



2nd INTERNATIONAL SCIENTIFIC-PRACTICAL CONFERENCE

**“EUROINTEGRATION IN ART, SCIENCE AND EDUCATION:
EXPERIENCE, DEVELOPMENT PERSPECTIVES”**

II МІЖНАРОДНА НАУКОВО-ПРАКТИЧНА КОНФЕРЕНЦІЯ

**“ЄВРОІНТЕГРАЦІЯ В МИСТЕЦТВІ, НАУЦІ ТА ОСВІТІ: ДОСВІД,
ПЕРСПЕКТИВИ РОЗВИТКУ”**

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Foreword

The Second International Conference *EUROINTEGRATION IN THE ARTS, SCIENCE AND EDUCATION: PERSPECTIVES, PERSPECTIVES OF IMPLEMENTATION* is an event that demonstrates the support of Ukrainian scientists by Lithuanian colleagues and is dedicated to the topical issues of fine arts, culture and pedagogy.

For the second year in a row, researchers with many years of experience, as well as undergraduate and graduate students, meet in the scientific space of the conference, which is in line with the principle of equality and aims to combine traditions and alternative approaches.

The conference proceedings reflect the main goal of the event - to bring together European and Ukrainian researchers, to highlight non-standard opinions and to establish ways of interaction in the field of interdisciplinary research. Our tasks are to find answers to the questions of how intergenerational knowledge and diverse perspectives can improve the sustainable development of education and science, how to integrate theoretical achievements into life, and how to combine science and art in the context of new demands and requirements of society.

The publication of the proceedings in an online format is a deliberate move by the conference organisers, in consistence with one of the priorities of the European Green Deal - the rational use of natural resources and the development of an ecological consciousness in the global scientific community.

Compilers

Передмова

Друга Міжнародна конференція «ЄВРОІНТЕГРАЦІЯ В МИСТЕЦТВІ, НАУЦІ ТА ОСВІТІ: ДОСВІД, ПЕРСПЕКТИВИ РОЗВИТКУ» – захід, що демонструє підтримку українських вчених литовськими колегами, присвячений актуальним проблемам образотворчого мистецтва, культури і педагогіки.

Другий рік поспіль в науковому просторі конференції зустрічаються дослідники з багаторічним досвідом та студенти і аспіранти, що відповідає принципу рівності та спрямовано на поєднання традицій і альтернативних підходів.

Матеріали конференції віддзеркалюють головну мету заходу – об'єднання європейських і українських дослідників, висвітлення нестандартних думок та налагодження шляхів взаємодії у царині міждисциплінарних досліджень. Наші завдання – це пошук відповідей на запитання, як знання різних поколінь та різноманітні точки зору можуть покращити сталий розвиток освіти і науки, як інтегрувати теоретичні здобутки в життя та поєднати науку і мистецтво в контексті нових запитів та вимог суспільства.

Публікація матеріалів в онлайн-форматі – усвідомлений крок організаторів конференції, який відповідає одному з пріоритетних напрямів у реалізації європейського «зеленого курсу» – раціональному використанню природних ресурсів та формуванню еко-свідомості у світовій спільноті вчених.

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INTERACTION OF FONT GRAPHICS AND FASHION DESIGN IN UKRAINIAN AND EUROPEAN ART

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Annotation. This article explores the interaction between typographic graphics and fashion design in Ukrainian and European art. It examines the historical development of typographic elements in textile design, contemporary trends in the use of calligraphy and typography in the fashion industry, and the combination of Cyrillic and Latin scripts in modern fashion design.

Keywords: font graphics, design, fashion design, typography, calligraphy, fashion industry, cultural codes.

Introduction. Font graphics and fashion design are not only aesthetic, but also socio-cultural phenomena that shape national identity and reflect the dynamics of artistic development. The integration of font graphics into textile design allows you to create unique stylistic solutions that combine traditional motifs with modern trends. Ukrainian and European art have deep historical roots in the use of calligraphy and typography, which contributes to mutual influence and innovation in modern fashion (Shevchenko, 2017; Petrov, 2020).

Objective and methods of research. The objective of the research is to analyze the interaction of font graphics and clothing design in Ukrainian and European art. To achieve this objective, the methods of comparative analysis, historical research, as well as the analysis of modern design practices were used. The research is based on the analysis of fashion collections, historical examples of textile art, and visual analysis of modern fashion brands that integrate calligraphy and typography into their clothing models.

Theoretical part

The Ukrainian script, based on the Cyrillic script, played a significant role in shaping visual art, including textile design. Traditional embroidery contains symbolic signs that have a protective and spiritual character (Kovalenko, 2016). For example, geometric ornaments, in which letters or words are hidden, were used as amulets in the folk costume of Central and Western Ukraine. In addition, in the manuscripts of the XVII-XVIII centuries there are ornamented initials, which became the basis of decorative elements on fabrics and accessories. European art has long employed complex calligraphic forms, which have been reflected in textile decoration. Particularly notable were Gothic, Renaissance, and Baroque scripts, which found their expression in decorative fabrics and accessories. During the Art Nouveau movement, Alphonse Mucha incorporated typographic compositions into his fashion illustrations, blending them with intricate ornaments (Schneider, 2019). Moreover, from the 19th century onward, European textile design saw the emergence of factory-printed ornaments featuring letters, used for product personalization.

Modern fashion design actively uses font graphics to create exclusive prints. For example, the Dior brand includes handwritten calligraphic inscriptions in its fabrics, which adds individuality to each product. The Balenciaga brand makes extensive use of typography as a graphic design element, integrating capital letters and phrases into their collections (Ivanchenko, 2021).

In addition to well-known European brands, the use of font graphics is also developing in independent design studios. Ukrainian brand Bevza uses minimalist Cyrillic inscriptions in its

collections, which helps to highlight cultural features on the international stage. Another unique approach is the use of embroidered font elements in traditional Ukrainian costumes, which enriches their cultural and aesthetic content.

In street style, there is also an active use of font graphics. For example, Off-White experiments with graphic symbols and inscriptions, which makes their designs particularly recognizable. Ukrainian designers, such as Ksenia Schnaider, combine Cyrillic and Latin inscriptions, creating a unique identity (Sydorenko, 2020). The use of contrasting fonts and deep textures in textiles allows you to create models with an expressive individual style.

The use of textile printing technologies, such as laser engraving or digital printing, allows for the combination of classic calligraphic styles with innovative materials, which opens up new possibilities for the integration of typography into clothing design (Müller, 2021). In addition, in recent years, the use of interactive font elements in the fashion industry has been actively developing, such as flexible LED screens that allow changing textures and messages on the fabric in real time.

Conclusions. Modern fashion design actively uses font graphics as a means of expression, which allows you to rethink cultural heritage in a global context. The combination of Ukrainian and European traditions opens up prospects for further research and development of new forms of textile art. The involvement of calligraphy, typography and lettering in fashion contributes not only to aesthetic improvement, but also to the preservation of cultural codes through design.

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