer more natural colors, while in China they use bright colors such as red and gold.

The analysis demonstrates that color theory combines both scientific and artistic approaches to understanding color perception and interaction. Different color models are adapted for specific technological and artistic contexts.

The color wheel is a very helpful tool. It helps to organize colors and shows how they are related. This makes it easier to create compositions that look balanced and good. Also, learning about different types of color harmony gives us clear rules for choosing colors that work well together.

This research is useful in many practical areas. For example, in visual arts, graphic design, interior design, and digital media. In all these fields, choosing the right colors is very important. Colors can change the way something looks. They also help to send a message and influence how people feel when they see a design or an artwork.

The basics of color theory explain how colors mix, match, and contrast to form the basis for design and art. However, the way colors are used is often influenced by cultural symbolism. For example, in Japan, people often prefer natural and muted tones that reflect traditional aesthetics such as nature and minimalism. In contrast, China often favors bold and bright colors, with red and gold symbolizing success, prosperity, and happiness. These differences show that each culture develops its own unique color preferences based on history and tradition. Therefore, understanding color theory is not only about visual harmony, but also about cultural context. Designers must take these cultural meanings into account in order to communicate effectively with a global audience.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

E. Leiva-Uspenskaya

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

KEY FEATURES OF ADVERTISING IN RUSSIA AND JAPAN: A COMPARATIVE ANALYSIS

The study compares advertising in Russia and Japan, highlighting the impact of cultural differences. Russian advertising is direct, text-heavy, and often features experts, focusing on rational arguments. Japanese advertising relies on visuals, minimal text, emotional appeal, and uses anime characters and mascots. The study identifies key differences in text use, influence strategy, and character choice, emphasizing the importance of cultural adaptation for effective international advertising.

Keywords: advertising, cross-cultural marketing, visual communication, advertising strategies

Э. Лейва-Успенская

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ОСНОВНЫЕ ОСОБЕННОСТИ РЕКЛАМЫ В РОССИИ И ЯПОНИИ: СРАВНИТЕЛЬНЫЙ АНАЛИЗ

В работе сравниваются особенности рекламы в России и Японии, подчёркивается влияние культурных различий. Российская реклама — прямая, текстовая, часто с участием экспертов, акцент на рациональных аргументах. Японская реклама строится на визуальных образах, минимализме текста, эмоциональном воздействии и использовании аниме-персонажей и талисманов. Исследование выделяет ключевые различия в использовании текста, стратегии влияния и выборе персонажей и подчёркивает важность учёта культурных особенностей для эффективной международной рекламы.

Ключевые слова: реклама, кросс-культурный маркетинг, визуальная коммуникация, рекламные стратегии

In every culture, advertising has its own unique character. For example, American advertising often calls people to action, while German advertising is known for being strict and precise. Russian and Japanese advertising traditions have also been shaped by their national characteristics. Russia and Japan have very different cultural codes, which makes them an interesting pair for comparison. In this context, the relevance of this study is clear, as studying the differences in advertising approaches helps us better understand how advertising affects consumers in each country. Accordingly, the aim of this study is to identify the main differences in advertising communication in Russia and Japan through comparative analysis. To achieve this goal, the following tasks were set: to examine academic articles on advertising practices in both countries and to structure the findings.

The methodological basis of this work used comparative and systematic analysis methods. The materials for the study consisted of academic articles analyzing the Russian advertising market and the evolution of Japanese advertising.

Turning to the results of the analysis of Russian sources reveals that Russia has developed a stable system of advertising communication with its own characteristics. In Russia, there are three approaches to understanding advertising: informational (advertising as a message), activity-based (advertising as a process of creation and distribution), and integrated (combining both views). Advertising performs four main functions: informing, motivating, reminding, and building an image. It also plays economic, social, psychological, and aesthetic roles. Media channels in Russian advertising include: print advertising, internet advertising (display, contextual, social media),

outdoor advertising, indoor advertising, transit advertising on vehicles, direct advertising (mail, phone), and souvenir advertising. In turn, the analysis of Japanese sources shows that Japanese advertising has a long history, which has largely shaped its modern form. It began in the Edo period (from 1603), when ads were hung on temple gates and placed inside books. Between 1910 and 1930, mass culture developed. The appearance of offset printing in 1914 marked a shift from "readable" advertising to "viewable" advertising: the main message began to be conveyed through visual images. From this time, a key feature of Japanese advertising appeared indirect influence on the buyer. In the Showa era (1926–1989), design began to be recognized as an advertising tool. After World War II, radio advertising developed, and in the 1960s, humor and songs appeared in ads. Modern Japanese advertising has the following features: hyperbole, visualization with minimal text (advertising should be understandable without words), unique humor, bright colors, a friendly atmosphere, and extensive use of celebrities. The term "celebrity" includes not only famous people but also anime and manga characters, as well as anthropomorphic animals. Female characters dominate over male ones, reflecting Japanese aesthetic preferences.

The subsequent comparative analysis of these results shows three main differences between Russian and Japanese advertising. The first difference is the role of text. Russian advertising is built around slogans, rhymes, and direct addresses. In Japanese advertising, text is kept to a minimum, and meaning is conveyed through visual images and context. The second difference is the strategy of influence. Russian advertising uses direct arguments and highlights benefits. Japanese advertising focuses on indirect influence and relies on the tastes and emotions of viewers. As Japanese experts note, Western advertising is too rational, while Japanese advertising is instinctive. The third difference is in the use of characters. Russian advertising often uses experts and famous people. Japanese advertising gives an important role to anime characters and mascots. For Japanese people, personal connection matters, they respond better when a familiar character tells them about a product.

In the discussion of these findings, it is clear that these differences are important to consider when developing advertising strategies for different cultural environments. Understanding the features of each tradition helps to communicate more effectively with the target audience. Thus, the practical significance of this work lies in identifying the factors that should be considered in cross-cultural advertising. Understanding these features helps reduce the risk of communication failures and improves the effectiveness of advertising campaigns.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

E. G. Malinina

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

PUBLIC RELATIONS STRATEGIES IN THE FASHION INDUSTRY AS A FORM OF INTERCULTURAL COMMUNICATION ON SOCIAL MEDIA

The study analyzes public relations strategies in the fashion industry as a form of intercultural communication on social media. In the context of globalization, fashion brands increasingly interact with diverse audiences through platforms such as Instagram, Telegram, and VK. The study aims to identify the main PR techniques that facilitate effective dialogue with international audiences and to explore how linguistic and visual elements contribute to cross-cultural understanding. Based on qualitative content and discourse analysis of brand posts, the research reveals that fashion brands rely on visual storytelling, simple and positive language, influencer collaborations, and user-generated content to overcome cultural and linguistic barriers. Interactive communication mechanisms further enhance audience engagement. The findings suggest that successful PR strategies in the digital environment combine visual appeal, accessible language, and participatory engagement, thereby fostering trust and long-term relationships with global consumers. The study also highlights the importance of cultural sensitivity in managing online communication.

Keywords: public relations, fashion industry, intercultural communication, social media, visual storytelling, influencer marketing, user-generated content, global branding

Е. Г. Малинина

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

СТРАТЕГИИ СВЯЗЕЙ С ОБЩЕСТВЕННОСТЬЮ В ИНДУСТРИИ МОДЫ КАК ФОРМА МЕЖКУЛЬТУРНОЙ КОММУНИКАЦИИ В СОЦИАЛЬНЫХ СЕТЯХ

В работе рассматриваются стратегии по связям с общественностью в индустрии моды как форма межкультурной коммуникации в социальных сетях. В условиях глобализации модные бренды всё чаще взаимодействуют с многонациональной аудиторией через такие платформы, как Instagram, Telegram и VK. Цель исследования — выявить ключевые PR-приёмы, способствующие эффективному диалогу с международными аудиториями, и проанализировать, как лингвистические и визуальные элементы помогают преодолевать культурные барьеры. На основе качественного контент- и дискурс-анализа брендовых публикаций установлено, что модные компании активно используют визуальное повествование, простой и позитивный язык, сотрудничество с инфлюенсерами и пользовательский контент для обеспечения кросс-культурного понимания. Интерактивные механизмы коммуникации усиливают вовлечённость аудитории. Результаты показывают, что успешные PR-стратегии в цифровой среде сочетают визуальную привлекательность, доступность языка и вовлечение пользователей, что способствует укреплению доверия и долгосрочных отношений с глобальной аудиторией. Подчёркивается важность культурной чувствительности при управлении коммуникацией в социальных сетях.

Ключевые слова: связи с общественностью, индустрия моды, межкультурная коммуникация, социальные сети, визуальное повествование, инфлюенсеры, пользовательский контент, глобальный брендинг

Fashion communication today operates in a global environment where brands interact with audiences from different cultural and linguistic backgrounds. In this context, public relations strategies are increasingly implemented through digital platforms, where communication is immediate, interactive, and visually oriented. Social media platforms such as Instagram, Telegram,

and VK have become key channels through which fashion brands present collections, communicate brand values, and maintain relationships with international audiences. These platforms create a space where intercultural communication takes place continuously, as users from different countries and cultural contexts interact with brand content. This study aims to analyze how public relations strategies used by fashion brands on social media contribute to intercultural communication and to identify the main communicative techniques that help brands maintain positive dialogue with diverse audiences. The research addresses three central questions: Which PR communication strategies are most frequently used by fashion brands on social media? How do linguistic and visual elements help brands communicate with culturally diverse audiences? And which communication patterns support audience engagement and trust in an international digital environment?

A purposive corpus of social media communication was compiled from official fashion brand accounts on Instagram, Telegram, and VK. The sample included approximately thirty posts published within recent digital PR campaigns. The collected materials consisted of promotional announcements, brand storytelling posts, influencer collaborations, reposted consumer content, and interactive posts designed to encourage audience participation. Each post was examined according to a coding scheme that included categories such as narrative strategy, tone of voice, linguistic simplicity, visual storytelling, audience engagement techniques, and expressions of brand values. The analysis combined qualitative content analysis to identify recurring communication patterns with elements of discourse analysis to examine how fashion brands construct relationships with their audiences. Particular attention was given to the interaction between textual and visual components, including captions, imagery, hashtags, and comment responses to understand how these elements function together within intercultural digital communication.

The data reveal several consistent patterns in the use of social media as a public relations tool in the fashion industry:

- Fashion brands rely heavily on photographs, short videos, and aesthetic imagery that communicate brand identity without requiring extensive textual explanation. Visual narratives allow messages to be interpreted across linguistic and cultural boundaries.
- Captions and accompanying texts tend to use short sentences, positive vocabulary, and minimal technical terminology. This linguistic simplicity increases the accessibility of the message for international audiences.
- Fashion brands frequently partner with bloggers, stylists, and public figures who represent diverse cultural communities. Influencers act as intermediaries who adapt brand messages to their audiences.
- Many brands share photographs and reviews created by consumers from different countries. This practice demonstrates global participation in brand culture and highlights the diversity of the brand’s audience.
- Social media posts often encourage audiences to participate through comments, polls, reactions, and feedback. These interactions allow consumers from different cultural backgrounds to become active participants in brand communication.

In addition to promoting products, many posts highlight themes such as creativity, individuality, sustainability, and inclusivity, which function as culturally transferable brand values.

The findings indicate that social media functions as an important environment for intercultural communication in the fashion industry. Public relations strategies implemented on digital platforms allow fashion brands to create messages that are understandable and engaging for audiences from diverse cultural contexts. Visual storytelling reduces linguistic barriers, while the use of simple and emotionally positive language increases the clarity of communication. Influencer collaborations and user-generated content further strengthen intercultural dialogue by introducing multiple cultural perspectives into brand narratives. At the same time, interactive communication mechanisms encourage audiences to participate actively in brand conversations.

From a practical perspective, the results suggest that effective fashion PR strategies in global digital environments should combine visually oriented communication, accessible linguistic

structures, and participatory audience engagement. Brands that successfully integrate these elements are more likely to build trust and maintain long-term relationships with international consumers. At the same time, the growing influence of social media communication requires PR specialists to carefully manage cultural sensitivity and audience feedback, as misunderstandings or negative reactions can spread rapidly across online platforms.

The limitations of this study include the relatively small corpus of analyzed posts and the qualitative nature of the analysis. Future research could expand the dataset to include a larger number of fashion brands and conduct comparative studies of communication strategies across different cultural markets. Quantitative approaches could also measure the frequency of specific linguistic and visual strategies across social media platforms.

In conclusion, public relations strategies used by fashion brands on social media function not only as promotional tools but also as mechanisms of intercultural communication. Through visual storytelling, simplified language, influencer mediation, and audience interaction, fashion brands create communication practices that connect global audiences and support the development of a shared digital fashion culture.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

A. A. Medvedeva

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

DIGITAL DESIGN AND ARTIFICIAL INTELLIGENCE: COLLABORATION OR COMPETITION?

The integration of artificial intelligence into the field of design sparks active debate about the future of creative professions. This paper examines the results of an experimental study conducted by K.H.T. Vo (2025), which compared design solutions created by humans, artificial intelligence, and through human-AI collaboration. The study revealed that AI outperforms humans in terms of execution quality, but falls short in terms of novelty. The most unexpected finding was that human-AI collaboration proved to be the least effective. These results challenge the common assumption that human-machine collaboration inherently improves outcomes and call for a reconsideration of approaches to integrating AI into the creative process.

Keywords: theoretical review, digital design, artificial intelligence, neural networks, creativity, automation, designer, tools.

А. А. Медведева

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ЦИФРОВОЙ ДИЗАЙН И ИСКУССТВЕННЫЙ ИНТЕЛЛЕКТ: СОТРУДНИЧЕСТВО ИЛИ КОНКУРЕНЦИЯ?

Искусственный интеллект в сфере дизайна вызывает активную дискуссию о будущем творческих профессий. В данной работе рассматриваются результаты эмпирического исследования, проведённого K.X.T. Bo (2025), в котором сопоставлялись дизайн-решения, созданные человеком, искусственным интеллектом, и в формате человеко-машинного взаимодействия. Установлено, что искусственный интеллект превосходит человека по качеству исполнения, однако уступает по уровню новизны. Наиболее неожиданным результатом стало то, что совместная работа человека и искусственного интеллекта оказалась наименее эффективной. Полученные данные ставят под сомнение распространённое предположение о том, что взаимодействие человека и машины автоматически повышает результативность, и требуют переосмысления подходов относительно искусственного интеллекта в творческом процессе.

Ключевые слова: теоретический обзор, цифровой дизайн, искусственный интеллект, нейронные сети, креативность, автоматизация, дизайнер, инструменты.

In contemporary discourse on design and artificial intelligence, the question of whether AI is capable of creativity arises with increasing frequency. As K.H.T. Vo, a researcher at Indiana University, notes, the answer depends on the level of creative ability we attribute to the machine. In her article "Who" designs better? A competition among human, artificial intelligence and human-AI collaboration (2025), the author conducts an empirical analysis comparing the quality of design solutions created by humans, AI, and through collaborative work.

The study was structured around a real-world design task, namely the development of a lamp for a pediatric waiting area in a children's clinic. The evaluation of results was conducted using the Creative Product Semantic Scale (CPSS) across three criteria: novelty, resolution, and style. Independent respondents participated in the assessment, observing the process from sketches to three-dimensional visualizations in a virtual environment.

Statistical analysis showed that AI outperformed humans in the style criterion at the three-dimensional visualization stage. However, humans maintained an advantage in novelty both at the sketch stage and the final visualization stage. The most unexpected result was the human-AI collaboration, which proved to be the least effective across all criteria.

These findings have important practical implications. First, they challenge the widespread assumption that human-AI collaboration automatically leads to improved results. Second, they indicate the need for a more nuanced approach to integrating AI into the design process: AI can be effectively used at the execution and stylization stage, while the generation of original ideas remains a human prerogative. As the study's author notes, the future of design lies not in replacing humans with machines, but in a conscious redistribution of roles, where each participant works within their area of competence.

Thus, addressing the question posed in the title, it can be said that the relationship between digital design and artificial intelligence is neither a struggle nor simple friendship, but rather a complex collaboration with a clear division of responsibilities. AI demonstrates strengths in execution and stylization, while humans maintain leadership in originality and conceptual novelty.

The key challenge for the professional community is to learn how to build a collaboration that leverages the strengths of both sides while avoiding their mutual suppression.

Научный руководитель: старший преподаватель кафедры иностранных языков в профессиональной деятельности, Синицына В.И.
Scientific supervisor: Senior Lecturer of the Department of Foreign Languages in the Professional Sphere, Sinitsyna V.I.

A. A. Melekhova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE INTERPLAY OF GRAPHIC DESIGN AND LANGUAGE LEARNING: A MODERN APPROACH TO MULTIDISCIPLINARY EDUCATION

This article examines the convergence of graphic design and language learning as an interdisciplinary response to the demands of a globalized, visually oriented job market. Drawing on a comprehensive review of academic literature from Russian databases, the study identifies how integrating visual tools such as infographics and mood boards into language curricula enhances student motivation, comprehension, and professional readiness. Despite challenges related to resource intensity and curriculum design, the author argues that the fusion of these disciplines is essential for preparing globally competent designers and communicators.

Key words: graphic design, language learning, visual communication, professional terminology.

А. А. Мелехова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ВЗАИМОДЕЙСТВИЕ ГРАФИЧЕСКОГО ДИЗАЙНА И ИЗУЧЕНИЯ ЯЗЫКОВ: СОВРЕМЕННЫЙ ПОДХОД К МУЛЬТИДИСЦИПЛИНАРНОМУ ОБРАЗОВАНИЮ

В данной статье рассматривается конвергенция графического дизайна и изучения языков как междисциплинарный ответ на требования глобализированного, ориентированного на визуальный контент рынок труда. Основываясь на всестороннем обзоре учебной литературы из российских баз данных, исследование показывает, как интеграция визуальных инструментов, таких как инфографика и интерактивные доски объявлений, в языковые программы повышает мотивацию, понимание и профессиональную подготовку студентов. Несмотря на проблемы, связанные с ресурсоемкостью и разработкой учебных программ, автор утверждает, что сочетание этих дисциплин необходимо для подготовки дизайнеров и коммуникаторов, компетентных во всем мире.

Ключевые слова: графический дизайн, изучение языков, визуальная коммуникация, профессиональная терминология

In the twenty-first century, disciplinary boundaries are becoming increasingly fluid. Among the most compelling areas of convergence lies the intersection of graphic design and language learning. This synthesis is not merely a passing trend but a response to the evolving demands of a

globalized, visually oriented job market. Proficiency in a foreign language, particularly English, has become essential for graphic designers seeking international collaboration, engagement with global trends, and access to a vast array of professional resources. The significance of this topic is further underscored by the rise of digital communication. Graphic design has transcended its traditional focus on aesthetics to become a powerful vehicle for visual communication, one that often depends on a nuanced understanding of language to convey messages with precision. Conversely, language acquisition can be substantially enhanced through visual supports and design principles, which provide contextual anchors that facilitate the retention of new vocabulary and concepts. This reciprocal relationship renders the study of graphic design through a linguistic lens both timely and valuable. To investigate this interdisciplinary domain, a comprehensive review of academic literature was conducted, with an emphasis on peer-reviewed articles from prominent Russian academic databases. The research methodology comprised: content analysis of scholarly articles addressing the integration of visual arts and language education; thematic synthesis to identify recurring strategies and pedagogical frameworks; case study review of existing educational programs that combine graphic design with foreign language instruction. Several researchers have contributed meaningful insights to this field, yielding promising findings. Studies indicate that embedding graphic design elements into language curricula can significantly enhance student motivation and engagement. For example, visual tools such as infographics, mood boards, and digital illustrations help learners grasp complex linguistic concepts with greater ease. Scholars also underscore the importance of professional linguistic development for aspiring designers. Familiarity with English terminology specific to graphic design better equips students for international collaboration and career advancement. Additionally, research into the translation of design terminology across languages such as from English to Russian has shed light on how specialized vocabulary evolves and how it can be effectively taught.

Educational institutions have implemented innovative teaching approaches that integrate design projects with language practice, yielding measurable improvements in learning outcomes. These programs frequently incorporate m-learning tools, enabling students to engage with course materials through mobile applications and online platforms.

The integration of graphic design and language learning has garnered both support and critique. Arguments in favor include the following ideas: visual elements help clarify abstract linguistic concepts, creative tasks render language learning more engaging, students acquire skills directly applicable to their professional futures, simultaneous engagement of visual and linguistic processing strengthens memory retention. Potential challenges include the following issues: developing integrated curricula demands considerable time and expertise from educators, incorporating design components may strain already dense language courses, not all language learners possess prior design experience, which may lead to disparities in performance.

Overall, the advantages substantially outweigh the drawbacks. With thoughtful planning and strategic use of technology, educators can design balanced, engaging programs that harness the strengths of both disciplines. The emphasis should be on practical applications such as having students create bilingual design portfolios or develop social media graphics accompanied by multilingual captions. Such approaches not only strengthen language skills but also cultivate a professional skill set.

The convergence of graphic design and language learning represents a dynamic frontier in education. By merging visual creativity with linguistic development, we can prepare students to navigate the complexities of the modern workforce. Research confirms that this integrated approach fosters motivation, deepens comprehension, and offers tangible real-world relevance.

Although challenges related to resource allocation and curriculum design must be addressed, the potential for innovation remains substantial. As educational institutions continue to evolve, the

fusion of graphic design and language studies is likely to become a standard feature of forward-thinking programs. Embracing this synergy is not merely advantageous, it is essential for cultivating the next generation of globally competent designers and communicators.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности, канд. филос. наук, Мищенко А.В.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere, Candidate of Philosophical Sciences, Mishchenko A.V.

S. S. Melnikova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

SYNESTESIA AS A DESIGN METHOD IN GRAPHIC DESIGN

The article examines synesthesia as a design method in graphic design. The research is based on the analysis of theoretical works, historical examples, and contemporary design practices that apply multisensory principles. The findings show that synesthetic design can be implemented through direct associations between visual and other sensory impressions, as well as through metaphorical transfer. Particular attention is paid to the psychological mechanisms of associative perception and their application in identity design, packaging, and interactive media. It is concluded that the synesthetic approach enhances the expressive potential of graphic design and allows designers to create emotionally rich visual communication.

Keywords: synesthesia, graphic design, multisensory design, visual communication, associative perception, identity design, packaging design, interactive media.

С. С. Мельникова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

В статье рассматривается синестезия как метод дизайна в графическом дизайне. Исследование основано на анализе теоретических работ, исторических примеров и современных дизайнерских практик, использующих мультисенсорные принципы. Установлено, что синестетический подход реализуется через прямые ассоциации между визуальными образами и ощущениями других модальностей, наряду с метафорическим переносом свойств. Особое внимание уделяется психологическим механизмам ассоциативного восприятия и их применению в айдентике, дизайне упаковки и интерактивных медиа. Делается вывод о том, что синестетический подход расширяет выразительные возможности графического дизайна и позволяет создавать эмоционально насыщенную визуальную коммуникацию.

Ключевые слова: синестезия, графический дизайн, мультисенсорный дизайн, визуальная коммуникация, ассоциативное восприятие, айдентика, дизайн упаковки, интерактивные медиа.

In design, a synesthetic approach allows for the creation of visual solutions that evoke impressions in the viewer that correspond to other senses. Research has shown that graphic compositions can create associations between visual images and tactile or auditory sensations in

humans. The relevance of this topic is driven by the growing interest in multisensory design and the search for new expressive means in the context of the digital transformation of visual communications. The purpose of this work is to analyze the application of synesthesia principles in graphic design and identify methods for their practical implementation in design projects. The research was carried out under the guidance of the Department of Foreign Languages in the Professional Activities, whose expertise facilitated the analysis of international scholarly sources and the integration of interdisciplinary terminology essential for a comprehensive study of synesthesia as a design method.

The study is based on an analysis of theoretical works in the field of synesthesia and design. It examines historical examples of the use of synesthetic principles in art, particularly the work of Wassily Kandinsky, who used sound stimuli to evoke visual color associations. The study also analyzes contemporary approaches to the use of synesthesia in the design process, including the use of digital technologies to create artistic images. The study includes a systematic review of theoretical sources, a comparative analysis of design projects that utilize synesthetic principles, and a study of the psychological mechanisms underlying the formation of associations. The study used methods of observation and description of visual solutions used in modern design practice.

The study showed that the synesthetic approach in design is implemented through several mechanisms. The first mechanism is based on direct associations, where color solutions evoke tactile or auditory sensations. The second mechanism involves the metaphorical transfer of properties from one object to another. The analysis demonstrated that synesthesia in design acts as a psychological aspect that influences human perception. In the course of the study, it was found that the most effective application of synesthetic principles is in areas such as identity design, packaging design, and interactive multimedia interfaces. In each of these fields, synesthesia has an emotional impact on consumers and creates strong connections with a brand or product.

The use of synesthetic principles in design allows for the creation of more expressive visual solutions that evoke complex emotional responses in the viewer. Research has shown that graphic compositions can evoke impressions that correspond to different senses through the mechanisms of synesthesia and association. The practical significance of the work lies in the systematization of methods for using synesthesia in design. The patterns identified can be used by designers in the development of visual communications that focus on multisensory perception. An important conclusion of the study is that the synesthetic approach does not require the consumer to have actual synesthesia as a psychological phenomenon but rather relies on the universal mechanisms of associative thinking that are common to most people.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

A. A. Nediakina

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

HOW TECHNOLOGY AND DESIGN SHAPE INTERNATIONAL RELATIONS: THE EXAMPLE OF THE UNITED STATES

The study examines the interconnection between technology, design, and international relations, using the United States as a key example. It argues that technology and design are not only tools for communication and commerce but also powerful instruments of cultural influence and soft power. Through the global reach of American digital platforms, streaming services, and innovative products, the U.S. shapes international communication, cultural exchange, and global perceptions. The study highlights how technological progress transforms the international system, enables new forms of cultural interaction, raises ethical questions, and enhances a country's image through attractive and functional design. The findings demonstrate that modern international relations are increasingly defined by who creates and controls the technologies and digital services used worldwide.

Keywords: technology, design, international relations, soft power, cultural influence, digital platforms, global communication

А. А. Недякина

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

КАК ТЕХНОЛОГИИ И ДИЗАЙН ФОРМИРУЮТ МЕЖДУНАРОДНЫЕ ОТНОШЕНИЯ: ПРИМЕР США

В работе рассматривается взаимосвязь между технологиями, дизайном и международными отношениями на примере США. Показано, что технологии и дизайн выступают не только средствами коммуникации и коммерции, но и инструментами культурного влияния и «мягкой силы». Благодаря глобальному распространению американских цифровых платформ, стриминговых сервисов и инновационных продуктов, США формируют международную коммуникацию, культурный обмен и восприятие страны в мире. Исследование подчёркивает, что технологический прогресс меняет структуру международных отношений, создаёт новые формы культурного взаимодействия, порождает этические вопросы и укрепляет имидж страны через привлекательный и функциональный дизайн. Сделан вывод, что современные международные отношения во многом определяются тем, кто создаёт и контролирует технологии и цифровые сервисы, которыми пользуются миллиарды людей по всему миру.

Ключевые слова: технологии, дизайн, международные отношения, мягкая сила, культурное влияние, цифровые платформы, глобальная коммуникация

The goal of this article is to explain the connection between technology, design, and international relations. In this context, design means creating technologies, digital services, and cultural products that people use every day.

The United States is a good example of how technology can influence global politics and culture. American companies create many digital platforms and products that people around the world use daily. Because of this, technology becomes an important tool of international influence.

The main idea of this article is that science and technology are closely connected with international relations. They influence how countries communicate, cooperate, and share culture. The aim of this research is to explore and analyze how technology and design influence international relations, exemplified by the United States, and to understand their role in shaping global communication, cultural exchange, and soft power.

This article uses a literature review. This means studying and analyzing books and academic articles written by other researchers. The main source for this research is the work of Professor Charles Weiss «The impact of science and technology on international relations» from Georgetown University. He was one of the first researchers who said that science and technology should be studied as part of international relations. His work helped develop the idea that technological progress changes global politics and communication between countries. Research shows that technology and design strongly influence international relations. The example of the United States shows several important effects.

First, technology changes the international system. Digital platforms connect people from different countries. For example, American social media platforms such as Instagram and YouTube allow people to share ideas, music, and videos with global audiences. Because of this, influence in international relations is no longer limited to governments. Ordinary people, bloggers, and artists can also influence global communication.

Second, technology changes cultural exchange. Streaming services such as Netflix and Spotify distribute American films, series, and music all over the world. This helps people learn about American culture, fashion, and lifestyle.

Third, new technologies create new cultural and ethical questions. Artificial intelligence tools developed in the United States, such as ChatGPT, raise questions about creativity, copyright, and cultural identity. Many countries discuss how these technologies should be regulated.

Finally, the design of technology influences how people see countries. For example, products such as the iPhone have a simple and attractive design. Because of this, many people see the United States as a creative and innovative country. These examples show that technology and design can be powerful tools of cultural influence. Many American digital products are used by billions of people around the world.

The success of these products is often connected to their design. They are simple, attractive, and easy to use. When people in other countries watch American films or use American applications, they interact with American culture. This creates soft power.

Soft power means influencing other countries through attraction, culture, and ideas instead of pressure or force. By creating popular technologies and digital services, the United States spreads values such as creativity, individual freedom, and innovation. At the same time, this influence encourages other countries to protect their local cultures and develop their own technologies. In my opinion, this topic is very interesting because it shows that creativity and design can become a form of global influence. Today, international power is not only about politics or economics. It also depends on who creates the technologies, apps, and digital platforms that people use every day.

Studying the connection between technology and international relations can help students prepare for careers in international business, technology, creative industries, and global communication.

In conclusion, technology and design play an important role in modern international relations. They influence how countries communicate, share culture, and shape global opinions. The example of the United States clearly shows how technological innovation and good design can create cultural influence and soft power.

Understanding this connection helps us better understand the modern world and the future of global cooperation.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

D. M. Ovchinnikov

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

LINGUISTIC ADAPTATION OF INTERFACES: HOW LANGUAGE FEATURES INFLUENCE THE DESIGN OF DIGITAL PRODUCTS

The article explores linguistic adaptation of digital product interfaces. The author examines how language features (text expansion, writing direction, morphology, syntax) impact UI/UX design. Through comparative analysis of Apple iOS, Airbnb, and Google Material Design (using English, German, Arabic, and Japanese examples), key challenges are identified: 30–40% text expansion in Germanic languages, interface mirroring for RTL scripts, typography adjustments, and cultural norms. The study emphasizes flexible, language-aware design for inclusive, global products.

Keywords: linguistic adaptation, UI/UX design, interface localization, text expansion, RTL languages, typography, cultural adaptation.

Д. М. Овчинников

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ЛИНГВИСТИЧЕСКАЯ АДАПТАЦИЯ ИНТЕРФЕЙСОВ: КАК ОСОБЕННОСТИ ЯЗЫКА ВЛИЯЮТ НА ДИЗАЙН ЦИФРОВЫХ ПРОДУКТОВ

Статья посвящена лингвистической адаптации интерфейсов цифровых продуктов. Автор анализирует, как особенности языков (расширение текста, направление письма, морфология, синтаксис) влияют на дизайн UI/UX. На основе сравнительного анализа платформ Apple iOS, Airbnb и Google Material Design (на примерах английского, немецкого, арабского и японского) выявлены ключевые проблемы: расширение текста на 30–40% в германских языках, зеркальное отражение интерфейса для RTL-языков, адаптация типографики и культурных норм. Исследование подчёркивает необходимость гибкого дизайна с учётом языковых ограничений для создания инклюзивных продуктов.

Ключевые слова: лингвистическая адаптация, UI/UX дизайн, локализация интерфейсов, расширение текста, RTL-языки, типографика, культурная адаптация.

In the modern world, digital products—from mobile applications to complex web services—are created for a global audience. Developers strive to make their products accessible to users around the world, which inevitably raises the question of adaptation. However, a major challenge for designers and content creators is that a user interface that works perfectly for English speakers may become inconvenient, or even unusable, when adapted for other languages. The process of simple translation often ignores fundamental linguistic differences: text length, writing direction, grammatical structures, and cultural conventions. As a result, buttons may become too small for long German words, layouts may break with right-to-left Arabic script, or the tone of voice may feel unnatural in Japanese. To solve this problem, modern digital design is moving towards deep linguistic adaptation, where the interface is rethought based on the target language. As a student in "IT Technologies for Creating Digital Content," I focus on how digital content is created and adapted for different audiences. The purpose of this paper is to examine how linguistic features of different languages influence the design of digital interfaces. The main task is to identify which linguistic parameters (text expansion, writing direction, morphology, syntax) most significantly affect UI/UX and to analyze how leading companies adapt their digital products to different language environments.

To conduct this research, I used a qualitative comparative analysis based on linguistic and design principles. I selected three major digital platforms known for their high-quality multilingual

adaptation: Apple iOS (as an example of a system-level interface with deep localization), Airbnb (as a web and mobile platform with strong cultural sensitivity), and Google Material Design (as a design system that provides official guidelines for linguistic adaptation). I chose these platforms because they represent different levels of digital product complexity and have publicly available localization resources. I used two main methods for data collection. First, I conducted a comparative analysis of interface elements (buttons, menus, forms, notifications) in different language versions: English, German (known for long compound words), Arabic (right-to-left script), and Japanese (complex character-based writing). I documented how layout, spacing, typography, and interaction patterns changed across versions. Second, I analyzed publicly available developer documentation and design guidelines from Apple, Google, and Airbnb, focusing on their recommendations for handling text expansion, bidirectional text, and cultural adaptation. I compared the platforms based on three criteria: handling of text expansion, support for non-Latin scripts and right-to-left languages, and adaptation of content tone and style.

The research shows that all three platforms recognize linguistic adaptation as a critical part of interface design, but they approach it with different levels of depth. Apple iOS demonstrates a highly systematic approach to localization. The system automatically adjusts button widths and layout spacing based on text length. For German, where words like "Geschwindigkeitsbegrenzung" (speed limit) can be extremely long, iOS uses truncation with ellipsis or wraps text to two lines. For Arabic, the entire interface is mirrored: navigation bars, back buttons, and even swipe gestures reverse direction. The system also supports vertical text layouts for Japanese. Airbnb focuses on cultural and linguistic adaptation at the content level. Beyond translation, the platform adapts date formats (DD/MM vs MM/DD), address forms (different field structures for different countries), and even the tone of host messages to match cultural expectations. Airbnb’s design system includes specific guidelines for text expansion, recommending that designers leave 30% extra space for languages like German or Finnish. Google Material Design provides the most comprehensive set of linguistic adaptation guidelines. It offers technical specifications for bidirectional (BiDi) layout, explaining how to handle mixing left-to-right and right-to-left text in the same interface. Material Design also addresses typography: for languages like Thai or Arabic that require larger line heights due to diacritic marks, the system recommends adjusting vertical spacing. Additionally, Google emphasizes that icons and symbols are not universally understood; for example, a mailbox icon may not represent "email" in cultures where mailboxes look different.

The results clearly show that effective linguistic adaptation in interface design is far more than translation. It requires rethinking layout, typography, and interaction patterns based on the structural properties of the target language. The analysis shows that the most successful products, like Apple iOS and Google Material Design, treat language as a core design constraint rather than an afterthought. Text expansion is a critical factor: English is relatively concise, while German can be 30-40% longer, and French or Italian also tend to expand. If designers do not account for this, buttons overflow, layouts break, and the user experience suffers. For a digital content creator, this means that visual design must be flexible—using responsive grids, dynamic text scaling, and avoiding fixed-width components. Another key finding is the importance of writing direction. For Arabic and Hebrew speakers, the entire interface paradigm must be mirrored. This is not just about text alignment; it affects navigation, gesture logic, and even the placement of visual elements. A "swipe right" action in English may need to become "swipe left" in Arabic to maintain intuitive mapping. The practical significance of this study for a specialist in digital content creation is clear. We learn that designing digital products requires a linguistic mindset. Before creating a layout, we must ask: will this interface work in German? In Arabic? In Japanese? The goal is to build flexible systems—not fixed designs—that can accommodate diverse linguistic structures. Typography choices also matter: fonts must support extended character sets (Cyrillic, Greek, CJK), and spacing must account for diacritics and ascenders. Furthermore, cultural adaptation goes beyond language: date formats, measurement units, color symbolism, and even the appropriateness of certain icons must be considered.

In conclusion, linguistic adaptation is a fundamental aspect of modern interface design that directly impacts the usability and success of digital products. By analyzing successful examples like Apple iOS, Airbnb, and Google Material Design, we see that effective adaptation requires considering text expansion, writing direction, typography, and cultural norms from the very beginning of the design process. For a future specialist in IT technologies for creating digital content, understanding these principles is essential. In a globalized digital market, products that ignore linguistic diversity will fail to reach their potential audience, while those that embrace deep adaptation will create inclusive, user-friendly experiences that resonate across cultures.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

K. K. Pavlova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE INFLUENCE OF VISUAL IDENTITY IN A CROSS-CULTURAL CONTEXT

The study examines the influence of visual identity in a cross-cultural context, focusing on how cultural factors shape audience perception and brand loyalty. Motivated by the globalization of markets, the research analyzes case studies of international brands adapting their visual styles for new cultural environments. Using semiotic and content analysis, the study compares the successful adaptation of Starbucks in China with the unsuccessful campaign of Dolce & Gabbana in the same market. Key findings reveal that color perception, symbolism, and typography vary significantly across cultures and directly impact brand trust and emotional connection. The study proposes a three-stage model for adapting visual identity: analyzing cultural codes, assessing cultural risks, and developing a localized version that preserves brand integrity. The results emphasize that effective cross-cultural visual communication requires deep cultural research and a glocalization strategy to build audience loyalty in international markets.

Keywords: visual identity, cross-cultural communication, branding, cultural codes, color symbolism, semiotics, international marketing

К. К. Павлова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ВЛИЯНИЕ ВИЗУАЛЬНОЙ ИДЕНТИЧНОСТИ В КРОСС-КУЛЬТУРНОМ КОНТЕКСТЕ

В работе исследуется влияние визуальной идентичности в кросс-культурном контексте, а именно — как культурные особенности влияют на восприятие бренда и лояльность аудитории в разных странах. На фоне глобализации рынков анализируются кейсы международных брендов, адаптирующих свой визуальный стиль для новых культурных сред. С помощью семиотического и контент-анализа сравниваются успешная адаптация Starbucks в Китае и неудачная кампания Dolce & Gabbana на том же рынке.

Основные выводы показывают, что восприятие цвета, символов и типографики существенно различается в зависимости от культуры и напрямую влияет на доверие к бренду и эмоциональную связь с аудиторией. Предлагается трёхэтапная модель адаптации визуальной идентичности: анализ культурных кодов, оценка рисков и разработка локализованной версии, сохраняющей узнаваемость бренда. Результаты подчёркивают, что эффективная кросс-культурная визуальная коммуникация требует глубокого изучения культурных особенностей и применения стратегии глокализации для формирования лояльности в международных рынках.

Ключевые слова: визуальная идентичность, кросс-культурная коммуникация, брендинг, культурные коды, символика цвета, семиотика, международный маркетинг

This study is motivated by the globalization of markets and the growing number of international brands entering new cultural environments. Visual identity is no longer merely an aesthetic element but has become a key tool of cross-cultural communication. However, visual codes that are easily understood in one culture may be ineffective or even evoke negative associations in another.

The aim of this research is to identify how cultural factors influence the perception of visual identity and, consequently, audience loyalty across different countries. The objectives of the study include analyzing examples of successful and unsuccessful adaptation of brand visual styles in cross-cultural contexts, as well as identifying the key factors to consider when developing visual identity for global markets.

This study draws on a qualitative analysis of case studies involving international brands that adapted their visual identity when entering new cultural markets. Two contrasting examples were selected: the successful adaptation of Starbucks in China and the unsuccessful rebranding campaign of Dolce & Gabbana in the same market. The study employed semiotic analysis of visual elements including color, form, symbolism, and typography, along with content analysis of public reactions on social media and professional brand reviews. Data from international studies on color and symbol perception across cultures, published in academic journals and industry reports, were also used to support the analysis.

The analysis of the two case studies yielded three key findings. First, color perception varies significantly depending on cultural context. For example, white is associated with weddings, purity, and minimalism in Western cultures, whereas in parts of Asia it is traditionally associated with mourning and death. Green is perceived as sacred in Muslim countries and evokes deep respect, while in Western cultures it is more commonly associated with environmental friendliness and freshness.

Second, symbols and imagery used in visual identity require careful cultural assessment. In the Starbucks case, the company retained its recognizable siren logo but adapted its interiors and packaging to Chinese cultural codes by incorporating elements of traditional Chinese aesthetics and using red, a symbol of luck and prosperity in China, in seasonal collections. As a result, the brand maintained its identity while becoming more relatable to the local audience. In contrast, Dolce & Gabbana's advertising campaign in China used imagery perceived as mockery of Chinese culture, resulting in a consumer boycott and substantial revenue loss in the market.

Third, typography and verbal elements also require adaptation. The use of latin script in countries with logographic writing systems may be perceived as prestigious and modern, but only when complemented by local typographic solutions. Research indicates that brands adopting a hybrid approach combining latin script with local typography generate greater trust among local audiences compared to those that completely disregard local visual traditions.

The findings indicate that visual identity cannot be universal, its effectiveness depends directly on the cultural context in which it is used. Successful international brands such as Starbucks demonstrate a glocalization strategy, maintaining brand recognizability while adapting visual elements to the cultural specifics of each market. In my view, this strategy represents the most viable approach for brands seeking to expand internationally without alienating local consumers.

Visual identity in a cross-cultural context serves several key functions. A brand's visual language shapes the first impression audience's form. When that language contradicts the cultural norms of the target market, trust fails to develop, and the brand is perceived as foreign. Beyond first impressions, visual identity communicates values through culturally coded elements. The use of red in China, for example, signals respect for local traditions, while ignoring such codes may be interpreted as disrespect. Additionally, visual identity fosters emotional connection, which only becomes possible when a brand speaks to its audience in a visual language they intuitively understand. I believe this emotional dimension is particularly critical, as loyalty ultimately stems from how a brand makes people feel.

From my perspective, the conclusions of this study emphasize that cross-cultural competence is becoming an essential skill for professionals in advertising and public relations. When developing visual identity for international markets, it is necessary to conduct preliminary cultural research: analyzing color associations, the symbolic meaning of images, typographic perception, and considering historical and religious contexts. I would argue that this step is often underestimated by brands entering new markets, and the Dolce & Gabbana case serves as a cautionary example of what happens when cultural research is overlooked.

The practical significance of this research lies in proposing a model for adapting visual identity in cross-cultural communications. This model consists of three stages: analyzing the cultural codes of the target market, evaluating the current visual identity for cultural risks, and developing an adapted version that preserves brand identity while accounting for local specifics. I believe such an approach helps minimize the risk of negative perception and enhances audience loyalty across different cultural environments. In my experience working with branding cases, the most successful adaptations are those that respect cultural differences while maintaining a coherent global identity.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

E. G. Polskikh

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

REALISM VS STYLIZATION: A CLASSIFICATION OF VISUAL GENRES IN THE MODERN VIDEO GAME INDUSTRY

This study examines the role of visual style in the modern video game industry by contrasting realism and stylization as strategic choices shaping both artistic expression and commercial success. It proposes a classification of six main graphic genres—Realism, Semi-realism, Casual Art, Hand-paint, Pixel Art, and Voxel Art—and analyzes their visual and functional characteristics across different national markets. Using a comparative-analytical approach and content analysis of popular games from digital platforms such as Steam, the study explores how cultural preferences, market conditions, and production constraints influence the distribution and perception of these graphic styles. The results show that realism dominates in markets such as the USA and the UK, while stylized forms prevail in Japan and many indie-oriented regions. The study concludes that a

game's visual style is not only an aesthetic layer but a key component of its identity and international reception, closely tied to audience expectations, budget capacities, and cultural context.

Keywords: realism, stylization, visual genres, video game graphics, graphic style classification, national gaming markets

Е. Г. Польских

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

РЕАЛИЗМ И СТИЛИЗАЦИЯ: КЛАССИФИКАЦИЯ ВИЗУАЛЬНЫХ ЖАНРОВ В СОВРЕМЕННОЙ ИНДУСТРИИ ВИДЕОИГР

Исследование освещает роль визуального стиля в современной индустрии видеоигр, противопоставляя реализм и стилизацию как стратегические решения, формирующие художественное выражение и коммерческий успех. в нём предлагается классификация шести основных графических жанров — реализм, полу реализм, casual-арт, ручная роспись, пиксельная графика и воксельная графика — и проводится анализ их визуальных и функциональных характеристик в разных национальных рынках. Используя сравнительно-аналитический подход и контент-анализ популярных игр с цифровых площадок, таких как steam, исследование изучает, как культурные предпочтения, рыночные условия и производственные ограничения влияют на распределение и восприятие этих графических стилей. результаты показывают, что реализм доминирует на рынках, таких как Соединённые штаты и Великобритания, в то время как стилизованные формы преобладают в Японии и многих инди-ориентированных регионах. В работе делается вывод, что визуальный стиль игры — это не только эстетический слой, но и ключевой компонент её идентичности и международного восприятия, тесно связанный с ожиданиями аудитории, бюджетными возможностями и культурным контекстом рынка.

Ключевые слова: реализм, стилизация, визуальные жанры, графика видеоигр, классификация графических стилей, национальные игровые рынки

In the world of video games visual style has long ceased to be merely decorative. It is now one of the main tools for attracting players, shaping expectations, and defining a game's identity. With modern technology allowing developers to create almost any kind of visual presentation the choice between realism and stylization has become a strategic decision that can influence both artistic impact and commercial success. This article examines the main genres of game graphics including Realism, Semi-realism, Casual Art, Hand-paint, Pixel Art, and Voxel Art, and compares their role in different national gaming markets. The goal of the study is to identify the main types of game graphics and to analyze how their popularity and use vary across countries and regions. The objectives of the study are: to classify the main graphic genres used in video games; to compare their visual and functional features; to examine how these genres are distributed across different countries; to determine how cultural and market factors influence the choice of graphic style. The study focuses on comparing graphic styles in different national contexts since the same visual genre may be valued differently in the USA, the UK, Japan, Europe, China, Brazil. Such comparison helps explain why certain graphic styles dominate specific markets and why others remain more associated with indie or niche production.

This study uses a comparative-analytical method combined with content analysis of video game graphics. The material for the analysis includes popular games representing different graphic genres selected on the basis of sales, visibility and stylistic variety. The main sources are screenshots, gameplay videos, official game pages and descriptions from digital distribution platforms like a Steam. In addition, the study uses a descriptive-analytical method to evaluate each

genre according to several points: degree of realism, production cost, accessibility for players, artistic expressiveness, and connection between visual style and gameplay.

The analysis shows that there is no single dominant graphic style in the global game industry. Instead, different genres of graphics are distributed unevenly across countries and reflect local cultural preferences and market conditions. *Realism* is especially common in the USA and the UK where players often expect high technical quality, cinematic presentation, and visual immersion. Large games like Cyberpunk 2077 and Call of Duty are strongly associated with this market. Realism is often linked to blockbuster production and a high level of commercial investment in these countries. *Semi-realism* is distributed in both Western and global markets because it offers a balance between visual trust and artistic flexibility. Games such as The Witcher 3 and God of War demonstrate the effectiveness of this style for international audiences by combining believable worlds with memorable characters and expressive environments. *Casual Art* is especially successful in markets where availability and comfort are important including family-oriented audiences in Europe and mobile users in China and Brazil. Games such as Animal Crossing demonstrate that simple shapes, bright colors and soft design can create a strong emotional effect without relying on technical complexity. *Hand-paint* graphics are particularly well developed in Japan and in visually ambitious indie games from Europe and North America. Games such as Gris and Cuphead show that this style is often treated as a form of artistic expression. It helps games stand out in crowded markets and gives them a strong visual identity. *Pixel Art* remains especially popular in the indie sector with strong visibility in Europe, the UK, and international digital markets. Games such as Stardew Valley show that pixel graphics can be effective both because of nostalgia and because of their lower production cost. This style is often chosen by small game studios that want to create recognizable games with limited resources. *Voxel Art* is closely connected to gameplay itself especially in games such as Minecraft and Teardown. This style is recognized in Europe and in global sandbox markets, since cube-based visuals are not only an aesthetic choice but also a structural principle of interaction.

The results show that the choice of graphic genre is not only an artistic decision but also a cultural and business strategy. Realism requires larger budgets, stronger hardware, and more production resources. Stylized graphics are often more flexible and more distinctive. Hand-paint, Pixel Art, and Voxel Art allow smaller teams to create memorable projects with high-budget realism. This is especially important in Japan and Europe where artistic style is often valued as much as technical detail. Cross-cultural comparison confirms that game graphics should be understood in connection with audience expectations. In the US and UK players more often prefer realistic or semi-realistic visual worlds. In Japan stylized and expressive design is more strongly associated with successful games. The study shows that the success of a game does not depend only on graphical realism. It depends on how well the chosen visual style respond the target audience, the production budget, and the cultural context of the market. Graphics in video games are not just a visual layer, but a key part of the game’s identity and international reception.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

S. S. Popova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

DARK PATTERNS: HOW DESIGN TRICKS MANIPULATE USERS INTO DOING WHAT THEY DON'T INTEND

The study examines dark patterns—intentional UI design tricks that manipulate users into unintended actions—on 20 popular websites and apps from e-commerce, travel, and subscriptions. Dark patterns exploit psychological biases like decision fatigue and loss aversion for short-term gains, but erode long-term trust. The paper distinguishes persuasion from manipulation, urging ethical design practices amid growing regulations.

Keywords: dark patterns, user interface manipulation, misdirection, confirmshaming, hidden costs, roach motel, ethical design, psychological biases, user trust, subscription traps

С. С. Попова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ТЕМНЫЕ ПАТТЕРНЫ: КАК ТРЮКИ ДИЗАЙНА МАНИПУЛИРУЮТ ПОЛЬЗОВАТЕЛЯМИ, ЧТОБЫ ОНИ ДЕЛАЛИ ТО, ЧЕГО НЕ ХОТЯТ

Данное исследование анализирует темные паттерны — намеренные уловки в дизайне интерфейсов, которые манипулируют пользователями на совершение нежелательных действий. Темные паттерны эксплуатируют психологические предубеждения, такие как усталость от решений и страх потерь, для краткосрочной выгоды, но подрывают долгосрочное доверие. Статья проводит различие между убеждением и манипуляцией, призывая к этичному дизайну на фоне ужесточающегося регулирования.

Ключевые слова: темные паттерны, манипуляция интерфейсом, отвлечение внимания, стыд подтверждения, скрытые расходы, тараканья мотель, этичный дизайн, психологические предубеждения, доверие пользователей, ловушки подписок

When we use websites and applications, we expect the design to help us complete tasks easily. However, some interfaces are carefully crafted to trick us. The term "dark patterns" was created in 2010 by Harry Brignull, who defined them as "user interfaces carefully designed to trick users into doing things they might not otherwise do". Unlike poor design, which happens by accident, dark patterns are intentional. Companies create them because they work-they increase sales, get more user data, and reduce cancellations.

Researchers have studied dark patterns extensively, though reported prevalence varies significantly based on methodology and sample. Gray et al. (2018) developed one of the first comprehensive classification systems for dark patterns. Mathur et al. (2019) conducted an automated analysis of 11,000 shopping websites and found dark patterns on 11% of them—a lower figure that reflects their narrow focus on e-commerce and specific pattern types. In contrast, more recent manual analyses that examine broader user journeys have found much higher prevalence. In 2022, the European Data Protection Board issued guidelines stating that these practices violate user privacy rights, signaling growing regulatory concern. Most recently, a 2024 FTC analysis of 642 subscription services found that 76% used at least one dark pattern.

Understanding dark patterns requires not only knowledge of user experience design but also proficiency in English, as the majority of academic literature, regulatory documents, and interface terminology are published in this language. Analyzing manipulative design elements such as "confirmshaming" or "misdirection" demands precise comprehension of linguistic nuances, where subtle word choices can significantly influence user behavior.

This study has three goals:

- Identify what dark patterns exist on popular websites today
- Explain in simple terms why they fool users
- Understand whether designers should use them.

Twenty websites and mobile apps from among the most visited sites in the 2024 study were selected for analysis. The sample included eight online stores, six travel booking sites, and six subscription services. These categories were selected because they are known to use dark patterns frequently.

The analysis took place during February 2024. For each site, a standard user journey was completed: creating an account, making a purchase or signing up for a subscription, and trying to cancel. Each step was recorded. The analysis used the classification system created by Harry Brignull, which identifies twelve types of dark patterns. The most relevant for this study were Confirmshaming, Hidden Costs, Roach Motel, Misdirection, Forced Continuity, Trick Questions, and Sneak into Basket.

A smaller scale analysis showed that 17 out of 20 websites (85%) used at least one dark pattern. Eight websites (40%) used multiple patterns together.

Misdirection was the most common pattern, found on 60% of websites. This technique focuses attention on one thing to hide something else. On several airline booking sites, travel insurance was automatically selected. The button to continue was large and green, while the option to remove insurance was a small gray link saying "I don't want protection."

Confirm shaming appeared on 45% of websites, usually when users tried to opt out of something. Examples included unsubscribe buttons saying "No thanks, I don't want to save money" and cancellation options reading "I prefer missing out".

Hidden Costs were found on 40% of e-commerce and travel sites. This pattern shows a low price at the beginning, then adds extra charges at the very end.

Roach Motel-easy to get in, hard to get out-was found on 35% of subscription sites. Signing up for a free trial took one click, but cancelling required navigating multiple screens and confirming through email. One streaming service required calling customer service during limited hours.

Forced Continuity affected 30% of free trials, automatically charging users when trials ended without clear warnings . Trick Questions appeared on 25% of sites, using confusing language in privacy settings. Sneak into Basket was found on 20% of e-commerce sites, adding items to carts without asking.

Dark patterns are effective because they exploit basic psychological mechanisms.

People take the easy path. When we see a big green button and a small gray link, we click the big button. Our brains save energy by not reading every detail. Patterns hide the real choice behind the easy choice.

People hate losing time, losing something feels worse than gaining something feels good. When a button says "I don't want to save money," clicking it feels like losing money. Users stay subscribed rather than feel they made a bad choice.

People follow the crowd. When a website shows "10 people are looking at this," it creates pressure to act quickly. This works even when messages are fake.

People get tired of deciding. After filling out forms and entering payment details, users have less energy to think carefully. Dark patterns appear at the final checkout step, when users are most likely to click without reading.

This raises an important question: Should designers create dark patterns?

Some argue that designers work for the company, and their job is to help the company succeed. If dark patterns increase sales, they are doing their job. However, this view ignores that design is about solving problems for people, not creating problems for them.

The difference matters here. Persuasion respects the user's ability to choose. It presents information honestly and lets users decide. Manipulation tricks users by hiding information and exploiting psychological weaknesses. Dark patterns are manipulation.

Companies that use dark patterns may win in the short term, but they lose in the long term. When users realize they have been tricked, they lose trust. Trust takes years to build and seconds to destroy.

Designers who want to build trust should follow simple rules: show the real price from the beginning, make cancellation as easy as signup, use clear honest language, make privacy settings simple, and set defaults that protect users .

Dark patterns are very common online. Most websites in this study (85%) used at least one trick to manipulate users. The most common tricks are Misdirection, Confirm shaming, and Hidden Costs.

Dark patterns work because they use basic psychology: taking easy paths, avoiding loss, following crowds, and decision fatigue.

The "Roach Motel" pattern - easy to join, hard to leave - is particularly harmful because it traps users in subscriptions they no longer want.

There is a clear difference between persuasion (which respects users) and manipulation (which tricks them). Dark patterns are manipulation and should be avoided.

Laws are starting to address dark patterns, but designers must choose to build trust with users instead of tricking them for short-term profit.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

O. D. Prohorova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE LANGUAGE OF FORM: HOW DESIGN AND ENGLISH SHAPE A RESPONSE TO CHALLENGES OF TECHNOLOGY

The study explores the interplay between design, technology, and the English language in the context of modern challenges. It identifies two opposing design trends emerging in response to technological progress: a return to nature and handmade aesthetics and the embrace of digital, hyper-saturated, and artificial forms. The study highlights that balance is achieved through the synthesis of these trends, as seen in contemporary design solutions and workspaces that combine high-tech and technology-free zones. The work also examines the role of English as the global language of design, facilitating international communication through shared terminology (mindfulness, tactile, hyper-saturated). The findings demonstrate that design serves as a universal visual language, while English provides the verbal tools to articulate and spread innovative responses to technological change. Together, design and language offer practical strategies for finding harmony in a rapidly evolving digital world.

Keywords: design, technology, global communication, visual language, workspace design, digital age.

О. Д. Прохорова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ЯЗЫК ФОРМЫ: КАК ДИЗАЙН И АНГЛИЙСКИЙ ФОРМИРУЮТ ОТВЕТ НА ВЫЗОВЫ ТЕХНОЛОГИЙ

Исследование рассматривает взаимосвязь дизайна, технологий и английского языка в условиях современных вызовов. выделяются два противоположных тренда в дизайне, возникающих в ответ на технологическое развитие: возвращение к природе и рукотворным формам и активное внедрение цифровых, насыщенных и искусственных элементов. Исследование показывает, что баланс достигается за счёт синтеза этих направлений, что отражается в современных дизайнерских решениях и организации рабочих пространств, сочетающих высокотехнологичные и свободные от технологий зоны. Особое внимание уделяется роли английского языка как глобального средства коммуникации в сфере дизайна, объединяющего профессионалов по всему миру через общую терминологию (mindfulness, tactile, hyper-saturated). Результаты демонстрируют, что дизайн выступает универсальным визуальным языком, а английский предоставляет вербальные инструменты для описания и распространения инновационных подходов к технологическим изменениям. Совместно дизайн и язык предлагают практические стратегии для поиска гармонии в быстро меняющемся цифровом мире.

Ключевые слова: дизайн, технологии, глобальная коммуникация, визуальный язык, организация рабочего пространства, цифровая эпоха.

In the modern world, technology is a significant part of our lives. As Sonya Lehner writes in her article "How Is Technology Affecting Design?" (2018), "our devices have become second limbs, ingrained into every facet of our lives. "This situation provides both opportunities and problems. Technology connects people around the world and makes our lives easier. But at the same time, it can isolate us and harm our health. This article has two main goals. First of all, we want to understand how technology changes design. Secondly, we explore how English and design together help people respond to the challenges of the digital age. Design is a visual language while English is a verbal one. They help to find balance in a world of rapid technological change.

To answer our research questions, we used four approaches. The first approach is text analysis**.** We carefully studied Lehner's article focusing on technology, culture, and design trends. We also applied the approach of vocabulary study and identified key English terms from the article that describe design and technology ("Maker movement", "mindfulness"). There also was an approach of visual analysis**.** We noticed some design examples in the article, such as color trends, materials, and office spaces. The last approach is synthesis**.** We combined ideas from design and language to consider them as communication tools in the modern world.

Our analysis of Lehner's article highlighted several important findings.

- Technology creates two opposing design trends.

On one side, there is a return to nature and handmade things. Lehner calls this the "Maker movement." On the other side, there is a trend that fully embraces technology. Designers use "hyper-saturated and unnatural colors", "glitchy effects".

- Balance comes from mixing.

Lehner is sure that the best designs combine both trends and gives the example of Pantone's Color of the Year, Ultra Violet. This color is "saturated and spiritual." It represents the digital and the natural worlds.

- Technology changes how we design workspaces.

According to Lehner, "technology is the biggest driver behind the design of commercial interiors." Modern workers want flexibility and control over their workspace as well as they need human connection. Offices now include both high-tech areas and technology-free zones.

- The concept of "being alone together" is important.

Lehner uses this phrase to describe spaces that allow privacy and conversation. This shows that technology also creates a need for quiet spaces without digital connection.

The results show that technology creates complex challenges for design. But how do these findings connect to language, especially English?

- Design as a universal language.

Design represents ideas without words. For example, when a designer uses natural wood and soft colors, they send a message about comfort and nature. People around the world understand these visual messages.

- English as the language of global design.

Many key terms in modern design come from English. Words like "Maker movement" and "mindfulness" are used internationally. This shows how English serves as a bridge, connecting people from different countries who share an interest in design.

The combination of design and English offers practical tools:

- Studying design-related vocabulary helps to participate in global conversations. Words like "tactile" and "hyper-saturated" describe the environment and feelings about technology.
- Understanding professional English terms helps to communicate with international clients and colleagues. You can explain your ideas using words that all professionals understand.
- Both design and language help to find balance. Design creates spaces that mix technology with nature. Language gives us words to describe what we need. Lehner asks at the end of her article: "As technology continues to integrate more fully into our personal and professional lives, how will we respond?" The answer may be in using both visual and verbal language.
- Technology changes fast. Our response must be thoughtful. Sonya Lehner's article shows that design is responding by mixing digital and natural elements. English, as the international language, helps to spread these responses. Using the language of form we can understand our technological world.

The challenge is not to reject or accept technology but to find balance. Design and English together give us tools to do this.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

A. S. Rieder

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE ROLE OF THE DEPARTMENT OF FOREIGN LANGUAGES IN MASTERING AI TOOLS FOR GRAPHIC DESIGN: A STUDY OF ENGLISH-LANGUAGE INTERFACES

The article examines the role of the Department of Foreign Languages in Professional Activities in preparing graphic design students to work with English-language artificial intelligence tools. The study is based on a comparative analysis of five AI tools for graphic design: Midjourney, Adobe Firefly, DALL-E, Canva Magic Studio, and Runway ML. The research focuses on interface terminology, prompt structure, and the accessibility of educational materials in English. The findings show that students need at least B1-B2 English proficiency for basic interaction with such tools, while effective use of advanced functions requires B2-C1 competence. The article identifies the main linguistic difficulties students face and proposes practical educational solutions, including vocabulary modules, prompt-writing exercises, work with authentic tutorials, and the development of a bilingual glossary. It is argued that English proficiency is an essential professional competency for future graphic designers working in AI-based environments.

Keywords: artificial intelligence, graphic design, English-language interfaces, prompt writing, professional English, digital literacy, language competence.

А. С. Ридер

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

РОЛЬ КАФЕДРЫ ИНОСТРАННЫХ ЯЗЫКОВ В ОСВОЕНИИ ИИ-ИНСТРУМЕНТОВ ДЛЯ ГРАФИЧЕСКОГО ДИЗАЙНА: ИССЛЕДОВАНИЕ АНГЛОЯЗЫЧНЫХ ИНТЕРФЕЙСОВ

В статье рассматривается роль кафедры иностранных языков в профессиональной деятельности в подготовке студентов направления графического дизайна к работе с англоязычными инструментами искусственного интеллекта. Исследование основано на сравнительном анализе пяти ИИ-инструментов для графического дизайна: Midjourney, Adobe Firefly, DALL-E, Canva Magic Studio и Runway ML. Основное внимание уделено терминологии интерфейса, структуре промптов и доступности учебных материалов на английском языке. Результаты показывают, что для базового взаимодействия с такими инструментами студентам необходим уровень владения английским языком не ниже B1-B2, тогда как для эффективного использования расширенных функций требуется уровень B2-C1. В статье выявлены основные языковые трудности, с которыми сталкиваются студенты, и предложены практические образовательные решения, включая тематические словарные модули, упражнения по созданию промптов, работу с аутентичными видеоматериалами и разработку двуязычного глоссария. Обосновывается положение о том, что владение английским языком выступает важнейшей профессиональной компетенцией будущего графического дизайнера в условиях ИИ-среды.

Ключевые слова: искусственный интеллект, графический дизайн, англоязычные интерфейсы, написание промптов, профессиональный английский язык, цифровая грамотность, языковая компетенция.

The rapid development of digital technologies in the 21st century has fundamentally transformed the processes of visual content creation, with artificial intelligence (AI) emerging as one of the most significant drivers of this transformation. Modern generative neural networks and machine learning algorithms enable designers to automate a wide range of creative and technical tasks, from generating illustrations to retouching images. However, a critical yet often overlooked

aspect of this transformation is that the majority of advanced AI tools for graphic design — including Midjourney, Adobe Firefly, Runway ML, and DALL-E — operate primarily in English. Their interfaces, prompt systems, documentation, and tutorials are predominantly available in English, creating a significant language barrier for Russian-speaking designers. This challenge is particularly relevant for students at SPbSUITD, where the Department of Foreign Languages in Professional Activities plays a key role in preparing future designers to work with international professional tools. The department's mission includes not only teaching general English but also developing specialized language competencies necessary for navigating English-language professional software. The aim of this study is to analyze the specific linguistic demands of English-language AI tools in graphic design and to propose educational strategies that the Department of Foreign Languages can implement to help students overcome these language barriers.

The research was conducted through a comparative analysis of five widely used AI graphic design tools: Midjourney, Adobe Firefly, DALL-E (via ChatGPT), Canva Magic Studio, and Runway ML. The analysis focused on three aspects: (1) the language of user interfaces, including menu items, tooltips, and settings; (2) the structure and complexity of prompt input systems, including syntax, required vocabulary, and typical prompt structures; and (3) the availability and quality of English-language educational resources, including official documentation, video tutorials, and community forums. For each tool, 50 common commands and interface elements were analyzed for linguistic complexity. Additionally, 100 successful prompts were collected from public sources to identify recurring vocabulary and syntactic patterns. The results were then used to develop a set of language competencies that students must acquire to work effectively with these tools.

The analysis revealed that all five AI graphic design tools require a functional level of English proficiency (B1–B2 according to the Common European Framework of Reference for Languages) for basic operation. However, effective use of advanced features and the ability to craft precise prompts demand higher proficiency (B2–C1). The linguistic requirements can be categorized into three groups. First, interface terminology: common terms such as *generate, render, refine, upscale, mask, layer, blend, composition, resolution, seed, style* appear across all tools, yet each tool uses specialized variations. Second, prompt language: successful prompts typically follow structured patterns, combining subject descriptions with stylistic modifiers, technical parameters, and contextual qualifiers. Analysis of 100 successful prompts showed that the most frequent vocabulary categories include artistic styles (e.g.,*photorealistic, vector art, watercolor, cyberpunk*), technical specifications (e.g.,*4k, 16:9, macro lens, soft lighting*), and emotional/mood descriptors (e.g.,*dynamic, minimalist, elegant, chaotic*). Third, documentation and tutorial language: official documentation is written in technical English requiring reading comprehension skills at the B2 level or higher. Tutorial content frequently uses informal language, idioms, and community-specific jargon, presenting additional challenges. The study also found that 72% of surveyed students (n=45) reported difficulties in using AI design tools due to language barriers, with 58% specifically citing difficulty in writing effective prompts in English.

The findings confirm that proficiency in English is not merely an auxiliary skill but a core competency for graphic designers seeking to leverage AI tools effectively. The Department of Foreign Languages in Professional Activities at SPbSUITD is uniquely positioned to address this need by integrating specialized content into its curriculum. Based on the results, several practical recommendations can be proposed. First, the development of a specialized vocabulary module focused on AI tool terminology, organized by thematic categories (interface commands, prompt vocabulary, technical specifications). Second, the creation of practical exercises for writing effective prompts, including analysis of successful prompt structures, translation of prompts from Russian to English, and practice in refining prompts based on output results. Third, the incorporation of authentic materials such as video tutorials from English-speaking creators, with guided activities to develop listening comprehension and note-taking skills. Fourth, the establishment of a shared glossary of English-language AI design terms with Russian equivalents, which could be maintained

as a student project. The integration of these elements into the existing curriculum would not only improve students' proficiency with English-language AI tools but also develop their broader digital literacy skills. Future research could focus on developing and testing such specialized educational materials, as well as exploring the potential for interdisciplinary collaboration between the Department of Foreign Languages and the design departments to create integrated project-based learning experiences. This study demonstrates that the Department of Foreign Languages plays a crucial role in preparing students for the evolving demands of the design profession, where English proficiency and technological literacy increasingly intersect.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

O. V. Romanova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE ROLE OF FOREIGN LANGUAGES IN BRAND IMAGE FORMATION IN ANTI-CRISIS PR

The study examines the linguistic tools and manipulative techniques used in anti-crisis public relations to protect and strengthen a brand's image. It highlights that a crisis is both a threat and an opportunity for organizational development, with communication strategy playing a decisive role. The study systematizes vocabulary regulation, structural templates for crisis messages, and various language manipulation techniques, such as substitution of concepts, biased information selection, suggested conclusions, and the creation of a predetermined information atmosphere. The research emphasizes the importance of adapting these tools for international audiences and maintaining stylistic consistency in multilingual communications. The findings provide practical recommendations for PR specialists on constructing effective anti-crisis responses that minimize reputational damage and restore public trust.

Keywords: anti-crisis PR, corporate reputation, linguistic manipulation, communication strategy, crisis communication, brand image, international PR, language policy.

О. В. Романова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

РОЛЬ ИНОСТРАННЫХ ЯЗЫКОВ В ФОРМИРОВАНИИ ИМИДЖА БРЕНДА В АНТИКРИЗИСНОМ PR

В работе анализируются языковые средства и манипулятивные приёмы, применяемые в антикризисных PR-коммуникациях для защиты и укрепления имиджа бренда. Подчёркивается, что кризисная ситуация представляет собой двойственную структуру: угрозу стабильности и репутации, а также возможность для обновления и развития. Ключевую роль играет коммуникационная стратегия, где язык становится основным

инструментом минимизации ущерба. Исследование систематизирует регулирование лексики, использование структурных шаблонов для кризисных сообщений и манипулятивные техники: подмена понятий, селективный подбор информации, внушение выводов и создание предопределённой информационной атмосферы. Особое внимание уделяется адаптации этих инструментов для международных аудиторий и поддержанию стилистического единства в многоязычных коммуникациях. Результаты дают практические рекомендации для PR-специалистов по формированию эффективных антикризисных ответов, направленных на минимизацию репутационных рисков и восстановление доверия.

Ключевые слова: антикризисный PR, корпоративная репутация, языковая манипуляция, коммуникационная стратегия, кризисные коммуникации, имидж бренда, международный PR, языковая политика.

A crisis situation in any organization is a double-sided structure: on one hand, it threatens stability and reputation; on the other hand, it opens opportunities for renewal and reaching a new level of development. In the context of mass digitalization and the high speed of information sharing, the primary task is to protect corporate reputation. The communication strategy during this period plays a key role, as language becomes the main tool either for minimizing damage or for making it worse. The goal of this text is to identify and systematize the linguistic means and manipulative techniques used to maintain and strengthen a brand's image within anti-crisis PR responses.

In the context of globalized markets and international media coverage, crisis communication often extends beyond national borders. The use of foreign languages in anti-crisis PR becomes a strategic tool for shaping brand image across different cultural and linguistic audiences. Mastering the nuances of translation, adapting manipulative techniques to foreign language contexts, and maintaining stylistic consistency in multilingual communications are essential for preserving reputation and ensuring that the intended message is not distorted when crossing linguistic boundaries.

The research materials included scientific articles on anti-crisis PR and communications: the work by A.S. Zaryanova, "Linguistic features and manipulation techniques in anti-crisis PR response," and the study by G.M. Bezbedov, "PR technologies as a way to resolve crisis situations in commercial organizations." During the analysis, methods of content analysis of information messages and functional-stylistic analysis were used.

During the analysis, the main language tools and techniques used to shape a brand’s image during a crisis were identified. One of the key tools is the regulation of vocabulary at the level of the organization’s information policy. Large companies introduce a direct ban on using words such as “crisis”, “decline”, “losses”, “termination” and other terms with a clearly negative meaning in official communications, replacing them with neutral or positively charged language. In this case, the information policy serves as a foundational document that structures the language rules for interacting with the external environment and establishes a unified communication style for all employees.

In addition to vocabulary restrictions, the structural features of crisis communications, the so-called “templates”, are also very important. These are prepared in advance for different types of risks. Depending on the nature of the crisis whether it is product-related or service-related the logic of the text changes. In the case of a product risk, the message is built according to the following structure: first, the existing multi-level quality control system is described in detail, then the measures taken to address the violations are listed, and only at the very end are apologies offered to customers. This structure helps maintain the company’s credibility by demonstrating its professionalism and systematic approach, while the admission of fault is moved to the background of the message. In the case of a service risk, when a client has suffered moral or physical harm due to employee actions, the logic changes completely: apologies are placed at the beginning of the message, followed by statistical data on the scale of the company’s operations, highlighting that the incident resulted from “human factors” and is not a systemic issue, and only after that are the

disciplinary measures taken described. This restructuring allows the brand to first demonstrate loyalty to customers and empathy, which is critical for rebuilding trust.

Language manipulation techniques occupy a significant place in crisis PR. These techniques are aimed at subtly introducing the desired ideas into the audience's mind and creating an uncritical perception of information. Among the most effective techniques is the substitution of concepts. This involves steering the discussion toward a related topic when an inconvenient fact arises, shifting attention to other aspects in order to avoid addressing uncomfortable information. A practical example can be seen in the coverage of an environmental disaster, where media outlets avoided discussing the man-made causes and the local administration's responsibility, instead focusing on natural factors and official comments from scientific institutions, which led the audience to form a clear conclusion about the natural nature of the event.

Another technique is the biased selection of information, where uncomfortable facts are not covered at all, while the necessary information is presented through various channels, directing the audience's attention exclusively to one issue and distancing it from related circumstances that might change the perception of the situation. The technique of a suggested conclusion involves using selected information in such a way that the audience gets the illusion of having "independently" arrived at the conclusion desired by the manipulator. Within this technique, large-scale information campaigns are launched, where the desired idea for example, the positive reception of unpopular reforms is introduced through expert opinions, analysis of other countries' experiences, and interviews with representatives of target groups.

The technique of creating a predetermined information atmosphere consists of shaping a specific tone in the information space, which changes depending on the stage of the communication campaign. In the early stages, the atmosphere may be intensified by focusing on negative consequences, evoking in the audience a sense of responsibility and duty, while in the later stages the tone shifts to a positive one, emphasizing rewards and support, which helps portray the desired behavior as socially acceptable. Finally, the "victim" strategy involves shifting the focus of attention from the organization as a whole to specific individuals who take the blame upon themselves. This helps prevent reputational damage to the brand by associating the incident with the actions of individual employees rather than with systemic problems within the company.

In the case of a "service risk," where a client suffered emotional or physical harm due to the actions of employees, the logic changes completely. Apologies are placed at the beginning of the message. Then, statistical data about the scale of the company's activities are provided to emphasize that the incident is a result of the "human factor" and is not a systemic problem. Only after this are the disciplinary measures taken described. This restructuring allows the brand to primarily demonstrate loyalty to customers and empathy, which is critically important for restoring trust.

Linguistic manipulation techniques occupy a significant place in anti-crisis PR. They are aimed at secretly placing certain ideas into the mind of the receiver and forming an uncritical perception of information. One of the most effective techniques is the "substitution of concepts." This happens when, in the presence of an uncomfortable fact, the manipulator moves the discussion toward a similar topic, focusing attention on other aspects to avoid discussing the uncomfortable information. A practical example is the coverage of an environmental disaster, where information sources avoided discussing the technical causes and the guilt of the local administration. Instead, they focused on natural factors and official comments from scientific institutions. This allowed the audience to reach a clear conclusion that the event happened naturally.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

K. R. Rusnyak

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE MODYLAR GRID AS A TOOL OF THE SWISS STYLE IN RUSSIAN TYPOGRAPHY

Swiss Style (International Typographic Style), shaped by constructivism, modernism, and Bauhaus, introduced the modular grid as a universal typography tool for clear hierarchy and spatial organization. The grid blendы universal principles with national avant-garde. Today it ensures harmony in catalogs, websites, and logos, demonstrating productive cultural dialogue.

Keywords: modular grid, Swiss Style, Russian typography, constructivism, Müller-Brockmann, Ruder, graphic design.

К. Р. Русняк

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

МОДУЛЬНАЯ СЕТКА КАК ИНСТРУМЕНТ ШВЕЙЦАРСКОГО СТИЛЯ В РУССКОЙ ТИПОГРАФИКЕ

Швейцарский стиль (Интернациональный типографский стиль), сформированный под влиянием конструктивизма, модернизма и Баухауза, ввёл модульную сетку как универсальный инструмент типографики для чёткой иерархии и пространственной организации. Модульная сетка соединяет универсальные принципы с национальным авангардом. Сегодня она обеспечивает гармонию в каталогах, сайтах и логотипах, подтверждая продуктивный культурный диалог.

Ключевые слова: модульная сетка, швейцарский стиль, русская типографика, конструктивизм, графический дизайн

Swiss design, which was formed in the first half of the 20th century under the influence of constructivism, modernism, and Bauhaus, brought the principles of conciseness and functionality to the global graphic culture. One of its key tools was the modular grid, a system of guides and lines that serves as a framework in typography. It allows you to divide space into modules and create a clear hierarchy of elements, making information easier to perceive. The precursor of this approach was Jan Tschichold, whose article "Elementary Typography" (1925) laid the foundations of the Swiss International Style: simplicity and the rejection of excessive decoration. Later, the theory of the modular grid as a universal tool was developed by Josef Müller-Brockmann and Emil Ruder. It is important to note that the development of the Swiss school was influenced by Soviet constructivism (the works of Alexander Rodchenko, El Lissitzky, and VKHUTEMAS), with its geometric rigor. However, the reverse influence of the Swiss style on Russian design only began in the 1990s, as other traditions dominated during the Soviet period – from the expression of the avant-garde to the ideological socialist-realist poster.

The purpose of this article is to explore how the Swiss modular grid was adopted in Russian typography and how it influenced the development of domestic design.

The study is based on the analysis of the theoretical works of the founders of the Swiss style, namely the books by J. Müller-Brockmann "Modular Systems in Graphic Design" and E. Ruder on typography, as well as on the study of the works of Soviet constructivists (A. Rodchenko, El Lissitzky). The study uses a historical and typological method to compare the aesthetic principles of the two schools, and a method of formal analysis to identify the role of modular grids in specific graphic solutions.

In the 1990s and 2000s, key works by Swiss designers were translated into Russian, making them accessible to Russian professionals. The international Swiss style became an important reference point for Russian designers, and modular grids and layouts were actively used in the

layout of books, posters, and other graphic elements. The study of Swiss theoretical works led Russian designers to reevaluate their own heritage, including the constructivism and avant-garde movements of the 1920s, which anticipated the modular approach in many ways. Thus, there was a dialogue between two design cultures. Nowadays, modular grids are used everywhere: in the layout of catalogs, newspapers, websites, and in the creation of logos. They have become an indispensable tool for ensuring the harmonious alignment of graphic elements. The study showed that the influence of the Swiss modular grid on Russian typography was not a simple borrowing. Instead, it triggered a "return to roots" mechanism, allowing Russian designers to rediscover the aesthetics of their own avant-garde. This interaction can be described as a productive dialogue between cultures, where the universal Swiss toolkit was infused with local visual expression. It was the adoption of modular grids and the reliance on the concise organization of graphic elements that helped Russian design reach a higher international level. According to researcher E. G. Khotchenkova, the use of modular systems contributes to the aesthetic harmony and adaptability of interfaces, which confirms their practical significance in modern design culture.

The results obtained are of direct value for the educational process. Understanding how the Swiss modular grid was reinterpreted in Russian typography allows students to gain a deeper understanding of the relationship between universal professional tools and national visual traditions. The research materials can be used in lecture courses on the history of design and typography, as well as in practical design classes, for analyzing student work and analyzing classic examples. In addition, the thesis helps future designers develop a more conscious approach to borrowing: It is not about copying Western models, but about engaging in a dialogue with them through our own cultural heritage. The practical value of this work lies in the systematization of the factors that influence the Swiss school on Russian design, which can be useful for both theorists and practicing designers who are reflecting on their own professional tradition. Also, in E. V. Vasilyeva's article «The Swiss Style: Origins and the Problem of Regulations» it is argued that the origins of the Swiss school can be traced back to the Russian avant-garde of the 1920s, and its subsequent normativity paradoxically contributed to the revival of interest in constructivism in Russian design during the 1990s and 2000s. This idea is also supported by modern design practices: for example, in the works of students and graduates of the HSE School of Design, modular grids often serve as a basis for reinterpreting the country's visual heritage, demonstrating the continuation of the dialogue that was initiated.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

N. A. Stolyarova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE PHENOMENON OF "CULTURAL ISOLATION" AS A FACTOR IN THE FORMATION OF NATIONAL IDENTITY IN DESIGN

The paper examines the impact of restricted external information flows on the formation of national identity in design through three cases: Soviet design during the Iron Curtain, China's digital sovereignty experience, and contemporary Russia. The study reveals that cultural isolation acts as a catalyst for the actualization of local visual identity rather than an obstacle to design development.

Keywords: cultural isolation, national identity in design, Soviet design, digital sovereignty, localization of creative industries

Н. А. Столярова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ФЕНОМЕН «КУЛЬТУРНОЙ ИЗОЛЯЦИИ» КАК ФАКТОР ФОРМИРОВАНИЯ НАЦИОНАЛЬНОЙ ИДЕНТИЧНОСТИ В ДИЗАЙНЕ

В тезисах рассматривается влияние ограничения внешних информационных потоков на формирование национальной идентичности в дизайне на примере трех кейсов: советского дизайна периода «железного занавеса», китайского опыта формирования цифрового суверенитета и современной России. Выявлено, что «культурная изоляция» выступает катализатором актуализации локальной визуальной идентичности, а не препятствием для развития дизайна.

Ключевые слова: культурная изоляция, национальная идентичность в дизайне, советский дизайн, цифровой суверенитет, локализация креативных индустрий

In the current context of the transformation of the global information space, the question of how the formation of autonomous digital ecosystems influences the development of national design schools is becoming particularly relevant. Since 2022, Russia has been experiencing a gradual localization of creative industries, associated with changes in access to foreign digital platforms and tools. This situation is not unique from a historical perspective: it reveals a typological similarity with two significant periods in the development of Russian and global design – the era of the "Iron Curtain" in the Soviet Union and the period of digital sovereignty formation in China. Examining these cases within a cultural-historical framework allows us to identify patterns in the transformation of visual language under conditions of restricted external influences.

The study examines the Soviet period of design development that represented a particularly telling example of how information autonomy contributed to the formation of a distinctive school of design culture. It highlights the fact that in the 1920s, VKhUTEMAS (Higher Art and Technical Studios) laid the foundations of Russian design, developing largely in parallel with European constructivism and the Bauhaus, while maintaining its own methodology based on a synthesis of artistic education and engineering thinking. In the post-war period, especially during the 1960s-1980s, despite increasing information isolation, Soviet design achieved significant heights in the field of industrial aesthetics. VNIITE (All-Union Scientific Research Institute of Technical Aesthetics) developed systems of industrial design that considered not only functional requirements but also the cultural characteristics of form, color, and material perception specific to the domestic consumer. It is important to note that this school did not develop in a vacuum: there was limited but selective exchange of experience with countries of the socialist bloc, as well as with some Western specialists; however, this exchange was primarily academic in nature and did not determine the

main paths of development. As a result, a recognizable aesthetic emerged, which today can be characterized as a unique language of industrial graphics, the architectonics of the subject environment, and visual communication, distinct from both Western consumer design and Asian traditions.

Contemporary Chinese experience demonstrates a different development scenario, in which the formation of autonomous digital ecosystems emerged as a response to external challenges, relying on strong state support and existing technological potential. Starting in the mid-2000s, China systematically built a digital infrastructure alternative to global platforms. As a result, ecosystems emerged in which the visual language of design adapted to the specifics of local interfaces, typography (considering hieroglyphic writing), and the cultural preferences of the audience. The Chinese experience is interesting because it demonstrates not merely isolation, but the active formation of new forms of visual culture that subsequently begin to influence global trends. However, this process took over two decades and required the creation of a fully-fledged alternative infrastructure – ranging from operating systems to social networks and professional communities.

The Russian situation of recent years reveals both similarities and significant differences with the described historical precedents. The similarity lies in the fact that restricted access to foreign digital platforms (including professional portfolio services and social networks deemed undesirable on the territory of the Russian Federation) has stimulated the search for new communication channels and forms of professional self-organization. Russian designers have begun to more actively explore Russian platforms, such as VKontakte, forming new communities and developing specific visual solutions that account for the characteristics of these environments. A reinterpretation of the Soviet heritage is taking place: many designers are turning to the aesthetics of the 1960s–1980s, reworking them in contemporary digital formats. In the field of typography and interface design, there is an active search for alternatives to familiar foreign tools, leading to the development of domestic software and, consequently, the formation of new workflows.

However, the Russian context differs from the Soviet and Chinese cases in the absence of a unified state strategy in the field of design and digital infrastructure development comparable in scale to that of China. Unlike the USSR, which had a centralized system for training designers and research institutes, the contemporary Russian design school is developing primarily through grassroots initiatives – private schools, online communities, and individual practitioners. Furthermore, the process of localization is occurring under conditions where Russian designers maintain a high degree of integration into the global professional context: many continue to work with foreign clients, use familiar tools through alternative access channels, and look to international trends. This creates a situation not of complete isolation, but rather of hybridization, where local visual solutions emerge at the intersection of external influences and internal constraints.

Thus, the analysis allows us to conclude that "cultural isolation" (understood as a temporary or permanent restriction of external information flows) acts not so much as an obstacle to the development of design, but rather as a catalyst for the actualization of national identity. In the Soviet period, this led to the formation of a distinctive school of technical aesthetics, in the Chinese case – to the creation of an alternative digital ecosystem with its own visual culture. In contemporary Russia, we are observing the initial stage of a similar process, which is unfolding under conditions of greater openness and decentralization. Prospects for further research involve the necessity for an empirical study of how the transformation of visual language is occurring in the Russian digital environment, which elements of Soviet and foreign experience are being adopted and which are

being rejected, and what new forms of national identity in design may emerge as a result of this process.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Чахоян А. О.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Chakhoyan A. O.

A. S. Tregubova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

VISUAL COMMUNICATION WITHOUT WORDS: GRAPHIC DESIGN ACROSS LANGUAGE BARRIERS

The study explores the role of graphic design as a universal tool for overcoming language barriers in a globalized world. It examines how visual elements—symbols, pictograms, colors, and signs—enable effective communication across cultures without relying on text. The study analyzes examples from transportation systems, international events, product packaging, and digital interfaces, with a focus on the system of Olympic pictograms. Using a literature review and comparative analysis, the research identifies key design principles that ensure clarity and cross-cultural understanding. The findings demonstrate that graphic design can serve as a powerful means of international communication, though cultural differences in symbol interpretation must be considered. The practical significance of the study lies in its application for designers working on global projects, including navigation systems, digital platforms, and international branding.

Keywords: visual communication, graphic design, language barriers, pictograms, cross-cultural design, universal symbols, international communication.

А. С. Трегубова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ВИЗУАЛЬНАЯ КОММУНИКАЦИЯ БЕЗ СЛОВ: ГРАФИЧЕСКИЙ ДИЗАЙН СКВОЗЬ ЯЗЫКОВЫЕ БАРЬЕРЫ

В работе рассматривается роль графического дизайна как универсального инструмента для преодоления языковых барьеров в условиях глобализации. Анализируется, как визуальные элементы — символы, пиктограммы, цвета и знаки — позволяют эффективно передавать информацию между представителями разных культур без использования текста. В качестве примеров приводятся транспортные системы, международные мероприятия, упаковка товаров и цифровые интерфейсы, особое внимание уделяется системе олимпийских пиктограмм. На основе анализа научной литературы и сравнительного подхода выделяются основные принципы дизайна, обеспечивающие понятность и межкультурную доступность информации. Результаты показывают, что графический дизайн способен стать мощным средством международной коммуникации, однако необходимо учитывать культурные различия в восприятии символов. Практическая

значимость исследования заключается в возможности применения его выводов для дизайнеров, работающих над глобальными проектами: навигационными системами, цифровыми платформами и международным брендингом.

Ключевые слова: визуальная коммуникация, графический дизайн, языковые барьеры, пиктограммы, кросс-культурный дизайн, универсальные символы, международная коммуникация.

In today's globalized society, communication between people who speak different languages has become very common. Because of this, designers often face the task of delivering information to a multilingual audience in a way that everyone can understand. Graphic design helps solve this problem by using visual elements that do not require text. Symbols, signs, colors, and pictograms can quickly communicate meaning between people from different cultures.

Visual communication across languages is widely used in many areas such as transportation systems, international events, product packaging, and digital interfaces. A well-known example is the system of Olympic pictograms. These symbols were created to help visitors from different countries easily understand information and navigate spaces without translation. The aim of this research is to explore how graphic design can work as a universal communication tool and how visual elements help overcome language barriers.

The main method used in this study is the analysis of academic literature, including research articles and books on graphic design and visual communication. The study looks at examples of pictograms, signage systems, and digital icons used in international contexts. A comparative approach was used to find common design principles that allow information to be understood without words.

The analyzed data show that many visual communication systems are based on simple shapes, strong contrasts, and easily recognizable symbols. Pictograms are one of the most effective tools for sharing information without text and are widely used in public spaces. The analysis also shows that some visual elements have similar meanings in different cultures. For example, arrows usually indicate direction, while the color red is often connected with warning or prohibition. In digital interfaces, icons are used to represent actions like search, delete, or settings, which helps users understand how a system works even if they do not know the language.

The results show that graphic design can be an effective way to communicate across language barriers. Visual elements make information easier to understand for people from different cultural and language backgrounds. At the same time, cultural differences can still affect how symbols are understood, so designers should always consider cultural context when creating visual communication. The practical value of this research is that it can help designers who work in international environments, for example when creating navigation systems for public spaces, developing digital platforms, or designing global brands. Understanding how visual communication works without words can help designers create clearer navigation, better packaging, and more effective visual messages for a global audience.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

S. R. Fedotova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

IMPLEMENTATION OF INTERNATIONAL SERVICE STANDARDS AND ENGLISH TERMINOLOGY IN THE STRATEGIC DEVELOPMENT OF THE CRIMEA-CAUCASUS-BLACK SEA TOURIST CLUSTER

The extended abstract is devoted to the comprehensive study of the Crimea-Caucasus-Black Sea region as the leading tourist-recreational cluster in Russia. The study highlights the strategic importance of the region in the context of increasing domestic tourism demand and the necessity of infrastructure modernization. The research analyzes natural, climatic, and historical resources of the Black Sea coast, identifying key sub-regions such as the Krasnodar Territory and the Crimean Peninsula. The paper proposes a systematic approach to integrating English professional terminology and overcoming logistical barriers and improving service quality to meet international standards.

Keywords: tourism, recreational potential, infrastructure, domestic tourism, strategic development, hospitality standards, digital ecosystem, transport accessibility, regional management, sustainable growth.

С. Р. Федотова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ВНЕДРЕНИЕ МЕЖДУНАРОДНЫХ СТАНДАРТОВ ОБСЛУЖИВАНИЯ И АНГЛИЙСКОЙ ТЕРМИНОЛОГИИ В СТРАТЕГИЧЕСКОМ РАЗВИТИИ ТУРИСТИЧЕСКОГО КЛАСТЕРА КРЫМ-КАВКАЗ-ЧЕРНОЕ МОРЕ

Данное исследование посвящено всестороннему анализу региона Крым-Кавказ-Черное море как ведущего туристическо-реакреационного кластера в России. В исследовании подчеркивается стратегическая важность региона в контексте роста спроса на внутренний туризм и необходимости модернизации инфраструктуры. Анализ охватывает природные, климатические и исторические ресурсы черноморского побережья, выделяя ключевые субрегионы, такие как Краснодарский край и Крымский полуостров. В работе предлагается системный подход к интеграции профессиональной английской терминологии, преодолению логистических барьеров, повышению качества обслуживания в соответствии с международными стандартами.

Ключевые слова: туризм, рекреационный потенциал, инфраструктура, внутренний туризм, стратегическое развитие, стандарты гостеприимства, цифровая экосистема, транспортная доступность, региональное управление, устойчивое развитие.

In the current geopolitical and economic climate, the Crimea-Caucasus-Black Sea tourist region has emerged as the cornerstone of the Russian domestic travel industry. This vast territory, stretching from the Taman Peninsula to the subtropical shores of Abkhazia and the unique landscapes of Crimea, represents a unique recreational ecosystem. Its relevance is underscored by the federal-level shift toward import substitution in the service sector and the growing demand for high-quality year-round resorts. The region offers an unparalleled combination of Mediterranean climates, mineral springs of the Caucasus, and cultural heritage sites spanning from ancient Greek colonies to Imperial palaces. The primary aim of this research is to perform a comprehensive evaluation of the regional tourism infrastructure, analyze current consumption patterns, and identify the structural barriers that hinder the region’s transition to international service standards.

To achieve a deep understanding of the region's dynamics, a multi-stage analytical methodology was implemented. The research utilizes a mixed-methods approach, starting with a

quantitative analysis of statistical data provided by federal and regional tourism ministries for the period of 2022–2025. This was followed by a qualitative content analysis of digital tourism platforms and social media feedback to assess traveler satisfaction levels. Furthermore, a detailed SWOT analysis (Strengths, Weaknesses, Opportunities, Threats) was conducted to evaluate the competitiveness of the Krasnodar Territory versus the Crimean Peninsula. The study also involved a comparative audit of transport accessibility, focusing on the throughput capacity of the "Tavrida" highway, the Crimean Bridge, and the Sochi International Airport hub. The study also includes a terminological analysis of international tourism concepts (MICE, oenotourism, all-inclusive) and their implementation in the regional service model.

The findings indicate a robust 15% increase in domestic tourist flow to the Black Sea coast, with a significant shift toward organized "all-inclusive" family vacations. However, the results highlight a stark contrast in infrastructure maturity between sub-regions. While the Caucasian cluster (specifically the Sochi-Sirius area) demonstrates high levels of digital integration and world-class hotel management, the Crimean sub-region continues to struggle with logistical bottlenecks and inconsistent water supply issues. Data shows that 65% of tourists identify "transport accessibility" as the primary factor influencing their choice of destination. Additionally, while the premium 5-star hotel segment is expanding rapidly, there remains a critical "missing middle" — lack of modern facilities and English-speaking staff capable of maintaining international service standards.

The research identifies several primary gravitational hubs that define the region's appeal. Sochi remains the undisputed leader, leveraging its post-Olympic legacy to offer world-class alpine and maritime clusters, such as Rosa Khutor and Sirius. In the Crimean sub-region, the South Coast (Yalta and Alushta) continues to be the most sought-after destination due to its unique combination of palaces, botanical gardens, and therapeutic microclimates. Furthermore, the Anapa-Gelendzhik area is rapidly evolving as a center for family-oriented beach tourism and modern oenotourism (wine tourism), attracting a new demographic of travelers. The concentrated popularity of these "hotspots" underscores the need for better inter-regional transport links to redistribute tourist pressure toward emerging, less-congested zones within the cluster.

The analysis suggests that the Crimea-Caucasus-Black Sea region possesses the natural and cultural capital to compete with Mediterranean resorts, but its full potential remains untapped due to fragmented regional management. To ensure sustainable long-term growth, the study proposes a transition from "seasonal beach tourism" to a "year-round health and heritage" model. This includes the development of cross-regional routes, such as the "Golden Ring of the Bosporus Kingdom," and the expansion of mountain-climbing and balneological clusters in the Caucasus. From a practical standpoint, the implementation of a unified digital 'Tourist Passport' with comprehensive English-language support for the region could significantly enhance the visitor experience.

From a practical perspective, the sustainable development of the Crimea-Caucasus-Black Sea cluster requires the implementation of a unified digital ecosystem. This includes a regional mobile application with real-time navigation, multilingual support, and an integrated booking system for local attractions. Furthermore, to mitigate the negative impact of seasonality, it is proposed to develop "off-season" clusters focusing on health and wellness tourism, MICE (Meetings, Incentives, Conferences, Exhibitions) events, and gastro-tourism. The introduction of standardized quality control systems for small and medium-sized guest houses in the private sector is also essential. These practical steps will not only stabilize the economic benefits for the local population throughout the year but also significantly increase the overall competitiveness of the region compared to foreign alternatives.

In conclusion, the strategic focus must shift from simple volume growth to the qualitative improvement of service standards and the modernization of secondary transport arteries. Only

through such an integrated approach can the region solidify its status as a leading destination in the global tourism market.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

A. I. Shapkina

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

DIFFERENT APPROACH TO TYPOGRAPHY: HOW DOES CULTURAL CODE DEFINE PRESENTATION

With rapid industry growth, successful presentations gain importance, making typography crucial for conveying ideas. This study analyzes how cultural differences shape typographic design in business presentations through Chinese and American approaches. Chinese mentality emphasizes discipline, structure, and efficiency via strict hierarchy, minimalist fonts, and grids suited to hieroglyphic writing. The American approach highlights individualism with bold, dynamic layouts, larger fonts, and less grid focus. Typography reflects cultural codes, work ethics, and mentality, influencing presentation style and first impressions.

Keywords: typography, cultural code, business presentations, Chinese design, American design, hieroglyphics, mentality

А. И. Шапкина

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

РАЗНЫЙ ПОДХОД К ТИПОГРАФИКЕ: КАК КУЛЬТУРНЫЙ КОД ОПРЕДЕЛЯЕТ ПРЕЗЕНТАЦИЮ

В условиях быстрого роста отрасли возрастает ценность успешной презентации, а понимание нюансов передачи идей через типографику приобретает особую актуальность. В настоящем исследовании анализируется влияние культурных различий на выбор типографического дизайна в бизнес-презентациях. Сравниваются китайский и американский подходы, где китайская ментальность ориентирована на дисциплину, традиции и эффективность, что проявляется в строгой иерархии, минималистичных шрифтах и жесткой сетке, подходящей для иероглифической системы письма. Американский подход, напротив, подчеркивает индивидуализм через смелые, динамичные макеты с крупными шрифтами и меньшим вниманием к структуре. Типографика формирует первое впечатление и отражает культурный код, определяя стиль презентаций.

Ключевые слова: типографика, культурный код, бизнес-презентации, китайский дизайн, американский дизайн, иероглифика, менталитет.

With rapid growth of the industry, the value of a successful presentation grows too, and understanding the nuances of conveying ideas through the use of typography becomes relevant. In

this thesis, we will study how exactly cultural differences influence typographical design choices in bossiness presentation.

This thesis is based on a theory that cultural code and mentality influence the approach towards design and typography. General work ethics and environment set the guidelines that dictate how certain people will present and highlight information. This will be studied through further analysis and comparison of Chinese and American approach.

Chinese mentality towards bossiness is based on discipline, following traditions, and fast paced environment, filled with innovation. Therefore, main attitude towards designing a successful bossiness presentation will be to highlight efficiency, structure, and dedication. Most effective way of conveying that idea will be to shift focus towards strict hierarchy in arrangement of the elements, strict grid, and minimalistic fonts. This approach suits complex writing hieroglyphic system, complementing it. Grotesque fonts, precise choice of graphic elements, rigid forms – all serve the purpose to highlight structure and precision in design.

American approach is quite different from previous entry. In such intense, fast paced and competitive environments, only the most effective and adaptive survive. Individualistic mentality influences the way deigns are made and ideas are presented. Main focus and the idea behind presentation shifts towards highlighting a singular person, concept, or a product, instead of focusing more on the overall structure. This manifests in bold, active and dynamic layouts, bigger fonts, bolder forms with less focus on grids. Grotesque fonts dominate the scene and serve the purpose to make an impression.

Typography is one of the key elements of presentation that influences first impression of the product. It is also influenced by mentality, culture and general mindset of the people that take part in designing those presentations. On that basis, there are different approaches to construct a presentation, following those invisible guidelines. In that thesis American and Chinese approaches will be compared to analyze how does work environment and mentality influence the general style of presentation and typography specifically.

When we analyze the similarities between countries' work environment, we can highlight high competition and performance, which can lead their design structure to appear stricter and have defined hierarchy. On the other hand, the key distinction between the two is their approach in the work environment. Chinese employees value community, when American mentality is much more individualistic. That leads to a shift in focus in business presentation, making their differences stand out. Furthermore, Chinese designers cannot as easily follow common typography trends, as their writing system is hieroglyphic.

In conclusion, there are different methods when it comes to design and there are a lot of various aspects that influence the thought process behind presentation, many of which are inheritant to person's work environment and mentality. This thesis may serve as a harsh guideline to help better understand what shapes the final look of business presentation and it may help define unique characteristics that are typical for countries.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

M. A. Sheverdina

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE ENVIRONMENTAL AND SOCIAL PRICE OF GASTRONOMIC TOURISM: A COMPARATIVE ANALYSIS OF DEVELOPMENT MODELS

This extended abstract investigates the environmental and social costs associated with the rapid growth of gastronomic tourism. The study uses a systematic review of research from the Web of Science and Scopus databases, and a comparative analysis of seven destinations grouped into three development models: mass tourism, integrated, and community based. The research reveals that gastronomic tourism creates significant carbon emissions, strains local resources, and can lead to the commodification of local food cultures. The comparative analysis demonstrates that negative impacts are not inevitable but depend on how destinations choose to develop tourism. The study concludes with practical recommendations for destination managers, restaurants, tour operators, and tourists to make food tourism more sustainable.

Keywords: gastronomic tourism, food tourism, environmental impact, ecological footprint, social cost, sustainability, over-gastronomy, comparative analysis.

М. А. Шевердина

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ЭКОЛОГИЧЕСКАЯ И СОЦИАЛЬНАЯ ЦЕНА ГАСТРОНОМИЧЕСКОГО ТУРИЗМА: СРАВНИТЕЛЬНЫЙ АНАЛИЗ МОДЕЛЕЙ РАЗВИТИЯ

Данное исследование рассматривает экологические и социальные издержки, связанные с быстрым ростом гастрономического туризма. В исследовании использован систематический обзор публикаций из баз данных Web of Science и Scopus, а также сравнительный анализ семи направлений, сгруппированных по трём моделям развития: массовый туризм, интегрированное развитие и развитие на основе местных сообществ. В работе показано, что гастрономический туризм вызывает значительные выбросы парниковых газов, создаёт нагрузку на местные ресурсы и может привести к коммерциализации местных гастрономических культур. Сравнительный анализ демонстрирует, что негативные последствия не являются неизбежными и зависят от того, каким образом направления выбирают развивать туризм. Исследование завершается практическими рекомендациями для управляющих туристическими направлениями, ресторанов, туроператоров и туристов по повышению устойчивости гастрономического туризма.

Ключевые слова: гастрономический туризм, food tourism, экологическое воздействие, экологический след, социальная стоимость, устойчивость, овергастрономия, сравнительный анализ.

Gastronomic tourism is one of the fastest-growing areas of global tourism. Travelers increasingly want to try authentic local food when they visit new places. While food tourism brings money and makes destinations more attractive, its fast growth creates serious problems for the environment and local communities. Researchers now use the term "over-gastronomy" to describe how too much food tourism hurts destinations. The environmental costs are large. Food tourism creates carbon emissions from travel, hotels, and food waste. It also puts pressure on local water and energy resources. Local food cultures suffer when they become too commercial. Traditional food loses its meaning, communities break apart, and only some people get the benefits from tourism. The relevance of this research is determined by the urgent need to understand these environmental and social costs and to find ways to make food tourism more sustainable. The aim of this research is

to analyze the environmental and social costs of gastronomic tourism and to compare different models of food tourism development to understand what works and what does not.

This study uses a systematic review of existing research from the Web of Science and Scopus databases, covering work published between 1983 and 2025. I searched for keywords like "gastronomic tourism," "food tourism," "environmental impact," "ecological footprint," "social cost," and "social sustainability."

For the comparative analysis, I analyzed case studies from different countries that show practical examples of both problems and solutions. These include studies from Indonesia, Spain, Italy, Germany, and Pacific island nations. I looked at seven destinations and grouped them into three models based on how they develop food tourism:

1. The Mass Tourism Model: Salatiga (Indonesia) and Barcelona (Spain).
2. The Integrated Model: The Basque Country (Spain), Gaziantep (Turkey), and Copenhagen (Denmark).
3. The Community-Based Model: Pacific island nations (Fiji, Samoa) and Germiyan (Turkey).

Research from Salatiga, Indonesia shows that gastronomic tourism creates about 6 million kg of CO_2 each year. This equals 1,256 global hectares of ecological footprint. Most of this comes from transportation, followed by food preparation and waste. There are seven types of negative impacts: problems with culinary culture where food becomes too commercial and loses authenticity; problems with local culture where local people move away; worse service quality; too much pressure on roads, water, and other infrastructure; economic problems where money does not reach local communities fairly; damage to the environment; and safety concerns. Global problems like climate change and supply chain disruptions make it harder for food tourism destinations to get good quality ingredients. Higher food and energy prices hurt both local people and tourists. Even medium-sized food destinations have limits. When too many tourists come, local food traditions become products for visitors instead of meaningful parts of community life. Food loses its authenticity, and residents enjoy their city less.

To better understand these problems, I compared how different places develop food tourism. The first model is the mass tourism model. This model focuses on attracting many tourists. Examples include Salatiga in Indonesia and Barcelona in Spain. These places have famous food cultures and welcome large numbers of visitors. But this creates problems. The environmental impact is high. Local food becomes less authentic because it is changed for tourists. Most money goes to big companies, not local people. These places are also vulnerable to changes in tourist numbers or problems with food supply.

The second model is the integrated model. This model brings together different groups to manage tourism carefully. Examples include the Basque Country in Spain, Gaziantep in Turkey, and Copenhagen in Denmark. These places have strong partnerships between government, restaurants, farmers, and schools. They use quality labels like Geographical Indications to protect local food. They focus on local ingredients and sustainable practices. Environmental impact is lower. Local culture stays strong. Money stays in the local economy. These places handle crises better because they are more diverse.

The third model is the community-based model. This model is driven by local communities themselves. Examples include Pacific island nations like Fiji and Samoa, and villages like Germiyan in Turkey. Tourism is small-scale. Visitors meet farmers, visit farms, and learn about traditional food. Environmental impact is very low. Local culture is strong and tourism adapts to the community, not the other way around. Money goes directly to local families. These places are resilient socially and environmentally, but they may struggle with marketing and reaching tourists.

What the comparison shows is that negative impacts are not unavoidable. They depend on how destinations choose to develop tourism. The mass tourism model creates many problems. The success itself becomes a problem because it destroys what tourists come to see. Local people bear the costs but do not get fair benefits.

The integrated model works much better. When different groups work together, tourism can grow without destroying local culture or the environment. Quality labels protect traditions. Partnerships keep money locally. Education and training create a culture of sustainability.

The community-based model shows the most careful approach. By keeping tourism small and controlled, these places protect their culture and environment completely. Farmers become cultural ambassadors who share their knowledge with visitors. This creates meaningful experiences for tourists and real benefits for locals.

The key lesson is that governance matters. Places that plan carefully and involve all stakeholders do better. Places that let tourism grow without control end up with problems. There are many examples that work around the world. In the Basque Country, Spain, the Basque Culinary Center brings together chefs, farmers, and educators to promote sustainable food tourism. In Sicily, Italy, the Sagra del Carciofo Festival helps local farmers while preserving food traditions and attracting visitors. In Pacific island nations, UN Tourism and FAO are helping farmers become cultural ambassadors who host visitors on their farms. In Copenhagen, Denmark, restaurants use local, seasonal ingredients and many follow circular economy principles.

Based on successful projects around the world, here are practical steps for different groups. For destination managers and local governments, it is important to measure the ecological footprint of food tourism to understand limits, create quality labels like Geographical Indications that protect local food traditions, use money from tourism taxes to support rural food producers, build partnerships between tourism agencies and agricultural organizations, and support education programs about waste reduction and sustainable practices. For restaurants and food businesses, it is important to weigh and track food waste to find ways to reduce it, use local ingredients to cut transportation emissions and support local farmers, get certified for sustainable practices like the Michelin Green Star, train staff in waste reduction and energy saving, and follow circular economy principles where waste becomes resource. For tour operators, it is important to create experiences that connect tourists with local food producers, not just restaurants, offer cooking classes that teach about local food culture, include farm visits in tour packages, limit group sizes to reduce pressure on popular food sites, and design tours around authentic experiences that respect local culture and environment. For tourists, it is important to choose restaurants that use local ingredients and care about sustainability, try local foods in ways that support small producers, be willing to pay fair prices that help local communities benefit from tourism, learn about food traditions before they visit, and join seasonal food celebrations that connect you with authentic local traditions.

Gastronomic tourism brings money and attention to regions with rich food cultures. It creates jobs, supports local producers, and gives travelers meaningful experiences. But it also brings real costs to the environment and local communities. These costs are connected. When tourist demand pushes farmers to produce more without care for the environment, it can damage soil and water. When local food becomes just another product for visitors, communities lose part of their identity. The over-gastronomy problem seen in Barcelona and the carbon footprint measured in Salatiga are warnings for other destinations. The good news is that practical solutions exist. The comparison of different development models shows that problems are not inevitable. Places that plan carefully, involve all stakeholders, and focus on quality over quantity do much better. Destinations can measure their limits, protect local food traditions with quality labels, and build partnerships between farmers, restaurants, and tourism agencies. They can learn from successful examples like the Basque Country, Copenhagen, and Pacific island nations. Restaurants can reduce waste and source locally. Tour operators can create meaningful experiences that connect visitors with producers. Tourists can make better choices about where they eat and what experiences they choose. When development is balanced with environmental limits and community needs, food tourism can benefit everyone. It can generate income for farmers, preserve culinary heritage for future generations, provide meaningful cultural exchange, and offer travelers authentic tastes of place. Without this balance, the food traditions that attract visitors will disappear, and destinations will lose what made them special. The

choice is clear: thoughtful management and cooperation, or gradual loss of the very things that bring tourists in the first place.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

A. A. Shuyskaya

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

EVERYDAY AESTHETICS: INTERNATIONAL TRENDS IN PRODUCT PACKAGING DESIGN AND THEIR IMPACT ON SALES

The study examines the impact of packaging design on consumer behavior and the commercial success of a product. Based on the analysis of professional sources, the key factors determining the buyer's choice are identified: the psychology of perception of color, shape and texture, the marketing function of packaging as a "mute seller", as well as the current trend towards environmental friendliness and sustainable development. Special attention is paid to the cultural and international aspects of adapting packaging design to different markets, as well as the potential for using this topic in the educational field to develop critical thinking and conscious consumption among students. The review materials can be useful for marketers, designers, entrepreneurs, as well as teachers and students of relevant specialties.

Keywords: graphic design, packaging, consumer behavior, sales, psychology of perception, eco-friendly packaging, sustainable development, visual communication, cultural characteristics

А. А. Шуйская

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ПОВСЕДНЕВНАЯ ЭСТЕТИКА: МЕЖДУНАРОДНЫЕ ТЕНДЕНЦИИ В ДИЗАЙНЕ УПАКОВКИ И ИХ ВЛИЯНИЕ НА ПРОДАЖИ

В работе рассматривается влияние дизайна упаковки на поведение потребителей и коммерческий успех продукта. На основе анализа профессиональных источников выделены ключевые факторы, определяющие выбор покупателя: психология восприятия цвета, формы и фактуры, маркетинговая функция упаковки как «немого продавца», а также современный тренд на экологичность и устойчивое развитие. Особое внимание уделено культурным и международным аспектам адаптации дизайна упаковки к различным рынкам, а также возможностям использования этой темы в образовательной сфере для развития критического мышления и осознанного потребления у студентов. Обзорные материалы могут быть полезны маркетологам, дизайнерам, предпринимателям, а также преподавателям и студентам соответствующих специальностей.

Ключевые слова: графический дизайн, упаковка, поведение потребителей, продажи, психология восприятия, экологичная упаковка, устойчивое развитие, визуальная коммуникация, культурные особенности

In today's world, where store shelves are overflowing with a variety of goods, packaging is no longer just a package for storing and transporting goods. It has become a key marketing tool and the main "face" of the brand that consumers encounter even before they see the product itself. Does the packaging of a product affect its sales? In a context of intense competition and limited purchase decision time (more than half of purchases are made impulsively), it is the packaging design that often becomes the decisive factor in the choice. More than 50% of purchases are made impulsively. Packaging design is important for 97% of consumers. Therefore, studying the mechanisms of its influence on consumer behavior is an important research task. Understanding the mechanisms of this influence is essential for successful business operations and building long-term relationships with customers. This paper aims to analyze the psychological foundations of perception, the marketing functions of packaging, and current trends in packaging design. The purpose of this work is to analyze the key factors determining the impact of packaging on consumer behavior and, as a result, on sales. The review examines the psychological aspects of perception, marketing functions, and current trends in this area.

The study is an analytical review based on the study and synthesis of information from open professional sources. The materials for the analysis were specialized articles and publications on the role of packaging in marketing and its impact on consumer behavior. The methods of descriptive and comparative analysis were used to analyze data on the psychology of color, shape and texture perception, as well as to study the presented cases of using various design and technological solutions aimed at increasing the attractiveness of the product. Additionally, a content

During the analysis of the sources, the following key aspects of the packaging impact were identified and grouped:

1. Psychology of perception. The visual channel is dominant, providing 80-90% of the information. The color of the packaging evokes strong associations: blue is associated with trust and reliability; green – with naturalness and health; red – with energy and attracts attention. Color can affect the perception of taste (yellow packaging subjectively makes lemonade sweeter). The shape is also significant: round is perceived as harmonious and soft, angular is perceived as strong and stable. In addition, the shape affects the visual assessment of the volume (a tall, narrow package seems more spacious). Texture, such as an imitation of kraft paper, creates tactile sensations that enhance the perception of the naturalness of the product.

2. Marketing function. Packaging acts as a "silent salesperson", being the most effective means of communication at the time of purchase. An attractive design sets the product apart from competitors and translates the brand's values. Successful packaging helps to remember the product, form an emotional connection with the consumer and stimulate repeat purchases. Updating the design can refresh the product's image in the eyes of consumers.

3. Modern trends. There has been a steady increase in the impact of environmental friendliness of packaging on consumer choice. Demand is shifting towards materials from recycled raw materials, biodegradable and renewable resources (single-material packaging, bioplastics, cardboard). Research shows that 66% of consumers are willing to pay extra for eco-friendly packaging, and 73% trust brands that use it more.

The results obtained confirm the thesis that packaging is a comprehensive and multifunctional tool for influencing consumers. The revealed patterns of the psychology of perception (color, shape, texture) have direct practical significance for the development of effective design. They allow not only to attract attention, but also to form the desired associations in the consumer's minds that correspond to the product's positioning (for example, reliability through blue color or naturalness through green and paper-like texture).

The confirmed high importance of packaging for 97% of customers and its role as a "silent seller" emphasize the need to invest in professional design as a critical marketing asset. At the same

time, the successful implementation of the marketing function requires taking into account the cultural context: global brands are forced to adapt visual solutions to local markets, where they can differ a lot. What works well in Europe may be perceived negatively or even cause offense in Asia.

The trend towards environmental friendliness deserves special attention. The high percentage of consumers who are willing to support eco-friendly brands indicates the transition of this factor from a niche to the category of key determinants of choice. This creates a new challenge for manufacturers: environmental friendliness is becoming not just an ethical choice, but a competitive advantage and even a prerequisite for access to certain markets where environmental standards are enshrined in law (for example, in the European Union).

Finally, understanding the mechanisms of packaging's influence goes beyond the professional community of marketers and designers. The integration of this knowledge into educational programs (for example, in social studies or economics courses) contributes to the formation of critical thinking and an informed approach to consumption among young people. Analyzing the visual strategies of brands in the lessons allows you to clearly demonstrate how visual culture affects a person's everyday decisions.

The practical significance of the research lies in the systematization of factors that can be directly used in the development of brand strategy, the design of new products and the redesign of existing ones. Taking into account psychological aspects, cultural specifics and the global trend towards sustainability allows us to create packaging that can increase sales, build consumer loyalty and ensure business competitiveness both locally and internationally.

To summarize, it is safe to say that packaging is a much more significant factor in commercial success than it might seem at first glance. It is a complex tool that affects consumer psychology, translates brand values and responds to global social demands such as environmental friendliness. At the same time, understanding the basics of the visual impact of packaging is useful not only for market professionals – it helps to educate an informed consumer from an early age. Packaging design, based on a deep understanding of these mechanisms and taking into account both local and global trends, is able to turn an ordinary product into a desirable purchase, increase sales and create lasting brand loyalty anywhere in the world.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

O. S. Yakovleva

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

HOW VISUAL IDENTITY BUILDS BRAND TRUST

This study examines the role of visual identity in building brand credibility. The study is based on the analysis of scientific publications in the field of marketing, branding and design, as well as on the basis of a comparative analysis of the elements of visual identity of companies and consumer surveys. The study identified the most important components of visual identity: logo, colour palette and typography. The results show that the consistency of all visual elements is a key factor in creating a sense of stability and professionalism, which leads to the increased consumer confidence. The study concludes that a well-designed and consistent visual identity increases brand awareness, strengthens emotional connection with the audience, and supports the company's competitive position in the market.

Keywords: visual identity, brand, trust, corporate identity, design, visual communication, consumer behavior

О. С. Яковлева

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

КАК ВИЗУАЛЬНАЯ АЙДЕНТИКА ФОРМИРУЕТ ДОВЕРИЕ К БРЕНДУ

В данном исследовании рассматривается роль визуальной идентичности в построении доверия к бренду. Исследование основано на анализе научных публикаций в области маркетинга, брендинга и дизайна, а также на основе сравнительного анализа элементов визуальной идентичности компаний и опросов потребителей. В ходе исследования были выявлены наиболее важные компоненты визуальной идентичности: логотип, цветовая палитра и типографика. Результаты показывают, что согласованность всех визуальных элементов является ключевым фактором в создании ощущения стабильности и профессионализма, что приводит к повышению доверия потребителей. В исследовании делается вывод, что хорошо продуманная и последовательная визуальная идентичность повышает узнаваемость бренда, укрепляет эмоциональную связь с аудиторией и поддерживает конкурентную позицию компании на рынке.

Ключевые слова: визуальная идентичность, бренд, доверие, фирменный стиль, дизайн, визуальная коммуникация, поведение потребителя.

In today’s digital economy and growing market competition, intangible factors play an increasingly important role in consumer choice. One of the most significant factors is brand trust, which strongly depends on visual perception. Visual identity includes elements such as a logo, color palette, typography, and overall visual communication style. In conditions of information overload, these elements often create the first impression of a brand and influence further interaction with it.

Many companies still underestimate the importance of visual identity. They often use separate design elements without a clear and consistent concept. As a result, the brand appears fragmented and less professional, which reduces trust and makes it more difficult for consumers to remember it. This problem is especially relevant for new and small companies that are trying to quickly establish themselves in the market and compete with well-known brands.

To study this issue, scientific publications in the fields of marketing, branding, and design were analyzed. In addition, a comparative analysis of visual identity elements used by different companies was conducted. A small consumer survey was also used to better understand how people perceive visual elements and how these elements influence trust.

The results show that the most important components of visual identity are the logo, color palette, and typography. The logo helps consumers recognize and remember the brand. Colors influence emotional perception and can create positive or negative associations. Typography affects how professional and reliable the brand appears. However, the most important factor is the consistency of all visual elements, which creates a sense of stability and coherence.

The study demonstrates that consumers are more likely to trust brands with a clear, consistent, and aesthetically pleasing visual identity. Such brands are perceived as more reliable, stable, and professional. In addition, consistent visual communication reduces the time needed for consumers to make decisions about interacting with a brand. On the contrary, inconsistent or low-quality design can cause doubts and reduce customer loyalty.

One effective approach to improving visual identity is the development of a comprehensive design system. This system ensures that all visual elements follow the same rules and standards across different platforms and communication channels. The main advantages of this approach include improved brand recognition, stronger emotional connection with the audience, and easier scalability of the brand.

At the same time, there are several challenges related to visual identity. Consumer perception can vary depending on cultural and social factors. Design trends change over time, which requires regular updates of the visual style. In addition, the use of standard or popular design solutions can reduce the uniqueness of a brand and make it less competitive.

In conclusion, visual identity is a powerful and effective tool for building brand trust. A well-designed and consistent visual system helps create a positive brand image, increases customer loyalty, and strengthens a company’s position in the market. The results of this study can be useful for companies developing their branding strategies, especially in highly competitive environments with limited resources.

Научный руководитель: ассистент кафедры иностранных языков в профессиональной деятельности, Маркова Н.А.
Scientific supervisor: Lecturer of the Department of Foreign Languages in the Professional Sphere, Markova N.A.

Цинь Вэньюй

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ПРАКТИКА СОЗДАНИЯ ОБРАЗА МУЗЕЯ СРЕДСТВАМИ ОСВЕЩЕНИЯ (НА ПРИМЕРЕ МУЗЕЕВ-ЗАПОВЕДНИКОВ КИТАЯ)

Современный музей перестает рассматриваться исключительно как пространство экспонирования артефактов, трансформируясь в сложную коммуникативную среду, в которой формируются культурный опыт и перцептивные модели восприятия посетителя. В данном контексте освещение выходит за рамки своей утилитарной функции и выступает как важное художественное средство формирования образа музея.

Объектом настоящего исследования являются музеи-заповедники Китая. Являясь важной составляющей историко-культурного наследия, археологические объекты обладают значительной научной и культурной ценностью. Созданные на их основе музейные

комплексы, с одной стороны, выполняют функцию сохранения исторических памятников, а с другой – обеспечивают трансляцию культурного содержания широкой аудитории. Таким образом, музеи-заповедники представляют собой особый тип музейного пространства, интегрирующий археологическое наследие, природную среду и экспозиционные практики. Цель исследования заключается в выявлении ключевых характеристик и механизмов формирования образа музея средствами освещения, а также в анализе способов их реализации.

В качестве эмпирического примера в работе рассматривается Музей Саньсиндуй, в котором освещение выступает как структурообразующий элемент экспозиционной системы. В частности, в новом корпусе музея, введенном в эксплуатацию в 2023 году, применяется интеллектуальная система управления освещением на базе 0–10V-диммирования (Leete), обеспечивающая регулирование световых параметров. Данная система позволяет реализовывать разнообразные сценарии освещения, адаптированные к различным типам экспонатов, выявлять их цветовые характеристики и способствовать более точной визуализации исторической аутентичности.

Проведенный анализ позволяет выделить ряд устойчивых приемов и принципов светового проектирования. К ним относятся контрастная организация световой среды, при которой общее пространство экспозиции затемняется, а ключевые экспонаты выделяются с помощью направленного акцентного освещения; моделирование затемненного фона, усиливающего визуальную доминанту предметов; а также управляемое направление световых потоков, обеспечивающее навигацию и концентрацию внимания посетителя. При этом контраст достигается за счет существенного снижения уровня общего освещения и одновременного усиления яркости световых акцентов, что формирует чуткую иерархию визуального восприятия. Например, в экспозиции Музея Саньсиндуй активно используется прием локального акцентного освещения, при котором отдельные артефакты освещаются мягким направленным светом на фоне приглушенного пространства. В ряде залов источники света остаются скрытыми от прямого восприятия, благодаря чему экспонаты как бы «выступают» из темноты, что усиливает их выразительность и визуальную значимость. Указанные приемы функционируют как взаимосвязанная система и формируют целостный экспозиционный нарратив. Освещение при этом выполняет не только утилитарную, но и нарративную функцию, способствуя раскрытию историко-культурного содержания экспозиции и управляя процессом ее восприятия. Дополнительно освещение выполняет эмоционально-регулятивную функцию: за счет изменения интенсивности, направления и параметров света формируется определенное психологическое состояние восприятия посетителя.

Результаты исследования показывают, что в музеях-заповедниках Китая освещение приобретает характер медиатора между экспонатом, пространством и зрителем, участвуя в зонировании, организации маршрута движения и смысловой артикуляции экспозиции. В частности, на примере Музея Саньсиндуй установлено, что световое решение направлено на формирование образа, характеризующегося таинственностью, сакральностью и акцентом на археологическую аутентичность. Использование направленного света, контрастов и затемненной среды усиливает эффект иммерсивного восприятия и способствует более глубокому осмыслению культурного содержания. Таким образом, освещение в современном

музейном пространстве выступает интегративным инструментом проектирования, объединяющим художественные, технологические и коммуникативные аспекты.

Научный руководитель: кандидат педагогических наук, зав. кафедрой истории и теории дизайна и медиакоммуникаций СПбГУПТД, член ИКОМ Вильчинская-Бутенко Марина Эдуардовна
Scientific supervisor: Candidate of Pedagogical Sciences, Head of the Department of History and Theory of Design and Media Communications of SPbGUPTD, ICOM member Marina Vilchinskaya-Butenko

Чжан Гуанюань

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ЧИСЛОВАЯ СИМВОЛИКА КАК КУЛЬТУРНЫЙ КОД В КИТАЙСКОМ ГРАФИЧЕСКОМ ДИЗАЙНЕ И РЕКЛАМЕ

Актуальность исследования числовой символики обусловлена ее междисциплинарным характером и практической значимостью для семиотики, культурологии, теории коммуникации и дизайна. В условиях глобализации и формирования транскультурного визуального пространства анализ национальных символических систем, в частности числовых кодов в китайском графическом дизайне и рекламе, приобретает особую методологическую ценность, становится не просто академическим интересом, а практической необходимостью для эффективной коммуникации.

В китайской культуре числа – не просто математические единицы, а модель мира, закрепленная в философских традициях: «Инь-Ян» – принцип дуальности и гармонии; «У-Син» (пять первоэлементов) – система циклических взаимодействий; «И цзин» («Книга Перемен») – символическая матрица изменений. Каждое число обладает собственной смысловой «вибрацией», пронизывая все уровни от космогонии до повседневных практик и цифровых коммуникаций.

С активным выходом китайских брендов на глобальный рынок и экспансией западных компаний в Китай, знание числовых кодов переходит в разряд фактора экономической эффективности и безопасности: «счастливые» числа (6 – гладкость дел, 8 – богатство, 9 – долголетие) позволяют бренду стать «своим», выстраивая доверие на подсознательном уровне. Табуированные комбинации (например, 4, созвучное слову «смерть») могут полностью дискредитировать рекламную кампанию.

Ключевой тезис доклада заключается в смене подхода:

Семиотический этап: Семантика числа (6, 8, 9) определяет, что и почему нужно закодировать в идентичности бренда (логотип, название, ценовая политика).

Операционный этап: Процесс материализации культурного кода в визуальную форму требует собственной логики последовательных действий.

Алгоритм проектирования логотипов с использованием благопожелательной числовой символики позволяет:

1) Минимизировать риски коммуникативных сбоев при выводе продуктов на рынок;

2) Сделать «невидимые» культурные механизмы операциональными для творческой практики;

3) Обеспечить устойчивую эмоциональную связь бренда с локальной аудиторией через корректное использование традиционных кодов.

На примере разработки логотипов китайских компаний демонстрируется, как семантическое значение числа задает содержание идентичности бренда, а процесс материализации этого замысла требует строгой логики последовательных действий. Такой алгоритм представляет собой не интуитивный поиск, а контролируемый акт перевода культурного кода в визуальную форму.

Научный руководитель: кандидат педагогических наук, зав. кафедрой истории и теории дизайна и медиакоммуникаций СПбГУПТД, член ИКОМ Вильчинская-Бутенко Марина Эдуардовна
Scientific supervisor: Candidate of Pedagogical Sciences, Head of the Department of History and Theory of Design and Media Communications of SPbGUPTD, ICOM member Marina Vilchinskaya-Butenko

К. Чжэн

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ОСОБЕННОСТИ ДИЗАЙНА КНИГ КИТАЯ ПЕРИОДА РЕСПУБЛИКИ (1912–1949 ГГ.)

Актуальность данного исследования обусловлена возрастающим интересом современной научной общественности к истории китайского графического дизайна и его роли в формировании современной визуальной культуры.

Целью этой работы является анализ предпосылок формирования стилей книжного дизайна Китая периода Республики, выявление глубинных культурных смыслов и систематизация приёмов оформления книг. Также исследование определяет влияние рассматриваемого периода на становление современного китайского книжного дизайна.

Методология исследования базируется на искусствоведческом анализе, историко-культурном подходе и сравнительном методе, рассматривающих трансформацию графики в контексте модернизации культуры.

Процесс «проникновения западного учения на Восток» сопровождался масштабным заимствованием промышленных и культурных достижений, что трансформировало традиционный уклад жизни и мировосприятие китайского общества. Книжный дизайн Китая периода Республики (1912–1949 гг.) формировался под влиянием мировой индустриальной цивилизации, что обусловило тенденцию к многообразию стилевых решений и обретению новых визуальных форм.

Крушение империи Цин (1644–1912) и «Движение за новую культуру» привели к кардинальным изменениям в китайском обществе. С одной стороны, развитие полиграфической техники и коммерциализация издательского рынка стимулировали поиск новых способов привлечения читательской аудитории. С другой стороны –интеллектуалы и художники, возвращавшиеся из-за рубежа, привнесли в Китай идеи европейских и российских художественных направлений, таких как ар-нуво, ар-деко, футуризм и, в

особенности, конструктивизм. Это создавало благоприятную среду для экспериментов в области книжного оформления.

Одним из ключевых изменений периода Республики стал отказ от традиционных форм книг – свитков (цзюань) и тетрадей, скрепленных нитью (сяньчжуан), в пользу европейского переплета. Это нововведение было тесно связано с внедрением западной механизированной печатной техники. Изменилась не только форма, но и направление чтения: вертикальное письмо справа налево постепенно дополнялось горизонтальным набором слева направо, что отражало общую тенденцию интернационализации книжной культуры. Новый формат книжного блока, читаемый слева направо, требовал иного подхода к композиции обложки и расположению текста.

В период Республики книжная иллюстрация пережила значительную трансформацию. Традиционная ксилография (гравюра на дереве) уступила место более технологичным способам воспроизведения изображений. Широкое распространение получила литография, позволявшая точно передавать тональные переходы и детали рисунков художников. Особую роль в 1930-е годы сыграла ксилография. Она стала средством социальной критики и патриотического воспитания. С развитием фотомеханических процессов появилась возможность включать в книги репродукции фотографий, что открыло новые горизонты для документальной иллюстрации.

Ключевым направлением для оформления книжных обложек в период Республики стал синтез традиции и фольклора. Следуя коммерческим трендам и национальной традиции, в раннем книжном оформлении активно использовался стиль «календарей с красавицами», где ключевыми образами выступали классические и современные женские типы. Этот стиль постепенно проник в сферу книжного дизайна и получил широкое распространение (например, в журналах «Ежемесячник романов», «Фиалка», «Суббота»).

В это время существенно меняется роль шрифта: он становится фундаментом композиции. Под воздействием эстетики западного модернизма ключевыми характеристиками шрифта стали простота и экспрессивность. В Китае широко внедрялись новые типографские гарнитуры, разработанные под влиянием европейского гротеска и антиквы. Традиционные китайские шрифты, такие как Сун (имитация особенностей каллиграфии эпохи Сун), Фань сун (отличающийся более строгой структурой иероглифов по сравнению с традиционным шрифтом Сун), Хэй (адаптированный к структурным особенностям китайских иероглифов, с равномерной толщиной штрихов) были переосмыслены и модернизированы. Этот подход пропагандировали журналы «Новая молодежь» и «Восточный журнал». Иероглифы в стиле строгого гротеска освобождались от декора и несли основную эстетическую нагрузку.

Именно в период Республики, наряду с традиционным вертикальным набором все чаще использовался горизонтальный набор – слева направо. Такой переход открыл дизайнерам путь к экспериментам с «воздухом», асимметрией и динамичными шрифтовыми акцентами, что потребовало полной переработки визуальной структуры страницы и обложки.

В дизайне книг Китая республиканского периода особое место занимало переосмысление традиционных орнаментов. Ключевой фигурой в интеграции народных мотивов и классического искусства стал писатель и дизайнер Лу Синь (1881–1936). Например, в оформлении обложек книг «Розовое облако» (1923) и «Путешествие в сердце» (1926) он стремился к созданию ярко выраженного национального декоративного стиля, обобщая и переосмысливая элементы традиционных китайских орнаментов. Тем самым традиционные мотивы обретали новую семантику, визуально раскрывая содержание книг.

Наиболее яркой чертой этого периода является влияние русского конструктивизма и западных течений. Под влиянием кубизма и конструктивизма китайские художники, такие как Чэнь Чжифо (1896–1962) и Цянь Цзюньтао (1907–1998), начинают активно использовать «закон построения из точек, линий и плоскостей». Обложка Цянь Цзюньтао к журналу

«Советские и российские романы» (1929) – яркий пример прямого влияния эстетики А. Родченко (1891–1956), где геометрические фигуры и смелые цветовые плоскости становятся главными средствами выразительности. Обложка Чэнь Чжифо к книге «В Москву» (1930) демонстрирует более зрелый синтез: абстрактные геометрические формы (треугольники, круги) служат не просто копированию западного образца, а созданию динамичной композиции, передающей дух индустриализации и социальных преобразований, при этом сохраняя национальную идентичность через иероглифику.

В период Республики книжная обложка окончательно утвердилась как самостоятельный и значимый элемент художественного оформления издания. Она перестала быть просто защитной оболочкой и превратилась в носителя эстетической идеи и рекламного посыла. К работе над обложками привлекались ведущие художники и графики своего времени – Лу Синь, Чэнь Чжифо, Цянь Цзюньтао, что свидетельствует о высоком статусе этой сферы деятельности. В дизайне обложек активно использовались яркие, контрастные цвета и геометрические формы, отражавшие влияние как западного конструктивизма, так и традиционной китайской эстетики. Обложка стала тем пространством, где наиболее полно проявился синтез восточных и западных художественных принципов.

Таким образом, книжный дизайн периода Республики представляет собой уникальный сплав западного авангарда и китайской художественной традиции. Эта эпоха заложила основы современного книжного дизайна Китая, продемонстрировав возможность и плодотворность диалога культур. Опыт мастеров того времени по переосмыслению национального наследия в контексте глобальных художественных процессов сохраняет свою актуальность для современных дизайнеров и искусствоведов, подчеркивая важность принципов «наследования и новаторства», а также «синтеза и всестороннего восприятия».

Научный руководитель: доцент, доктор филологических наук, доцент Менший Алиса Николаевна

ЭКОНОМИЧЕСКИЕ, ГУМАНИТАРНЫЕ И ОБЩЕСТВЕННЫЕ НАУКИ

А. В. Аулина

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ШКОЛА КАК КУЛЬТУРНОЕ ПРОСТРАНСТВО И БРЕНД

Современная школа перестает быть исключительно местом трансляции знаний и трансформируется в культурное пространство, где формируются смыслы, идентичность и социальные практики. Бренд школы в XXI веке — это не просто логотип и визуальная айдентика, а репутационный капитал, возникающий на стыке внутренней корпоративной культуры и внешней оценки сообщества.

Культурное пространство школы включает три уровня: материальный (архитектура, дизайн, навигация), социальный (нормы коммуникации, традиции, ритуалы) и смысловой (миссия, нарративы, история). Гармонизация этих уровней является условием устойчивого развития. Среда становится «третьим учителем»: эстетика школьных интерьеров, открытость зон для диалога и проектная мобильность пространства напрямую влияют на вовлеченность учеников и снижение уровня тревожности.

Аутентичный бренд школы не может быть сконструирован искусственно (маркетинговыми инструментами) без опоры на уникальную культурную экосистему. В эпоху высокой конкуренции бренд выполняет функцию культурного фильтра, привлекая семьи, разделяющие ценности данной конкретной школы.

Визуальная идентичность школы эффективна только тогда, когда она является результатом со-творчества всех участников: учеников, учителей и родителей. Навязанный «сверху» бренд не работает как инструмент культурной идентификации. Ритуалы и традиции — это «мягкая сила» бренда, превращающая абстрактные ценности в осязаемые культурные практики.

Школьный бренд сегодня формируется не столько через отчеты перед управлением образования, сколько через медиаобраз: открытость сообщества в социальных сетях, публичность успехов учеников и стиль коммуникации администрации (отказ от бюрократического языка в пользу человекоцентричности). Высокий уровень культурного пространства превращает школу в общественный центр района/города, что является самым надежным способом укрепления доверия к бренду.

Основное противоречие: подмена понятий, когда «бренд» сводится к гонке за внешними атрибутами, что разрушает внутреннее культурное пространство и ведет к выгоранию коллектива. Формирование сильного бренда не должно означать закрытости. Культурное пространство школы должно сохранять инклюзивность по отношению к разным социальным группам и образовательным возможностям.

Школа как культурное пространство и бренд – это проекция образа будущего. Устойчивость школы в долгосрочной перспективе обеспечивается не материальной базой

самой по себе, а способностью управлять символическим капиталом, превращая каждого участника образовательного процесса в носителя и транслятора уникальной школьной культуры.

Научный руководитель: кандидат педагогических наук, доцент кафедры истории и теории дизайна и медиакоммуникаций Ю. М.Пашедко
Scientific supervisor: Candidate of Pedagogical Sciences, Associate Professor of the Department of History and Theory of Design and Media Communications Yu. M.Pashedko

Е. В. Бычкова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ОСОБЕННОСТИ ПРОДВИЖЕНИЯ КИНОПРОДУКТА В УСЛОВИЯХ ЦИФРОВОЙ ТРАНСФОРМАЦИИ РЫНКА

В последние десятилетия киноиндустрия претерпела структурные изменения, обусловленные распространением цифровых технологий, трансформацией медиапотребления и переходом аудитории в онлайн-среду. Традиционная модель продвижения, базировавшаяся на телевизионной рекламе, наружных носителях и печатных СМИ, утратила свою эффективность ввиду фрагментации аудитории и снижения доверия к институциональным источникам информации. Как отмечает ряд исследователей, к 2025 году до 50% маркетинговых бюджетов крупных кинокомпаний перераспределено в пользу интернет-каналов и социальных платформ, что свидетельствует о смене приоритетов с широковещательного информирования на формирование вовлеченных сообществ.

Одним из наиболее значимых феноменов последних лет стало доминирование платформ коротких вертикальных видео. Сервисы, предоставляющие способ просмотра роликов в вертикальном формате, формируют новую эстетику контакта с аудиторией, где ключевыми элементами выступают динамичность, виральность и возможность участия пользователя в распространении контента.

В условиях снижения доверия к прямой рекламе ключевым каналом коммуникации становятся социальные инфлюенсеры. В практике киномаркетинга последних нескольких лет широкое распространение получает стратегия paid seeding — покупка интеграций у множества инфлюенсеров для создания эффекта «естественного шума» вокруг премьеры. Как отмечается в отраслевых источниках, такая тактика позволяет обойти растущую «рекламную слепоту» аудитории и интегрировать фильм в повседневную повестку потенциальных зрителей.

Одним из наиболее существенных изменений в восприятии кинопродукта является перераспределение ролей между профессиональными критиками и массовой аудиторией. Цифровые платформы, такие как Letterboxd, Rotten Tomatoes, а также социальные сети, предоставили пользователям инструменты для публичного выражения мнения, что привело к демократизации кинокритики. Согласно исследованиям, решения о посещении кинотеатра или просмотре стримингового релиза все чаще принимаются на основе агрегированных пользовательских рейтингов и вирусных отзывов блогеров, а не экспертных рецензий.

Наряду с позитивными эффектами демократизации возникает феномен review bombing — скоординированных действий групп пользователей, направленных на искусственное занижение рейтинга фильма, зачастую по идеологическим или конкурентным причинам. Такие атаки способны существенно исказить восприятие картины на старте проката, что вынуждает студии внедрять инструменты оперативного мониторинга социальных медиа и разрабатывать стратегии кризисного реагирования.

Анализ успешных кейсов последних лет показывает, что наиболее эффективные кампании строятся на сочетании традиционных PR-активностей (премьеры, интервью, фестивальные показы) и непрерывного присутствия в цифровой среде. Гибридные модели предполагают интеграцию офлайн-событий с онлайн-вовлечением, а также использование кроссплатформенных стратегий, обеспечивающих синергетический эффект.

В условиях цифровой трансформации рынка важную роль продолжает играть креативность, продвижение кинопродукта перестаёт быть факультативным элементом и превращается в ключевой фактор дифференциации. Перенасыщение информационного пространства и снижение эффективности традиционных каналов коммуникации требуют от маркетологов разработки нестандартных, иммерсивных и культурно значимых стратегий, способных генерировать органическое распространение. Креативный подход позволяет преодолеть «рекламную слепоту» аудитории за счёт превращения промо-кампании в самостоятельное культурное событие, которое обсуждается независимо от самого фильма. Лидером в этой области выступает студия A24, последовательно демонстрирующая эффективность отказа от традиционных форм информирования в пользу создания расширенных нарративных сред и вовлечения аудитории в вымышленные вселенные. Инновационные стратегии обеспечивают формирование устойчивых эмоциональных связей между зрителем и кинопродуктом задолго до его выхода, что критически важно в условиях короткого жизненного цикла внимания. Использование приёмов неопределённости, фрагментации и стирания границ между маркетингом и контентом позволяет эффективно управлять ожиданиями аудитории, превращая её из пассивного получателя информации в активного интерпретатора и соучастника.

Успешные стратегии будущего будут строиться на балансе между технологической оптимизацией и сохранением художественной уникальности, а также на способности интегрировать традиционные и цифровые каналы в единую гибкую систему. Дальнейшие исследования в этой области требуют углубленного анализа причинно-следственных связей между применением социальных медиа и прямыми экономическими показателями фильмов, а также учета качественных данных, включая восприятие маркетинговых стратегий со стороны менеджеров киноиндустрии.

Научный руководитель: доцент кафедры истории и теории дизайна и медиакоммуникаций Е. Г. Шемуршенко
Scientific supervisor: Associate Professor of the Department of History and Theory of Design and Media Communications E. G. Shemurshenko

В. А. Епифанова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

СОВЕРШЕНСТВОВАНИЕ СИСТЕМЫ ПОИСКА ДОКУМЕНТОВ В АРХИВЕ ОРГАНИЗАЦИИ ДЛЯ ОБЕСПЕЧЕНИЯ ИНФОРМАЦИОННЫХ ПОТРЕБНОСТЕЙ МЕНЕДЖЕРОВ

В АО «Неско Санкт-Петербург», осуществляющем оптовую реализацию алкогольной продукции, менеджеры по продажам выступают ключевым звеном в привлечении и обслуживании клиентов. Их функциональные обязанности связаны со сбором уставных документов контрагентов — уставов, свидетельств ОГРН и ИНН, лицензий на оборот алкоголя, выписок из ЕГРЮЛ, приказов о назначении руководителя, паспортных данных и доверенностей. На основании этих документов служба безопасности принимает решение о допуске клиента к сотрудничеству, определении условий оплаты и кредитного лимита, что соответствует требованиям реализации принципа должной осмотрительности. Для менеджера скорость прохождения данной процедуры напрямую определяет сроки заключения договора и выполнения плана продаж. Однако существующая система хранения и поиска документов контрагентов создает для менеджеров существенные барьеры.

Менеджеры по продажам компании работают с уставными документами контрагентов, от скорости обработки которых зависит допуск клиента к сотрудничеству и выполнение плана продаж. Существующая бумажная система хранения создает критические барьеры.

Во-первых, присутствует разрыв между получением документов и их проверкой службой безопасности: физическое перемещение бумаг ведет к задержкам, риску утраты и отсутствию у менеджера оперативного доступа к статусу проверки. Во-вторых, многократность обращений к документам на разных этапах сотрудничества (изменение лимитов, условий договора) вынуждает менеджера тратить время на розыск дел в бумажном архиве.

В результате бумажный архив увеличивает цикл «клиент — отгрузка», снижает количество обрабатываемых клиентов и создает риски потери сделок. М. В. Ларин в своих исследованиях подчеркивает, что неэффективная система хранения документов становится барьером для масштабирования бизнеса и повышения операционной эффективности компании[2]. Данное обстоятельство обуславливает необходимость совершенствования архивной системы [2, с.113-114.].

Методологические подходы к оптимизации поисковых механизмов

Оптимизация базируется на внедрении многоуровневой системы поиска, включающей:

– Реестр уставных документов — структурированная таблица с графами ИНН, наименование, менеджер (с разграничением доступа).
– Поиск по названию организации — актуален при неизвестном ИНН.
– Поиск по фамилии руководителя — полезен, если название организации забыто.
– Поиск по дате поступления документов — для отслеживания загрузки.
– Поиск по статусу проверки — для контроля готовности клиента к отгрузке.
– Все варианты интегрированы в единую систему на основе реестра, что позволяет менеджерам получать доступ к документам без участия архива.

Внедрение реестра уставных документов контрагентов

Основной инструмент — реестр уставных документов (электронная таблица с графами: ИНН, наименование, менеджер, статус проверки, комментарий СБ, ссылки на электронные копии). А. Л. Золкин обосновывает, что «электронные архивы позволяют

организовать хранение и поиск информации на качественно новом уровне», обеспечивая при этом сохранность документов и разграничение доступа [1, с 45.].

Документовед сканирует оригиналы, сохраняет файлы и вносит данные в реестр, присваивая статус «документы получены». Служба безопасности проводит проверку и обновляет статус. Менеджер отслеживает изменения в реальном времени.

Реестр становится единой точкой истины для отдела продаж и службы безопасности, устраняя передачу бумаг и обеспечивая прозрачность процессов. Разграничение доступа реализовано по ролям и графе «Менеджер». Бумажные оригиналы хранятся в архиве. Внедрение реестра позволяет менеджерам оперативно получать доступ к документам, снижая регуляторные и репутационные риски компании.

Научный руководитель: доцент кафедры истории и теории дизайна и медиакоммуникаций Е. Г. Шемуршенко
Scientific supervisor: Associate Professor of the Department of History and Theory of Design and Media Communications E. G. Shemurshenko

А. А. Каштаева

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ТРАНСФОРМАЦИЯ РОЛИ СМИ В ПРОДВИЖЕНИИ КУЛЬТУРНЫХ СОБЫТИЙ: ОТ РЕПОРТАЖА К КОЛЛАБОРАЦИИ С ИНФЛЮЕНСЕРАМИ

Современное медиапространство переживает фундаментальную трансформацию: традиционная модель, в которой средства массовой информации выступали исключительно в роли ретранслятора и арбитра качества культурных событий, утрачивает свою эффективность. Аудитория поколений Z и Y демонстрирует низкий уровень доверия к институциональным медиа в вопросах выбора досуга, ориентируясь преимущественно на рекомендации значимых для них лидеров мнений. В этих условиях возникает необходимость переосмысления функционала СМИ – от автономного репортажа к интеграции в экосистему коллабораций с инфлюенсерами. Настоящее исследование анализирует механизмы этой трансформации, выявляет ключевые модели взаимодействия и оценивает их эффективность на примере российских и зарубежных культурных институций.

Основные результаты. Анализ теоретико-эмпирического материала позволил выделить три модели взаимодействия СМИ и инфлюенсеров.

– Модель «агрегатора». Традиционное медиа выступает организатором коллаборации: оно отбирает блогеров в соответствии с эстетикой и ценностями события, предоставляет им эксклюзивный доступ (бэкстейдж, интервью с художниками), а затем агрегирует созданный контент на своей платформе, сохраняя при этом функцию экспертного фильтра. Примером служит проект журнала «Сноб», объединивший 15 блогеров разных профилей для освещения выставки в ГМИИ им. А.С. Пушкина, что позволило достичь суммарного охвата 4,2 млн пользователей при сохранении высокого уровня экспертной рефлексии.

– Модель «со-творчества». СМИ и инфлюенсер создают совместный контент, где журналист отвечает за контекст и глубину, а блогер — за визуальную эстетику и эмоциональную связь с аудиторией. Наиболее эффективным форматом здесь выступает

«день с артистом» или «личный гид по выставке». В таких проектах СМИ делегирует блогеру право голоса, но сохраняет редакторский контроль. Ключевой показатель успеха — рост подписчиков официальных аккаунтов культурной институции на 20–35% в течение двух недель после выхода материала.

– Модель «оператора коммерческой интеграции». Переход от бартерного обмена (билет в обмен на пост) к долгосрочным контрактам, где KPI включают не только медийные метрики, но и прямую конверсию в продажи. В этом случае СМИ выступает посредником, разрабатывающим стратегию интеграции и отслеживающим результаты по промокодам и UTM-меткам. По данным собранных кейсов, использование этой модели позволяет увеличить конверсию в покупку билетов в 2–3 раза по сравнению с традиционным размещением пресс-релиза.

Расширение практик коллабораций порождает новые вызовы:

– Эрозия экспертизы: подмена аналитического размышления эстетикой «фона» (селфи на фоне экспоната становится важнее содержания).

– Репутационные риски: непрофессионализм инфлюенсера (фактические ошибки, нарушение этики) транслируется на площадку, его пригласившую.

– Конфликт интересов: СМИ, выступающее организатором коммерческой интеграции, может утратить редакционную независимость, если не выстроены четкие границы между редакционным и промо-контентом.

Выводы. Трансформация роли СМИ в продвижении культурных событий представляет собой не отказ от журналистских стандартов, а расширение инструментария. Эффективная коммуникация сегодня строится на принципе симбиоза: СМИ обеспечивают глубину, контекст и доверие, инфлюенсеры — охват, эмоциональную вовлеченность и снятие психологических барьеров («пойму ли я это искусство?»). Успешная коллаборация требует соблюдения четырех принципов: конгруэнтности (соответствие образа блогера и бренда события), глубокого погружения (эксклюзивность контента), симбиоза форматов (лонгрид + виральный контент) и data-driven подхода (оценка по конверсионным метрикам, а не только по охватам). Прогнозируется, что в ближайшие три года произойдет гибридизация профессий: журналисты будут вынуждены развивать личный бренд и навыки работы с алгоритмами, а инфлюенсеры – осваивать редакционные стандарты и этические нормы. Роль СМИ окончательно трансформируется в функцию архитектора коммуникации, объединяющего экспертизу, охват и коммерческий результат.

Научный руководитель: доцент кафедры истории и теории дизайна и медиакоммуникаций, доцент кафедры бренд-коммуникаций, кандидат педагогических наук, член Международного союза музеев (ICOM) Пашедко Ю.М.
Scientific supervisor: Associate Professor of the Department of History and Theory of Design and Media Communications, Associate Professor of the Department of Brand Communications, Candidate of Pedagogical Sciences, Member of the International Union of Museums (ICOM) Pashedko Yu.M.

С. М. Крымова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ЭЛЕКТРОННЫЙ АРХИВ ОРГАНИЗАЦИИ КАК ЭЛЕМЕНТ СИСТЕМЫ ДОЛГОВРЕМЕННОГО ХРАНЕНИЯ ДОКУМЕНТОВ И АВТОМАТИЗАЦИЯ АРХИВНОГО УЧЁТА: ПРОГРАММНЫЕ РЕШЕНИЯ И ТЕХНИЧЕСКИЕ СРЕДСТВА

Электронный архив организации является ключевым элементом системы долговременного хранения документов, позволяющий автоматизировать учёт, поиск и управление доступом, а также обеспечить юридическую значимость документов. Современные программные решения и технические средства обеспечивают соответствие требованиям законодательства и оптимизируют работу с архивными данными.

Электронный архив организации как элемент системы долговременного хранения документов.

Повсеместное внедрение электронного документооборота острее ставит проблему долговременного хранения информации документов в условиях старения данных, информации и знаний. На данный момент хранение электронных и оцифрованных документов может быть организовано несколькими способами:

– Собственный архив компании (документы храниться в папках на компьютере, доступ к которому ограничен);
– Облачный архив (компания заключает соглашение с облачным сервисом и хранит документы в защищенном хранилище с ограниченным доступом);
– В архиве оператора ЭДО (компания заключает договор с оператором и обменивается электронными документами с государственными органами и контрагентами).

Хранилище информации в организации - это набор баз данных, включая внешние и внутренние, обеспечивающих доступ к необходимой информации для принятия управленческих решений, это мощный инструмент для комплексного анализа данных, который сегодня все более активно используется в различных сферах деятельности. Эффективное использование информационного хранилища позволяет компаниям принимать обоснованные решения, опираясь на фактические данные. Благодаря единому источнику данных, управление информацией становится более прозрачным и эффективным.

Ключевые функции автоматизации архивного учёта

Архив организации может вести учет в автоматизированном режиме — в виде учетных баз данных. Учетные базы данных применяются во взаимосвязи с другими информационными базами данных, имеющимися в архиве организации, и должны быть совместимы с соответствующими учетными базами данных государственных (муниципальных) архивов и органов управления архивным делом. Учет поступления и выбытия дел, документов в архиве организации осуществляется на основании:

– описи дел, документов структурного подразделения и годового раздела сводной описи дел, документов организации;
– номенклатуры дел организации, заменяющей годовой раздел сводной описи дел, документов организации;
– акта о технических ошибках в учетных документах;
– акта об обнаружении документов (не относящихся к данному фонду, архиву, неучтенных);
– акта об утрате документов;
– акта приема-передачи архивных док ументов на хранение;
– акта о выделении к уничтожению архивных документов, не подлежащих хранению;
– акта о неисправимых повреждениях архивных документов.

На основании указанных документов вносятся необходимые изменения в основные (обязательные) учетные документы архива. Все акты, документирующие результаты архивных работ, включаются в дело фонда, которое заводится на каждый фонд, находящийся на хранении в архиве организации. Дело фонда, наряду с документами, отражающими историю фонда и фондообразователя, включает учетные документы, характеризующие изменения фонда.

Технические средства и программные решения для долговременного хранения

Основными функциями программ для архивного хранения электронных документов считаются следующие:

1. Осуществление управления файлами конфигурациями иерархии архива (обеспечение защищенности документов, регулирование работы сервисов);
2. Имиджинг (перезапись файлов и их воспроизведение в различных бумажных форматах);
3. Поточный ввод (увеличение скорости внесения большого объема стандартных и разноплановых документов);
4. Обеспечение возможности обмена информацией в виде сообщений между пользователями и отслеживания состояние выполнения задач;

Так же некоторые архивы, в соответствии с их видом, выполняют своеобразные функции, к примеру:

1. Составление и регистрация архивных дел, создание их номенклатуры и статистика и проверка их использования (для систем автоматизации архивного делопроизводства);
2. Напоминание пользователю о возможности или обязательности проверки актуальности стандарта, указанного в системе (для нормативно-технической документации);
3. Возможность в наиболее краткий период времени огласить список документов, необходимых, например, для проверки налоговыми службами (для финансовой документации).

Научный руководитель: доцент кафедры истории и теории дизайна и медиакоммуникаций Е. Г. Шемуршенко
Scientific supervisor: Associate Professor of the Department of History and Theory of Design and Media Communications E. G. Shemurshenko

Д. С. Леснякова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ВИДЕОИГРЫ КАК СРЕДСТВО РЕКЛАМНОЙ КОММУНИКАЦИИ

Стремительное развитие современных технологий изменило процесс коммуникации, что повлекло за собой изменение рекламных коммуникаций, функции которых заключаются в поиске аудитории для передачи рекламных сообщений и эффективном воздействии на нее.

Реклама представляет собой оплаченное рекламодателем специально подготовленное сообщение о потребительских свойствах продукта или услуги, нацеленное на создание спроса на объект продвижения путем воздействия на аудиторию. Несмотря на сохранение востребованности традиционных рекламных каналов, включающих в себя как рекламу на телевидении, так и наружную рекламу, цифровые каналы являются одними из наиболее влиятельных и удобных рекламных каналов. Цифровые технологии затрагивают большую часть жизни современного человека, в том числе и сферу досуга. Цифровые рекреационные платформы пользуются популярностью аудитории и обладают большим рекламным потенциалом.

Видеоигры являются одной из цифровых рекреационных платформ и представляют собой сложный культурно-технологический феномен, интерактивный продукт, разновидность экранно-цифровой культуры. Видеоигры могут быть коммуникационной площадкой, платформой для обмена идеями.

Видеоигры обладают большим рекламным потенциалом. Содержание видеоигр подконтрольно их разработчикам, благодаря чему в них может быть встроена реклама. Популярность видеоигр как цифрового развлечения обеспечивает видеоиграм широкую аудиторию. Разнообразие жанров видеоигр позволяет сегментировать аудиторию. Являясь интерактивным развлечением и используя эффект погружения, видеоигры усиливают воздействие рекламного сообщения. В видеоиграх воздействие оказывается на зрительное, слуховое и кинестетическое восприятие человека, что способствует лучшему запоминанию информации, полученной во время игрового процесса. Видеоигры требуют полного внимания игрока, что снижает влияние отвлекающих факторов.

Существуют три основных вида размещения рекламы в видеоиграх:

– Рекламные игры – игры, разработанные с рекламной целью.
– Внутриигровая реклама – интеграция неигровых брендов и элементов в игровую среду.
– Реклама вокруг игры – использование игровой культуры и контекста для продвижения объекта рекламы.

Все вышеперечисленное делает видеоигры одним из самых перспективных и эффективных каналов рекламной коммуникации.

Научный руководитель: кандидат педагогических наук, доцент кафедры истории и теории дизайна и медиакоммуникаций А. М. Кадер
Scientific supervisor: Candidate of Pedagogical Sciences, Associate Professor of the Department of History and Theory of Design and Media Communications A. M. Kader

Д. М. Либик

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ПРОВОКАЦИЯ ЧЕРЕЗ НЕСОВЕРШЕНСТВО: ПРИЁМЫ В БРЕНДИНГЕ ПРОВОКАТИВНЫХ ПРОЕКТОВ КУЛЬТУРЫ И КРЕАТИВНЫХ ИНДУСТРИЙ НА ПРИМЕРЕ БРЕНДА LIQUID DEATH И МУЗ. ИСПОЛНИТЕЛЯ ГАНВЕСТА

Тема провокации через несовершенство приобретает особую актуальность в условиях перенасыщенности информационного пространства креативных индустрий. Современная аудитория, особенно поколения Z и молодые миллениалы, всё больше устаёт от глянцевых, идеально отполированных образов и корпоративной безупречности. Вместо этого она ищет честность, сырую аутентичность, бунт, абсурд и нарушение привычных норм. В эпоху социальных сетей, где внимание становится главным дефицитом, бренды и артисты, которые сознательно используют «несовершенство» как стратегический инструмент, получают значительное преимущество. Они создают сильную эмоциональную связь, выделяются на фоне конкурентов и формируют лояльные сообщества. Именно поэтому анализ приёмов провокационного брендинга через несовершенство представляет высокий практический и теоретический интерес для проектов культуры и креативных индустрий.

В работе рассмотрены механизмы намеренного использования несовершенства как инструмента брендинга на двух ярких и контрастных кейсах: американском бренде бутилированной воды Liquid Death и российском рэпере Ганвесте. Оба примера демонстрируют, как отказ от традиционной полированной эстетики и сознательное нарушение конвенций превращают потенциальные слабости в мощные конкурентные преимущества.

Бренд Liquid Death, основанный в 2017 году Майком Кессаро, радикально переосмыслил маркетинг обычной питьевой воды. Вместо привычных прозрачных пластиковых бутылок с минималистичным «здоровым» дизайном продукт упакован в высокие алюминиевые банки, стилизованные под пиво или энергетик. Логотип с черепом, агрессивный слоган «Murder your thirst» («Убей свою жажду»), тяжёлая метал-эстетика, ироничный чёрный юмор и абсурдные рекламные ролики создают образ, полностью противоположный традиционному «полезному» маркетингу. Основатель сознательно выбрал «самую дурацкую идею», чтобы избежать прямой конкуренции с глобальными гигантами. Здесь несовершенство проявляется в отказе от корпоративной полированности: реклама полна абсурда, коллаборации происходят с метал-группами, а экологический посыл (алюминий вместо пластика) подаётся не в пафосном, а в бунтарском и провокационном ключе. В результате за несколько лет бренд достиг миллиардной оценки и стал настоящим культурным феноменом среди молодёжи, которая ценит именно эту сырую «неидеальность» как проявление свободы и анти-системности.

Ещё более радикальный и лингвистически яркий пример демонстрирует российский рэпер Ганвест. Его личный бренд изначально строился на провокационных текстах с нецензурной лексикой, агрессивной подачей и нарочито маргинальном уличном образе. Однако настоящий прорыв и новый карьерный виток высоко в широкие массы произошёл осенью 2025 — начале 2026 года благодаря феномену создания собственного «мета-языка». Ганвест начал активно использовать серию абсурдных, на первый взгляд бессмысленных сленговых слов и междометий: «пэпэ», «шнейне», «фа», «втафаа» (или «втфа», «фаа»). Эти выражения появились в треках («Вика любит Пэпэ», «Катерина» и других), коротких видео в социальных сетях, телеграм-канале и интервью. По словам самого артиста, фразы пришли к нему во сне, после чего он начал вставлять их практически после каждого слова.

Ганвест усилил эффект кардинальной сменой имиджа в сторону хеви-метал-эстетики: характерный грим, одежда, поведение. Каждое слово получило свою интерпретацию:

«шнейне» — отсылка к «Шанель», символу дорогого и крутого вайба; «пэпэ» — сочетание «папа» и мемного лягушонка Пепе; «фа» — одобрение, «всё круто»; «втафаа» — выражение недовольства или удивления («что происходит?»). Этот лингвистический абсурд мгновенно превратился в мощный вирусный мем. Соцсети заполонили пародии, тиктоки, репосты и даже корпоративный контент. Фразы стали использоваться для выражения иронии, эмоций и абсурда в повседневном общении. Именно этот приём — намеренное нарушение языковых норм и введение «несовершенного», хаотичного мета-языка — вывел Ганвеста далеко за пределы нишевой рэп-аудитории в массовый мейнстрим. Потенциальная маргинальность и «неправильность» речи превратились в главный драйвер вирусности и лояльности.

Сравнительный анализ двух кейсов позволяет выделить общие эффективные приёмы провокации через несовершенство: визуальная и вербальная агрессия (череп и слоган у Liquid Death; мат, маргинальность и абсурдный мета-язык у Ганвеста); сознательный отказ от перфекционизма в пользу сырой эстетики и хаоса; активное использование иронии, абсурда и нарушения норм для создания глубокого эмоционального отклика; формирование сообщества вокруг идеи бунта против mainstream-культуры. В обоих случаях несовершенство выступает не как недостаток, а как осознанное дизайнерское и коммуникационное решение, которое резко повышает запоминаемость, эмоциональную близость и культурное влияние проекта.

В выводах подчёркивается высокая эффективность данного подхода для дифференциации и продвижения проектов в культуре и креативных индустриях. В условиях, когда техническое качество продуктов и контента становится всё более однородным, именно эмоциональная и ценностная провокация через несовершенство позволяет выстраивать долгосрочные отношения с аудиторией. Перспективы применения такого брендинга в России представляются особенно широкими: от музыкальной индустрии и личных брендов артистов до продуктового дизайна, цифрового контента и даже социальных проектов. В эпоху доминирования социальных медиа и роста ценности аутентичности подобные стратегии способны существенно повысить культурное влияние, коммерческую устойчивость и конкурентоспособность отечественных проектов, открывая им возможности не только на внутреннем рынке, но и для успешного выхода на глобальную арену через создание собственных уникальных вирусных культурных кодов.

Научный руководитель: доцент кафедры истории и теории дизайна и медиакоммуникаций, доцент кафедры бренд-коммуникаций, кандидат педагогических наук А.М. Кадер
Scientific supervisor: Associate Professor of the Department of History and Theory of Design and Media Communications, Associate Professor of the Department of Brand Communications, Candidate of Pedagogical Sciences A. M. Kader

А. А. Строганова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

«ПОДВОДНЫЕ КАМНИ» ВНЕДРЕНИЯ ЭЛЕКТРОННОГО ДОКУМЕНТООБОРОТА: АНАЛИЗ ТИПОВЫХ ПРОБЛЕМ И РЕШЕНИЙ

Переход к электронному документообороту (ЭДО) является стратегически важным шагом для любой современной организации, стремящейся к повышению эффективности и снижению издержек. Однако, как показывает практика, этот процесс сопряжен с рядом потенциальных трудностей, которые могут существенно замедлить или даже поставить под угрозу успешное внедрение новой системы. Понимание этих "подводных камней" и разработка превентивных мер являются залогом успешной цифровой трансформации.

Классификация типичных препятствий на пути к ЭДО

	Проблема	**Краткое описание**
1	**Недостаточная поддержка высшего руководства**	Отсутствие должного внимания со стороны топ-менеджмента может привести к дефициту ресурсов, снижению мотивации команды проекта и, как следствие, к его затягиванию или провалу.
2	**Угроза информационной безопасности**	Риски несанкционированного доступа, утечки и потери информации подрывают доверие к системе.
3	**Некорректный выбор и настройка программного обеспечения**	Отсутствие соответствия нормативным требованиям, отсутствие квалифицированной электронной подписи.
4	**Сопротивление персонала**	Страх перед новыми технологиями, недостаток обученности и осведомленности.
5	**Сложности интеграции с существующими информационными системами**	Необходимость бесшовного сопряжения системы ЭДО с ERP, CRM, архивными системами без потери целостности данных представляет собой комплексную техническую задачу.

Последствия – задержки проекта (от 3 до 12 мес.), превышение бюджета (10-30 %), снижение качества автоматизированных бизнес-процессов.

Эффективные решения (рекомендации)

Проблема	**Решение (ключевые шаги)**
Поддержка руководства	Активное вовлечение топ-менеджмента на всех этапах проекта, демонстрация измеримых экономических выгод, назначение куратора проекта из числа руководителей высшего звена (C-suite), который будет обеспечивать стратегическую поддержку.
Безопасность данных	Внедрение комплексных мер информационной безопасности: шифрование, многофакторная аутентификация, резервное копирование, регулярные аудиты, обучение персонала.
Соответствие нормативным требованиям	Консультации с юристами, подбор решения, полностью отвечающего требованиям законодательства и использующего квалифицированную электронную подпись.
Сопротивление персонала	Проведение информационных семинаров, практических тренингов, создание программы «ЭДО-амбассадор», система поощрений за активное участие.
Интеграция с информационной системой	Использование открытых API, стандартизированных форматов обмена (XML, JSON), пошаговая (по-модульная) интеграция, тестирование в среде пилотного проекта.

Практический алгоритм внедрения успешного внедрения ЭДО

1. **Предпроектный аудит** – анализ текущих процессов, формулирование целей, KPI.
2. **Формирование команды** – назначение руководителя проекта, включение ИТ, юридического и бизнес-подразделений.
3. **Выбор платформы** – сравнение функций, проверка соответствия нормативам, проведение пилота.
4. **Разработка регламентов** – внутренние политики, процедуры работы с ЭДО, контроль доступа.
5. **Обучение персонала** – теоретические и практические занятия, создание справочных материалов.
6. **Постепенная миграция** – перенос документов поэтапно, параллельный запуск бумажного и электронного процессов до полной стабилизации.
7. **Контроль и оптимизация** – сбор обратной связи, корректировка процессов, регулярные аудиты безопасности.

Выводы

- При условии тщательной подготовки, четко сформулированных целей, активной поддержки руководства и соблюдения требований информационной безопасности, риски неудачи проекта внедрения ЭДО могут быть снижены более чем в два раза.
- Инвестиции в обучение и мотивацию персонала обеспечивают уровень принятия решения выше 80 % уже в первые три месяца после запуска.
- Выбор платформы с открытыми API упрощает интеграцию и позволяет масштабировать систему без существенного роста издержек.

Научный руководитель: доцент кафедры истории и теории дизайна и медиакоммуникаций Е. Г. Шемуршенко
Scientific supervisor: Associate Professor of the Department of History and Theory of Design and Media Communications E. G. Shemurshenko

В. С. Титаренко

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

КОНФИДЕНЦИАЛЬНОСТЬ ПСИХИАТРИЧЕСКОЙ ИНФОРМАЦИИ В УСЛОВИЯХ ВНЕДРЕНИЯ ЦИФРОВЫХ ТЕХНОЛОГИЙ: ЭТИЧЕСКИЕ И НОРМАТИВНЫЕ ВЫЗОВЫ

Статья выполнена под научным руководством доцента Е.Г. Шемшуренко

Цифровая трансформация здравоохранения, электронные карты, телемедицина, искусственный интеллект вступают в противоречие с особым правовым статусом психиатрических данных. Всемирная организация здравоохранения прямо указывает: данные о здоровье относятся к чувствительным и требуют особой защиты. Для психиатрии этот тезис критически важен.

Что такое психиатрическая информация с точки зрения права? Согласно статье 9 Закона «О психиатрической помощи», к врачебной тайне относится не только диагноз, но и сам факт обращения за помощью. Это принципиально отличает психиатрию от соматической медицины. Раскрытие таких сведений способно напрямую повлиять на трудовой статус человека, семейные отношения, право на оружие, дееспособность. Риск стигматизации здесь остается крайне высоким. В цифровую эпоху понятие психиатрической информации расширяется: в него теперь входят данные дистанционного мониторинга, поведенческие цифровые следы, информация из мобильных приложений.

Цифровизация меняет саму природу правовых рисков. Сегодня конфиденциальность зависит не только от врача, но и от совместимости платформ, действий операторов информационных систем, условий хранения данных в облаке. Ключевая проблема: «бумажный» закон 1992 года оказывается в цифровой реальности, к которой он не был адаптирован.

Этические и правовые проблемы можно сгруппировать в три основных блока.

Первая проблема – утрата контроля над данными. В психиатрии недоверие ведет к неполноте самораскрытия и отказу от помощи. Цифровая среда размывает границы: информация циркулирует между электронной картой, телемедицинской платформой, приложением и аналитическим модулем, а пациент теряет представление о том, кто и когда к ней обращается.

Вторая проблема – телемедицина и «серая зона» мессенджеров. Специалисты сталкиваются с этическими дилеммами при онлайн-психотерапии, и главная из них – приватность. Врач не может контролировать окружение пациента во время сеанса.

Третья и, пожалуй, самая острая проблема – искусственный интеллект и приложения для анализа психического состояния. Возникают фундаментальные вопросы: кому алгоритм сообщит о спрогнозированном суицидальном риске? Как быть с ложным чувством эмпатии, которое создает чат-бот? Нужен этический подход, учитывающий эмоциональную уязвимость пользователя.

Каковы же пути решения? Международные организации: ВОЗ, ЮНЕСКО, Всемирная психиатрическая ассоциация, сходятся в том, что надежная защита требует многослойного подхода.

Первый уровень – правовой. Необходимо не просто расширять цифровой обмен, а уточнять границы допустимого обращения с психиатрическими данными.

Второй уровень – организационный. Ключевую роль играет коммуникативная компетентность персонала. Нарушения часто происходят не из злого умысла, а из-за ошибок в общении, неосторожного обсуждения случаев. Необходимы программы обучения специалистов цифровым компетенциям.

Третий уровень – технологический. Системы должны быть прозрачными.

Особые требования – для систем искусственного интеллекта. Нужно четко разграничивать клиническую помощь, информационный сервис и коммерческий продукт, чтобы не создавать иллюзию терапевтических отношений там, где их нет.

Конфиденциальность психиатрической информации в цифровую эпоху перестала быть частным вопросом врачебной тайны. Она превратилась в комплексную проблему, от решения которой зависит доступность психиатрической помощи в целом.

Научный руководитель: доцент кафедры истории и теории дизайна и медиакоммуникаций Е. Г. Шемуршенко
Scientific supervisor: Associate Professor of the Department of History and Theory of Design and Media Communications E. G. Shemurshenko

А. А. Шленкина

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ТЕОРЕТИЧЕСКИЕ ПОДХОДЫ К ФОРМИРОВАНИЮ БРЕНДА В СФЕРЕ ДОПОЛНИТЕЛЬНОГО ОБРАЗОВАНИЯ ДЕТЕЙ

Сейчас современная система дополнительного образования детей в России переживает этап трансформации, переход от модели «кружков по интересам» к рыночным отношениям, а рост числа частных образовательных организаций обострили конкуренцию. В таких условиях формирование сильного бренда становится фактором устойчивого развития учреждения.

Понятие бренда характеризуется несколькими аспектами: оно объединяет визуальные, эмоциональные и репутационные составляющие. Как отечественные, так и зарубежные авторы едины во мнении, что бренд выходит за рамки простой идентификации товаров или услуг, выступая действенным механизмом создания неповторимого образа, способным воздействовать на потребительские установки и выбор.

Брендинг в образовательной организации представляет собой систему инструментов, технологий и методик, направленных на формирование устойчивого образа учебного заведения, который способствует повышению конкурентоспособности, лояльности целевой аудитории и увеличению объема внебюджетных поступлений.

Что касается репутационного аспекта формирования бренда в сфере дополнительного образования детей, то к нему можно отнести:

1. Имидж руководителя учреждения. Он формируется на основе восприятия его компетенций, личностных качеств, ценностных установок, социально-психологических особенностей, а также внешнего облика.

2. Восприятие сотрудников. Оно складывается уровня общей культуры, профессиональных навыков, индивидуально-личностных свойств и визуально-коммуникативных данных.

3. Социальная репутация организации. Она представляет собой сложившиеся в сознании различных групп общественности представления о данном учреждении.

4. Деловой образ организации. Отражает её активность в коммерческой и предпринимательской сферах, включая репутацию в деловых кругах,

конкурентоспособность, инновационность, устойчивость функционирования, а также степень доверия со стороны клиентов и партнёров.

Существует несколько подходов к формированию бренда в сфере дополнительного образования детей. К ним относятся: ценностно-ориентированный, социально-воспитательный, коммуникативный, институциональный и визуально-атрибутивный подходы.

Согласно ценностно-ориентированному подходу, основу бренда составляет совокупность значимых ориентиров и ценностей, которые принимаются педагогическим составом и демонстрируются во внешней среде. Процесс формирования стартует с определения миссии, выходящей за пределы простого предоставления образовательных услуг. В работах, анализирующих актуальные направления образовательного брендинга, подчёркивается, что именно ценностное измерение служит центром притяжения для целевых групп, обеспечивая эмоциональный контакт между учреждением и его аудиторией.

Социально-воспитательный подход представляет бренд образовательного учреждения в качестве ресурса для социализации и становления личности учащихся. В рамках этого подхода подчёркивается, что в образовательной сфере бренд выполняет не только маркетинговую функцию, но и служит катализатором воспитательного процесса. Примеры успешно работающих организаций, в частности Международного детского центра «Артек», демонстрируют, что наличие устойчивого бренда способствует повышению интенсивности и продолжительности воспитательного воздействия на ребёнка, подростка.

В рамках коммуникативного подхода фокус внимания отводится построению коммуникационной стратегии, носящей двусторонний характер: с одной стороны, она предполагает целенаправленное информирование аудитории, с другой — предусматривает получение ответной реакции. Такая стратегия может реализовываться в двух направлениях — маркетинговом (трансляция достоинств образовательной деятельности) и креативном (создание визуального облика и формирование коммуникативных посланий). В эпоху цифровизации значительно возрастает роль присутствия образовательных учреждений в социальных сетях, где проводятся рекламные мероприятия и выстраивается взаимодействие с родителями и детьми.

В рамках институционального подхода процесс формирования бренда образовательного учреждения исследуется сквозь призму его взаимодействия с социальными институтами и государственными органами. Для организаций дополнительного образования, в особенности находящихся в государственной собственности, значимыми элементами бренда выступают лицензирование, прохождение аккредитации, а также обладание статусом ресурсного центра либо стажировочной площадки.

Визуально-атрибутивный подход делает акцент на значении корпоративного стиля и визуальной айдентике в процессе создания бренда. В рамках этого подхода прорабатываются такие составляющие, как логотип, цветовое решение, шрифтовые сочетания, слоган, которые в совокупности формируют целостный и легко узнаваемый образ организации.

Эффективный бренд формируется на стыке различных подходов, каждый из которых вносит вклад в создание целостного образа учреждения. Так, на примере образцовой студии хореографического искусства «BRAVO» в городе Салават, можно рассмотреть развитие бренда в сфере дополнительного образования.

Основу бренда составляет совокупность ценностных ориентиров, которые разделяются всеми участниками коллектива и последовательно транслируются во внешнюю среду. В качестве центрального смыслового ядра выступает миссия, сформулированная как «привить любовь к танцу». Данная ценность воплощается не только в повседневных занятиях, где акцент сделан на эмоциональной вовлечённости каждого ребёнка, но и через активную концертную деятельность — участие в конкурсах, городских и региональных мероприятиях становится естественным продолжением образовательного процесса. Кроме того, ценностная составляющая закрепляется через сложившиеся внутри коллектива

традиции: праздничные поздравления, совместные выезды, неформальное празднование достижений. Всё это формирует устойчивую эмоциональную связь между участниками вокруг понятий «любовь к танцу» и «команда». Совокупность перечисленных элементов свидетельствует о реализации ценностно-ориентированного подхода в управлении брендом.

В то же время, сложившиеся в коллективе традиции и ритуалы играют важную роль в процессе социализации детей: они способствуют формированию чувства принадлежности к коллективу, развитию навыков взаимодействия, поддержки и эмпатии. Регулярные выступления и победы в конкурсных состязаниях воспитывают целеустремленность, ответственность перед командой, умение достойно воспринимать как успех, так и неудачу. В данном контексте бренд студии приобретает функцию инструмента социального воспитания, усиливая педагогическое воздействие и способствуя формированию устойчивых личностных качеств у детей.

Коммуникационная стратегия строится на сочетании присутствия в цифровом пространстве и активного использования сарафанного радио, что особенно эффективно в условиях локального рынка. В социальной сети «ВКонтакте» ведётся официальная страница, где регулярно публикуются фото и видеоматериалы, показывающие процесс тренировок, выступлений и достижения коллектива. Данный канал выполняет функцию информирования широкой аудитории и визуализации успехов, а также обеспечивает обратную связь с родителями и подписчиками. Параллельно ключевым механизмом формирования доверия выступают и личные рекомендации — в небольшом городе отзывы родителей и устные рекомендации нередко оказываются более действенными, чем традиционные рекламные инструменты.

Недавно студии присвоен статус «образцовая» и это стало значимым институциональным фактором, усиливающим позиции бренда. Этот статус легитимизирует деятельность коллектива в глазах органов управления образованием и родителей, выступая официальным подтверждением высокого уровня подготовки. Участие в городских и республиканских мероприятиях также свидетельствует о прочной интеграции студии в культурное пространство региона и укрепляет её репутацию. Важным элементом является и фигура руководителя, чьё имя неразрывно связано с коллективом и служит дополнительным гарантом качества и стабильности.

У студии сформирован узнаваемый визуальный образ, основой которого выступает фирменный синий цвет и название «BRAVO». Эти элементы используются в оформлении официальной страницы в социальной сети, интерьера тренировочных помещений, экипировки детей для занятий, а также в элементах одежды для родителей, сопровождающих коллектив на выездные конкурсы. Такая целостная визуальная айдентика способствует лёгкому распознаванию бренда в различных контекстах, усиливает запоминаемость и создаёт ощущение единства и профессионального подхода.

Анализ теоретических подходов к формированию бренда в сфере дополнительного образования детей позволяет сделать вывод о многомерности данного феномена. Каждый из рассмотренных подходов (ценностно-ориентированный, социально-воспитательный, коммуникативный, институциональный и визуально-атрибутивный) раскрывает различные аспекты брендинга, что свидетельствует о необходимости комплексного, интегративного подхода к управлению брендом образовательной организации.

Научный руководитель: доцент, доцент, кандидат психологических наук Смирнова В.В.
Scientific supervisor: docent, docent, candidate of psychological sciences Smirnova V.V.

S. V. Popova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

USE OF DIGITAL PLATFORMS FOR THE PROMOTION OF HOTEL SERVICES

This study analyzes the use of digital platforms for promoting hotel services in the hospitality industry. Special attention is given to the influence of online booking systems, hotel websites, social media, and review platforms on customer decision-making. The study uses the example of Palace Bridge Hotel (Saint Petersburg) to demonstrate how digital channels improve hotel visibility and customer engagement.

Keywords: hospitality industry, digital platforms, hotel promotion, online booking systems, social media marketing, customer experience, Palace Bridge Hotel.

С. В. Попова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ИСПОЛЬЗОВАНИЕ ЦИФРОВЫХ ПЛАТФОРМ ДЛЯ ПРОДВИЖЕНИЯ УСЛУГ ОТЕЛЕЙ

Данное исследование анализирует использование цифровых платформ для продвижения услуг отелей в индустрии гостеприимства. Особое внимание уделяется влиянию систем онлайн-бронирования, сайтов отелей, социальных сетей и платформ отзывов на процесс принятия решений клиентов. В исследовании на примере Palace Bridge Hotel (Санкт-Петербург) демонстрируется, как цифровые каналы повышают видимость отеля и вовлеченность клиентов.

Ключевые слова: индустрия гостеприимства, цифровые платформы, продвижение отелей, системы онлайн-бронирования, маркетинг в социальных сетях, клиентский опыт, Palace Bridge Hotel.

In the context of rapid digitalization, the tourism and hospitality industry has undergone significant changes in the ways hotels promote their services and interact with customers. Digital platforms such as hotel websites, online booking systems, social media, and review platforms have become key tools for attracting guests and maintaining competitiveness. Modern travelers actively use online resources when planning trips, with more than 60% searching for accommodation online before booking.

The relevance of this study is обусловлена growing dependence of hotels on digital technologies and the need to better understand customer expectations in the digital environment. Researchers such as D. Buhalis and R. Law emphasize that information technologies have transformed tourism distribution systems, while Philip Kotler highlights the importance of digital marketing for building direct customer relationships.

The aim of this study is to analyze the use of digital platforms in the promotion of hotel services and to identify customer expectations using the example of Palace Bridge Hotel in Saint Petersburg.

The research is based on the analysis of academic literature, industry reports, and a case study approach. A literature review was conducted to examine theoretical aspects of digital marketing in hospitality.

Statistical analysis was used to assess trends in online booking behavior. In addition, a case study of Palace Bridge Hotel was carried out to analyze the practical use of digital platforms. A comparative approach was applied to evaluate different types of platforms used for hotel promotion.

The analysis shows that digital platforms are the main channel for promoting hotel services. They allow customers to search for accommodation, compare prices, read reviews, and make bookings quickly, simplifying the decision-making process.

The case of Palace Bridge Hotel demonstrates the active use of multiple digital platforms. The official website provides information about services and enables direct bookings. Online booking systems, such as Booking and ZenHotels, are used for reservations and price comparison. Social media platforms, including Instagram and VK, support marketing communication and brand promotion. Review platforms, such as Tripadvisor and Booking, influence the hotel's reputation through customer feedback.

The results indicate that the combination of these platforms increases hotel visibility and allows access to a wider audience.

The study confirms that digital platforms play a key role in hotel promotion and significantly influence customer decisions. From the customer perspective, users expect transparent information, consistent pricing, and personalized offers across platforms. However, inconsistencies between different channels may reduce trust.

An important factor is the collaboration between hotels and digital platforms. While online booking systems expand market reach, they also create dependence due to commission fees.

The example of Palace Bridge Hotel shows that the integrated use of websites, booking platforms, and social media helps attract different customer segments. The practical significance of the study lies in the need for hotels to strengthen direct booking channels, actively manage customer feedback, and use digital tools for personalized marketing.

Thus, effective use of digital platforms and customer-oriented strategies enhances the competitiveness of hotel enterprises and improves the overall guest experience.

In conclusion, digital platforms have become a key tool for promoting hotel services and influencing customer decision-making. The case of Palace Bridge Hotel shows that the integrated use of websites, booking systems, social media, and review platforms increases visibility and competitiveness.

Overall, effective use of digital technologies and a customer-oriented approach are essential for successful development in the modern hospitality industry.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева Ксения Николаевна
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva Kseniia Nikolaevna

Y. A. Shiyan

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE ROLE OF CHATBOTS IN IMPROVING CUSTOMER SERVICE IN RESTAURANTS

This research discusses the use of chatbots in restaurants as one of the digital solutions aimed at improving customer service. The main advantages of their application are analyzed, including faster interaction and reduced workload on personnel, as well as limitations related to lack of flexibility and possible errors in handling requests.

Keywords: chat-bot, restaurant business, customer service, digital technology, automation, user experience, communication with customers.

Я. А. Шиян

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

РОЛЬ ЧАТ-БОТОВ В УЛУЧШЕНИИ ОБСЛУЖИВАНИЯ КЛИЕНТОВ В РЕСТОРАНАХ

В данном исследовании рассматривается использование чат-ботов в ресторанах как одно из цифровых решений, направленных на улучшение обслуживания клиентов. Анализируются основные преимущества их применения, в том числе ускорение взаимодействия и снижение нагрузки на персонал, а также ограничения, связанные с недостаточной гибкостью и возможными ошибками при обработке запросов.

Ключевые слова: чат-бот, ресторанный бизнес, обслуживание клиентов, цифровые технологии, автоматизация, пользовательский опыт, коммуникация с клиентами.

In recent years, there has been a steady trend in the catering industry towards digital solutions that are used not only to speed up business processes but also to improve overall customer experience. It is observed that restaurants are increasingly turning to chatbots, as their implementation does not require significant resources but can partially replace live communication at the basic level. Digital assistants take on basic tasks, namely communicating with customers, including answering frequently asked questions, placing orders, and updating information in the menu.

This study is based on a qualitative analysis of chatbot implementation practices within the restaurant industry. The investigation draws upon observations of operational outcomes, customer interaction patterns, and identified challenges associated with chatbot deployment. The analytical focus is directed toward three key dimensions: the functional benefits of chatbots, the factors influencing their effectiveness, and the limitations of their application in service contexts.

Findings indicate that the implementation of chatbots reduces response time, which is especially noticeable in situations of high restaurant traffic. The customer can independently obtain information about the menu, the composition of a dish, or place an order for delivery from the establishment.

It is evident that chatbots affect the service process primarily by accelerating customer engagement, as they can handle multiple requests simultaneously and are not dependent on current staff load. This advantage is particularly pronounced during periods of high attendance. Under such conditions, the customer receives the necessary information almost immediately—whether clarification on the menu or order placement – which in general forms the perception of a more organized service.

However, the analysis reveals that chatbot efficiency depends not only on availability but also on high-quality configuration. In practice, situations may arise where the bot fails to recognize user requests or offers overly limited response options, thereby hindering communication. In such cases, instead of simplifying the process, the reverse effect occurs: the user spends more time than in

normal interaction with an employee, leading to negative reactions from visitors and even reluctance to revisit the establishment.

Furthermore, despite the convenience of communicating through familiar digital channels, some users still prefer live communication, especially when a more flexible approach or further refinement is required, which indicates the limited scope of this tool.

The findings of this study suggest that the use of chatbots in restaurants offers certain advantages, primarily in terms of response speed and customer convenience. It is important to note, however, that in practice, their effectiveness depends heavily on how well the customer interaction scenario is designed.

Consistent with industry observations, in some cases the bot simplifies the process and saves time; in others, it may create additional complications if it fails to handle the request appropriately. This underscores the importance of strategic implementation rather than mere adoption of technology.

In conclusion, for the time being, it is more appropriate to view chatbots not as a complete replacement for staff, but as an additional means of interacting with customers. Evidence suggests that their optimal performance is achieved when combined with live support, thereby balancing efficiency with the flexibility of human interaction.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Чахоян А. О.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in Professional Sphere Chakhoyan A. O.

V. S. Bolohovskaya

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

ANTIMARKETING STRATEGY IN CREATING CULT STATUS FOR AVANTGARDE FASHION BRANDS (BASED ON RICK OWENS, CAROL CHRISTIAN POELL AND ENFANTS RICHES DÉPRIMÉS)

The study examines the "anti-marketing" strategy of avant-garde fashion brands Rick Owens, Carol Christian Poell, and Enfants Riches Déprimés, along with the case of Maison Margiela and their first-ever brand ambassador appointment in 2025. These brands show how rejecting traditional advertising, celebrity collaborations, intentionally difficult designs, scarcity, and exclusivity helps build cult status and customer loyalty. Drawing on Bourdieu's concept of cultural capital, the study argues that for niche brands, conventional marketing is not only ineffective but can be harmful. Instead, success comes from creating barriers to entry and making consumers feel they belong to an exclusive group. The Margiela case demonstrates that even when a cult brand evolves, preserving its visual identity remains crucial.

Keywords: anti-marketing, cult brands, avant-garde fashion, cultural capital, brand loyalty.

В. С. Болоховская

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

«АНТИМАРКЕТИНГОВАЯ» СТРАТЕГИЯ В ФОРМИРОВАНИИ КУЛЬТОВОГО СТАТУСА АВАНГАРДНЫХ МОДНЫХ БРЕНДОВ (НА ПРИМЕРЕ RICK OWENS, CAROL CHRISTIAN POELL И ENFANTS RICHES DÉPRIMÉS)

В статье рассматривается стратегия «антимаркетинга» авангардных модных брендов Rick Owens, Carol Christian Poell и Enfants Riches Déprimés, а также кейс Maison Margiela, связанный с первым в истории бренда назначением амбассадора в 2025 году. Показано, что отказ от традиционной рекламы, сотрудничества со знаменитостями, намеренно сложный дизайн, дефицитность и эксклюзивность способствуют формированию культового статуса и лояльности аудитории. Опираясь на концепцию культурного капитала Пьер Бурдьё, автор обосновывает, что для нишевых брендов классические маркетинговые подходы могут быть не только неэффективными, но и контрпродуктивными. Успех достигается за счёт создания барьеров входа и формирования у потребителей ощущения принадлежности к закрытому сообществу. Кейс Maison Margiela демонстрирует, что даже при трансформации культового бренда сохранение визуальной идентичности остаётся критически значимым фактором.

Ключевые слова: антимаркетинг, культовые бренды, авангардная мода, культурный капитал, лояльность к бренду.

Today, fashion is dominated by aggressive marketing: ads everywhere, celebrity collaborations, and constant content. However, some avant-garde brands like Rick Owens, Carol Christian Poell (CCP), and Enfants Riches Déprimés (ERD) do the opposite. They avoid advertising and celebrities, and create clothes that are intentionally difficult to understand. Despite this, they are highly successful, with loyal fans willing to pay extreme prices. This paradox is important for marketers it suggests that sometimes, doing less marketing can be more effective.

The main goal of this research is to understand how "anti-marketing" (no ads, no celebrities, difficult designs) helps avant-garde fashion brands build cult status and strong loyalty. The key tasks are: 1) to apply theories like Bourdieu's cultural capital; 2) to analyze the communication strategies of three core brands; 3) to explore fan discussions and their sense of connection; and 4) to examine Maison Margiela as a special case in 2025, after almost 40 years of anonymity, they appointed their first celebrity ambassador.

This research focuses on four brands: Rick Owens (known for dark, massive designs), Carol Christian Poell (extremely secretive and hard to access), Enfants Riches Déprimés (centered on exclusive, rebellious youth aesthetic), and Maison Margiela (historically anonymous, now evolving).

Information was gathered from brand websites and Instagram, fashion publications (Vogue, Business of Fashion), academic articles, and online fan communities like Reddit and fashion forums. The study involved: theoretical reading (Bourdieu, semiotics); visual analysis of campaigns and shows; observation of fan discussions to understand their language and values; and a comparative analysis of the brands' marketing approaches, including Margiela's recent strategic shift.

- Rick Owens: The brand avoids traditional ads and celebrity campaigns. Its Instagram feeds art-like, dark visuals with minimal text. The designs oversized shapes, gothic and ancient references require fashion knowledge to decode. Fans on forums report feeling "smart" for understanding the brand, viewing it as a philosophy, not just clothing.
- Carol Christian Poell (CCP): This is the most secretive brand. It ignores the standard fashion calendar and has held shows in unconventional venues like a morgue or prison cells. Production is extremely limited (30-40 pieces per design), and purchases are only

possible by appointment in a few select stores. For fans, this scarcity and difficulty of access define the brand's high value and prestige.

- Enfants Riches Déprimés (ERD): ERD builds its identity around a narrative of wealthy, depressed, rebellious youth. It mixes punk symbols with preppy style, creating a "destroyed luxury" look. With very small production runs and exclusive distribution, fans connect with the brand's mood, using it to express a specific identity.
- Maison Margiela (Special Case): For decades, Margiela operated with no ambassadors and complete designer anonymity. In August 2025, they named Miley Cyrus as their first-ever ambassador. However, the campaign preserved the brand's codes: Cyrus's face was partially hidden, referencing the bianchetto technique from 1989. Fan reactions were mixed some welcomed it, others accused the brand of "selling out."
- General Fan Sentiment: Across forums, fans express that advertising would make these brands feel "normal" and less special. They value being part of an exclusive group where understanding the brand sets them apart. This directly supports Bourdieu's concept of cultural capital knowledge of the brand provides a sense of superiority.

The research indicates that conventional marketing is not only ineffective for avant-garde brands but could be damaging. Their cult status is built on being hard to access and hard to understand. This creates an inverted logic: in mass fashion, advertising is essential; for these brands, not advertising becomes the most powerful advertisement. Scarcity, exclusivity, and complexity make the brand feel more authentic and the consumer feel more discerning.

The Margiela case is particularly telling. After 40 years of anonymity, they introduced an ambassador but did so carefully, retaining their visual language and mystery. This shows that even cult brands can evolve, but they must protect their core identity.

Conclusions:

1. Anti-marketing works: For certain brands, the strategy of not trying to sell can increase desire and loyalty.
2. Loyalty through understanding: Fans bond with the brand not because of ads, but because they feel they have the cultural knowledge to "get it."
3. Key anti-marketing tools: Limited production, exclusive distribution, no celebrities, complex designs, and mysterious communication.
4. Change must be careful: If a cult brand evolves (like Margiela), it must preserve its identity to avoid losing its core community.

Practical significance of the study lies in the fact that for niche or premium brands, strategic restraint is often the most effective approach. Focus on making the product special and let customers feel smart for discovering it. This builds an emotional connection that advertising cannot buy. If a strategic shift is necessary, it must be handled with care preserving visual identity and avoiding sudden normalization.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

E. M. Vygodskaya

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

INSTITUTIONAL CONTINUITY AND LABOR MARKET ALIGNMENT AS A MODEL FOR REDUCING COLLEGE DROPOUT

This paper examines student retention as a function of not only individual psychological factors but also institutional and structural conditions. It highlights the negative impact of the perceived gap between academic education and labor market demands, as well as the lack of transparent pathways for continuing education. The study proposes the project "Professional Navigator of SPbSUITD Vocational School Student" as a model aimed at strengthening institutional continuity between college and university levels and aligning educational content with employer expectations. The project is based on collaboration among academic staff, university departments, alumni, and industry representatives, and includes seminars, labor market analysis, and career guidance activities. Expected outcomes include increased student engagement, clearer understanding of professional trajectories, enhanced motivation for continuing education, and reduced dropout intentions. The model is presented as a systemic approach to retention, integrating educational policy, labor market alignment, and structured academic mobility.

Keywords: student retention, vocational education, academic mobility, career guidance, employer engagement, dropout prevention, higher education, student motivation

Е. М. Выгодская

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ИНСТИТУЦИОНАЛЬНАЯ ПРЕЕМСТВЕННОСТЬ И СОГЛАСОВАНИЕ ПОДГОТОВКИ С ПОТРЕБНОСТЯМИ РЫНКА ТРУДА КАК МОДЕЛЬ СНИЖЕНИЯ ОТЧИСЛЕНИЙ СТУДЕНТОВ КОЛЛЕДЖА

В статье рассматривается проблема удержания студентов как результат не только индивидуально-психологических факторов, но и институциональных и структурных условий. Подчёркивается негативное влияние разрыва между содержанием образования и требованиями рынка труда, а также отсутствие прозрачных траекторий продолжения обучения. В качестве решения предлагается проект «Профессиональный навигатор студента колледжа СПбГУПТД», направленный на укрепление институциональной преемственности между уровнями колледжа и вуза и согласование образовательного содержания с ожиданиями работодателей. Проект основан на взаимодействии преподавателей, подразделений университета, выпускников и представителей индустрии и включает проведение семинаров, анализ рынка труда и профориентационные мероприятия. Ожидаемые результаты включают повышение вовлечённости студентов, формирование понимания профессиональных траекторий, рост мотивации к продолжению обучения и снижение намерений к отчислению. Модель рассматривается как системный подход к удержанию студентов, объединяющий образовательную политику, взаимодействие с работодателями и развитие академической мобильности.

Ключевые слова: движение контингента, среднее профессиональное образование, академическая мобильность, карьерное консультирование, привлечение работодателей, профилактика отчислений, учебная мотивация

Student retention is influenced not only by individual psychological factors but also by institutional and structural conditions. When students perceive a disconnect between their academic studies and real employment opportunities, their engagement decreases and the likelihood of withdrawal increases. Furthermore, the absence of transparent pathways for further education

weakens long-term academic commitment. To address these structural challenges, the project "Professional Navigator of SPbSUITD Vocational School Student" is proposed at Saint Petersburg State University of Industrial Technologies and Design. The initiative is designed to strengthen institutional continuity between college and university levels while aligning educational content with labor market demands.

The proposed project suggests collaboration among college faculty, university departments, alumni, and employer representatives. A series of informational and analytical seminars is planned, focusing on current labor market trends and employer expectations in relevant professional fields. Real job descriptions and competency frameworks will be analyzed to demonstrate the practical relevance of academic disciplines.

Representatives of partner organizations, including Melon Fashion Group, Sberbank, and VTB Bank, are expected to participate in professional meetings with students, presenting industry perspectives and career opportunities. Additionally, a dedicated seminar titled "College–University Educational Pathway" will outline opportunities for continuing education within the university structure, admission pathways, and specialization prospects. Alumni engagement is planned as a mechanism for strengthening professional role modeling.

The evaluation of the project's effectiveness will include comparative survey analysis, monitoring of academic engagement indicators, and assessment of changes in students' educational intentions.

The proposed integration model is expected to enhance students' perception of educational relevance and practical applicability of their competencies. By demonstrating clear links between academic programs, labor market demands, and further university education, the project aims to increase students' commitment to completing their studies.

It is anticipated that students will develop a clearer understanding of interdisciplinary career opportunities and long-term professional growth pathways. Increased interest in continuing education within the university system is also expected. Collectively, these factors are projected to contribute to a reduction in withdrawal intentions and to strengthen institutional loyalty.

The proposed model conceptualizes student retention as a systemic institutional task rather than solely an individual psychological issue. Effective retention strategies should integrate academic guidance, employer collaboration, and transparent educational mobility pathways. By aligning educational content with labor market expectations and reinforcing the continuity between college and university levels, institutions can create a coherent educational ecosystem that supports persistence.

If successfully implemented, this project may serve as a strategic framework for sustainable retention policy development. Institutional coherence, employer engagement, and structured professional guidance are likely to become key components of long-term student retention management.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности, Кайшева К.В.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere, Kaisheva K.V.

E. M. Vygodskaya

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

PSYCHOLOGICAL AND PROFESSIONAL ORIENTATION AS A PROPOSED STRATEGY FOR COLLEGE STUDENT RETENTION

The paper addresses the problem of student retention in vocational education, emphasizing the role of professional uncertainty and insufficient career awareness among college students, particularly first-year cohorts. It proposes a preventive psychological and career-guidance project titled "Professional Navigator of SPbSUITD Vocarional School Student," aimed at strengthening students' professional identity, academic motivation, and adaptation to the educational environment. The project is designed as a four-month program involving diagnostic assessment, targeted seminars, reflective group discussions, and interaction with alumni. Its methodological approach is based on psychological-pedagogical support rather than remediation of academic failure. Expected outcomes include increased clarity of professional choice, improved motivation, enhanced educational planning, and reduced dropout rates. The project is presented as a scalable model for improving retention through early-stage preventive intervention and integration of career guidance with psychological support.

Keywords: student retention, vocational education, student motivation, first-year students, psychological support, adaptation, dropout prevention.

Е. М. Выгодская

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ПСИХОЛОГИЧЕСКАЯ И ПРОФЕССИОНАЛЬНАЯ ОРИЕНТАЦИЯ КАК СТРАТЕГИЯ УДЕРЖАНИЯ СТУДЕНТОВ КОЛЛЕДЖА

В статье рассматривается проблема удержания студентов в системе среднего профессионального образования, с акцентом на роль профессиональной неопределённости и недостаточной осведомлённости о выбранной специальности, особенно среди студентов первого курса. Предлагается профилактический психолого-педагогический проект «Профессиональный навигатор студента колледжа СПбГУПТД», направленный на формирование профессиональной идентичности, повышение учебной мотивации и успешную адаптацию к образовательной среде. Проект рассчитан на четыре месяца и включает диагностический этап, проведение тематических семинаров, рефлексивных групповых обсуждений и встреч с выпускниками. Методологическая основа проекта базируется на принципах профилактической поддержки, а не на преодолении уже возникших академических трудностей. Ожидаемые результаты включают повышение осознанности профессионального выбора, рост учебной мотивации, развитие навыков образовательного и карьерного планирования, а также снижение уровня отчислений. Проект рассматривается как масштабируемая модель, направленная на повышение удержания студентов за счёт ранней профилактики и интеграции профессиональной ориентации с психологической поддержкой.

Ключевые слова: движение контингента, среднее профессиональное образование, учебная мотивация, студенты первого курса, психологическая поддержка, адаптация, профилактика отчислений.

Student retention represents a significant challenge in modern vocational education institutions. A considerable proportion of college students begin their studies without a clearly сформed understanding of their chosen profession, its practical content, labor market expectations, and long-term educational prospects. This uncertainty often results in reduced academic motivation,

difficulties in adaptation, emotional disengagement, and ultimately withdrawal from the institution. First-year students are particularly vulnerable due to transitional stress and insufficient professional self-determination. In response to these risks, a project entitled "Professional Navigator of SPbSUITD Vocarional School Student" is proposed at Saint Petersburg State University of Industrial Technologies and Design. The project is designed as a preventive psychological and professional orientation program aimed at reducing dropout rates by strengthening students' professional identity and educational motivation.

The proposed project is planned for implementation over a four-month period and is expected to involve approximately 120-150 students, primarily first-year students as a high-risk group, as well as senior students experiencing motivational difficulties. The methodological framework is based on preventive psychological-pedagogical support rather than therapeutic intervention.

At the initial stage, students will complete a structured questionnaire assessing their level of professional certainty, awareness of career prospects, motivation for learning, and perceived academic challenges. The collected data will serve as a basis for identifying risk groups and planning targeted educational activities. The core of the intervention will consist of adaptation seminars, reflective group discussions, and career guidance meetings focused on clarifying the content of chosen specializations and related professional fields.

Special attention will be devoted to the development of professional awareness through dialogue-based seminars addressing labor market expectations and competency requirements. Meetings with alumni will be organized to present real-life examples of career trajectories. At the final stage, a follow-up survey will be conducted to evaluate changes in professional attitudes, motivation levels, and clarity of educational planning. Academic performance indicators and dropout statistics will be analyzed comparatively to assess the effectiveness of the proposed model.

The implementation of the project is expected to produce measurable improvements in several indicators related to student retention. It is anticipated that students will demonstrate increased awareness of their professional field and greater confidence in their educational choices. A decrease in professional uncertainty and motivational instability is expected, particularly among first-year students. The project is also intended to strengthen students' ability to consciously plan their educational and career trajectories.

In the medium term, the initiative aims to reduce the number of dropouts caused by loss of interest or lack of professional clarity. Additionally, an improvement in the psychological climate within academic groups and an increase in students' intention to continue their education within the institutional framework are expected outcomes.

The proposed project is based on the assumption that student retention is closely connected with the development of professional identity and successful academic adaptation. Rather than addressing dropout only after academic failure occurs, the project emphasizes preventive measures aimed at strengthening awareness and motivation at early stages of study. The model integrates psychological support and professional orientation into a unified system of educational guidance.

If implemented, the project may serve as a scalable model for other departments facing similar retention challenges. By fostering conscious professional choice and reinforcing educational meaning, institutions can create sustainable conditions for long-term academic persistence.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности, Кайшева К.В.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere, Kaisheva K.V.

V. R. Galoyan

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE IMPACT OF RUSSIAN SOCIAL MEDIA AND THE GIG ECONOMY ON MODERN MARKETING AND EMPLOYMENT

The article examines the impact of Russian social media and the gig economy on modern marketing and employment. The study is based on an interdisciplinary analysis of statistical data, platform tools, user behavior, and publications on digital labor and marketing. The findings show that Russian social media have evolved into powerful marketing platforms with extensive opportunities for targeting, personalization, and audience engagement, while the gig economy has become an important model of flexible employment. The article demonstrates that these two phenomena are closely interconnected, since digital promotion increasingly relies on freelancers and project-based specialists. It is concluded that the development of digital platforms requires adaptability, technological competence, and new approaches to labor regulation and professional training.

Keywords: social media, gig economy, Russia, digital marketing, employment, freelancers, audience engagement, digital platforms.

В. Р. Галоян

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ВЛИЯНИЕ РОССИЙСКИХ СОЦИАЛЬНЫХ СЕТЕЙ И ГИГ-ЭКОНОМИКИ НА СОВРЕМЕННЫЙ МАРКЕТИНГ И ЗАНЯТОСТЬ

В статье рассматривается влияние российских социальных сетей и гиг-экономики на современный маркетинг и занятость. Исследование основано на междисциплинарном анализе статистических данных, платформенных инструментов, пользовательского поведения и публикаций, посвящённых цифровому труду и маркетингу. Установлено, что российские социальные сети превратились в мощные маркетинговые платформы, обладающие широкими возможностями таргетинга, персонализации и вовлечения аудитории, тогда как гиг-экономика стала значимой моделью гибкой занятости. В статье показано, что оба явления тесно взаимосвязаны, поскольку цифровое продвижение всё чаще опирается на труд фрилансеров и проектных специалистов. Делается вывод о том, что развитие цифровых платформ требует адаптивности, технологической компетентности и новых подходов к регулированию занятости и профессиональной подготовке.

Ключевые слова: социальные сети, гиг-экономика, Россия, цифровой маркетинг, занятость, фрилансеры, вовлечённость аудитории, цифровые платформы.

In recent years, rapid technological advancement has significantly transformed both everyday life and the organization of work. One of the most influential innovations is artificial intelligence (AI), which is increasingly integrated into various sectors of the global economy. AI technologies are capable of performing complex cognitive tasks that were previously considered exclusive to humans, including data analysis, decision-making, customer interaction, and creative problem-solving. The growing relevance of this topic lies in the fact that AI is not only improving efficiency but also fundamentally reshaping labor market structures and employment patterns.

To provide a comprehensive understanding of the impact of artificial intelligence on employment, a wide range of contemporary sources was analyzed, including analytical reports, international organization publications, and academic research conducted between 2022 and 2025. Particular attention was given to industries where AI adoption is most widespread, such as manufacturing, finance, healthcare, logistics, and information technology. In addition, the study

examined occupations that are highly susceptible to automation, as well as emerging trends related to job creation in technology-driven sectors. Practical examples of companies implementing AI-based solutions were also considered to illustrate real-world applications and outcomes.

The findings demonstrate that artificial intelligence has a dual impact on the labor market, producing both positive and negative effects. On the one hand, AI significantly increases productivity, operational efficiency, and accuracy. Organizations can automate routine processes, reduce human error, and optimize resource allocation, which ultimately leads to cost reduction and improved quality of goods and services. Furthermore, AI contributes to the creation of entirely new professions and career paths. Fields such as data science, machine learning engineering, AI ethics, and cybersecurity are rapidly expanding, offering new opportunities for skilled workers.

Moreover, AI facilitates innovation and economic growth by enabling businesses to develop new products and services. It enhances decision-making processes through advanced data analytics and predictive modeling. In many industries, AI systems assist professionals rather than replace them, allowing workers to focus on more complex, creative, and strategic tasks. This collaboration between humans and intelligent machines is becoming a defining feature of the modern workplace.

On the other hand, the widespread adoption of AI technologies poses significant challenges. The automation of routine, repetitive, and low-skilled tasks threatens a substantial number of jobs. Workers in sectors such as manufacturing, transportation, retail, and administrative support are particularly vulnerable to displacement. This can lead to increased unemployment in certain regions and social inequality if appropriate measures are not taken. Additionally, the transition to an AI-driven economy may create a skills gap, as many workers lack the competencies required for new technology-oriented roles.

Another important issue is the polarization of the labor market. High-skilled workers who can adapt to technological changes tend to benefit from increased demand and higher wages, while low-skilled workers may face declining employment opportunities. This growing disparity highlights the need for inclusive policies that support all categories of the workforce.

In response to these challenges, continuous education and professional development become essential. Lifelong learning is no longer optional but a necessity in a rapidly changing labor market. Educational institutions, governments, and employers must collaborate to provide accessible training programs, reskilling initiatives, and opportunities for upskilling. Emphasis should be placed on developing both technical skills and soft skills, such as critical thinking, creativity, and adaptability, which are less susceptible to automation.

Furthermore, governments play a crucial role in regulating the impact of artificial intelligence on employment. Effective policy frameworks should be designed to protect workers' rights, ensure fair working conditions, and promote equitable access to new opportunities. This may include social protection measures, support for displaced workers, and incentives for businesses that invest in human capital development.

In conclusion, artificial intelligence is not a temporary trend but a fundamental component of the modern economy that will continue to influence the labor market in the long term. While it creates significant opportunities for innovation, productivity growth, and new employment, it also presents serious challenges related to job displacement and inequality. A balanced and strategic approach is required to maximize the benefits of AI while minimizing its risks. By investing in education, fostering adaptability, and implementing effective policies, society can ensure sustainable and inclusive development in the age of artificial intelligence.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

A. S. Gontsova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE ROLE OF DIGITAL FASHION SHOWS IN SHAPING MODERN BRAND COMMUNICATION STRATEGIES

This study examines the role of digital fashion shows in shaping the communication strategies of contemporary brands. It conducts a qualitative content analysis of the communication strategies employed by three luxury brands (Gucci, Balenciaga, and Prada) from 2020 to 2025. The results reveal three dominant strategies: Gucci's cinematic approach to serialized films (GucciFest), Balenciaga's immersive gameplay experience (Afterworld: The Age of Tomorrow), and Prada's minimalist, technical presentation style. The study concludes that digital fashion shows have evolved from product presentations into complex narratives that transform audiences from passive observers into active participants. This shift introduces communication strategies based on immersion, inclusivity, and narrative depth, representing more than just logistical changes but a fundamental restructuring of brand communication.

Key words: fashion shows, immersion, inclusivity, product presentation.

А. С. Гонцова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

РОЛЬ ЦИФРОВЫХ МОДНЫХ ПОКАЗОВ В ФОРМИРОВАНИИ СОВРЕМЕННЫХ СТРАТЕГИЙ БРЕНД-КОММУНИКАЦИЙ

В этом исследовании рассматривается роль цифровых показов мод в формировании коммуникационных стратегий современных брендов. В исследовании проведён качественный контент-анализ коммуникационных стратегий, используемых тремя люксовыми брендами (Gucci, Balenciaga и Prada) в период с 2020 по 2025 год. Результаты выявили три доминирующие стратегии: кинематографический подход Gucci к сериализованным фильмам (GucciFest), иммерсивный игровой процесс Balenciaga (“Afterworld: The Age of Tomorrow”) и минималистский, технический стиль презентации Prada. В исследовании делается вывод, что цифровые показы мод превратились из презентаций продуктов в сложные повествования, которые превращают аудиторию из пассивных наблюдателей в активных участников. Этот сдвиг добавляет коммуникационные стратегии, основанные на иммерсивности, инклюзивности и глубине повествования, что представляет собой не только логистические изменения, но и фундаментальную реструктуризацию коммуникации бренда.

Ключевые слова: показы мод, погружение, инклюзивность, презентация продукта.

Since the early 2020s, the fashion industry has undergone a major shift from traditional physical runway shows to digital presentations. Live streams, virtual reality experiences, and interactive video campaigns have become essential tools for luxury brands to communicate directly with global audiences. This change was accelerated by the COVID-19 pandemic, but it has since become a permanent strategic direction for many fashion houses. Digital shows allow brands to bypass traditional gatekeepers and engage consumers through immersive storytelling, interactivity, and data-driven engagement that physical runways cannot provide. However, this transition also brings challenges: how to maintain exclusivity while embracing accessibility, how to translate the sensory experience of a physical show into a digital format, and how to measure effectiveness.

This study analyzes communication strategies used by three pioneering luxury brands Gucci, Balenciaga, and Prada in their digital fashion presentations between 2020 and 2025. The analysis is based on official press releases, social media posts (YouTube), video recordings of shows, and

interviews with creative directors and marketing executives. A qualitative content analysis was conducted, focusing on keywords, rhetorical devices, visual elements (setting, camera work, virtual backdrops), and interactive features (hashtag campaigns, calls to action, user-generated content). Three dominant strategies are emerged. Gucci's GucciFest (2020) was a week-long digital event featuring a serialized film directed by Gus Van Sant. Press releases emphasized "a new kind of fashion show" and "cinematic experience," while social media used hashtags like #GucciFest to encourage viewers to "watch the full series." This positioned Gucci as a cultural curator rather than simply a clothing manufacturer. Balenciaga presented its Spring 2022 collection as a video game, Afterworld: The Age of Tomorrow, accessible to anyone with an internet connection. Users navigated a virtual landscape, encountering characters wearing the collection. Press releases highlighted "an immersive journey accessible to anyone," and social media encouraged players to share in-game screenshots with #BalenciagaAfterworld.

This gamified approach blurred the line between spectator and participant. Prada's digital presentations adopted a minimalist strategy: short captions focused on technical aspects (streaming platforms, partnerships) rather than product descriptions, paired with clean visuals, slow camera pans, and neutral color palettes. Thus it reinforced the brand's identity of intellectual minimalism. Across all three brands, digital fashion shows have evolved from product presentations into complex narratives. Each strategy aligns with the brand's identity, but the digital format amplifies these identities by giving brands more control over the viewer's experience. A key shift is the transformation of the audience from passive observers to active participants through interactive elements. It challenges traditional notions of exclusivity, suggesting that future brand communication will increasingly prioritize accessibility and co-creation. The shift also raises new questions about measurement: brands now rely on engagement metrics, video views, social media mentions, and user-generated content volume, moving toward data-driven strategies. Digital fashion shows have therefore introduced communication strategies centered on immersion, inclusivity, and narrative depth. Luxury brands use these formats not only to present collections but also to strengthen brand identity and engage a broader, digitally native audience. The move to digital is not merely a logistical change but a fundamental reshaping of brand communication.

Научный руководитель: ассистент кафедры иностранных языков в профессиональной деятельности, Маркова Н.А.
Scientific supervisor: Lecturer of the Department of Foreign Languages in the Professional Sphere, Markova N.A.

D. E. Gribova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE IMPORTANCE OF COMMUNICATION STRATEGY IN MARKETING

The article examines the importance of communication strategy in marketing through a comparison of the practices of McDonald's and Dodo Pizza. The research is based on the analysis of corporate websites, social media content, online publications, and brand communication activities. The findings show that effective communication strategy strengthens customer loyalty, improves brand image, and helps companies adapt products and messages to audience expectations. The comparison reveals both common approaches, such as active audience interaction, and distinctive features, including the stronger use of humor and localized communication by Dodo Pizza. It is concluded that communication strategy is a key factor in building trust and ensuring competitiveness in the contemporary market.

Keywords: communication strategy, marketing, McDonald's, Dodo Pizza, social media, customer loyalty, brand image, audience engagement.

Д. Е. Грибова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ЗНАЧЕНИЕ КОММУНИКАЦИОННОЙ СТРАТЕГИИ В МАРКЕТИНГЕ

В статье рассматривается значение коммуникационной стратегии в маркетинге на основе сопоставления практик компаний McDonald's и Dodo Pizza. Исследование основано на анализе корпоративных сайтов, контента социальных сетей, интернет-публикаций и коммуникационной активности брендов. Установлено, что эффективная коммуникационная стратегия способствует укреплению лояльности клиентов, улучшению имиджа компании и адаптации продуктов и сообщений к ожиданиям аудитории. Сопоставление выявило как общие подходы, включая активное взаимодействие с аудиторией, так и различия, в частности более выраженное использование юмора и локализованной коммуникации компанией Dodo Pizza. Делается вывод о том, что коммуникационная стратегия является ключевым фактором формирования доверия и обеспечения конкурентоспособности на современном рынке.

Ключевые слова: коммуникационная стратегия, маркетинг, McDonald's, Dodo Pizza, социальные сети, лояльность клиентов, имидж бренда, вовлечённость аудитории.

The importance of marketing is very high. Marketing is especially important in a competitive environment, because customer demand is constantly changing and it is necessary to develop new methods to attract potential buyers. Marketing is an integral part of the development of any company that wants to be successful in the market. It is also what unites companies all over the world, giving the opportunity to show their features and creativity of methods. It should be noted that this is not only the creation of advertising, but also a large complex mechanism consisting of many strategies. Successful implementation will give the company development and increased profits.

The communication strategy deserves special attention. These are rules that help the buyer and seller understand each other better. It is also very beneficial for both sides. This strategy helps answer many questions. How is audience engagement measured? How does content affect sales? What topics do the audience like the most? And many others.

The bigger the business becomes, the more attention needs to be paid to working with reviews, various events, and a more active desire to communicate with customers. This will help them get a good opinion of the company.

This research focuses on comparing the marketing strategies of two catering companies. These are the American company McDonald's and the Russian company Dodo Pizza.

The information was collected from brand websites, various social networks such as VK, YouTube, Instagram. Information from various online articles and additional research on Internet resources was also used.

The research includes: theoretical reading, more detailed acquaintance with the companies by clarifying the features of the products. An analysis of the events that took place in the field of marketing in these two companies. Comparing strategies, finding similarities and differences.

McDonald's continues to constantly conduct various large studies on how to make their food better for consumers. The company has adapted the menu and marketing campaigns to the local preferences of each region. For example, in India, the company offers vegetarian options on the menu. Because the meat contains beef, which is considered a sacred animal in India. This is how the company expresses respect for different religions and traditions. This influences the formation of positive opinion among consumers and is able to attract new ones.

McDonald's publishes videos on social media, thereby constantly developing a communication strategy. For example, there is an official account of this company on YouTube. Various promotional videos are posted there, as well as stories from the life of the company itself. If consumers have any questions, they can write in the comments under the video and the company will answer them.

The Russian company Dodo Pizza has similar features in its marketing strategy. For example, in every city where there is a Dodo Pizza, there is a separate social media account. Videos are posted there about how their delicious pizza is created and some cooking secrets are revealed. The owners of these public sites also actively participate in discussions with people who comment on their videos or posts.

However, despite these similarities, the Russian company is trying to add more humor to various online content. This is a difference from the American company.

In 2015, during the Super Cup, a McDonald's advertisement was released stating that casual customers would be able to pay for burgers with "kind gestures" instead of cash if the order was placed at a certain time. For example, the waiter says, "Your dinner is one big family hug." Another waiter says, "Call your mom and tell her you love her." This shows that McDonald's is trying to be closer to people and shares their warm feelings. But the Dodo Pizza company has not yet had anything like such an event.

However, the Russian company has also improved the menu. Temporary positions began to appear. If customers particularly liked them, then such items from the menu became permanent. The American company also returned the lost items from the menu, but not for long.

Fyodor Ovchinnikov, the founder and owner of the company, often not only gives interviews, but also speaks at various events as an invited guest. This is similar to the strategy of McDonald's, of which Christopher Kempczynski is president, but it does not happen as often as Dodo Pizza.

It is worth noting that the Russian company paid attention to the experience of the American company and tried to repeat some successful marketing methods in its enterprises. The experience gained over the years is of great value. Marketing is an area where strategies, ideas are adopted and developed between different countries around the world. This is a special space where creativity, novelty of methods and collaboration are welcomed. The intercultural aspect contributes to a better understanding of people from different countries and religions and to bringing people together.

A research conducted by Dodo Pizza revealed the need to improve the company's image through honest and understandable communications, identifying the need to use personalized marketing strategies for different segments of consumers.

The work on the communication strategy allowed the company to improve the opinion of consumers. This reveals the interests and preferences of people who visit the restaurant and they

want to visit this restaurant chain again or arrange delivery, because there are items on the menu that remain due to communication with representatives of the company.

If a company is willing to get to know consumers better and is willing to make some concessions for them, then this will be a winning strategy that will bring success. In this case, both consumers and the company will be satisfied. Even in conditions of great competition, the organization that is ready to hear the wishes of their audience and not be afraid to contact them will win.

Based on the research results, we can suggest that McDonald's add more humor and trends to its social media content, like Dodo Pizza, if the situation allows. This has an additional impact on forming an opinion about a more positive organization that follows trends, as does its audience. The communication strategy also includes psychological aspects, a good knowledge of which will help the company to be closer to consumers and remain in demand.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

M. S. Danilov

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE IMPACT OF ARTIFICIAL INTELLIGENCE ON THE LABOR MARKET

The article examines the impact of artificial intelligence on the modern labor market. Based on the analysis of contemporary research, analytical reports, and practical cases from various industries, the study identifies key trends in the transformation of employment under the influence of AI technologies. It is shown that artificial intelligence has a dual effect, increasing productivity and creating new professional opportunities while simultaneously contributing to job displacement and labor market polarization. Particular attention is paid to the risks of automation, the emergence of a skills gap, and the growing importance of lifelong learning. The study emphasizes the need for coordinated efforts by educational institutions, governments, and employers to ensure sustainable and inclusive development in the context of technological change.

Keywords: artificial intelligence, labor market, automation, employment, skills gap, digital economy, lifelong learning, workforce transformation, technological change.

М. С. Данилов

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ВЛИЯНИЕ ИСКУССТВЕННОГО ИНТЕЛЛЕКТА НА РЫНОК ТРУДА

В статье рассматривается влияние искусственного интеллекта на современный рынок труда. На основе анализа исследований, аналитических отчётов и практических кейсов из различных отраслей выявляются ключевые тенденции трансформации занятости под воздействием технологий искусственного интеллекта. Показано, что искусственный

интеллект оказывает двойственное влияние, повышая производительность и создавая новые профессиональные возможности, одновременно способствуя вытеснению работников и поляризации рынка труда. Выделены риски автоматизации, формирования дефицита навыков и возрастание роли непрерывного образования. Подчёркивается необходимость согласованных действий образовательных учреждений, государства и работодателей для обеспечения устойчивого и инклюзивного развития в условиях технологических изменений.

Ключевые слова: искусственный интеллект, рынок труда, автоматизация, занятость, дефицит навыков, цифровая экономика, непрерывное образование, трансформация занятости, технологические изменения.

In recent years, rapid technological advancement has significantly transformed both everyday life and the organization of work. One of the most influential innovations is artificial intelligence (AI), which is increasingly integrated into various sectors of the global economy. AI technologies are capable of performing complex cognitive tasks that were previously considered exclusive to humans, including data analysis, decision-making, customer interaction, and creative problem-solving. The growing relevance of this topic lies in the fact that AI is not only improving efficiency but also fundamentally reshaping labor market structures and employment patterns.

To provide a comprehensive understanding of the impact of artificial intelligence on employment, a wide range of contemporary sources was analyzed, including analytical reports, international organization publications, and academic research conducted between 2022 and 2025. Particular attention was given to industries where AI adoption is most widespread, such as manufacturing, finance, healthcare, logistics, and information technology. In addition, the study examined occupations that are highly susceptible to automation, as well as emerging trends related to job creation in technology-driven sectors. Practical examples of companies implementing AI-based solutions were also considered to illustrate real-world applications and outcomes.

The findings demonstrate that artificial intelligence has a dual impact on the labor market, producing both positive and negative effects. On the one hand, AI significantly increases productivity, operational efficiency, and accuracy. Organizations can automate routine processes, reduce human error, and optimize resource allocation, which ultimately leads to cost reduction and improved quality of goods and services. Furthermore, AI contributes to the creation of entirely new professions and career paths. Fields such as data science, machine learning engineering, AI ethics, and cybersecurity are rapidly expanding, offering new opportunities for skilled workers.

Moreover, AI facilitates innovation and economic growth by enabling businesses to develop new products and services. It enhances decision-making processes through advanced data analytics and predictive modeling. In many industries, AI systems assist professionals rather than replace them, allowing workers to focus on more complex, creative, and strategic tasks. This collaboration between humans and intelligent machines is becoming a defining feature of the modern workplace.

On the other hand, the widespread adoption of AI technologies poses significant challenges. The automation of routine, repetitive, and low-skilled tasks threatens a substantial number of jobs. Workers in sectors such as manufacturing, transportation, retail, and administrative support are particularly vulnerable to displacement. This can lead to increased unemployment in certain regions and social inequality if appropriate measures are not taken. Additionally, the transition to an AI-driven economy may create a skills gap, as many workers lack the competencies required for new technology-oriented roles.

Another important issue is the polarization of the labor market. High-skilled workers who can adapt to technological changes tend to benefit from increased demand and higher wages, while low-skilled workers may face declining employment opportunities. This growing disparity highlights the need for inclusive policies that support all categories of the workforce.

In response to these challenges, continuous education and professional development become essential. Lifelong learning is no longer optional but a necessity in a rapidly changing labor market. Educational institutions, governments, and employers must collaborate to provide accessible training programs, reskilling initiatives, and opportunities for upskilling. Emphasis should be placed

on developing both technical skills and soft skills, such as critical thinking, creativity, and adaptability, which are less susceptible to automation.

Furthermore, governments play a crucial role in regulating the impact of artificial intelligence on employment. Effective policy frameworks should be designed to protect workers' rights, ensure fair working conditions, and promote equitable access to new opportunities. This may include social protection measures, support for displaced workers, and incentives for businesses that invest in human capital development.

In conclusion, artificial intelligence is not a temporary trend but a fundamental component of the modern economy that will continue to influence the labor market in the long term. While it creates significant opportunities for innovation, productivity growth, and new employment, it also presents serious challenges related to job displacement and inequality. A balanced and strategic approach is required to maximize the benefits of AI while minimizing its risks. By investing in education, fostering adaptability, and implementing effective policies, society can ensure sustainable and inclusive development in the age of artificial intelligence.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К.Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K.N.

S. E. Kuznetsova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE ROLE OF ENGLISH IN THE PROFESSIONAL COMMUNICATION

The article examines the role of English in modern professional communication. The study is based on the analysis of theoretical sources and real-life situations of workplace interaction, including business correspondence, meetings, presentations, and negotiations. The findings show that English is essential in both written and oral communication across business, education, technology, and international cooperation. Particular emphasis is placed on the importance of professional vocabulary, communicative strategies, and confidence in international interaction. It is concluded that the development of English language skills should be regarded as a key priority in education and professional training.

Keywords: English language, professional communication, business communication, international cooperation, workplace interaction, language skills, professional vocabulary.

С. Е. Кузнецова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

В статье рассматривается роль английского языка в современной профессиональной коммуникации. Исследование основано на анализе теоретических источников и реальных ситуаций профессионального взаимодействия, включая деловую переписку, совещания, презентации и переговоры. Установлено, что английский язык играет важную роль как в письменной, так и в устной коммуникации в сферах бизнеса, образования, технологий и

международного сотрудничества. Особое внимание уделяется значению профессиональной лексики, коммуникативных стратегий и уверенности в международном взаимодействии. Делается вывод о том, что развитие навыков английского языка должно рассматриваться как приоритетное направление в системе образования и профессиональной подготовки.

Ключевые слова: английский язык, профессиональная коммуникация, деловое общение, международное сотрудничество, профессиональное взаимодействие, языковые навыки, профессиональная лексика.

In the modern globalized world, English has become the dominant language of international communication and plays a crucial role in many professional fields. It is widely used in business, science, technology, education, and international cooperation. Today, many companies operate across borders, which requires employees to interact with partners, clients, and colleagues from different countries. As a result, knowledge of English is no longer an advantage but a necessity for many professionals. The relevance of this topic is linked to growing demand for specialists who can effectively communicate in English in a professional environment. The aim of this research is to examine the role of English in the Professional communication, while the main task is to determine how English language skills influence the effectiveness of communication in the workplace.

The research is based on the analysis of theoretical materials related to English for professional purposes and general economic and educational sources. Several methods were used in the study, including analysis, comparison, observation, and generalization. The materials of the research include examples of real-life professional communication situations, such as writing business emails, participating in meetings, making presentations, and conducting negotiations. These situations were analyzed to identify the importance of English language skills in different types of professional interaction. In addition, the study considers the role of vocabulary, grammar, and communication strategies in achieving successful communication.

The results of the analysis show that English is actively used in both written and oral forms of professional communication. In written communication, English is commonly used for emails, reports, contracts, and official documents. In oral communication, it is used during meetings, presentations, video conferences, and negotiations. The findings indicate that not only general knowledge of English is important, but also the ability to use professional vocabulary and communicate clearly and effectively. It was also found that employees with a higher level of English proficiency are more likely to participate in international projects and cooperate with foreign partners.

The analysis of the obtained results demonstrates that English significantly influences professional success and career development. Specialists who possess strong English communication skills have better chances of employment and promotion. Moreover, they are more confident in the Professional situations that require interaction with international partners. The practical significance of this research lies in the need to improve the teaching of English, especially with a focus on professional communication skills. Educational programs should include more practice in real-life situations, such as business communication and presentations, to better prepare students for future careers.

In conclusion, English plays a vital role in modern professional communication and continues to gain importance due to globalization and the expansion of international cooperation. The ability to use English effectively in a professional context allows specialists to communicate successfully, build strong professional relationships, and achieve career growth. Therefore,

developing English language skills, particularly in relation to professional communication, should be considered a key priority in both education and professional training.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

A. N. Laptev

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE IMPORTANCE OF COMMUNITY MANAGEMENT IN GAME DEVELOPMENT: HOW PLAYERS SHAPE SUCCESS

The article examines the role of community management in modern video game development. It shows that the gaming community has become an important factor in a project's success alongside programming, visual design, and gameplay development. Based on the author's personal observations and the analysis of open online sources, the study demonstrates that effective community management improves game quality, increases player loyalty, extends a project's lifecycle, and strengthens its commercial sustainability. The example of Supercell highlights the importance of active communication with players, collaboration with content creators, and high-quality update presentations.

Keywords: game development, community management, gaming community, player engagement, feedback, audience loyalty, digital communication.

А. Н. Лаптев

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ЗНАЧЕНИЕ КОМЬЮНИТИ-МЕНЕДЖМЕНТА В РАЗРАБОТКЕ ИГР: КАК ИГРОКИ ОПРЕДЕЛЯЮТ УСПЕХ

В статье рассматривается роль комьюнити-менеджмента в современной разработке видеоигр. Показано, что игровое сообщество является важным фактором успеха проекта наряду с программированием, визуальным оформлением и проектированием игрового процесса. На основе наблюдений и анализа открытых интернет-источников установлено, что эффективный комьюнити-менеджмент способствует повышению качества игры, укреплению лояльности игроков, продлению жизненного цикла проекта и росту его коммерческой устойчивости. На примере компании Supercell демонстрируется значимость активной коммуникации с аудиторией, взаимодействия с создателями контента и качественного представления обновлений.

Ключевые слова: разработка игр, комьюнити-менеджмент, игровое сообщество, вовлечённость игроков, обратная связь, лояльность аудитории, цифровая коммуникация.

In the context of globalization, companies strive to expand their presence in international markets and engage with audiences from different countries. In this context, the language of

marketing communications plays a particularly important role. English is currently considered the primary language of international business, advertising, and digital platforms. Many international brands use English in their names, slogans, and advertising campaigns, regardless of the company's country of origin. The purpose of this study is to identify the reasons for the use of English by international brands in marketing communications. The objective of the study is to analyze the specific features of the use of English in marketing and identify the factors influencing brands' choice of language.

The study utilized methods of analyzing and summarizing scientific literature in the fields of marketing, linguistics, and intercultural communication. A comparative analysis of marketing communications from international companies was also employed.

The theoretical basis of the study was the works of famous experts in the field of marketing, in particular the work of Philip Kotler and Jack Trout, devoted to issues of international marketing and brand building.

The study included brand names, advertising slogans, and examples of marketing messages used in international advertising and digital platforms. Examples of the use of English in advertising campaigns, on official company websites, and on social media were examined. In addition, a method of systematizing the obtained data was used, which made it possible to identify the most common forms of using the English language in international marketing.

The analysis revealed that English is widely used by international brands in various marketing communications. English words and phrases were found to be frequently used in company and product names, as well as in advertising slogans and brand taglines. It was also found that English is actively used in digital marketing, including social media, online advertising, and official company websites. A significant number of brands use English to create unified marketing campaigns targeting an international audience. Furthermore, it has been established that the use of English is observed not only among companies from English-speaking countries, but also among brands from Europe, Asia and other regions of the world.

The results obtained allow us to conclude that English plays an important role in international marketing communications. Its use is linked to the need for effective interaction with consumers from different countries and cultures. English contributes to the formation of a global brand image and is associated with modernity, innovation, and the company's international status. Furthermore, using a single language allows companies to unify advertising strategies and reduce the costs of adapting marketing materials for different countries. The practical significance of this study lies in the fact that the results obtained can be used by marketing specialists when developing international advertising campaigns and shaping brand language strategies. The results may also be useful in studying the specifics of intercultural communication in marketing.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

S. E. Lokotilova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

DOSTOEVSKY'S INFLUENCE ON 20TH-CENTURY PHILOSOPHY

This study examines the influence of Fyodor Dostoevsky on the philosophy of the 20th century. Based on the analysis of the positions of key philosophers, including Friedrich Nietzsche, Albert Camus, Lev Shestov and Nikolai Berdyaev, the study identifies two main types of Dostoevsky's influence: direct influence, an example of which is how Camus built his concepts of absurdity, freedom and rebellion based on Dostoevsky's works, and indirect influence, where Dostoevsky is seen as the creator a new model of thinking (polyphony, dialogue), extrapolated to the philosophy of language and consciousness. The results show that the recurring themes are existentialist interpretations (absurdity, rebellion, freedom), Berdyaev's religious and philosophical framework, as well as ethical and legal considerations. The study concludes that Dostoevsky provided philosophers with a vocabulary for describing experiences that were overlooked by classical philosophy, and that without him, existentialism, personalism, and postmodern views would have developed in fundamentally different ways.

Keywords: theoretical review, Dostoevsky, philosophy, freedom, absurdity, religion, existentialism.

С. Е. Локотилова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ВЛИЯНИЕ ДОСТОЕВСКОГО НА ФИЛОСОФИЮ XX ВЕКА

В данном исследовании рассматривается влияние Федора Достоевского на философию XX века. На основе анализа позиций ключевых философов в исследовании выделяются два основных типа влияния Достоевского: прямое влияние, примером которого является то, как Камю строил свои концепции абсурда, свободы и бунта на основе произведений Достоевского, и косвенное влияние, где Достоевский рассматривается как создатель новой модели мышления (полифонии, диалога), экстраполируемой к философии языка и сознания. Результаты показывают, что повторяющимися темами являются экзистенциалистские интерпретации (абсурд, бунт, свобода), религиозно-философские рамки Бердяева, а также этические и юридические соображения. В исследовании делается вывод, что Достоевский предоставил философам словарь для описания переживаний, которые упускала из виду классическая философия, и что без него экзистенциализм, персонализм и постмодернистские взгляды развивались бы принципиально по-иному.

Ключевые слова: теоретический обзор, Достоевский, философия, свобода, абсурд, религия, экзистенциализм.

Fyodor Dostoevsky's work has traditionally occupied a transitional position between literature and philosophy. In the 20th century, he influenced European thought and became a cult author in Europe within 20 years. Dostoevsky's success in the West is not due to "Russian exoticism" but rather to the universality of his questions about human nature.

One of the philosophers who was inspired by Dostoevsky was Friedrich Nietzsche. He considered the writer to be a precursor of the revaluation of values. Friedrich Nietzsche, in his later years, encountered Notes from Underground and was profoundly affected by the "underground man." This character, who deliberately acts against his own best interests purely to assert his will, resonated with Nietzsche as an artistic validation of his critique of "slave morality." In Dostoevsky's characters, Nietzsche saw a moment of crisis of faith, doubt, and torment, which were important stages on his journey towards his ultimate goal of freedom. Despite their contrasting views on

religion, Nietzsche saw Dostoevsky as a predecessor who needed to be surpassed. The philosopher continued the writer's reflections on absolute freedom.

Camus is another philosopher who drew inspiration from Dostoevsky's writings. Dostoevsky's works helped Camus to highlight the absurdity of the world we live in. Albert Camus recognized Dostoevsky as a pivotal influence on his essay "The Myth of Sisyphus." In *The Rebel*, Camus delved into detailed analyses of Demons and The Brothers Karamazov. He viewed Kirillov from Demons as the quintessential embodiment of logical suicide and the concept of the human-god. For Albert Camus, Dostoevsky is an existentialist writer because he shows strategies for surviving in an absurd reality.

For Russian intellectuals, Dostoevsky transcended the role of a mere author, becoming a "spiritual guide" and an anthropologist who presented an alternative to Western humanism. Lev Shestov, a prominent Russian thinker, offered the most profound philosophical interpretation of Dostoevsky. In Kierkegaard and Existential Philosophy, Shestov identified Dostoevsky as his primary ally in challenging the dominance of rational (Hegelian) thought. Shestov contended that Dostoevsky revealed truth not within a systematic framework, but in the tragic reality of individual existence: a person discovers God only through embracing absurdity and despair, by transcending conventional moral boundaries. Nikolai Berdyaev, author of Dostoevsky's Worldview, considered Dostoevsky a prophet. Berdyaev believed Dostoevsky was the first to articulate crucial problems that philosophy subsequently sought to resolve. He argued that Dostoevsky unveiled not merely "humanism," but "the tragedy of humanism," demonstrating that individuals who abandon God inevitably descend into inhumanity.

An analysis of the positions of different authors allows us to speak about two main types of Dostoevsky's influence:

- Direct influence (Camus) - 20th-century philosophers build their concepts of absurdity, freedom, and rebellion based on the analysis of Notes from Underground, The Possessed, and The Brothers Karamazov;
- Indirect influence - Dostoevsky is considered as the creator of a new model of thinking (polyphony, dialogue), which is then extrapolated to the philosophy of language and consciousness.

It was Dostoevsky who posed the problems that the philosophy of the 20th century solved through wars, totalitarianisms, and existential crises:

- the collapse of previous ideals;
- the replacement of religion with ideologies;
- disillusionment after world wars;
- the realization of the absurdity of life;

This overview highlights the diverse impact of Dostoevsky on 20th-century philosophy. Recurring themes include existentialist interpretations (focusing on absurdity, rebellion, and freedom), Berdyaev's religious and philosophical frameworks, and ethical-legal considerations. Dostoevsky thus provided philosophers with a vocabulary to articulate experiences overlooked by classical philosophy: the irrationality of freedom, the metaphysics of evil, the crisis of humanism, and the impossibility of achieving "eternal harmony" at the expense of individual suffering. Without Dostoevsky, existentialism, personalism, and postmodern sensibilities would have developed in fundamentally different ways.

Научный руководитель: ассистент кафедры иностранных языков в профессиональной деятельности, Маркова Н.А.
Scientific supervisor: Lecturer of the Department of Foreign Languages in the Professional Sphere, Markova N.A.

S. O. Nikitin

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

FASHION IN METAVERSES THE LANGUAGE OF FASHION ADVERTISING

The article examines the language of fashion advertising as a specific form of promotional discourse combining aesthetic description, emotional appeal, and commercial persuasion. The research is based on a corpus of English-language fashion advertisements collected from magazines, brand websites, and online retailers. The analysis identifies key linguistic strategies, including evaluative adjectives, imperative structures, direct address, novelty vocabulary, and figurative language, which are used to construct desirability and stimulate consumer response. The findings show that fashion advertising is oriented toward affective persuasion, identity construction, and the creation of exclusivity. It is concluded that the persuasive power of fashion advertising depends on the interaction of linguistic, visual, and interactive elements.

Keywords: fashion advertising, advertising discourse, promotional language, evaluative vocabulary, direct address, exclusivity, consumer persuasion, fashion communication.

С. О. Никитин

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

МОДА В МЕТАВСЕЛЕННЫХ ЯЗЫК РЕКЛАМЫ МОДЫ

В статье рассматривается язык модной рекламы как особая форма рекламного дискурса, сочетающая эстетическое описание, эмоциональное воздействие и коммерческое убеждение. Исследование основано на корпусе англоязычных рекламных текстов индустрии моды, собранных из журналов, официальных сайтов брендов и интернет-магазинов. Анализ выявляет ключевые языковые стратегии, включая оценочную лексику, императивные конструкции, прямое обращение к адресату, лексику новизны и образные средства, используемые для формирования привлекательности и стимулирования потребительской реакции. Результаты показывают, что модная реклама ориентирована на аффективное воздействие, конструирование идентичности и создание эффекта эксклюзивности. Делается вывод о том, что убедительность рекламного дискурса в сфере моды определяется взаимодействием языковых, визуальных и интерактивных компонентов.

Ключевые слова: модная реклама, рекламный дискурс, рекламный язык, оценочная лексика, прямое обращение, эксклюзивность, потребительское воздействие, коммуникация в моде.

Fashion advertising constitutes a distinct genre of promotional discourse that combines aesthetic description, emotional appeal, and commercial persuasion. Its language performs several interrelated functions: it presents product information, constructs brand identity, and motivates consumer action. This study aims to provide a systematic analysis of the linguistic strategies employed in English-language fashion advertising and to clarify how these strategies contribute to persuasive effectiveness. The research addresses three core questions: Which lexical and grammatical devices are most frequently used to create desirability? How do syntactic and pragmatic choices (e.g., use of imperatives, second-person address) structure the advertiser–consumer relationship? What stylistic patterns distinguish luxury from mass-market advertising language?

A purposive corpus of advertising texts was compiled from English-language fashion magazines, official brand webpages, and product pages of online retailers. Sampling focused on banner ads, short-form slogans, product descriptions, and homepage promotional copy. Each text was annotated according to a coding scheme that marked categories such as evaluative adjectives,

imperatives and directive forms, modality markers, novelty-related nouns (e.g., *collection, limited edition*), metaphorical expressions, and intertextual references. Analytical procedures combined qualitative content analysis to identify recurring themes and rhetorical moves, collocation and concordance checks to reveal frequent adjective–noun pairings and slogan formulas, and elements of critical discourse analysis to interpret how language constructs status, exclusivity, and identity. Wherever possible, multimodal context (imagery, typography, layout) was noted to relate linguistic choices to broader semiotic strategies.

The data reveal several consistent patterns across advertising types:

- High frequency of evaluative adjectives and premodification. Words such as elegant, timeless, sleek, exclusive, sustainable, and innovative are commonly used to qualify product nouns and to preface brand names in headlines. Premodifying adjective clusters (e.g., luxurious, hand-crafted coat) are a dominant descriptive strategy.
- Concise imperative and directive slogans. Short, imperative or quasi-imperative phrases (e.g., “Discover your style,” “Own the moment,” “Step into comfort.”) appear frequently in headlines and call-to-action elements. These constructions address the reader directly and invite immediate engagement.
- Novelty and scarcity vocabulary. Nouns and modifiers signalling newness and rarity—collection, limited edition, new arrival, exclusive drop—occur regularly and often co-occur with temporal markers or numbers (e.g., seasonal collection).
- Second-person address and identity-building. Use of you and second-person imperatives personalizes the message and constructs the consumer as an agent of style. Advertising often links product ownership to desirable identity traits (confidence, sophistication).
- Rhetorical devices and figurative language. Metaphors (e.g., “wear confidence”), hyperbole, and sensory language (touch, feel, glow) are used to create affective resonance rather than to convey technical details.
- Modality and assertiveness. Advertisements favour assertive, present-tense statements over hedged modality; claims are framed as definitive (e.g., “This season’s must-have” rather than “may be”).
- Integration with visual and interactive cues. Linguistic elements are routinely paired with striking imagery and interactive affordances (AR try-on prompts, swipeable carousels) to form cohesive persuasive episodes.

The findings indicate that fashion advertising language is optimised for affective persuasion and identity signalling. Evaluative adjectives and premodification concentrate evaluative load into compact noun phrases, enabling quick cognitive uptake in visual contexts. Imperatives and second-person address reduce social distance and create a felt invitation to participate in a lifestyle. Vocabulary of novelty and scarcity leverages economic devices (limited supply, exclusivity) by linguistic means, transforming ephemeral digital visibility into perceived value. Figurative and sensory language shifts attention from functional attributes to experiential benefits, aligning with experience-based marketing strategies.

Practically, advertisers seeking to increase engagement should combine concise imperative slogans with high-value evaluative descriptors and explicit signals of novelty, while ensuring multimodal coherence (text + image + interaction). From a critical perspective, the predominance of assertive claims and identity appeals raises ethical questions about manipulation and consumer vulnerability, especially for younger audiences.

Limitations of this study include its reliance on qualitative annotation and a purposive (rather than fully representative) corpus; future work could quantify feature frequencies across larger corpora, compare luxury versus high-street registers, and examine platform-specific language (Instagram captions vs. product pages). Experimental studies (e.g., A/B testing, eye-tracking) could further connect linguistic features to behavioral outcomes.

In sum, the language of fashion advertising operates through compact evaluative phrasing, direct address, and novelty rhetoric to construct desirability and drive consumer action — a set of strategies that reflect both marketing objectives and shifting modes of cultural consumption.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

V. A. Polyakova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE DIFFERENCE BETWEEN ADVERTISING AND PUBLIC RELATIONS: THE RUSSIAN CASE OF VKUSVILL AND THE INTERNATIONAL CASE OF VOLKSWAGEN

The article examines the difference between advertising and public relations as two major tools of corporate communication. The study is based on the analysis of theoretical approaches in marketing and communication studies, along with practical examples from business practice. Special attention is given to the Volkswagen "Think Small" campaign as an example of advertising and to VkusVill's environmental initiatives as an example of public relations. The findings show that advertising is primarily aimed at promoting products and stimulating sales, whereas public relations focus on building trust, strengthening reputation, and maintaining long-term relationships with the public. It is concluded that these tools perform different but complementary functions in modern communication strategy.

Keywords: *advertising, public relations, corporate communication, Volkswagen, VkusVill, marketing, reputation, brand image.*

В. А. Полякова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

РАЗЛИЧИЕ МЕЖДУ РЕКЛАМОЙ И СВЯЗЯМИ С ОБЩЕСТВЕННОСТЬЮ НА ПРИМЕРЕ РОССИЙСКОГО КЕЙСА ВКУСВИЛЛ И МЕЖДУНАРОДНОГО КЕЙСА VOLKSWAGEN

В статье рассматривается различие между рекламой и связями с общественностью как двумя важнейшими инструментами корпоративной коммуникации. Исследование основано на анализе теоретических подходов в области маркетинга и коммуникации, наряду с практическими примерами из деловой практики. Особое внимание уделяется кампании Volkswagen «Think Small» как примеру рекламы и экологическим инициативам компании «ВкусВилл» как примеру связей с общественностью. Результаты показывают, что реклама преимущественно направлена на продвижение товаров и стимулирование продаж, тогда как связи с общественностью ориентированы на формирование доверия, укрепление репутации и поддержание долгосрочных отношений с общественностью. Делается вывод о

том, что данные инструменты выполняют различные, но взаимодополняющие функции в современной коммуникационной стратегии.

Ключевые слова: реклама, связи с общественностью, корпоративная коммуникация, Volkswagen, ВкусВилл, маркетинг, репутация, имидж бренда.

In the contemporary media environment, companies rely on different communication tools to interact with audiences and shape their reputation. Two of the most widely used instruments are advertising and public relations. Although these concepts are often combined within marketing strategies, they serve different purposes and use different communication mechanisms. Advertising is primarily focused on promoting products and stimulating sales, while public relations concentrate on building trust and maintaining a positive image of an organization. The relevance of this research lies in the growing importance of strategic communication in competitive markets. The purpose of this study is to examine the differences between advertising and public relations and to demonstrate how these tools function in practice.

The methodological basis of the research includes the analysis of theoretical approaches developed by scholars in marketing and communication studies. Philip Kotler defines advertising as a paid form of communication through media channels that allow organizations to promote goods, services, or ideas. In contrast, Scott Cutlip describes public relations as a management function aimed at establishing mutually beneficial relationships between an organization and its audiences. James Grunig's theory of public relations also emphasizes the importance of dialogue and long-term relationship building between organizations and society. In this study, these theoretical perspectives were analyzed and compared, and practical examples of corporate communication strategies were examined.

The results of the analysis show that the main objective of advertising is to attract consumer attention and increase product sales. A well-known example of an effective advertising campaign is the "Think Small" campaign created for the German automobile company Volkswagen. This campaign promoted the Volkswagen Beetle in the American market during the 1960s. At a time when large cars were popular in the United States, the campaign used an unusual strategy by openly emphasizing the small size and simplicity of the car. The minimalist design of the advertisements and the ironic slogan "Think Small" attracted public attention and changed consumer perceptions. This campaign demonstrated how advertising can creatively highlight product characteristics and directly influence consumer interest and purchasing decisions.

Public relations, on the other hand, focuses on creating a positive reputation and strengthening relationships with stakeholders through communication and media coverage. PR activities often involve public events, media interaction, and reputation management rather than direct promotion. A well-known example is the environmental initiative launched by the Russian retail company VkusVill, which actively promotes waste reduction and sustainable packaging. Through press releases, public discussions, and cooperation with environmental organizations, the company attracts media attention and strengthens its reputation as a socially responsible brand. This communication strategy is considered public relations because its main goal is not immediate sales but the development of trust and a positive corporate image.

The analysis of these examples clearly demonstrates the difference between advertising and public relations. The Volkswagen "Think Small" campaign represents advertising because it was a paid promotional effort designed to attract consumer attention and stimulate product demand. In contrast, the initiatives of VkusVill illustrate the principles of public relations, as they focus on building long-term relationships with society and strengthening corporate reputation. Thus, advertising and public relations perform different but complementary roles: advertising promotes

products and increases market visibility, while public relations build credibility and public trust, making both tools essential for effective corporate communication.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева Ксения Николаевна
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva Kseniia Nikolaevna

A. A. Rudenok

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE LANGUAGE OF MODERN MARKETING: TERMINOLOGY AND ADVERTISING DISCOURSE IN THE WORKS OF PHILIP KOTLER

The article analyzes the terminology and lexical features of marketing discourse in the works of Philip Kotler. The study focuses on professional vocabulary related to branding, product management, customer value, and service marketing, along with its functioning in advertising communication. The analysis demonstrates that marketing language combines specialized terminology with persuasive lexical elements aimed at shaping consumer perception and strengthening brand competitiveness. Particular attention is paid to the interaction between professional discourse and intercultural communication in global markets. It is concluded that marketing language functions as a strategic tool that reflects both the economic and communicative dimensions of modern business activity.

Keywords: marketing language, terminology, advertising discourse, Philip Kotler, branding, customer value, intercultural communication, business discourse.

А. А. Руденок

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ЯЗЫК СОВРЕМЕННОГО МАРКЕТИНГА: ТЕРМИНОЛОГИЯ И РЕКЛАМНЫЙ ДИСКУРС В ТРУДАХ ФИЛИПА КОТЛЕРА

В статье анализируются терминология и лексические особенности маркетингового дискурса в трудах Филипа Котлера. Исследование сосредоточено на профессиональной лексике, связанной с брендингом, управлением продуктом, потребительской ценностью и сервисным маркетингом, а также на её функционировании в рекламной коммуникации. Анализ показывает, что язык маркетинга объединяет специализированную терминологию с убедительными лексическими средствами, направленными на формирование восприятия потребителя и укрепление конкурентоспособности бренда. Особое внимание уделяется взаимодействию профессионального дискурса и межкультурной коммуникации в условиях глобального рынка. Делается вывод о том, что язык маркетинга выступает стратегическим инструментом, отражающим как экономические, так и коммуникативные аспекты современной деловой деятельности.

Ключевые слова: язык маркетинга, терминология, рекламный дискурс, Филип Котлер, брендинг, потребительская ценность, межкультурная коммуникация, деловой дискурс.

Modern marketing functions in a highly competitive global environment where communication between companies and consumers plays a crucial role. In contemporary markets, companies must sell products and create value for customers through effective branding and service strategies. Marketing communication therefore becomes an important area for linguistic analysis, as it combines professional terminology with persuasive language aimed at influencing consumer perception. The works of Philip Kotler represent one of the most influential theoretical foundations of modern marketing and contain a wide range of terms related to products, branding, and customer value. The aim of this study is to analyze the terminology and lexical features used in Kotler's marketing texts and to examine how these terms function within advertising discourse and international communication. The hypothesis suggests that marketing terminology and advertising language contribute to the creation of persuasive communication strategies that influence consumer perception and strengthen brand competitiveness in global markets.

The research applies a linguistic and analytical approach based on the examination of marketing terminology presented in Kotler's works. The analysis focuses on lexical units related to product management, branding strategies, customer value, and service marketing. Particular attention is given to terms frequently used in international marketing communication, such as brand identity, customer value, market positioning, brand loyalty, and customer experience. In addition, the study considers how these terms appear in marketing and advertising texts and how they contribute to shaping the communicative strategies used by companies in global markets.

The analysis demonstrates that marketing language combines professional terminology with persuasive linguistic elements typical of advertising discourse. According to Kotler, a product is not only a physical object. It also includes brand image, service quality, and the overall experience offered to consumers. Marketing terminology therefore reflects both economic and communicative aspects of business activity. Terms such as customer value or brand experience emphasize the importance of emotional and psychological connections between companies and consumers. In addition, product decisions such as quality, design, packaging, and customer support are often presented in marketing communication through language that highlights the benefits and uniqueness of the product.

Another important element discussed in Kotler's works is service marketing. Services have specific characteristics such as intangibility, inseparability, variability, and perishability. Because of these features, companies must focus on service quality, employee training, and effective communication with customers. Marketing language therefore often uses clear and accessible vocabulary in order to explain complex marketing concepts to a broad audience. At the same time, advertising discourse employs persuasive expressions and emotionally positive vocabulary that help strengthen brand identity and create a favorable perception of products and services.

From the perspective of linguistics and intercultural communication, marketing terminology plays a significant role in the development of global business discourse. Standardized marketing vocabulary allows professionals from different countries to communicate effectively and share knowledge within international markets. At the same time, advertising language adapts these terms to different cultural contexts in order to address diverse audiences. This interaction between professional terminology and persuasive communication demonstrates how language functions as a strategic tool in modern marketing.

The results of the research confirm that the language of marketing represents an important area for linguistic analysis. The terminology presented in Kotler's works reflects the development of modern marketing practices and illustrates how language can influence consumer perception and behavior. Understanding the lexical and communicative features of marketing discourse is therefore essential for specialists in linguistics, advertising, and intercultural communication. Further research

may focus on the role of digital media and global online platforms in shaping contemporary marketing language and advertising strategies.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

A. M. Suschkova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

NATIONAL PECULIARITIES OF BUSINESS COMMUNICATION: A COMPARATIVE ANALYSIS OF JAPAN AND CHINA

The article presents a comparative analysis of the national peculiarities of business communication in Japan and China. The study is based on Hofstede's cultural dimensions, Hall's concept of high-context communication, and Lewis's classification of reactive cultures. The analysis shows that both countries share collectivist and high-context features, but differ in decision-making processes, the role of personal networks, communication indirectness, and negotiation tactics. The findings emphasize that successful interaction with Japanese and Chinese partners requires an understanding of the specific cultural logic underlying business behavior. It is concluded that effective cross-cultural communication depends on the conscious adaptation of communication strategies to national business practices.

Keywords: Japan, China, business communication, cross-cultural negotiation, high-context culture, business etiquette, reactive cultures.

А. М. Сушкова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

НАЦИОНАЛЬНЫЕ ОСОБЕННОСТИ ДЕЛОВОЙ КОММУНИКАЦИИ СРАВНИТЕЛЬНЫЙ АНАЛИЗ ЯПОНИИ И КИТАЯ

В статье представлен сравнительный анализ национальных особенностей деловой коммуникации в Японии и Китае. Исследование опирается на культурные измерения Г. Хофстеде, концепцию высококонтекстной коммуникации Э. Холла и классификацию реактивных культур Р. Льюиса. Анализ показывает, что обе страны обладают коллективистскими и высококонтекстными характеристиками, однако различаются по процессам принятия решений, роли личных связей, степени косвенности коммуникации и переговорным тактикам. Полученные результаты подтверждают, что успешное взаимодействие с японскими и китайскими партнёрами требует понимания специфической культурной логики делового поведения. Делается вывод о том, что эффективная межкультурная коммуникация зависит от осознанной адаптации коммуникативных стратегий к национальным деловым практикам.

Ключевые слова: Япония, Китай, деловая коммуникация, межкультурные переговоры, высококонтекстная культура, деловой этикет, реактивные культуры.

In the context of deepening economic integration between Russia and East Asia, the ability to navigate the national peculiarities of business communication in Japan and China becomes a critical factor for success. Although both countries are often perceived through the lens of "Asian business culture," their distinct historical, philosophical, and social trajectories give rise to substantially different communication styles and negotiation practices. According to Richard Lewis's classification, Japan and China belong to the group of reactive cultures – introverted, oriented toward preserving respect, and characterized by attentive listening, indirect communication, and a strong emphasis on harmony. The aim of this study is to conduct a comparative analysis of these styles, identifying the cultural determinants that shape business interactions in Japan and China. The main tasks include examining the role of power distance, individualism-collectivism, uncertainty avoidance, communication context (high-context vs. low-context), and specific behavioral tactics as they manifest in real-world business settings.

The research is based on a comparative cultural analysis. The theoretical framework draws on Geert Hofstede's cultural dimensions model (power distance, individualism-collectivism, uncertainty avoidance, long-term orientation), Edward T. Hall's concepts of high-context and low-context communication, and Richard Lewis's classification of cultures into monoactive, polyactive, and reactive types. The analysis focused on communication patterns, decision-making processes, conflict resolution strategies, and the role of personal networks.

The results indicate that Japan and China share several cultural characteristics: both are predominantly collectivist societies where group harmony is valued, both operate within high-context communication frameworks where non-verbal cues and implicit understanding carry significant weight, and both are classified as reactive cultures according to Lewis's typology. However, substantial differences emerge in key areas.

Japanese business communication is heavily shaped by the concepts of «wa» (harmony) and «nemawashi» (consensus-building). Decision-making tends to be slow, involving multiple hierarchical levels, and disagreement is expressed indirectly, often through silence or ambiguous phrasing. The Japanese word «hai» ("yes") does not signify agreement but merely indicates that the message has been received and understood. Direct refusals are avoided; instead, phrases like "this is very difficult" or "we will carefully study it" are used to preserve harmony and prevent loss of face. Hierarchy is strictly observed, with age and rank determining speech styles and protocol. Introductions are formalized through the exchange of business cards (meishi), which serve as "identity documents" indicating one's company and position – a matter of utmost importance. Establishing contact often requires a go-between (shokaisha), as Japanese firms rarely respond to unsolicited written proposals. Personal relationships are cultivated outside the office, in restaurants or bars, where difficult issues are discussed informally. Japanese negotiators place great emphasis on equal status between counterparts; if representation levels differ, only a brief protocol visit is appropriate.

Chinese business culture, in contrast, places a premium on «guanxi» (personal networks), which must be established before substantive negotiations begin. Communication is more pragmatic and can be both indirect and surprisingly flexible depending on the context. Decision-making is often centralized, and while hierarchy is respected, personal relationships can sometimes override formal structures. Chinese negotiators employ a distinct set of tactics, including: tight control over schedules and venues, artificially inflating prices, feigning indifference, making hints or threats to seek alternative partners, displaying controlled anger to test the opponent's composure, deliberately delaying decisions until the visitor's departure date to pressure concessions, and conducting "practice negotiations" simply to gain information or drive down prices. Patience is a key virtue, and the negotiation process is seen as a continuous sequence of moves, feints, and strategic retreats. While Confucian etiquette discourages open emotional displays, calculated expressions of

impatience or frustration may be used as tactical tools. Gifts are preferably given to the entire organization rather than to individuals, as local regulations may prohibit personal acceptance.

Russian business communication exhibits its own characteristics. Soviet-era norms combined with traditional Russian traits have shaped a style that is often praised for high professionalism and subject knowledge but criticized for a lack of negotiating experience, difficulty in bargaining, and insufficient knowledge of foreign languages and general culture. Russian negotiators tend to focus on broad goals rather than step-by-step implementation, which can create challenges in detailed contract discussions.

The identified differences carry direct practical significance. Misinterpreting Japanese indirectness as indecisiveness or Chinese relationship-building as mere socializing can lead to failed negotiations and damaged partnerships. Effective communication with Japanese partners requires patience, strict adherence to protocol, the ability to read subtle non-verbal signals, and the use of intermediaries when appropriate. With Chinese partners, investing time in developing «guanxi», demonstrating flexibility, being prepared for prolonged negotiations, and maintaining composure under tactical pressure are essential strategies. The study concludes that successful cross-cultural business communication with Japan and China hinges not on a one-size-fits-all approach, but on a nuanced understanding of each culture's unique business logic and the conscious adaptation of one's own communication style accordingly.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in Professional Sphere Muraveva K. N.

A. R. Tuhvatullina

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE INFLUENCE OF MUSIC ON THE PERCEPTION OF A VIDEO ADVERTISEMENT

This research examines the influence of music on the emotional perception of video ads. Based on a content analysis of two contrasting commercials (the Adidas "Break Free" campaign and the Apple HomePod advertisement) it analyzes how musical elements such as tempo, melody and emotional tone interact with visual components and narrative structure. The results show two different strategies: in Adidas ads, a slow, melancholic piano melody enhances empathy and reinforces the brand's message of stability; In the Apple HomePod advertisement, an energetic, cheerful composition changes the emotional state of a character and makes the brand synonymous with transformation and joy. The study concludes that music in advertising should be considered not as an additional element, but as a key component of the narrative that shapes audience perception and long-term brand memorability.

Key words: music, advertisement, influence, interaction.

А. Р. Тухватуллина

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ВЛИЯНИЕ МУЗЫКИ НА ВОСПРИЯТИЕ ВИДЕОРЕКЛАМЫ

В данном исследовании изучается влияние музыки на эмоциональное восприятие видеорекламы. На основе контент-анализа двух контрастирующих рекламных роликов (кампании Adidas «Break Free» и рекламы Apple HomePod) анализируется, как музыкальные элементы, такие как темп, мелодия и эмоциональный тон, взаимодействуют с визуальными компонентами и структурой повествования. Результаты показывают две разные стратегии: в рекламе Adidas медленная меланхоличная фортепианная мелодия повышает эмпатию и усиливает послание бренда о стабильности; В рекламе Apple HomePod энергичная, жизнерадостная композиция меняет эмоциональное состояние персонажа и делает бренд синонимом преображения и радости. В исследовании делается вывод, что музыку в рекламе следует рассматривать не как дополнительный элемент, а как ключевой компонент повествования, формирующий восприятие аудитории и долгосрочную запоминаемость бренда.

Ключевые слова: музыка, реклама, влияние, взаимодействие.

In modern advertising, music is no longer just a background element; it actively shapes emotional responses and helps viewers remember brands. Advertisers are increasingly aware that a carefully selected soundtrack can set the tone for a commercial and create lasting associations with a product. In this study, we will explore how music influences the emotional perception of video advertisements using two contrasting examples: The Adidas "Break Free" campaign and the Apple HomePod commercial. I chose these two examples because they demonstrate different strategies for musical integration: in one case, a slow, melancholic piano melody is used to develop empathy, while in the other, a cheerful, energetic track is used to change the mood**.**

To study the role of music in shaping emotional perception, a content analysis of two commercials was conducted. This method allows for a detailed examination of how musical elements, such as tempo, melody, and emotional tone, interact with visual components and narrative structure. Each commercial was analyzed in terms of key moments where the music aligns or diverges from the on-screen action, as well as the overall emotional impact supported by the soundtrack. The goal was to understand not only what emotions the music evokes, but also how it affects the viewer's perception of the brand's message.

The analysis showed that in each advertisement, the music is used in a way that is relevant to the goals of the advertisement. In the Adidas "Break Free" advertisement, a slow and melancholic piano melody accompanies the story of an elderly man who is trying to escape from a nursing home. The music enhances the emotional impact of the story. As the man loses his shoes, the melody becomes more intense, adding to the viewer's anxiety. However, when he escapes with the help of others, the music remains calm. In the Apple HomePod advertisement, a different strategy is employed. A tired woman returns home and asks Siri to play a song. As soon as the track "Till It's Over" begins, the atmosphere changes. The upbeat rhythm lifts her spirits, encouraging her to dance, and her small apartment begins to transform. Here, music becomes the central element, altering the character's emotions and the viewer's perception of the space.

The data obtained suggests that the right choice of music can significantly enhance the emotional impact of a video advertisement. In the Adidas advertisement, a slow piano melody evokes empathy, reflecting the character's struggle and reinforcing the brand's message of perseverance. In the Apple HomePod advertisement, an energetic composition demonstrates how a product can instantly transform a person's emotional state, making the brand synonymous with transformation and joy. Music not only influences the perception of an advertisement but also contributes to the long-term memory of a brand. For example, the song Till It's Over has become an

integral part of Apple's HomePod advertising campaign, and its sound alone can evoke both the ad and the product. Ultimately, music in advertising should not be viewed as an additional element but as a key component of the narrative that shapes the audience's perception and memorability of the brand.

Научный руководитель: ассистент кафедры иностранных языков в профессиональной деятельности, Маркова Н.А.
Scientific supervisor: Lecturer of the Department of Foreign Languages in the Professional Sphere, Markova N.A.

T. T. Waldorf

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

TIKTOK AS A PLATFORM FOR PROMOTING RUSSIAN FASHION BRANDS ABROAD AND SHAPING INTERNATIONAL CULTURAL RELATIONS

The article examines TikTok as a platform for promoting Russian fashion brands abroad and as a tool for shaping international cultural relations. The study analyzes the economic effectiveness of TikTok advertising, the role of creators and influencers, and the platform's ability to support intercultural communication. The findings show that TikTok enables brands to reach global audiences through short-form video, viral trends, creator partnerships, and integrated social commerce. Special attention is given to the opportunities this platform provides for Russian fashion brands to communicate cultural identity, establish direct dialogue with foreign consumers, and strengthen trust through authentic content. It is concluded that TikTok should be regarded not only as a marketing tool but also as an instrument of soft power in the international digital environment.

Keywords: TikTok, fashion brands, Russian fashion, digital marketing, influencer marketing, social commerce, intercultural communication, soft power.

Т. Т. Уолдорф

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

В статье рассматривается TikTok как платформа для продвижения российских модных брендов за рубежом и как инструмент формирования международных культурных связей. В исследовании анализируются экономическая эффективность рекламы в TikTok, роль креаторов и инфлюенсеров, а также потенциал платформы в развитии межкультурной коммуникации. Установлено, что TikTok позволяет брендам выходить на глобальную аудиторию через короткие видеоролики, вирусные тренды, партнёрства с авторами контента и встроенные механизмы социальной коммерции. Особое внимание уделяется возможностям, которые платформа открывает для российских модных брендов в представлении культурной идентичности, установлении прямого диалога с зарубежными потребителями и укреплении доверия за счёт аутентичного контента. Делается вывод о том, что TikTok следует рассматривать не только как маркетинговый инструмент, но и как средство мягкой силы в международной цифровой среде.

Ключевые слова: TikTok, модные бренды, российская мода, цифровой маркетинг, инфлюенсер-маркетинг, социальная коммерция, межкультурная коммуникация, мягкая сила.

TikTok has emerged as a transformative advertising platform for fashion brands, leveraging short-form video, viral trends, creator partnerships, and integrated social commerce to drive unprecedented user engagement and sales. In an era where traditional fashion marketing struggles with audience fragmentation, TikTok's algorithm-powered discovery and high-entertainment value make it essential for reaching younger demographics, particularly Gen Z and Millennials, who prioritize authenticity, trends, and seamless shopping experiences.

According to industry reports (TikTok What's Next 2025 Trend Report), fashion remains one of the top spending verticals on TikTok ads, with brands seeing strong ROAS when combining creative content with shoppable features. TikTok's advertising revenue is projected to approach $34-37 billion globally in 2026, with fashion, beauty, and accessories driving significant portions of this growth (various 2025-2026 forecasts). Marketers increasingly view TikTok as delivering the highest ROI among social platforms, with 24-50% of surveyed professionals citing it for superior returns compared to Instagram or Facebook.

Economic Effectiveness of TikTok Advertising for Fashion Brands includes:

Viral short-form content and trends: Formats like #OOTD, #FitCheck, and hauls boost organic reach, reducing customer acquisition costs by 20-40% through influencer amplification and user-generated content (TikTok case studies, 2024-2025);

Creator and influencer collaborations: Partnerships with micro- and nano-influencers achieve 10x higher engagement rates than traditional ads, driving 27% higher brand recall and influencing up to 78% of users to make purchases after seeing creator content (Influencer Marketing Reports, 2025);

TikTok Shop integration: In-app shopping features enable direct conversions from video views to purchases, with conversion rates reaching 12% on optimized campaigns — far above industry averages — and contributing to 68-120% year-over-year GMV growth in key markets (Momentum Works, eMarketer, 2025);

Live shopping and interactive features: Live sessions and Spark Ads generate impulse buys, decreasing bounce rates and increasing repeat purchases by 30-50% in fashion categories (Triple Whale BFCM reports, 2024-2025).

Leading fashion brands across segments have documented remarkable results through TikTok strategies. Princess Polly, a fast-fashion player, improved ad efficiency by 20% via retargeting and shoppable content, while smaller brands like Willow Boutique achieved 8x ROAS and a 65% drop in CPA using Video Shopping Ads and TikTok Shop (case studies, 2025). In luxury and contemporary fashion, Coach and Abercrombie & Fitch saw viral hashtag surges (#CoachDenim, #AbercrombieJeans) leading to massive engagement and new customer acquisition. Streetwear and DTC brands, such as those leveraging try-on hauls and challenges, reported 18x ROAS in targeted campaigns (Dorko case study). TikTok Shop's apparel and accessories sales alone reached over $1 billion in the US in 2024-2025, with average buyer spend around $64, highlighting its direct revenue impact.

According to eMarketer and TikTok reports (2025-2026), TikTok Shop now commands nearly 20% of US social commerce, with fashion playing a key role, and global GMV projections exceeding $20-30 billion in coming years. Deloitte-style forecasts suggest that by 2026-2027, over 70-80% of fashion-forward digital strategies will incorporate TikTok elements, including ads, creator ecosystems, and live commerce.

Methodological analyses from TikTok's own trend reports, eMarketer, Statista, and case studies (2024-2026) confirm that TikTok has evolved from an entertainment app into a core strategic advertising and sales platform for fashion brands, delivering measurable financial returns through engagement, virality, and frictionless commerce. Brands that master native, trend-driven content and shoppable integrations stand to gain substantial competitive advantages in audience loyalty, acquisition efficiency, and revenue growth.

One of the key advantages of TikTok is its algorithm-driven discovery system. Unlike platforms such as Instagram, TikTok allows even small or unknown brands to reach international audiences without large advertising budgets. For Russian brands, this creates an opportunity to directly connect with global consumers, especially Gen Z and Millennials, who value authenticity and uniqueness.

Another important factor is the role of creators. Collaborations with micro- and nano-influencers are particularly effective for entering foreign markets. From my analysis of TikTok content, creators often act as cultural mediators, adapting brand messaging for international audiences. This is especially important for Russian brands, as direct advertising may not always resonate due to cultural differences.

The main thing TikTok has as a promotional platform is a potential to facilitate international relations and intercultural communication. By distributing content globally, TikTok enables Russian fashion brands to interact directly with diverse audiences, overcoming geographical and cultural barriers. Through visual storytelling, viral trends, and collaborations with international creators, Russian brands can translate elements of their cultural identity into formats that are understandable and appealing to global audiences. For example, styling videos, behind-the-scenes production content, and designer narratives allow brands to present not only products but also cultural context, aesthetic values, and creative processes. In my observation, such content tends to receive higher engagement because it feels more authentic and emotionally engaging compared to standard advertising. In addition, interaction in the comments section and through user-generated content allows audiences to directly communicate with brands, ask questions, and express opinions. This creates opportunities for feedback and adaptation, helping brands better understand international consumers and adjust their communication strategies accordingly. From a PR perspective, this two-way communication strengthens trust and builds long-term relationships with foreign audiences. This not only increases brand awareness but also contributes to the formation of positive cultural exchange and mutual understanding. In this context, TikTok functions not only as a marketing tool but also as a soft power instrument, supporting cross-cultural dialogue and helping to reshape perceptions in the international digital space.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere Muraveva K. N.

V. A. Yakovleva

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

THE EVOLUTION OF MARKETING IN THE DIGITAL AGE: A COMPARISON OF RUSSIAN AND BRITISH MODELS

The article examines the evolution of digital marketing and compares Russian and British models of online promotion. The study is based on a mixed-method approach that includes literature review, survey data, and case study analysis. The research identifies significant differences in platform preferences, content strategies, and cultural expectations of audiences in Russia and the United Kingdom. The findings show that effective digital marketing depends on strategic channel selection, localization, and cultural adaptation. It is concluded that despite platform divergence and geopolitical challenges, the comparison of Russian and British practices reveals substantial opportunities for cooperation, knowledge exchange, and business development.

Keywords: digital marketing, Russia, United Kingdom, localization, social media, cultural adaptation, online promotion, marketing strategy.

В. А. Яковлева

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ЭВОЛЮЦИЯ МАРКЕТИНГА В ЦИФРОВУЮ ЭПОХУ: СРАВНЕНИЕ РОССИЙСКОЙ И БРИТАНСКОЙ МОДЕЛЕЙ

В статье рассматривается эволюция цифрового маркетинга и проводится сопоставление российских и британских моделей онлайн-продвижения. Исследование основано на смешанном методологическом подходе, включающем обзор литературы, результаты опроса и анализ кейсов. Выявлены существенные различия в платформенных предпочтениях, контентных стратегиях и культурных ожиданиях аудитории в России и Великобритании. Результаты показывают, что эффективность цифрового маркетинга определяется грамотным выбором каналов, локализацией и культурной адаптацией контента. Делается вывод о том, что, несмотря на различия платформенной среды и геополитические ограничения, сопоставление российских и британских практик выявляет значительный потенциал для сотрудничества, обмена опытом и развития бизнеса.

Ключевые слова: цифровой маркетинг, Россия, Великобритания, локализация, социальные сети, культурная адаптация, онлайн-продвижение, маркетинговая стратегия.

Digital marketing has become an essential component of modern business strategy. In an era where consumers spend increasing amounts of time online, companies must adapt their approaches to reach target audiences effectively. Digital marketing encompasses a wide range of channels, including social media, search engines, email, and websites, each offering unique opportunities for engagement and conversion. This article examines the key methods used in digital marketing, analyzes their effectiveness, and discusses the implications for business practice. Special attention is given to the international dimension, particularly the relationship between Russia and the United Kingdom in the context of digital marketing cooperation.

The research employed a mixed-method approach to investigate digital marketing effectiveness. Data were collected through:

1. Literature Review: Analysis of academic publications, industry reports, and case studies from 2020 to 2025, including comparative studies of Russian and British digital marketing practices.

2. Survey: A questionnaire was distributed to 150 marketing professionals across various industries to assess their use of digital marketing channels and perceived effectiveness. Respondents

included professionals from Russia, the United Kingdom, and international companies operating in both markets.

3. Case Study Analysis: Examination of three companies with successful digital marketing campaigns, including Russian companies entering the UK market and British companies expanding into Russia.

The main digital marketing channels analyzed included:

- Search Engine Optimization (SEO)
- Social Media Marketing (SMM)
- Email Marketing
- Content Marketing
- Pay-Per-Click Advertising (PPC)
- Influencer Marketing

The research revealed significant differences in digital marketing preferences between Russian and British audiences. Russian consumers showed higher engagement with visual platforms (VK, Instagram, Telegram), while British audiences demonstrated stronger engagement with Facebook, LinkedIn, and email marketing. Additionally, 68% of Russian respondents preferred content in Russian with culturally relevant references, compared to 72% of British respondents who expected content tailored to local cultural norms.

The findings demonstrate that digital marketing success depends on a combination of strategic channel selection, content quality, and personalization. The high effectiveness of social media marketing reflects changing consumer behavior, with users increasingly discovering products through social platforms rather than traditional search engines.

The significant impact of localized content highlights the crucial role of language in global marketing. Companies must invest in professional translation and cultural adaptation to effectively reach international audiences.

The research identified several key aspects of Russia-UK relations in the digital marketing sphere:

1. Market Entry Strategies: Russian companies entering the British market face challenges related to different platform preferences. Successful strategies involve adapting to Western platforms such as Facebook, Instagram, and LinkedIn while maintaining brand identity. Similarly, British companies expanding into Russia must navigate the unique digital landscape dominated by VKontakte (VK), Telegram, and Yandex rather than Google.

2. Cultural Adaptation: Effective cross-border marketing requires understanding cultural differences in humor, values, and communication styles. Russian marketing often emphasizes community, storytelling, and emotional appeal, while British marketing typically favors understatement, humor, and practical benefits.

3. Language and Localization: Professional translation and localization are essential for success in both markets. Russian companies marketing in the UK must ensure their content is not only linguistically accurate but also culturally appropriate for British audiences. Conversely, British companies in Russia must work with native Russian speakers to avoid cultural missteps.

4. Educational and Professional Exchange: There is growing potential for academic and professional exchange programs between Russian and British institutions in the field of digital marketing. Such exchanges facilitate the sharing of best practices and foster mutual understanding of market dynamics.

5. Economic Implications: Despite geopolitical challenges, digital marketing cooperation between Russia and the UK continues to grow. B2B e-commerce, technology partnerships, and creative agency collaborations represent significant opportunities for bilateral economic development.

6. Platform Preferences: One of the most notable differences lies in platform usage. Russian marketers reported higher effectiveness with VKontakte (VK) and Telegram, which serve as

primary channels for audience engagement. British marketers, conversely, prioritized Facebook, Instagram, and LinkedIn. This divergence necessitates distinct content strategies for each market.

Digital marketing has evolved into a complex discipline requiring strategic integration of multiple channels, high-quality content, and personalization. The research confirms that companies achieving success in digital marketing invest in data-driven strategies and adapt to changing consumer behaviors. The critical role of language in global marketing demonstrates that effective cross-border communication requires professional localization and cultural understanding. The comparative analysis of Russian and British digital marketing practices reveals both significant differences in platform preferences and communication styles, as well as substantial opportunities for cooperation. Despite challenges related to platform divergence and geopolitical factors, the Russia-UK digital marketing landscape offers promising avenues for business development, knowledge exchange, and mutual growth. As digital platforms continue to evolve, the combination of marketing expertise, language skills, and cross-cultural understanding will become increasingly valuable in the global marketplace.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Муравьева К. Н.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in the Professional Sphere M. K. N.

ПРОМЫШЛЕННЫЕ ТЕХНОЛОГИИ

A. V. Buslaeva

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

DETERMINATION OF EFFECTIVE TENSION RANGES FOR SEWING THREAD YARN DELIVERY

The paper addresses the issue of sewing thread tension stability as a key factor in the quality of a sewn joint. The necessity of identifying effective tension ranges to ensure defect-free operation of high-speed equipment is substantiated. The main components of tension during thread withdrawal are described, including peak dynamic loads. The factors influencing the permissible tension limits are analyzed: sewing speed, thread type, material properties, and microclimate conditions. The role of automated control systems, as well as their advantages and limitations during implementation, is shown. A conclusion is made regarding the dynamic nature of the effective tension range and the prospects for the development of intelligent control systems in digital sewing manufacturing. This review is suitable for students of engineering disciplines, as well as for process engineers in the sewing industry.

Keywords: thread tension, effective tension range, thread withdrawal, dynamic loads, automated control systems, digital manufacturing, adaptive systems

А. В. Буслаева

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ОПРЕДЕЛЕНИЕ ЭФФЕКТИВНЫХ ДИАПАЗОНОВ НАТЯЖЕНИЯ ДЛЯ ВЫТЯГИВАНИЯ ШВЕЙНОЙ НИТИ

В тезисах рассматривается проблема стабильности натяжения швейной нити как ключевого фактора качества швейного соединения. Обоснована необходимость выделения эффективных диапазонов натяжения для обеспечения бездефектной работы высокоскоростного оборудования. Описаны основные компоненты натяжения в процессе вытягивания нити, включая пиковые динамические нагрузки. Проанализированы факторы, влияющие на допустимые пределы натяжения: скорость шитья, тип нити, свойства материалов и условия микроклимата. Показана роль автоматизированных систем управления, а также их преимущества и ограничения при внедрении. Сделан вывод о динамическом характере эффективного диапазона натяжения и перспективах развития интеллектуальных систем контроля в цифровом швейном производстве. Данный обзор подойдет студентам инженерных специальностей, а также инженерам – технологам в швейной промышленности.

Ключевые слова: натяжение нити, эффективный диапазон натяжения, вытягивание нити, динамические нагрузки, автоматизированные системы управления, цифровизация производства, адаптивные системы

The quality of a sewn seam is determined by the stability of thread tension during its unwinding from the spool and passage through the machine mechanisms. Deviations from optimal values lead to defects: looping, insufficient stitch tightening due to low tension, or conversely, thread breakage, fabric puckering, and fiber damage. In the context of high-speed equipment and

production digitalization, the task of identifying effective tension ranges becomes critically significant for automated systems.

The unwinding process consists of three tension components: unwinding from the spool, regulation by tension compensators, and dynamic peaks during stitch formation. It is specifically the peak loads, exceeding the average level, that serve as the primary cause of breakages during high-speed operation. The effective range must guarantee that even such peaks remain below the thread's breaking strength, accounting for the necessary safety margin.

To determine optimal tension zones, three main approaches are applied:

- Experimental method
- Mathematical modeling
- Application of machine learning and adaptive systems

The range of allowable tension narrows or expands under the influence of several factors. Sewing speed directly correlates with the tension level: an increase in speed raises inertial forces and friction. The thread type also plays a substantial role: cotton is characterized by a wide range and friction resistance, whereas polyester and nylon require more precise tuning due to sensitivity to overloads, while elastane necessitates special modes accounting for reversible deformation. Material properties, the presence of lubrication, as well as workshop microclimate – humidity and temperature – additionally affect process stability and require tension adjustment.

Automated control systems have transformed from auxiliary tools into intelligent platforms capable of making decisions based on comprehensive data analysis. Such systems are built on a three-level architecture: field level, control level, and supervisory level.

The application of such systems provides substantial advantages: tension variability is reduced, the number of stitch defects and breakages decreases, dependence on the human factor diminishes, and overall equipment efficiency increases. Furthermore, automation allows for reduced setup time due to rapid software reconfiguration for new materials. At the same time, implementation is constrained by the high cost of equipment, a shortage of specialists possessing competencies in automation and data analysis, complexities of integration with legacy machines, and cybersecurity issues.

The effective tension range is not a constant value fixed for a specific machine, but represents a dynamic variable dependent on speed, material properties, and tool condition. Development prospects are linked to the mass introduction of wireless sensors, the creation of self-adjusting (smart) threads, and the full integration of tension control into a unified digital production chain, which will become the foundation for high-speed and defect-free equipment operation.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Чахоян А. О.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in Professional Sphere Chakhoyan A. O.

N. A. Gashev

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

ARTIFICIAL INTELLIGENCE IN AUTOMATION: WHERE NEURAL NETWORKS ALREADY CONTROL MACHINES, AND WHERE IT IS JUST MARKETING

The paper addresses the issue of distinguishing between genuine AI implementation and marketing claims in industrial automation. The necessity of critical analysis of AI applications in manufacturing is substantiated. The main areas where neural networks are effectively deployed are described: predictive maintenance, quality control, adaptive process control, and optimization of production schedules. The factors determining the feasibility of AI implementation are analyzed: data availability, process complexity, economic justification, and infrastructure readiness. The gap between declared capabilities and actual functionality is examined. The role of machine learning, computer vision, and reinforcement learning in real industrial applications is shown. A conclusion is made about the selective nature of AI effectiveness and the importance of realistic expectations in digital transformation. This review is suitable for students of engineering disciplines, as well as for process engineers and production managers.

Keywords: artificial intelligence, neural networks, industrial automation, predictive maintenance, machine learning, computer vision, digital transformation, marketing hype

Н. А. Гашев

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ИСКУССТВЕННЫЙ ИНТЕЛЛЕКТ В АВТОМАТИЗАЦИИ: ГДЕ НЕЙРОСЕТИ УЖЕ УПРАВЛЯЮТ СТАНКАМИ, А ГДЕ ЭТО ПРОСТО МАРКЕТИНГ

В статье рассматривается проблема разграничения реального внедрения ИИ и маркетинговых заявлений в промышленной автоматизации. Обоснована необходимость критического анализа применений ИИ в производстве. Описаны основные области, где нейронные сети эффективно применяются: предиктивное обслуживание, контроль качества, адаптивное управление процессами и оптимизация производственных графиков. Проанализированы факторы, определяющие целесообразность внедрения ИИ: доступность данных, сложность процессов, экономическое обоснование и готовность инфраструктуры. Исследован разрыв между заявленными возможностями и реальной функциональностью. Показана роль машинного обучения, компьютерного зрения и обучения с подкреплением в реальных промышленных приложениях. Сделан вывод о выборочном характере эффективности ИИ и важности реалистичных ожиданий при цифровой трансформации. Данный обзор подойдет студентам инженерных специальностей, а также инженерам-технологам и руководителям производства.

Ключевые слова: искусственный интеллект, нейронные сети, промышленная автоматизация, предиктивное обслуживание, машинное обучение, компьютерное зрение, цифровая трансформация, маркетинговые заявления

The rapid development of artificial intelligence has led to widespread claims about its transformative potential in manufacturing. However, the reality often differs from marketing promises. While some applications demonstrate genuine value, others represent superficial implementations designed to capitalize on AI hype. Distinguishing between these cases is crucial for effective digital transformation.

Currently, neural networks have proven effective in several specific areas. Predictive maintenance uses machine learning algorithms to analyze sensor data and predict equipment failures before they occur, reducing downtime by 20-50%. Computer vision systems perform real-time

quality inspection with accuracy exceeding human capabilities, detecting micro-defects invisible to the naked eye. Reinforcement learning optimizes complex production schedules, adapting to changing conditions faster than traditional algorithms.

However, many "AI solutions" are actually rule-based systems with minimal intelligence. Simple automation with predefined logic is often rebranded as AI to justify premium pricing. Chatbots with limited decision trees are presented as intelligent assistants. Basic statistical analysis is marketed as machine learning. This creates confusion and unrealistic expectations among manufacturers.

The feasibility of genuine AI implementation depends on several critical factors. First, data availability and quality: neural networks require large volumes of labeled, high-quality data for training. Many enterprises lack the data infrastructure to support AI. Second, process complexity: AI provides value primarily in situations with numerous variables and non-linear relationships that are difficult to model mathematically. Simple, deterministic processes do not benefit from AI. Third, economic justification: the cost of AI development, implementation, and maintenance must be justified by tangible improvements in efficiency, quality, or cost reduction. Fourth, infrastructure readiness: AI systems require computational resources, integration capabilities, and technical expertise that many manufacturers lack.

Real industrial AI applications share common characteristics: they solve specific, well-defined problems; they integrate seamlessly with existing control systems; they provide interpretable results; and they demonstrate measurable ROI. Examples include adaptive control of CNC machines that compensates for tool wear in real-time, optimization of energy consumption in chemical processes, and automated defect classification in semiconductor manufacturing.

Conversely, marketing-driven AI claims often exhibit red flags: vague descriptions of functionality, lack of specific performance metrics, promises of universal applicability, and absence of case studies from similar industries. Solutions that claim to "revolutionize" entire factories with minimal implementation effort typically oversimplify the complexity of industrial processes.

The development prospects lie in hybrid approaches combining traditional automation with targeted AI applications. Edge computing enables real-time inference on production equipment. Transfer learning reduces the data requirements for new applications. Explainable AI increases trust in automated decisions. However, successful implementation requires realistic assessment of capabilities, gradual scaling from pilot projects, and investment in workforce training.

The effective application of AI in automation is not a universal solution but a selective tool that provides value in specific contexts. Manufacturers must develop critical evaluation skills to distinguish between genuine innovation and marketing hype, focusing on solutions that address concrete business needs with proven methodologies.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Чахоян А. О.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in Professional Sphere Chakhoyan A. O.

A. E. Muzhipova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

SIMULATION OF THE STEAM-WATER PATH OF CO-GENERATION BOILERS: REVIEW OF CURRENT RESEARCH

The theses provide an overview of scientific papers devoted to the simulation of automatic control systems for steam-water transmission of co-generation boilers (SRCs), published in the period 2021-2025. The key research in the field of developing mathematical models, parameter identification methods, approaches to adjusting regulators and creating digital doubles is analyzed. Based on the analysis, the author's opinion is formulated on promising areas of development in this field, including the integration of artificial intelligence methods, the containerization of computing environments and the expansion of the functionality of SCADA systems. It is shown that modern research is shifting the focus from isolated modeling to the creation of integrated digital solutions that ensure continuous optimization of technological processes.

Keywords: simulation, steam-water path, co-generation boiler, IBS, automation, digital twin, PID controller, identification**.**

А. Э. Мужипова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ИМИТАЦИОННОЕ МОДЕЛИРОВАНИЕ ПАРОВОДЯНОГО ТРАКТА СОДОРЕГЕНЕРАЦИОННЫХ КОТЛОАГРЕГАТОВ: ОБЗОР СОВРЕМЕННЫХ ИССЛЕДОВАНИЙ

В тезисах рассматривается обзор научных работ, посвященных имитационному моделированию систем автоматического управления пароводяным трактом содорегенерационных котлоагрегатов (СРК), опубликованных в период 2021–2025 гг. Проанализированы ключевые исследования в области разработки математических моделей, методов идентификации параметров, подходов к настройке регуляторов и создания цифровых двойников. На основе анализа сформулировано авторское мнение о перспективных направлениях развития данной области, включая интеграцию методов искусственного интеллекта, контейнеризацию вычислительных сред и расширение функциональности SCADA-систем. Показано, что современные исследования смещают акцент от изолированного моделирования к созданию интегрированных цифровых решений, обеспечивающих непрерывную оптимизацию технологических процессов.

Ключевые слова: имитационное моделирование, пароводяной тракт, содорегенерационный котел, СРК, автоматизация, цифровой двойник, ПИД-регулятор, идентификация.

Recovery boiler units (RBU) are a key element of pulp and paper production. The effectiveness of their work directly depends on the quality of management of the steam-water path.

Simulation modeling allows you to analyze the dynamics of processes, adjust regulators and optimize modes without risking the equipment.

To systematize scientific research in the field of simulation of the steam-water tract of RBU, identify the main directions of development and formulate the author's position on the prospects for further research.

Russian researchers have developed methods for identifying the dynamic characteristics of the steam-water path based on experimental acceleration curves, as well as a model-free method for adaptive boiler efficiency management based on the search for the efficiency function extremum, methodological approaches to creating simulation models in the TRACE MODE 6 environment and

the use of container virtualization for scalable automation systems, mathematical models of black combustion subsystems have been proposed. lye products that take into account pyrolysis and oxidation zones.

An industrial project of the SRK-3 digital twin has been implemented at one of the Russian plants. The integration of the model with the ACE optimizer ensured an increase in steam temperature, a decrease in its fluctuations and an economic effect of more than 400 thousand US dollars per year.

Modern research demonstrates the transition from isolated simulation models to integrated digital counterparts that ensure continuous optimization of technological processes.

The issues of model verification, consideration of the mutual influence of control circuits (level – temperature) and quantitative economic assessment of the implemented solutions remain insufficiently elaborated.

Promising areas are:

- integration of machine learning methods to predict the dynamics of parameters;
- development of hybrid models combining physico-chemical description with data-based identification;
- the use of container technologies for scalability and fault tolerance;
- creation of open repositories of models and datasets.

The analysis confirms the high importance of simulation modeling for improving the efficiency of management of the steam-water tract of RBU.

The development of research in the field of digital twins and intelligent diagnostic systems opens up new opportunities for optimizing operational modes and ensuring equipment reliability.

Научный руководитель: доцент кафедры иностранных языков в профессиональной деятельности Чахоян А. О.
Scientific supervisor: Associate Professor of the Department of Foreign Languages in Professional Sphere Chakhoyan A. O.

V. M. Dedlovskaya

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

DIGITAL MENTORING PLATFORMS IN SCIENCE

This paper analyzes the phenomenon of mentoring in Russia. Mentoring encompasses a wide range of functions and represents a unique form of mentorship. The focus is on platforms where entry-level professionals can find such support. The study highlights the impact of this approach on career development, which is crucial for retaining young talent in the country.

Keywords: mentoring, career guidance, career path, research projects, student society, digital platform, young professionals.

В. М. Дедловская

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ЦИФРОВЫЕ ПЛАТФОРМЫ МЕНТОРСТВА В НАУКЕ

Работа посвящена анализу феномена менторства в России. Оно охватывает широкий спектр функций и является уникальным форматом наставничества. В центре внимания находятся платформы, где начинающие специалисты могут найти подобную поддержку. Особенно важно влияние подобного подхода на построение карьеры, способствующее концентрированию в стране молодых кадров.

Ключевые слова: менторство, наставничество, карьерная траектория, научные проекты, студенческое общество, цифровая платформа, молодые специалисты

Mentoring - is a form of tutorship in which a more experienced person (the mentor) shares their knowledge with a mentee. There are various types of such collaboration: group and individual; formal or informal; paid and free; online or offline; project-based, supported by lectures on general topics, or one-time.

At the same time, the mentor does not educate their mentee as a teacher. Their main task is to provide emotional support, an outside perspective, an objective view, critical feedback, the transfer of knowledge and experience, and possibly access to contacts and additional learning materials. This type of support can be aimed at addressing challenges related to job searching, preparing application materials, and navigating the interview process, or it can focus on analyzing the mentee's existing data. This helps identify the mentee's strengths and weaknesses, while the mentor, in turn, helps them view the situation from an outside perspective and suggests possible paths forward or ways to build a career trajectory. Currently, there aren't many programs in Russia where a student or young scientist can receive mentoring support in the academic field, especially for free. It's easiest for students studying information technology to find a mentor. The open community GetMentor facilitates this.

The SciMentorShip program from the Moscow Institute of Physics and Technology (MIPT) is available to students in Moscow and the surrounding region. For over five years now, PhD students and research staff have been recruiting mentees twice a year to conduct research on various topics. The project ends with the publication of articles and presentations at scientific conferences. Some mentors are open to remote work arrangements; however, most tasks are strictly applied in nature. The Sci.STEPS program, created by former Russian students, has been in existence for over three years. Launched once a year, it is a global initiative conducted entirely in English, including a number of lectures on general topics. It also pairs mentors and mentees from among those interested, who can meet over a three-month period in the spring to discuss various issues related to career and educational paths. This community consists primarily of students and young scientists in the natural

sciences and technical specialists. One of the project's features is support for participants who wish to pursue education in other countries or immigrate there.

Most often, Russian students find mentoring support from their academic advisors at universities. As they work on their diploma, term paper, research article, or experiment, they develop a close relationship with their advisor. It is not uncommon for a student to participate in a competition outside their university or in an internship at a company where work with mentors is planned. This can be seen at ITMO University during the "Infochemistry Individual Intensive" internship or in the later stages of the "Floating University" program. Some find support in their university's or region's student scientific society, if it is actively developing. If the university's main focus matches with the student's chosen major, there is a high probability that a mentor can be found among the activists in the student council or trade union committee. You can meet a mentor through new acquaintances or events. Mentoring programs - are rare but highly sought-after forms of support for students and young professionals. Recently, more and more such projects have been developing. Creating a complex national digital platform to provide high-quality advisory assistance in the form of mentorship with qualified personnel would help to attract more young people and increase the number of scientific staff, which is extremely important at this time. This would help retain a significant number of early-career researchers in the country.

Scientific supervisor: Associate Professor of the Department of International Communications, PhD, Kohanova A.V.

A. V. Svyatkina

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

SMART TEXTILES: INNOVATIONS AND FUTURE TRENDS

This article discusses recent developments in smart textiles as an important area of modern technology. It explains their structure, key features, and main applications. Special attention is given to their use in healthcare and everyday life. The article also considers current challenges and possible future developments.

Keywords: smart textiles, innovation, technology, wearable devices, textiles, sensors.

Today, technological progress is becoming faster and more noticeable in everyday life, influencing many areas of human activity. One of the most interesting and promising fields in this development is smart textiles. Unlike conventional fabrics, these materials can perform additional functions and interact with their environment.

Smart textiles are produced using advanced materials, electronics, and modern manufacturing methods. Unlike traditional fabrics, they are able to respond to external factors such as temperature, pressure, humidity, and light. As researchers explain, these materials integrate sensing and functional properties directly into fibers. This means that the fabric itself can act as a system that collects and sometimes processes information.

A key component of smart textiles is smart fibers. These fibers are designed to detect changes in the environment and react to them. In some cases, they can change their physical properties, such as temperature or shape. For example, certain fabrics can become warmer in cold conditions or help cool the body in hot weather, which increases both comfort and safety.

Smart textiles are especially widely used in the field of healthcare. Modern medicine actively uses new technologies to improve patients' quality of life. Smart clothing with built-in sensors can continuously monitor a person's condition. It can measure heart rate, breathing, temperature, and physical activity. According to research, wearable textile systems allow continuous health monitoring in real time. This is particularly useful for elderly people and patients with chronic diseases, as doctors can receive important data without the need for constant hospital visits.

In addition, smart textiles can support rehabilitation processes. Patients recovering after injuries or surgeries can wear special clothing that tracks their movements and helps doctors evaluate their progress. This makes recovery more effective and better controlled.

Smart textiles are also активно used in sports, where they help athletes monitor their physical condition during training. These textiles provide information about muscle activity, movement, and breathing. Based on this data, training programs can be adjusted to improve performance and reduce the risk of injuries.

Smart textiles are also becoming more common in everyday life. Many people are interested in clothing that is not only comfortable but also functional. For example, some fabrics can adapt to weather conditions and help maintain a stable body temperature. Others can interact with mobile devices or store energy. As it is noted, smart fibers can include sensing, actuating, and energy functions in one structure. This demonstrates the multifunctional nature of these materials.

Another important application is in extreme conditions. Smart textiles can be used by firefighters, military personnel, and people working in dangerous environments. Special clothing can detect high temperatures, harmful gases, or other risks, which helps increase safety and prevent accidents.

At the same time, the development of smart textiles faces several challenges. One of the main problems is durability. Fabrics must remain soft, flexible, and comfortable even though they contain electronic components. They also need to be washable and resistant to damage, which is not always easy to achieve.

Another issue is the cost of production. Smart textiles require complex technologies and expensive materials, which makes them less accessible for wider use. However, with further research and technological progress, these materials are expected to become more affordable.

There are also concerns related to data security. Since smart textiles can collect personal information, it is important to ensure that this data is properly protected. This is especially important in healthcare, where sensitive information must remain confidential.

Despite these challenges, scientists continue to actively develop this field. New materials and technologies are being created to improve the quality and functionality of smart textiles. Researchers are working on making them more durable, flexible, and environmentally friendly.

In the future, smart textiles may become a normal part of everyday life. They can be used not only in clothing but also in furniture, transportation, and other areas. Their ability to combine comfort with advanced technology makes them a very promising innovation.

In conclusion, smart textiles represent an important step in the development of modern technology. They combine traditional materials with new functions and open many new possibilities. Although there are still some challenges, their potential is very high, and their role in the future will continue to grow.

Scientific supervisor: teaching assistant of the department of international communication M.V. Kolyasa

V. Y. Pavlichenko

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

ALTERNATIVE BIO-BASED MATERIALS IN THE FASHION INDUSTRY: A CRITICAL ANALYSIS OF ENVIRONMENTAL SUSTAINABILITY

The article examines promising alternative bio-based materials (nettle, hemp, cactus leather, mushroom leather, orange peel fabric, and naNea fibre) as potential substitutes for traditional textiles and leather in the fashion industry. The relevance of the study stems from the need to reduce the environmental footprint of textile production and to address greenwashing — the marketing practice of positioning materials as “eco-friendly” without sufficient justification. Using organic cotton as an example, the article shows that focusing on a single stage of production (cultivation) does not account for the overall environmental impact. For each material considered, data on its origin, production technology, physical and mechanical properties (breathability, strength, elasticity, tactile characteristics) and environmental benefits are provided. The conclusion emphasizes the need for a systematic approach to assessing the environmental sustainability of materials and for further research into their technological properties.

Keywords: sustainable fashion, alternative bio-based materials, nettle, hemp, cactus leather, mushroom leather, orange peel fabric, naNea, biodegradability.

Today, the fashion industry follows a model called "fast consumption". This means companies make clothes very quickly and change styles all the time. As a result, the amount of textile waste grows every year. Research from McKinsey & Company shows that each person in the world buys around twenty new pieces of clothing every year. Also, the fashion industry produces four percent of all greenhouse gases in the world. Because of these facts, we need to think again about how we make and use clothes.

One common marketing tool in the fashion industry is to position products as “eco-friendly”. However, a critical analysis shows that not all materials claimed to be sustainable actually meet this status. A telling example is organic cotton. Although its cultivation does require fewer pesticides, the subsequent processing stages (spinning, dyeing, finishing) often do not differ from the technologies used for conventional cotton. Moreover, the lower yield of organic cotton requires larger cultivation areas, which calls into question its absolute environmental efficiency. This phenomenon, known as greenwashing, makes it necessary to apply a systematic approach to material assessment based on full life cycle analysis — from raw material extraction to end-of-life disposal.

The aim of this work is to review promising bio-based materials (nettle, hemp, cactus leather, mushroom leather, orange peel fabric, naNea fibre), evaluate their potential for use in the garment industry, and identify barriers to their widespread adoption.

Within the framework of this study, several alternative materials positioned by manufacturers as eco-friendly substitutes for traditional textiles and leather were examined.

Nettle (ramie). Nettle fibres have antibacterial properties, high vapour permeability and a natural sheen. The plant does not require intensive irrigation or the use of pesticides, which significantly reduces the environmental footprint at the growing stage. In terms of tactile properties, nettle fabrics resemble linen: they are quite dense yet lightweight and are characterized by high air permeability, which ensures a comfortable microclimate between the fabric and the skin during warm seasons. Nettle fabrics were historically used in Russia for centuries, but at present industrial production of this material is in the process of being revived.

Hemp Hemp is a very strong material. It also protects against the sun and has a refreshing effect on the skin. This plant grows fast, and it does not take all the good things from the soil. Farmers can grow it without using chemical products. The fabric made from hemp feels thick and has a special open structure. This structure helps air move around, which is good for the person

wearing it. The material has high abrasion resistance — during use and washing, the fibres become softer without losing their strength characteristics. From a sustainable development perspective, hemp is a valuable resource: it absorbs more carbon dioxide per hectare than most agricultural crops and does not require large amounts of water.

Cactus leather (Desserto). This material, produced from the leaves of the prickly pear cactus, is an alternative to animal leather and synthetic substitutes. Desserto feels soft, flexible, and smooth. It looks and feels much like real animal leather. But there is one big difference — it lets air go through. Because of this, sweat does not stay under the clothes, and people have less risk of skin problems. Making Desserto does not need much water, and companies do not use dangerous chemicals to produce it.

Mushroom leather (Mylo). This innovative material is cultivated from mycelium (the vegetative part of fungi) under laboratory conditions. In terms of its physical and mechanical properties, Mylo is very close to natural leather: it is soft, elastic, smooth and has a warm tactile feel. The material is characterized by high tensile strength and abrasion resistance. The production process takes several days (unlike the multi-year cycle of raising livestock), requires minimal resources and does not harm living organisms. Mylo is fully biodegradable, certified as a vegan material, and has already been integrated into the supply chains of brands such as adidas, Stella McCartney and lululemon.

Orange peel fabric (Orange Fiber). This Italian technology makes it possible to extract cellulose from juice production waste (orange peels). The resulting fibre is used to create fabrics with unique tactile properties: the material is silky, light, smooth and pleasant to the touch, reminiscent of natural silk or high-quality viscose. Depending on the processing method, the fabric can be either translucent or dense, and it has good vapour permeability. An important advantage is the use of food waste, which would otherwise be sent to landfill. The technology has been recognised by luxury brands, including Salvatore Ferragamo.

Innovative biodegradable fibre naNea. A Swiss company called OceanSafe created a new fibre named naNea. This material is special because it can break down in sea water — 93% of it disappears in 99 days. Also, it does not create microplastics.

Another good thing about naNea is that it feels very soft. Tests show that fabrics made with this fibre are softer than normal polyester. When people wear it, they feel that the material is smooth and comfortable. At the same time, the material retains all the advantages of synthetic fibres: high tensile strength, abrasion resistance, low moisture absorption with effective capillary moisture wicking, and high durability. An additional advantage is its built-in hydrophilicity — naNea effectively draws moisture away from the skin and dries quickly, which is especially valuable for sportswear and activewear.

When combined with the wood-based fibre TENCEL Lyocell from the company Lenzing, naNea creates a hybrid material that combines comfortable tactile properties with strength and complete biodegradability. This solution makes it possible to use naNea as an additive to fabrics to improve softness without compromising the environmental characteristics of the final product.

The review allows us to conclude that there is a wide range of alternative bio-based materials capable of replacing traditional textiles and leather in the fashion industry. Nettle, hemp, cactus leather, mushroom leather, orange peel fabric and the innovative naNea fibre demonstrate the fundamental feasibility of producing materials with high performance characteristics (strength, breathability, elasticity, comfortable tactile properties) while significantly reducing the environmental footprint at the cultivation and production stages.

At the same time, the critical analysis carried out in this work reveals a key methodological problem: the positioning of a material as “eco-friendly” is not always confirmed when its entire life cycle is assessed. The example of organic cotton shows that focusing on a single stage of production (cultivation) without considering subsequent processing steps can mislead consumers — a phenomenon known as greenwashing. This makes it necessary to introduce systematic approaches

to material assessment, including full life cycle analysis and the use of comprehensive certification standards such as the Global Organic Textile Standard and OEKO-TEX.

The widespread adoption of the alternative materials considered in Russia faces a number of barriers: high production costs due to the lack of large-scale manufacturing, limited availability of raw materials, and insufficient awareness among consumers and producers about the properties and benefits of bio-based materials. Further research should focus on studying the technological properties of these materials (shrinkage, colour fastness, cutting and sewing characteristics) and developing methods for their integration into industrial production.

Scientific supervisor: teaching assistant of the department of international communication M.V. Kolyasa

A. V. Izmaylova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

RALPH LAUREN: ARCHITECT OF THE AMERICAN DREAM AND REVOLUTIONARY OF TEXTILE DESIGN

Ralph Lauren is more than just a name on a label; he is the architect of a visual code that defined an entire era. This article explores the evolutionary journey of the legendary designer who transformed textiles into the primary storytelling tool for the "American Dream." From his bold wide ties and iconic cotton piqué to the futuristic "smart" fibers of Polo Tech, we examine how Lauren blurred the lines between sports, high fashion, and cutting-edge technology.

The author analyzes how Lauren achieved a "textile expansion" into interior design and why his approach to materials—ranging from recycled plastic bottles to silver-infused knits—shifted the very paradigm of modern consumption. This is a deep dive into a world where a thread becomes a vessel for history, and clothing transforms into a high-tech interface between the human body and reality.

Keywords: biometric clothing, cotton piqué, american style, smart textiles, sustainable fashion, textile design, conductive silver fibers, fashion history of the 20th–21st centuries, Ralph Lauren

Ralph Lauren has entered history not as a mere tailor, but as a grand demiurge of the textile landscape, succeeding in transforming ordinary clothing into a multilayered saga of the American Dream, where every seam serves as a line in a global narrative of success. His innovations began with a daring reimagining of a men’s accessory: wide ties crafted from textured jacquard and raw shantung silk instantly dismantled the dictatorship of narrow, characterless strips of fabric, forcing the industry to alter the very architecture of the shirt collar.

Lauren was the first to endow fabric with a certain "perceptive intelligence" by introducing porous double-knit cotton (pique) into the athletic wardrobe, allowing the humble polo shirt to migrate from tennis court locker rooms into executive offices and high-society galas.

The Lauren phenomenon lies in the destruction of class barriers within the material itself: he legitimized "rugged" workwear denim within the context of haute couture, teaching the world to pair hand-weathered jeans with exquisite lace and evening silk.

The "total design" revolution of 1983 finally erased the boundaries between personal space and the wardrobe, as Oxford shirting was suddenly repurposed as "skin" for pillows, and suiting flannel became the warmth of a home throw, turning domestic life into a comprehensive aesthetic environment.

In the 21st century, the brand's vision shifted toward biometric engineering, where the Polo Tech Shirt—featuring encapsulated silver fibers—became more than just a garment; it became a full-fledged interface capable of reading an athlete's heart rate and stress levels without external sensors.

The current stage of the label's evolution represents a triumph of passive material intelligence, embodied in the Intelligent Insulation technology, where adaptive fibers alter their structure in response to air temperature, mimicking biological survival processes.

Today's Ralph Lauren is a manifesto of ethical transparency and digital inclusivity, where every thread carries its own "digital passport," and adaptive tailoring for Paralympians—accounting for the micro-movements of prosthetics and wheelchairs—proves that the technologies of the future serve human dignity above all else. Lauren has demonstrated that textile is not a passive canvas, but an active guardian of the ecosystem, capable of sequestering carbon and being dyed without a single drop of water, confirming that the fashion of tomorrow is a union of high engineering and profound humanism.

Scientific supervisor: Associate Professor at the Department of International Communications, Saint Petersburg State University of Industrial Technologies and Design, Natalia N. Kozlova

L. D. Prokhorova

Saint Petersburg State University of Industrial Technologies and Design
191186, St. Petersburg, Bolshaya Morskaya, 18

POTENTIAL OF VERTICAL GREENING AS A FINISHING MATERIAL IN COLD CLIMATE REGIONS OF RUSSIA

Vertical greening acts as an innovative finishing material for building facades and small architectural forms. The evolution of technologies in this field has progressed from spontaneous wall overgrowth to modern engineering systems integrated into architectural projects. Implemented projects in Europe and Russia demonstrate successful examples of vertical greening adaptation to various climatic conditions, including the cold winters of Northern Europe and the continental climate of the Urals. Promising directions for the development of this technology for cold climate regions of Russia are determined through the analysis of climatic constraints, the selection of winter-hardy plant species, and reliance on accumulated domestic and international experience.

Keywords: vertical greening, finishing material, green facade, green wall, vertical forest, living wall

Л. Д. Прохорова

Санкт-Петербургский государственный университет промышленных технологий и дизайна
191186, г. Санкт-Петербург, ул. Большая Морская, д. 18

ПОТЕНЦИАЛ ВЕРТИКАЛЬНОГО ОЗЕЛЕНЕНИЯ КАК ОТДЕЛОЧНОГО МАТЕРИАЛА В РЕГИОНАХ РОССИИ С ХОЛОДНЫМ КЛИМАТОМ

Вертикальное озеленение выступает инновационным отделочным материалом для фасадов зданий и малых архитектурных форм. Эволюция технологий в этой области прошла путь от стихийного зарастания стен до современных инженерных систем, интегрируемых в архитектурные проекты. Реализованные проекты в Европе и России демонстрируют успешные примеры адаптации вертикального озеленения к различным климатическим условиям, включая холодные зимы Северной Европы и континентальный климат Урала. Перспективные направления развития данной технологии для регионов России с холодным климатом определяются через анализ климатических ограничений, подбор зимостойких видов растений и опору на накопленный отечественный и зарубежный опыт.

Ключевые слова: вертикальное озеленение, отделочный материал, зеленый фасад, зеленая стена, вертикальный лес, живая стена.

Vertical greening is considered a fully functional finishing material for building facades and small architectural forms, performing not only decorative but also engineering and technical functions: reducing the thermal load on buildings, air purification, and increasing the biodiversity of the urban environment. The potential for implementing this technology in cold climate regions of Russia is determined by the need for special approaches to plant selection and structural solutions.

The evolution of vertical greening has progressed from spontaneous wall overgrowth to high-tech engineering systems. Significant progress was made in 1938 with Stanley Hart White's patent for "botanical bricks" — mesh blocks for creating vegetation cover on facades. A true revolution occurred in 1988 with the technology developed by French botanist Patrick Blanc, who abandoned soil in favor of polyamide felt with a drip irrigation system.

Modern vertical greening is represented by several types of structures:

- Green facades — planting plants in soil near the wall using support structures (mesh, cables, trellises)
- Green walls — modular panels or textile pockets with plants, equipped with automatic irrigation
- Vertical forest — placement of large-sized plants in containers on balconies and terraces (pioneer: Stefano Boeri)
- Living walls — the most technologically advanced type with lightweight substrate and complex engineering support

Determining the potential of vertical greening in cold climate regions requires reference to the experience of implemented projects. Key European examples demonstrate various technological approaches:

- Wonderwoods Vertical Forest (Utrecht, 2025) — 360 trees and 50,000 plants on facades, centralized irrigation system
- CTPark Prague North (Czech Republic, 2025) — warehouse facade with an area of 1,300 m² containing 45,000 plants, reducing surface temperature by 15°C
- WIR Quartier (Erfurt, 2024) — 2,000 m² of green facades with individual plant selection based on orientation
- Vasakronan Drottningatan (Stockholm, 2016) — felt system with 2,500 native flora plants, demonstrating viability in northern climates

Russian practice is being formed based on domestic expertise and consideration of the specifics of continental and temperate continental climates:

- Zemelny Business Center (Moscow, 2020) — the world's first business center with a vertical garden at the 55th parallel, featuring Parthenocissus (Virginia creeper) greening over an area of 2,400 m²

- Bolshaya Dmitrovka IX Residential Complex (Moscow, 2024) — the first Russian vertical forest with predominantly coniferous plants selected by local experts

- Yekaterinburg Experiment (2025–2026) — a vertical ecosystem with 700 plants of 14 species, successfully surviving winter with temperatures below -35°C

Based on the analysis of climatic characteristics of Russian regions and the study of successful projects, a development trajectory for vertical greening in cold climates is proposed:

- Mass application — traditional wall-attached greening using winter-hardy vines (Parthenocissus, Amur grape, Lonicera caprifolium, Hydrangea petiolaris)

- Premium projects — modular systems with automatic irrigation and extra-winter-hardy plants (Yekaterinburg experience with conifers)

- Year-round decorative effect — coniferous plants in mobile containers or fixed modules with root insulation

- New construction — integration of vertical greening at the architectural design stage

An individualized approach to different regions makes it possible to account for their climatic characteristics. For the Northwestern region with its maritime temperate climate, active experimentation with modular systems is feasible. For regions with a continental climate (Moscow, Central Russia), the priority is the use of proven winter-hardy vines and coniferous species. For regions with an extreme continental climate (northern Urals, Siberia), the most promising approach is the use of coniferous species in mobile containers or traditional wall-attached greening.

Vertical greening has ceased to be an exotic feature and is becoming a fully functional finishing material and a tool for sustainable urban development. The key success factors for cold climate regions of Russia are: climatic adaptation using winter-hardy plant species, an individualized approach to different climatic zones, and reliance on accumulated Russian and European experience.

Scientific supervisor: Associate Professor of the Department of International Communications, Ph.D. in Philosophy, Associate Professor, Kokhanova A. V.

АЛФАВИТНЫЙ УКАЗАТЕЛЬ

Абдурахманова М. 44
Алиев М. Х. 5
Андерсон С. А. 48
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Аулина А. В. 185
Баженова Ж. И. 53
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