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# **SCIENCE, TECHNOLOGY AND GLOBAL CHALLENGES**



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# **SCIENCE, TECHNOLOGY AND GLOBAL CHALLENGES**

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# ART

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## INTERSECTION OF GRAPHIC DESIGN, DECORATIVE ARTS, AND VISUAL ADVERTISING IN TEXTILE PRINT DESIGN: PRESERVING CULTURAL TRADITIONS

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**Abstract:** This article explores the intersection of graphic design, decorative-applied arts, and advertising visual culture in the context of developing graphic prints for textile products. The role of pop-culture aesthetics as a tool for actualizing traditional artistic motifs in contemporary design is analyzed. Special attention is given to the process of creating original graphic prints that combine illustration, typography, and decorative elements while considering printing technologies. It is shown that graphic prints serve as an effective means of visual communication and cultural meaning transmission, adapted to the perception of a youth audience.

**Keywords:** graphic design, decorative-applied arts, textile design, pop culture, cultural traditions, student design projects, original graphic prints, clothing design, innovative teaching methods.

**Problem Statement.** Contemporary design operates in the context of intensive interaction between art, mass culture, and advertising communications. Graphic design increasingly goes beyond screen and poster formats, integrating into the field of decorative-applied arts, particularly textile design. One of the most common forms

of such integration is the graphic print, which combines artistic expressiveness, utility, and communicative function.

At the same time, the issue of preserving cultural traditions in a visual language oriented toward a youth audience remains relevant. Pop-culture aesthetics, which dominate the contemporary visual space, are often perceived as opposed to traditional artistic forms. The challenge lies in finding a balance between modern graphic techniques and the principles of decorative-applied arts to preserve and reinterpret cultural meanings in print design.

**Analysis of Recent Studies and Publications.** The development of graphic design and its transformation into the field of visual communications are examined in the works of contemporary researchers [1; 2; 3]. Scholars emphasize the research-oriented nature of design activities and their close connection with technological and sociocultural processes.

Some studies are devoted to understanding graphic design as a synthesis of artistic imagery and design thinking [4], as well as to the analysis of decorative and applied art as an important factor in the formation of cultural identity [5; 6]. In the context of pop culture and mass art, attention is paid to the processes of adapting traditional forms to contemporary visual codes [7].

However, the issue of developing graphic prints as a form of synthesis of graphic design, decorative-applied arts, and advertising remains insufficiently systematized, which determines the relevance of this study.

**Objective of the Article** – to analyze the features of combining graphic design, decorative-applied arts, and advertising visual language in the process of developing graphic prints for textile products while preserving cultural traditions.

**Main Material.** In this study, the graphic print is considered as the result of a synthesis of graphic design and decorative-applied arts, adapted to a specific textile medium with consideration of compositional, coloristic, and technological factors. The print serves not only as a decorative element but also as a means of visual communication.

Graphic design in the contemporary cultural space performs a dual function –

aesthetic and communicative [1]. Through the use of illustration, typography, and symbolic imagery, it forms a clear visual language oriented toward the mass, particularly youth, audience.

Decorative-applied arts, in turn, are based on principles of ornamentation, rhythm, and symbolism, which historically functioned to preserve cultural traditions. Integrating these principles into print design allows the transformation of folk motifs into contemporary graphic images without losing their semantic content.

The process of creating a graphic print for textile products includes several stages: forming the idea, developing the illustrative image, composing and choosing colors, and adapting the design to printing technology.

Figure 1 shows an original graphic print in pop-culture style, based on a combination of character illustration and expressive typography. The poster-like composition, contrasting color schemes, and simplified forms make the image suitable for transformation into a textile print.



**Fig. 1. Author's student graphic print in pop culture style**

Figure 2 demonstrates an example of a character illustration used as a basis for textile design. The conventional forms and symbolic imagery correspond to the traditions of decorative-applied arts, while presenting them in a contemporary visual interpretation.



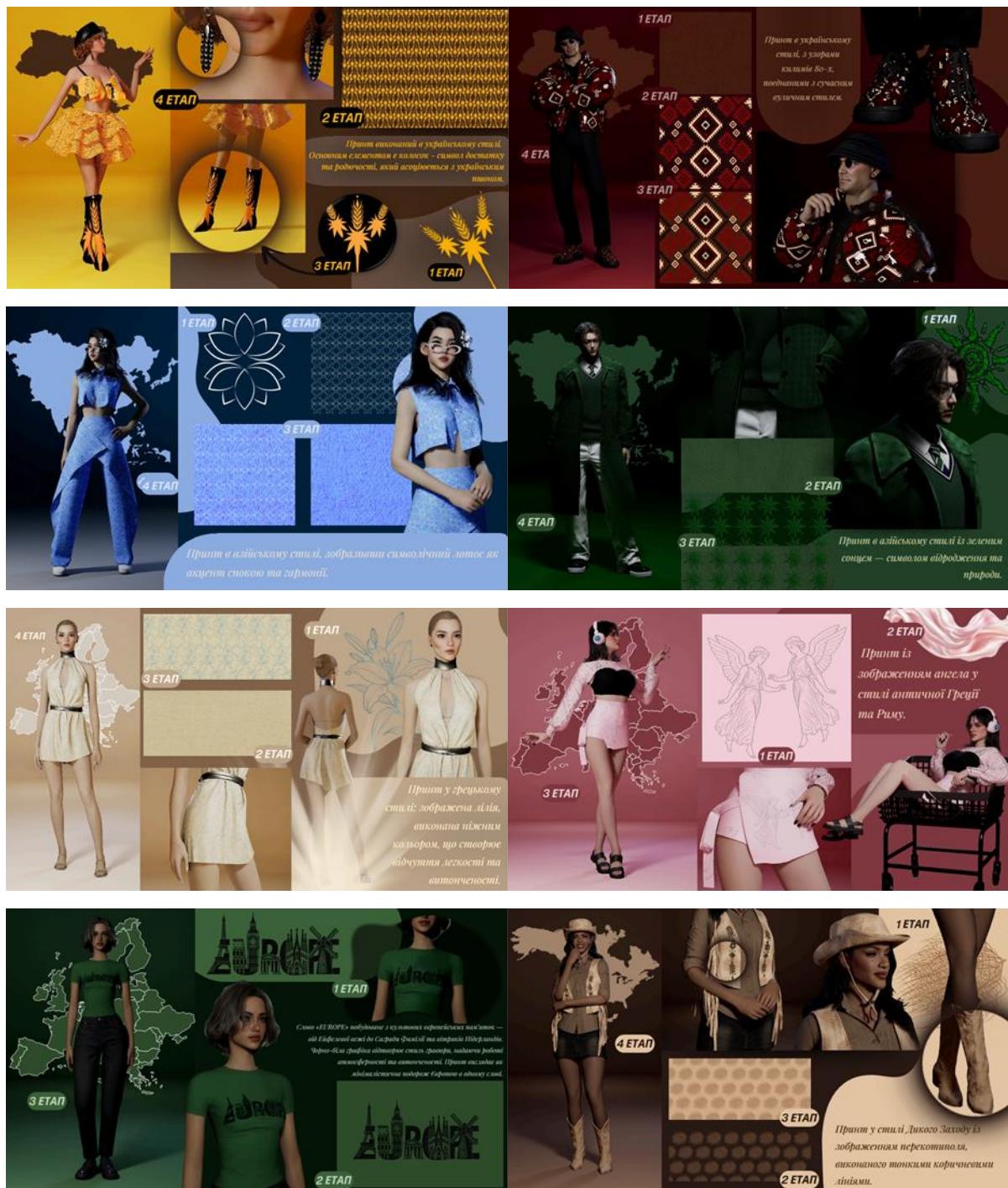
**Fig. 2. Character illustration as a basis for textile design  
(students' own works)**

Printing technologies play an important role in contemporary print design, especially digital printing and screen printing, which allow the combination of manual graphic techniques with digital processing. The doodle art style, characterized by a distinctive authorial manner and high adaptability to various surfaces, has gained particular popularity [8].

These approaches were practically implemented in student works presented in Figures 3 and 4.



**Fig. 3. Student graphic prints for textile design, created  
as part of educational projects**



**Fig. 4. Student graphic prints for textile design, created as part of educational projects**

Graphic prints on clothing, particularly T-shirts, have become an important tool for self-expression and social communication [9]. They are used not only as fashion elements but also as carriers of ideas, visual messages, and cultural codes conveyed through symbolism, imagery, and authorial style. Student design developments, in which graphic prints are treated as an experimental platform for combining

contemporary visual language with elements of decorative-applied arts, are particularly relevant.

Figures 3 and 4 show examples of original student graphic prints implemented in clothing design, dominated by character illustration, stylized typography, and decorative elements. The compositional solutions are based on the principles of rhythm, simplification of forms, and color contrast, characteristic of both graphic design and traditional decorative arts. The use of symbolic images and conventional graphics allows interpreting cultural motifs in a form accessible to a youth audience.

In the contemporary Ukrainian context, print design acquires additional significance as a form of cultural representation and identification. Student art projects in the field of decorative-applied arts and design perform not only educational but also image-forming and communicative functions, contributing to the preservation of national cultural heritage and its popularization in the contemporary visual space, particularly through clothing as an everyday carrier of cultural meanings [10].

One of the key aspects of preparing future designers is the development of their graphic and artistic competencies through integrated learning methods. Maksymchuk et al. (2024) emphasize that using a comprehensive approach combining theoretical knowledge and practical exercises contributes to the formation of students' creative skills and enhances their ability to develop original graphic designs, including original prints for clothing [11]. Such methods involve step-by-step learning: from analyzing graphic examples and compositions to developing students' own graphic solutions considering cultural motifs and contemporary pop culture.

Moreover, design projects serve as a powerful tool for developing students' artistic competence and pedagogical worldview. As Shtainer (2025) notes, implementing practical projects allows students to practice creative thinking, compositional problem-solving, and the use of decorative-applied elements in contemporary design. Such projects include the development of original prints, graphic posters, textile illustrations, and other design objects that preserve cultural traditions while responding to current trends for a youth audience [12].

Based on these approaches, original student works were implemented in the educational process (Figures 3 and 4), demonstrating a variety of stylistic solutions: from expressive pop-culture prints to ornamental motifs in contemporary interpretations of decorative-applied arts. These graphic developments demonstrate the effectiveness of integrating theory and practice in the professional training of designers, promoting creativity and student self-expression.

**Conclusions.** The study found that graphic print design is an effective form of synthesizing graphic design, decorative-applied arts, and advertising visual culture. The use of pop-culture aesthetics in combination with traditional artistic principles allows the creation of relevant visual images oriented toward a youth audience.

The graphic print serves as a tool of cultural communication, capable of conveying traditional meanings in a contemporary form, combining decorativeness, functionality, and artistic expressiveness. Prospects for further research lie in an in-depth analysis of the technological and stylistic aspects of the development of author's prints in modern design.

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