





CREATIVE APPROACHES IN MAKING OBJECTS OF IDENTIFICATION FOR UKRAINIAN COMPANIES

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Abstract. The article is devoted to the study of creative approaches of design and advertising specialists in creating logos and trademarks of the companies of Ukraine, other countries of Europe, North America, and the East Asia, that have been successfully operating in the market for at least ten years. Examples of font and image solutions aimed at solving a set of problems have been considered: brand identification among others, product or service advertising, forming the visual image of the company in the consumer's mind. The authors believe that the environment of visual signs and messages is a system of various human impressions, indications of needs, and ways to meet them, which requires a "creator", endowed with the gift of intuitive insight into the pictorial essence of things, needs and phenomena and able to convince consumer in the understanding of their image. Logos of various global companies (manufacturers of food, industrial, pharmaceutical products, service companies and others) are classified into eight groups by structural and compositional characteristics. Based on the analysis of market positioning of companies and their communication strategies, the authors conclude that the basis for identifying the creative component in the development of brand identity is the relationship between production processes and positioning of goods (services) and the sensory-emotional sphere of the consumer.

Keywords: creativity, image and graphics, logo, trademark, Ukrainian market, visual communication.

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1. Introduction

The nature of worldview, attitude to the theory and practice of creativity were formed from processes in various intellectual and applied activities – philosophy, psychology, literature, fine arts, design, and more. Design as a type of design and creative activity is a set of artistic and applied creativity, technology, and cultural and artistic processes. Indicators of the value of visual identification objects of brands are the rapid recognition of a number of signs and images of other companies, a positive image in the consumer's imagination and memory. A special type of thinking that determines a designer's activity is project thinking. Whereas the design product should always be in line with modern trends, designers direct their efforts to find something new and unique, which is impossible without a specific quality of project thinking – creativity, which solves a project problem.

It should be noted that the development of the object of identification often involves the interaction of several specialists – in marketing, advertising, design together with the customer to a greater or lesser extent – the owner or manager of the company. The analysis of

the creative component in the search and implementation of the idea of the company name and its visualization as a result of creative interaction of specialists in various fields and the company's strategic goal was the purpose of this study and identified its topic.

This article is based on the analysis of the experience of introducing logos or trademarks by Ukrainian and foreign companies that have achieved convincing results in their areas and categories. Some of them have a long history – more than one hundred years, but the analysis does not involve companies that have existed for less than ten years. Thus, they all develop according to the standards of modern world business and have the maximum impact on the development on the development of the economy of their country.

The verbal brand name of the company is called a logo; however, in practice, the logo is often the name for constructions containing the word (font) and pictorial components (sign, image). In these cases, we use the term *combined logo*. Logo (font component), sign or image, decorative graphic elements, and color are the artistic means that form the basis of graphic corporate look – a complex visual communication system, and, accordingly, accompany the activities and history of the company.

2. General regulations

Since, as noted above, the development of logos supposes a designer to take into account the marketing and advertising goals, the essence of the company's positioning in the market, and prospects for building its reputation, our analysis, in addition to design practices considered the basic principles of these related industries.

The creative component in the development of objects of brand visual identification is presented in the works of Kulenko (2006), Danylenko (2003), Lesnyak (2011), Bezsonova (2011), Karatayeva (2011), and others. Regularities and characteristics of the trademarks composition are given in the works of Kulenko (2006). Peculiarities of visual communications design were considered by Lesnyak (2011). The following thesis is important:

“Graphic design is a visual communicator. It performs this function in many systems and objects (including visual complexes, signs, corporate identity elements, graphics of machines, devices, magazine layouts, advertisements, posters, packaging, television, and film)” (Lesnyak, 2011, p. 3).

Danylenko (2003) focused on revealing the nature of creative thinking in design. He cogitated creative thinking, intuition, and ultimately unconventional thinking, which in his interpretation is similar to creative. In his opinion, experts associate the work of non-stereotyped thinking with the phenomenon of intuition, while logic directs the flow of thoughts mostly in a stereotyped way (Danylenko, 2003, p. 187). A logical approach supposes self-confidence at every stage of problem-solving, and unconventional thinking based on intuition does not always need such confidence. According to the scientist, the necessity to be right at every stage, always, and in everything is one of the major obstacles to new ideas and their implementation. Thus, researchers endow the creative type of thinking with various synonyms, calling it non-standard, outside the box, and so on.

Among the scientific researches in line with our problem, it is necessary to note theoretical and practical achievements of scientists of Kyiv National University of Technologies and

Design (Ukraine), in particular, Skliarenko et al. (2021), Gula (2020), and others (Liu et al., 2018). According to Gula (2020), the visual plastic language of graphic design is a complex and specific system, where the concepts of signification (art) and structure (form-making) are interdependent. Among the important conceptual positions of graphic design, the author singles out the connection between visual and emotional components:

“Means of expressiveness of graphic design can not be perceived in isolation from verbal information, which in the final design product acquires emotional expression” (Gula, 2020, p. 28).

An essential source in the process of our research was the theoretical understanding of the complex design of objects of visual recognition by foreign and Ukrainian scientists. A researcher of trademarks, the peculiarities of their creation, and the psychology of perception, Werkman (1974) examines in detail the main constants of a trademark. Among its characteristic functions, the function of product identification stands out. According to the author, it is precisely thanks to this function that the consumer can choose a product made by a particular manufacturer among many similar ones with properties and quality known in advance. To perform this function, it is necessary that the trademark has high recognition properties. The quality of trademarks, in his opinion, is determined by content and form (Werkman, 1974).

The logo is the visual expression of trademark identification, the central element of its corporate style. Bezonova (2011, p. 7) offers the following definition of it:

“A logo is a type of sign (trademark, brand, etc.), which is an original typeface of the name (words, groups of words, abbreviations, letters) of an enterprise, organization, firm, private person, event, etc. and intended to identify the object of representation”.

To achieve the expressiveness of the company’s visual identity media, designers use visual components, in particular, with symbolic structures, which, according to Karatayeva (2011, p. 173),

“[...] act as carriers of factual information and are characterized by high attractiveness, involve the user in the processing of coded advertising information and develop his interpretive abilities”.

Thus, in the structure of the logo, or as an independent brand identifier, a sign can act. According to the definition by Lesnyak (2011, p. 9), “a sign is a unit of the language system that constitutes and preserves the main properties of the language system as a whole”. We understand a sign in graphic design as an image that carries any specific idea. It serves as a visual interlocutor, generating a future dialogue with a potential consumer. And if a company is identified with the help of a sign, then a well-planned and organized sign, together with other carriers of corporate style, is a guarantee of long-term relations and trust that will be given to the product or service.

3. Results of the research

3.1. Approaches of the researchers to the classification of logos

The development of a logo or trademark is a multi-stage process that begins with functional analysis, positioning on the market, studying analogues of competitors, creating verbal

or graphic forms, searching for associative and figurative solutions, and ends with detailed graphic processing. Among the Ukrainian companies-developers of visual communication, objects let us single out the *Koloro* (2025) branding agency. Its services include the development of logos and corporate identity, corporate branding, brand development, and promotion strategies, website creation, and much more. The company highlights the following important factors: compliance of the logo with the direction of activity, maximum identification, effective communication of the logo with the target audience, providing rules for placing the logo on different media, uniqueness of all used elements (Koloro, 2025). *Koloro's* (2025) portfolio includes a significant number of leading companies in the Ukrainian market, including *Kyivstar* (1997–2025; Interfax-Ukraine: Ukraine News Agency 2024) and *Obolon* (2025), which logos have been analyzed below.

For a designer or logo development agency, there is a major problem when contacting a customer: there are cases when the customer clearly sees his future goals and quite accurately describes how he would like to see the company logo. But most often the vision of identity is based on feelings and emotions, rather than on specific font or image combinations; it is in such cases that it is necessary to imagine which compositional structure and components will most vividly express the company's mission and promote its identification among similar ones on the market.

Note that the logo is not the only thing that determines the successful identification: other components of corporate identity, quality of products or services, positioning, advertising strategy, and its implementation are also important. Let us recall the statement of a famous practitioner and theorist of advertising in the 20th century Ogilvy (1985, p. 14):

"Goods, like people, have their own individuality and character, and they can bring success or, conversely, ensure complete failure in the sales market. The nature of the product is a mosaic portrait, consisting of many factors: the name, packaging, price, promotional appearance and, most importantly, the nature of the product itself".

In order to identify creative approaches and graphic means of expression in the creation of logos, there is a need for their classification. In scientific studies, we have highlighted the approaches of some scientists to classify a large number of existing logos into groups based on specific characteristics. Depending on the presence of linguistic and iconic elements, Bistryakova et al. (2017) distinguish three main types of logos. Definitely, a linguistic logo is formed from letters, words, or a particular combination thereof. Such logos, in turn, are divided into verbal logos, based on a word or phrase, and letter logos, based on individual letters, and abbreviations. A pictorial (iconic) logo is expressed using an image or graphic symbol. A logotype of a mixed type (combined) is one in which a combination of linguistic and pictorial elements was created (Bistryakova et al., 2017, p. 162).

In order to explain the morphological characteristics of combined logos, Bezsonova (2011, p. 7) proposes to introduce their division into synthetic ones, where the logo and pictorial element are inextricably linked, and universal ones, where the pictorial sign is an organic component of the logo and can be used autonomously. According to the semantic approach, Buravs'ka (2012) divides logos into three groups: 1) iconic logos, the action of which is based on actual similarity to the signified object (the plan of expression is similar to the plan of content); 2) indexical logos, the action of which is based on the real contiguity of the logo

and the signified object (the plan of content is partially or indirectly related to the plan of expression); 3) conventional logos that do not depict what they mean. We have proposed an extended classification of logos based on a comparative analysis of Ukrainian and foreign companies, as well as systematized graphic means of expression that achieve the effect of identification.

3.2. First group of logos

3.2.1. Font logos

Logos consisting only of a font composition are recognizable and those that specifically, unambiguously, and quickly, with the help of words convey the name, nature, and value of the product. Minimalist font logo of *Morshynska* (2009–2025) company which comes from the Carpathian Mountains, from the Morshynska Valley (Carpathian Biosphere Reserve), located in the resort area on the Eastern slope of the Carpathian Ridge and specializes in the production of still, low-carbonated and highly carbonated water (*Morshynska*, 2009–2025), is often very well combined with other elements of corporate identity – images, shape, or color of the packaging, and so on. In this case, the font logo does not “argue” with additional elements, while maintaining its leading position (see Figure 1a).

The red color of the font logo in all combinations highlights the name. Together, the name and additional images indicate the origin of water – from one of the few sources of pure natural water with balanced mineral composition in the world.

The severity and durability of the *Prokopenko Law Company's* (2020) logo are complemented by a creative solution – changing the structure of the capital letter *E* (see Figure 1b). This logo fully contributes to the principles by which the founders, Alex Prokopenko and Tetiana Prokopenko, with 22 years of experience in legal support of business processes are guided in the practice of commercial law: deep knowledge and experience, understanding of business priorities, creativity, timeliness, competence (*Prokopenko Law Company*, 2020).

The history of the pharmaceutical company *Darnytsia* (2025) dates back to 1930; since 1994 it has been a joint stock company, since 2012 – a private joint stock company. Specialization in pharmaceutical products can be traced in the color scheme of the logo (see Figure 1c). The logo contains the capital letters of the words, followed by the spelling of the full name.

Thus, a visually concise logo allows the viewer to instantly understand its message and remember the brand and therefore does not lose relevance.

3.2.2. Font logos with an emphasized figurative function

- Font logos with an emphasized figurative function should be considered as a separate group, as they differ significantly from the previous one – the combination of letters is written in a way that has a figurative character and is perceived not only with a figuratively.
- *Yaka* (2016–2021) is the first Ukrainian brand of natural cosmetics. Understanding the needs of women and the desire to get healthy skin, face, and hair, receive proper protection and care every day, the company has developed a series of natural cosmetics

(Yaka, 2016–2021). The development of products is based on time-tested beauty recipes, constantly improving the resulting formulas. Apparently, this approach – natural cosmetics and time-tested recipes – found expression in the color and use of handwritten font with the signs of old Slavic writing (see Figure 2a).

- *Blest* (2025) is one of the largest upholstered furniture manufacturers in Ukraine, whose sales network counts more than 130 branded departments of various formats in Ukraine and abroad (in Slovakia, Georgia, Lithuania, Romania, Mongolia, and Canada). *Blest* (2025) upholstered furniture design has been developed by chief designer Domenico Larato in collaboration with the Italian studio *Lauriero Design*. The letters of the logo are written with a horizontal base, so it is well associated with the surfaces of furniture models and creativity (see Figure 2b).
- *Sova Jewelry House* (2025) was named after the founder, Alexander Sova. The compositional technique was introduced into a logo design – separating a word into two syllables and writing them in two lines (see Figure 2c). They also used two colors, black and beige, which gives a certain game to a logo look, allowing the company to differentiate itself more from the competitors. The brand positions itself as the one open to everything new, *Sova Jewelry House's* (2025) style is a mix of conciseness, geometric shapes, unusual connections, and materials; designers look at the classics with a modern look and bring something new. As we can see, logos created with the help of figurative and graphic visual reception attract the customers' attention and force them to consider the logo as an object of design.

3.2.3. A logo on a plate is a way to draw attention

- A logo on a plate is a way to draw attention to a logo with a colored background inscribed in one or another geometric or plastic shape, which is commonly called a plate. The combination of the logo color and the plate helps to reveal the character of the company. Thus, the *Umanpivo* (1878–2025) brewery in Uman is the only plant in Ukraine that grows barley itself, selects the best varieties, and is one of the few beer producers that independently processes malting barley into malt. Thus, the yellow logo and green background are associated with nature and the plants from which the product is made (see Figure 3a). In addition to the name, the year of the brewery's founding – 1878 – is inscribed on the plate, which gives evidence to its long history, tried and true quality, and helps to increase trust (*Umanpivo*, 1878–2025).
- Throughout history, advanced technologies have been studied and implemented, which has significantly improved product quality. In 2002, the cooking process was fully computerized, and all cooking equipment was replaced with the new one made of stainless steel. In 2003, they launched a new line for bottling beer in polyethylene terephthalate bottles. Since 2008, the plant has been borrowing the experience of the world's best brewers – Germans: they installed German equipment, started using several German recipes under the control of specialists from Germany. The company supplies its products throughout Ukraine, as well as to Poland, Moldova, Israel, the United States (US), Germany, and other countries.
- *Intertop* (*Intertop Fashionshop*, 2025) is a leading Ukrainian retailer that has been on the market for more than 25 years. During this period, the company has accumulated significant experience in the trade in quality foreign and Ukrainian footwear and clothing. Today, *Intertop* (*Intertop Fashionshop*, 2025) in Ukraine manages 136 stores in 27 cities of Ukraine, which includes more than 200 leading global brands. It is proposed

to perceive such a powerful volume of presented products and sales through the logo, which, by its name, directs to the most popular, “top” products in the range of world and Ukrainian brands (see Figure 3b). The retail name is placed on a blue-turquoise background contributing to a calm, balanced mood.

- *Maika.ua* (2006–2025) company offers high-quality printing of logos on clothes and branding of a wide range of clothes. When writing the word *maika*, the letter *y* is intentionally replaced by *i*, which enhances the meaning of the Ukrainian product in the eyes of customers (see Figure 3c). The logo is written in black and is placed on a contrasting yellow oval background, promoting fast and clear perception.

3.2.4. Calligraphic font logos

Calligraphic font logos set a specific mood in perception. According to the origin – created by a calligrapher with a brush or pen, the logo, presented in calligraphy or by hand, still looks lyrical and emotionally colored, more clearly reveals the brand character, inspires trust, and faster contact with the audience. We can compare.

Jewelry company *Gold Master* (2005–2025) is a Ukrainian manufacturer of gold and silver jewelry from Vinnytsia (Ukraine). The company’s products are an expression of feelings and emotions, they are designed to please their owners, show their status, and form the material basis of family values (*Gold Master*, 2005–2025). We find these characteristics in the calligraphic logo of the company: gold fonts look elegant and clear on a rich green background (see Figure 4a). The manner of writing the word *gold* in the spirit of baroque-rocaille monograms is responsible for the emotional and sensual side; the word *master* with its hardness speaks of the observance of traditions and enhances reliability.

Silpo (2025) is one of the largest national chains of food supermarkets in Ukraine with an assortment of about 76 000 items of food and related products, as well as goods of its own import. The writing of the logo is presented with the effect of perspective; the base color is deep blue; below there are outlines of the letters in white, the base color of the so-called plate is orange; the entire plastic shape of the logo is outlined in blue (see Figure 4b).

The *Bembi* (2025) brand is one of the leading Ukrainian manufacturers of children’s clothing, located in Khmelnytskyi (Ukraine) and it is popular not only in Ukraine. This calligraphic logo gives the impression that it was created with the care for children, knowing their business, and having rich life experiences (see Figure 4c).

Apparently, the calligraphic font should not be too bold, whimsical, or illegible. It can contain letters of different heights, non-standard, etc. It is essential to strike a balance between artistic design approach and marketing goals because, in addition to creativity and uniqueness, the logo should be easy to read, convey the right message and evoke an emotional response in the audience.

3.2.5. A logo with a minimum of graphic elements

- A logo with a minimum of graphic elements makes it a bit difficult to present but at the same time provides minimalism. As the examples of such logos with minimal graphics, we chose those that combine certain graphic elements with the verbal element, but so that it is not yet a sign and does not take away too much attention. Such a logo becomes more complex, which increases its uniqueness and recognizability.

- *Farmak* (2025) has been on Ukrainian pharmaceutical market since 2010; today its products are exported to 28 countries. A concise graphic element combined with the company name (*Farmak* is an abbreviated version of the phrase *pharmaceutical company*) is the shape of a circle that joins the last three letters (see Figure 5a). The circle is associated with the shape of the pill due to the company specialization, and the elements of the letter *k* are elongated, thus filling this shape. The writing color is blue on a white background, which is most associated with the pharmaceutical industry.
- *Mida* (2024) factory in Zaporizhzhia (Ukraine) is a footwear manufacturer in Ukraine with over thirty years of experience. Their products are designed for everyday wear and are available to a wide range of consumers. Thirty years of experience in the shoe market of Ukraine, modern design, affordable prices, and active product promotion policy allow the company to achieve high results and expand geography: today, the factory operates in major cities: Kyiv (Ukraine), Odesa (Ukraine), Dnipro (Ukraine), Chernivtsi (Ukraine), Khmelnytskyi, and abroad (Mida, 2024).
- The company's reputation is based on the main principle – comfortable shoes with guaranteed quality. As a rule, the company's basic values are expressed in the logo. The logo of this company is no exception (see Figure 5b). Fonts with the name *Mida* underlined in serifs are supplemented by a top line with a double inscription of the company name in the form of a crown. In our opinion, a silhouette of the crown in the same size would be a more expressive solution than giving the title twice in one logo.
- The *Eva.ua* (2025) line of stores is the largest national chain of beauty and health stores with a wide range of decorative cosmetics, jewelry, accessories, household goods, and more. The company was founded in Dnipro in 2002. The service model of the company is based on the principle “*Eva.ua* is the best friend who gives happiness to be yourself” (Eva.ua, 2025). Ukrainians are well aware of the logo with three bright letters, in which a twig with green leaves is inscribed, highlighted by a bright wave (see Figure 5c); due to the green color in the font composition and in the plant element, the company's products are associated with naturalness.
- Thus, the minimal use of graphic elements in combination with the font logo, despite the simple geometry, restrained fonts, and composition, enhances the recognizability function and helps to convey a clear message.



Figure 1. Font logos of the companies: a – *Morshynska*; b – *Prokopenko Law Company*; c – *Darnytsia* (source: a – *Morshynska*, 2009–2025; b – *Prokopenko Law Company*, 2020; c – *Darnytsia*, 2025)



Figure 2. Font logos of companies with emphasized figurative function: a – *Yaka*; b – *Blest*; c – *Sova Jewelry House* (source: a – *Yaka*, 2016–2025; b – *Blest*, 2025; c – *Sova Jewelry House*, 2025)

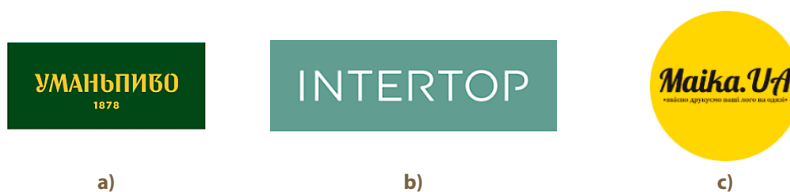


Figure 3. Font logos with a plate: a – *Umanpivo*; b – *Intertop*; c – *Maika.ua*
(source: a – Umanpivo, 1878–2025; b – Intertop Fashionshop, 2025; c – Maika.ua, 2006–2025)



Figure 4. Calligraphic font logos: a – *Gold Master*; b – *Silpo*; c – *Bembi* (source: a – Gold Master, 2005–2025; b – Silpo, 2025; c – Bembi, 2025)



Figure 5. Font logos with a minimum of graphic elements: a – *Farmak*; b – *Mida*; c – *Eva.ua*
(source: a – Farmak, 2025; b – Mida, 2024; c – Eva.ua, 2025)

3.3. Second group of logos

3.3.1. Combined logos

The most numerous group of logos presented on the market of Ukrainian companies is the verbal component in combination with the pictorial one.

Let us consider ways to arrange such structures. The sign can be to the left of the logo (*KUZ* (Kyiv Jewelry Factory, KJF) (2025a), *Ukraine International Airlines* (2008–2025)), to the top (*Bukovel* (2025), *Kyivstar* (1997–2025), *Tango* (2025), *Kava zi L'vova* (2025), *Kvochka* (2025), *Obolon* (2025)), to the right of the logo (*Bruce* (1994–2024)), or on one side above (*Ukrtelecom* (Ukrtelekom, 2010–2025)). Both elements can be in different proportions: with the dominant text or image elements.

3.3.2. Combined logos with the dominant text element

The history of the Bukovel ski resort located near the Polianytsia Nadvirna Raion, Ivano-Frankivsk Oblast, Yaremche Municipality of Western Ukraine, dates back to 2000 (Bukovel, 2025). The founder of *Bukovel* (2025) Alexander Shevchenko set a goal for himself and his associates – using advanced technology and world experience to create a resort in his homeland that will attract opportunities and a set of services offered to tourists from Ukraine and the world.

These places have a unique climate – long snowy winters, lack of strong winds, predominance of sunny days. The area itself captures the beautiful mountain slopes as if designed for skiing (Biblioteka metodychnykh materialiv, 2025). The chosen visual image for the logo, the heart, says that this resort becomes a favourite after the first visit (see Figure 6a). The color for the text and image elements is the same – the brightest, red.

“Tango – creators of precious emotions” – this is how another Ukrainian jewelry brand positions itself. Its masters invest in their work more than knowledge and experience – each product is an emotion embodied in metal (Tango, 2025). The design of gold and silver jewelry of this company is characterized by dynamic and bold lines. The combined logo fully corresponds to the brand concept because, like the famous Argentinian dance, it is a combination of confident contours and a deep emotional component (see Figure 6b). According to the company’s founders, a stylized rose expresses this idea best.

The history of *Kava zi L’vova* (2025) dates back to 1829 when the first coffee house was opened in Lviv (Ukraine). It appeared due to an outstanding figure – Yuriy Frants Kulchytsky (Kava zi L’vova, 2025). The logo, in addition to the name, contains the year of the café’s opening, a coffee cup with rising aroma, and a graphic decorative element of the 19th century, which unites the whole composition at the bottom (see Figure 6c). *Kava zi L’vova* (2025) produces coffee beans, ground coffee, instant coffee, and other goods, which are becoming more and more popular throughout Ukraine.

Ukrtelecom (Ukrtelekom, 2010–2025) is the largest fixed-line operator in Ukraine. It provides a wide range of telecommunication services and has been a key operator among fixed internet providers for many years. Three different screens were imitated in the pictorial part of the logo by superimposing three graphic elements of different colors on top of each other, thereby indicating the wide possibilities of television and Internet communications offered by the company (see Figure 6c). *Ukrtelecom* (Ukrtelekom, 2010–2025) provides the Internet to residents of about 2300 settlements in Ukraine. The nature of optical communications and communication capabilities is supported by the logo (see Figure 6d). The color overlay technique, as well as geometrical figures and symbols, is applied in the logo. This technique adds depth and volume to the logo, highlights certain parts, and demonstrates the connections between the elements. The slogan *Better starts today* is part of the logo.

3.3.3. Combined logos with the dominant image element

Combined logos with the dominant image element in a separate group we distinguish. In this group we note the dominance of the mark in the combined logo, i.e., the trademark is the main element of corporate identity. The text component may be present but as a secondary element.

Taking care of chickens, providing only selected feeds to get the best eggs rich in vitamins and micronutrients (“Kvochka is taking care” (Kvochka, 2025)) is seen in the combined logo of the *Kvochka* brand (see Figure 7a), which belongs to the agricultural holding *Agroholding Avangard*, the largest producer of chicken eggs and egg products in Ukraine. The logo uses a literal visual message – a realistic silhouette of a laying hen with a natural green meadow landscape element, combined with a simple name.

The *Bruce* (1994–2024) jewelry brand from Kharkiv (Ukraine) is known not only in the Ukrainian market but also far beyond its borders. Founded in 1994, the company includes a design studio, a factory for producing a wide range of gold and silver jewelry. The new concept-based ideas in the creation of models, impeccable taste combined with exquisite artistic execution and uniqueness of each piece of jewelry – these are the three main components of the work of the company *Bruce* (1994–2024). The combined company logo is one of the few in Ukraine that has a symbolic meaning (see Figure 7b).

The image of the griffin takes us to a part of the ancient Scythian–Greek heritage – tribes that lived on the lands of modern Ukraine in the 7th–3rd centuries BC. The ancient Scythians believed that gold had magical properties and divine nature. Most often, this type of precious metal served as a talisman.

The color of gold – a high-quality metal – was chosen to write the company name, which seems to carry the energy of sunlight and a bright shine. In general, the logo represents the technical maturity of jewelers formed according to the laws of art while preserving the jewelry traditions, and at the same time, the ability to combine them with modernity.

Kyiv Brewery, which construction began in 1974, was built in the Obolonskyi District of Kyiv, where large reserves of soft and clean water were discovered at the depths of the Jurassic horizon (290 m) (Obolon, 2025).

Since 1992, an individual style of packaging design has been developed for the *Obolon* Svitle, Ternopil Oblast (Ukraine) trademark: a unique bottle, color scheme, and color label have been created. Attempts to reflect the glorious history, market leadership, highest production standards, social responsibility policy are expressed in the logo with the dominant image elements with symbolic meaning (see Figure 7c).

The image of the lion is one of the most common symbols of royal power, military victory, vigilance, resilience, and willpower. A pair of lions means “the master twice as strong”, which guards doors, gates, or treasures. The winged lion represents power over peace and war, usually in European heraldry. We can see a pair of winged lions in the logo. With both paws, they hold an emblem, the image of the liquid transformation is in the center; their attributes are the royal crown above the emblem, and the wheat stalk and hops stem below it. Red, gold, and black are the three colors used in the logo.

In 2015, one of the largest mobile operators in Ukraine, *Kyivstar* (1997–2025), updated its logo (see Figure 7d): “Our task is not just to create another new logo, but to make the customer immediately understand who owns this product and what it can do”, – as the company’s business concept goes. Considering the scope of the company, lines diverging in different directions from the center correspond to the idea of signal propagation. Emphasizing the Ukrainian capital letter *ї* and applying the colors of the Ukrainian flag, the company strengthened its national identity.

3.3.4. Combined logos with capital letters of the company name

When such logos are created, only the title letters of the company name are used; as a result, the abbreviation is established, the name is shortened. *KUZ* (2025a) was founded in 1936 as a workshop for repairing watches and restoring jewelry. First, the Kyiv Jewelry and Watch Factory was established on its basis, and then the KJF. The company’s mission is to “give

unforgettable precious moments of life, uphold the best traditions of jewelry and be a jewelry trendsetter” (KUZ, 2025b). The combined logo uses a pictorial element – the outlines of a chestnut tree branch, which has long been one of the symbols of Kyiv (see Figure 8a). The way the leaves are joined resembles the technique of working with metal, so it is associated with jewelry. The three capital letters of the name interact with the chestnut branch in the logo.

The visual concept and style are gradually implemented on infrastructure facilities, rolling stock, inventory, and uniforms of railway workers at the *Ukrainian Railways* (UZ, 2012) company. The work on updating the logo (Figure 8b) was performed by the *Galagan* agency:

“This is the start of a modern *Ukrzaliznytsia* integrated into the international transport system. From now on, the main visual symbol of *Ukrzaliznytsia* is a locomotive formed from two stripes, which reflect the status of monitoring the train at speed. The modern ligature is created by combining two letters: *U* – *Ukrainian* and *z* – *railway* (*zaliznytsia* in Ukrainian). These meanings are reinforced by a rich palette – the colors of business activity and openness, technology. [...] We changed the philosophy of performance, and the perception of the company by clients and partners. With the updated identity, *Ukrzaliznytsia* will position itself not only on the domestic but also on the international transport and logistics market”,

– says Yevhen Kravtsov, the head of *Ukrainian Railways* (wings turned into a train (MMR, 2019)).

Ukraine International Airlines (2008–2025) was founded in 1992 as a national (base) carrier; the localization is the base airport – Boryspil International Airport; the company’s head office is in Kyiv. *Ukraine International Airlines* (2008–2025) connects Ukraine with 38 countries in Europe, Asia, Africa, and North America.

In 1997, the logo on the tail of the aircraft was changed (see Figure 8c). Instead of a stylized falcon trident, reminiscent of the state emblem of Ukraine and emphasizing the affinity with *Air Ukraine*, a stylized image of a falcon bird appeared in the tail unit. This symbolism is still preserved today; the company’s website and other online and paper-based resources use the sign together with the font inscription of the capital letters of the company name.



Figure 6. Combined logos with the dominant verbal element: a – *Bukovel*; b – *Tango*; c – *Kava zi L'vova*; d – *Ukrtelecom* (source: a – Bukovel, 2025; b – Tango, 2025; c – Kava zi L'vova, 2025; d – Ukrtelecom, 2010–2025)



Figure 7. Combined logos with the dominant text element: a – *Kvochka*; b – *Bruce*; c – *Obolon*; d – *Kyivstar* (source: a – Kvochka, 2025; b – Bruce, 1994–2024; c – Obolon, 2025; d – Kyivstar, 1997–2025)

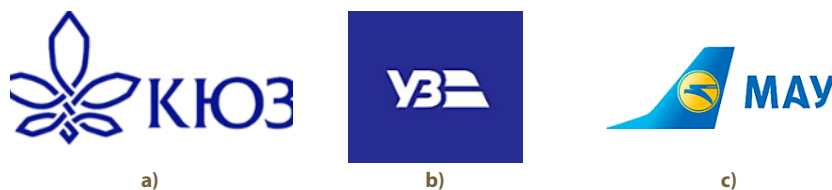


Figure 8. Combined logos with capital letters of the company name: a – KUZ (Kyiv Jewelry Factory); b – UZ (Ukrainian Railways); c – UIA (Ukraine International Airlines) (source: a – KUZ, 2025a; b – UZ, 2012; c – Ukraine International Airlines, 2008–2025)

3.4. Third group of logos

3.4.1. Composite logos (created by combining different elements)

This group includes logos with inextricably linked elements: they cannot be used separately; it is sometimes impossible to determine where the sign ends and where the logo component begins, *i.e.*, the synthesis of individual elements combined into an integral part, or logo inscribed in sign or an image.

This type of logo belongs to the air-chilled chicken trademark, the most popular among Ukrainian consumers – *Nasha Ryaba* (2025). The general shape of the composite logo is an oval with an inscribed image element – a red chicken comb together with the company name (see Figure 9a). Blue and yellow colors in logos of Ukrainian companies are traditionally associated with the colors of the national flag.

Kyiv BKK (2025) is a leading national confectionery manufacturer. “Sweets have magical properties: they can transform our mood, carry us to the lands of joy, and create pure happiness inside!” (Kyiv BKK, 2025), – this guiding principle is reflected in the design of the logo in the form of the slogan *Happiness exists* (see Figure 9b). This concept is embodied in a combination of chocolate and gold colors.

The logo of one of the leading Ukrainian construction companies, real estate developer *Kyivmiskbud* (2025) is built using stylized elements that are directly and quickly associated with the company’s activities – high-rise building and construction machine (see Figure 9c). At the bottom of the sign, there is a branch of the chestnut tree, which is considered a symbol of the city of Kyiv. Despite the limited number of identity signs, this sign uses the technique of dividing elements into stripes and triangles, which is also associated with construction. In addition to the company name, the logo includes the year of its foundation. The colors – blue and yellow – indicate that the company was established and operates in Ukraine.

The first and only state specialized publishing house of children’s literature *Ditvydav* began its work in Kharkiv in 1934. At that time, the first logo of this publishing house was developed. In 1964, when the publishing house moved to Kyiv, it received its current name, *Veselka*. In 1965, a new logo was approved (see Figure 9d), authored by artist Alexander Gubarev (Mystetskyi Arsenal, 2025).

Gubarev depicted a girl in a wreath, which is not only a decorative headdress, but also a millenary Ukrainian symbol. The girl turns her face to her peer readers and seems to be handing them an interesting book. The author’s font composition with the name of the



Figure 9. Composite logos: a – *Nasha Ryaba*; b – *Kyiv BKK*; c – *Kyivmiskbud*; d – *Veselka* (source: a – *Nasha Ryaba*, 2025; b – *Kyiv BKK*, 2025; c – *Kyivmiskbud*, 2025; d – *Mystetskyi Arsenal*, 2025)

publishing house is an allusion to the celestial rainbow, inscribed in a semicircle like the expanding rays of a rainbow. Designers print this logo on a book in one color (black, blue, or white – in contrast to the background) – it depends on the color scheme of the cover. The publishing house is known worldwide, and as for Ukraine, almost every family has got the books published by *Veselka* (*Mystetskyi Arsenal*, 2025).

4. Comparative analysis of the compositional structure of logos of the global market companies

In order to identify global trends in visual identification strategies, let us conduct a comparative analysis with the experience of foreign companies. Since the beginning of the 20th century, the development of recognition systems has been one of the main tasks of many corporations, which realized that for most effective selling, it is necessary to be easily identifiable, and visual uniqueness should become the most important feature of the business.

If you trace the evolution of the logos of companies with a long history, such as *Kodak* (2025) (US), *Coca-Cola* (The Coca-Cola Company, 2025) (US), *Nike, Inc.* (Nike, 2025) (US), *Starbucks* (2025) (US), *Shell plc* (United Kingdom, UK) (Shell, 2025), *Apple Inc.* (Apple, 2025) (US), *Prudential Financial* (Prudential, 2025) (US), *Nestlé* (2020b) (Switzerland), and many others, you can see a reflection of the time changes: if in the early stages of history logos tended to detail, sometimes artistically graphic presentation, then in the second part of the 20th century the conventionality of stylization increased, logos (both verbal and pictorial elements) began to be presented by more concise graphic means, without detailed elaboration. In addition, for the purpose of broadcasting a certain idea, or the philosophy of the company, visual symbols are often used. They do not directly indicate one or another subject or specialization of the company but are a kind of generalization, or abstraction of an idea.

Let us consider these trends, concentrating on several examples. By analogy with the analysis of Ukrainian brands, we will distinguish logos created based on fonts: classic (*Vogue* (magazine) (2025), US), transformed (*Kodak*; *Chanel* (2025), France), calligraphic (*Coca-Cola*; *Dzintars* (2024), Latvia), according to the principle of word in a shape (*Samsung* (2022), South Korea; *Chupa Chups* (2025), Spain), with an emphasized figurative function (*Team Asobi* (2021), Japan), using the principle of letter-image (*Fandom* (website) (2025), US; *Apotheke* (Apothekeverband, 2025), Austria), with a combination of capital letters of the name or title (*Yves Saint Laurent* (fashion house) (Saint Laurent Productions, 2025), France) (see Figure 10).



Figure 10. Font logos: classic (a – *Vogue* (magazine), United States (US)); b – *Kodak*, US); transformed (c – *Chanel*, France); calligraphic (d – *Coca-Cola*, US; e – *Dzintars*, Latvia); word in a shape (f – *Samsung*, South Korea; g – *Chupa Chups*, Spain); with an emphasized figurative function (h – *Team Asobi*, Japan); letter-image (i – *Fandom* (website), US; j – *Apotheke*, Austria); a combination of capital letters of a name or title (k – *Yves Saint Laurent* (fashion house), France) (source: a – *Vogue*, 2025; b – *Kodak*, 2025; c – *Chanel*, 2025; d – The Coca-Cola Company, 2025; e – *Dzintars*, 2024; f – *Samsung*, 2022; g – *Chupa Chups*, 2025; h – *Team Asobi*, 2021; i – *Fandom*, 2025; j – *Apothekeverband*, 2025; k – *Saint Laurent Productions*, 2025)

Behind each of these names and ways of transforming them into a logo is the extraordinary personality of the founder and the visions and values laid down by him. So, George Eastman, an outstanding inventor of his time who found a way to simplify the cumbersome process of photography, first registered the word *kodak* as a trademark in 1888. Regarding this name, he explained:

“I came up with this name myself. The letter *k* was my favorite – it seems like a strong, sharp letter. It became a matter of testing combinations of a large number of letters, including words that began and ended with *k*” (Kodak Company, 2025).

The result was the name *Kodak* (see Figure 10b). Eastman chose yellow and red as the corporate colors, which later defined the corporate style of *Kodak*, widely known throughout the world.

In 1958, Enric Bernat commissioned a French consulting agency to research the sweet habit. The study concluded that 67% of candy consumers were under the age of 16 and that their hands were dirty when they took the candy out of their mouths. It was then that Bernat created a lollipop on a stick – *Chupa Chups* (2025) and began to be marketed with the slogan *It's round and lasts long*. It was quite a success among children in Spain. To launch the product outside the country, an attractive visual design was needed. For this, the businessman turned to Salvador Dalí – one of the most influential artists of that time. The surrealist began to draw a logo in the form of a daisy on a white paper napkin: it took him less than an hour to create one of the most famous logos (Larena, 2021).

We focus on three major aspects of Dalí's redesign: the first novelty was the use of red on a yellow background (before that, these two colors were used together with black); secondly, to present one of the most symbolic elements of the logo and the most striking sign of *Chupa Chups* (2025) identity – the shape of a flower that surrounds the name; and the last – the artist's recommendation to place the logo not on the side, but in the upper part of the package to make it more visible and add individuality (see Figure 10g). Thus, the renewal of the brand image in 1969 is associated with the beginning of the period of its internationalization, almost unchanged nowadays. The logo is still a symbol of innovation with distinct pop art features.

Let us allocate figurative trademarks that function in the visual communication space based only on an associative connection with the company, in a separate group (see Figure 11). The long history, market success, and advertising strategies of such companies as *Nike, Inc.* (Nike, 2025), *Starbucks* (2025), *Apple Inc.* (Apple, 2025), and *Shell plc* (Shell, 2025) contributed to the rapid recognition of these trademarks. According to the conclusion of logo researcher Buravs'ka (2012), this species has three subspecies with the following characteristics: 1) significant similarity with a physical object; 2) presentation of the main characteristics of the product; 3) metaphorical transfer of the image content from the subject to its functions. In turn, the author divides the logo metaphor into the following varieties: image, association, and effect (Buravs'ka, 2012, p. 185). Regarding associability, Werkman (1974, p. 21) observed:

"If consumers are unfamiliar with a symbol, it is unlikely that they will associate it with a specific object. In such cases, the entrepreneur must explain that this particular symbol represents a new, previously unknown image [...]. Only then will consumers be able to comprehend the information".

The famous Swoosh sign was designed by Carolyn Davidson, a graphic design student at Portland State University (US) in 1971 at the behest of Phil Knight, who taught accounting at the same university and co-founded the sports shoe and apparel manufacturer *Nike, Inc.* (Nike, 2025). In search of a design that would not be similar to its competitors, Davidson proposed several options before finding the final solution that symbolizes movement and speed (see Figure 11a). However, the simple design hides a deeper symbolic meaning, as the trademark symbolizes the wing of the Greek goddess of victory, Nike, who, according to ancient Greek mythology, sat next to Zeus on Mount Olympus. In order to gain great popularity and dominance in the sports shoes and apparel market, *Nike, Inc.* (Nike, 2025) uses its mark to support outstanding athletes. In this way, a strong principle of the brand was realized – whenever someone thinks about *Nike, Inc.* (Nike, 2025), he thinks about victory (Mapemond, 2025).



Figure 11. Pictorial logos: a – *Nike, Inc.*, United States (US); b – *Starbucks*, US; c – *Shell plc*, United Kingdom; d – *Apple Inc.*, US (source: a – Nike, 2025; b – Starbucks, 2025; c – Shell, 2025; d – Apple, 2025)

The branding of other companies, shown in a series of pictorial trademarks, also does not directly indicate the product but acts through association with symbolic images. Thus, the image of the siren of the *Starbucks* (2025) trademark, which, according to ancient Greek mythology, lured sailors to the death of their ships near the shores of small islands, should similarly attract customers to buy delicious coffee (see Figure 11b). The brand name and symbol *Shell plc* (Shell, 2025) and the *pecten* (bivalve) have accompanied the oil supplier company at various stages of its development since 1891 when businessman Marcus Samuel, 1st Viscount Bearsted founded a small London (UK) business selling antiques and oriental sea shells, which became the forerunner of the Dutch–British oil giant. The sons of the founder contributed to the preservation of the exact form of *pecten* (see Figure 11c), which developed in accordance with graphic design trends as a symbol of preserving and glorifying the company's rich heritage, and as a popularizer of the values and quality of products and services.

The American technology company *Apple Inc.* (Apple, 2025), which designs and develops consumer electronics, software, and online services, has an apple as its visual symbol, which is in no way directly related to the products; however, this symbol is the result of a long search – from Isaac Newton's apple and Steve Jobs' favorite fruit to a sign with a monochrome design that matched the first silver *iMac* in 1998, and is synonymous with style and innovation (Frith, 2011) (see Figure 11d).

It should be noted that the company was able to use only images without a verbal component after making sure that the business was firmly established. We should also note that in Ukraine, compared to other countries of the world, there are no figurative trademarks without a verbal name among well-known and successful companies.

Let us analyze the next group of logos of foreign companies – combined logos. At the heart of the visual component of *Prudential Financial* (Prudential, 2025), the largest American company in the insurance segment, founded in 1875, is a visual symbol – the Rock of Gibraltar with the meaning *Prudence has the strength of Gibraltar*. Throughout the history of the company, there have been ten changes to the design of the *Prudential Financial* (Prudential: 150 Years 2025) logo, but all of them contained the image of a rock, a symbol of strength and security, which appealed to the main characteristics of the company (see Figure 12a).

Iwasaki Yatarō, the founder of the first *Mitsubishi Motors* (Mitsubishi.com, 2025), Japan, organization more than 150 years ago, chose a sign with three chestnut leaves (*Mitsubishi* is a combination of the Japanese words *mitsu* and *hishi*; *mitsu* means *three*, *hishi* means *water chestnut*) as his company's emblem (see Figure 12b). The mark resembles the three-leaved coat of arms of the Tosa Domain, Yatarō's first employer, as well as the three stacked rhombuses of the Iwasaki family coat of arms (Mitsubishi.com, 2025).

The sign of the *Berlin Philharmonic* (Berliner Philharmoniker, 2025) (Germany), made by a combination of geometric shapes with the effect of optical illusions, is associated with a stream of sounds (see Figure 12c); the famous *Nestlé* (2020a) logo was created based on the coat of arms of the founder Henri Nestlé's family in 1868, which depicted a lone bird in a nest; over time, the owner added three chicks fed by the mother to establish a connection between his name and the products he created (see Figure 12d).

Orlen Lietuva (2025) (Lithuania) aims to become one of the most modern and efficient oil refining companies that not only process oil but also produce various high-quality oil

products. The company's activities are connected with the history of the oil refining industry in Lithuania, the beginning of which dates back to the 1960s. The name of the joint-stock company *Orlen Lietuva* (2025) was registered in 2009 as a result of the change of the former name – *Mazeikių nafta*:

“The name change is not just a sign change. The new name contains the meaning of all the changes that have taken place in the company in recent years – structural and technological transformations have been carried out; the new equipment in operation and the quality of the products indicate that the company has reached internal maturity”,

– says the message of the chief executive officer (CEO) of *Orlen Lietuva*, Krystian Pater. Along with the name, the logo also changed (see Figure 12e). From now on, the new logo of the only oil refining company in the Baltic states consists of a stylized eagle's head with the red inscription *ORLEN* and the silver word *Lietuva* (Orlen Lietuva, 2009).

The history of the *Vilvi Group* (2021) (Lithuania) dairy product manufacturer began in 1934 when it was introduced to the market under the name *Vilkyškių pieninė*:

“First of all, it was important for us to emphasize the proximity of the small volume of dairy products at that time to our customers, the naturalness of our products, and the uniqueness of their taste. [...] Aware of ourselves as participants in the world market, in 2011 we introduced the export brand *Vilvi*, today we can rightfully call it a sign of our success and the basis of our new global identity of the entire group”,

– explains the CEO of the group of companies Gintaras Bertašius (Delfi, 2020). The logo is based on a stylized landscape with a wide landscape and outlines of buildings, drawing attention to the ecological origin and unique quality (see Figure 12f).

European Heritage Days (2025) is a pan-European initiative officially launched by the Council of Europe in 1991; from now on, events and activities dedicated to different topics are held in each country during September. The logo with silhouette outlines of the architecture of different styles and cultures (see Figure 12h) reflects the general principle of the initiative – not only to reveal the richness and diversity of the common heritage in the context of international cultural dialogue but also to draw attention to numerous national and regional features.



Figure 12. Combined logos: with the font component predominance (a – *Prudential Financial*, United States; c – *Berlin Philharmonic*, Germany; e – *Orlen Lietuva*, Lithuania; f – *Vilvi Group*, Lithuania); with the visual component predominance (b – *Mitsubishi Motors*, Japan; d – *Nestlé*, Switzerland; g – *Versace*, Italy; h – European Heritage Days, an international initiative) (source: a – Prudential, 2025; b – Mitsubishi.com, 2025; c – Berliner Philharmoniker, 2025; d – Nestlé, 2020a; e – Orlen Lietuva, 2025; f – Vilvi Group, 2021; g – Versace, 2025; h – European Heritage Days, 2025)

The classification division is completed by a group of composite logos, where the separation of one of the components will lead to the destruction of the sign's integrity. When referring to the combined logo of the Polish retail chain stores and supermarkets *Stokrotka* (2025) (Poland) (see Figure 13a) belonging to *Maxima Group*, let us quote the conclusion of the *BrandCoast* (2025) agency owner Mateusz Kwiecień regarding the perception of company identification signs by consumers and their reaction:

"For many years, we have been serving the *Stokrotka* retail chain stores and supermarkets. Our graphic designers prepare projects based on detailed floor plans and create 'custom' branding solutions. All stores within the network use the same graphic elements and the same labeling inside the stores. Marketing research shows that 90% of customers pay attention to a brand when choosing a place to shop, and another 59% prefer to shop at stores they know well. Therefore, consistent visual identity is one of the most important aspects of customer contact".

Some of the following logos are united by the presence of a character – an advertising character named Bibendum of the tire manufacturer *Michelin* (2025) (France) (see Figure 13b); the image of the founder of the chain of restaurants and the author of the original recipe for Kentucky Fried Chicken [*KFC*] (2025) (US) fried chicken, Colonel Sanders (see Figure 13c); image of the founder of the *Christie's* (2025) (UK) auction house – James Christie (Shields, 2021) (see Figure 13d). Identification with the character also includes the logo of the famous clothing brand founder Gianni Versace with his favorite mythological character – Medusa Gorgon (see Figure 12g). Versace famously said that he chose Medusa Gorgon precisely because of her ability to make people fall hopelessly in love with her with no chance of ever returning, and he hoped that his company would have the same effect on the people who buy *Versace* (2025) (Italy) products. As can be seen from the activities history of each of the above-mentioned companies, the advertising character is an extremely expressive visual technique that speeds up the process of remembering the brand by the consumer and associates the brand with the personality of the character.

So, after analyzing the logos and trademarks of the most famous companies of various professional fields in Ukraine and other countries of Europe, North America, and Asia, among the identification signs of Ukrainian companies, we have identified three general groups – font, combined, and composite logos. Among the identification marks of foreign companies, we have counted four general groups – font, pictorial, combined, and composite. A general summary of the types and varieties of logos is presented in Table 1 for visibility.



Figure 13. Composite logos: a – *Stokrotka*, Poland; b – *Michelin*, France; c – *KFC*, United States; d – *Christie's*, United Kingdom (source: a – *Stokrotka*, 2025; b – *Michelin*, 2025; c – *KFC*, 2025; d – *Christie's*, 2025)

Table 1. Classification of logos according to structural and compositional features (source: created by authors)

	Type of logos		Variations
1	Verbal	1	Font.
		2	Font logos with an emphasized figurative function.
		3	Font logos on a plate.
		4	Calligraphic logos.
		5	Font logos with a minimum of graphic elements.
2	Pictorial	6	Images and signs that directly or symbolically indicate the company's product or service.
3	Combined	7	Combination of words and images with the font component predominance.
		8	Combination of words and images with the pictorial component predominance.
		9	Combined logos with capital letters of the company name's words.
4	Composite	10	Images, signs, words, inseparably combined into a composition, which directly or symbolically indicate the company's product or service.

In the Table 2, based on the analysis of the logos of Ukrainian and foreign companies, we have highlighted creative techniques of applying psychological motives embedded in the figurative structure of logos.

Table 2. Creative techniques of applying psychological motives embedded in the figurative structure of logos (source: created by authors)

	Creative technique	Result, psychological motive
1	Appeal to consumer associations	Finding connections between the product and natural objects, surrounding and artificial objects, important events.
		Displaying the quality or property of the product (speed, convenience, naturalness, manufacturability).
2	Appeal to the highest human values	Love, health, happiness, family, favorite thing, hobby.
3	Demonstration of response to needs	Comfort, rest, self-realization, professional success, satisfaction, stability.

It should be noted that a small amount of Ukrainian logos are based on iconic and symbolic elements; they seek to show the product or service through the name or pictorial element literally, by direct unambiguous names or images. The analysis of foreign logos has revealed that a significant number was created on a symbolic basis. In these logos and trademarks, there is family history and memory, an active appeal through signs and symbols to the emotional sphere, and a successful decision to stimulate interest in understanding the underlying meanings, which significantly supports interest in the company itself and its product or service.

5. Conclusions

This study argues that creativity combines the production and positioning of goods (services) in the market with visual and communicative images through the mechanisms of meeting needs, as well as through the feelings and emotions of the consumer. Analyzing the features of identifying the nature of creative thinking in design, it is possible to define creative thinking as one that aims to find new ways for solving pressing problems and is based on developed imagination and intuition.

The 58 logos of thirty Ukrainian and other companies in Europe, the US, and Asia that have been operating for at least ten years have been analyzed. For a more systematic orientation in their diversity, logos are classified according to structural and compositional features into the following 10 groups: 1) logo exclusively with font composition; 2) font logo with emphasized figurative function; 3) logo on a plate; 4) calligraphic font logo; 5) logo with a minimum of graphic elements; 6) pictorial logo; 7) combined logo with the dominant text element; 8) combined logo with the dominant image element; 9) combined logo with capital letters of the company name's words; 10) composite logo.

Among the creative techniques found during these companies' logos analysis are the following: appealing to consumer associations (finding connections between goods and objects from nature, environmental and artificial objects, everyday events that reflect the quality or property of goods – speed, convenience, naturalness, manufacturability, *etc.*); appealing to the highest human values (love, health, happiness) through symbolic images with the embedded relevant content. These techniques used in a brand logo development, when perceived by the consumer, activate his emotional sphere, and in response to a need, stimulate the choice of goods or services.

The analysis has revealed a characteristic trend inherent in the vast majority of combined logos of Ukrainian companies – the literalness of the message: a hen or a chicken crest means a poultry farm, a construction crane with a house – a construction company, and so on. The perception of such logos does not require the work of the consumer's imagination, does not stimulate interest in the meaning of the image or sign, respectively, does not draw attention to the history and values of the company. However, at the same time, the literalness of the visual message facilitates the instant identification of such a company among others. The decisive factor in successful using such a logo is the activation of other visual and information media (website, advertising products, packaging, *etc.*).

Logos that hint, inspire, and associate with their visual images require higher designer qualification, as well as greater work of the consumer's imagination when perceiving the logo. Accordingly, such a logo is an impetus for an interest in the symbols and meanings, respectively, to the deployment of the company's promotional events.

The study does not cover all the issues of identifying creative approaches in developing a visual brand identity. Further research of the consumer segment in terms of the perception of logos and the reaction to them is needed, which will allow comprehensive guidelines for further design practices and creative approaches.

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