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**INFLUENCE OF MIGRATION PROCESSES ON FASHION
AND EMBROIDERY**

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Modern fashion is extremely diverse, and its trends are focused mainly on solving those crucial tasks that are being addressed by the rise of multiculturalism. On the one hand, this global phenomenon is designed to ensure that fashion products are accessible to all consumers in different parts of the world, without exception, through their standardisation and unification. On the other hand, multiculturalism is designed to preserve the uniqueness of each individual culture in the global culture, ensuring a certain level of identification of each individual. If we take into account the simultaneous existence of a significant number of lifestyles, professional and any other interaction between representatives of different cultural and subcultural groups, a significant problem becomes apparent that can be characterised as both a synthesis and a clash of cultures. Clothing has a special role in these processes, as it has always been an expressive carrier of ethnic, national or any other identification.

In view of the above, it is worth paying attention to migration, first of all, as a phenomenon that embodies the synthesis or clash of different cultures in their modern manifestations, and to the peculiarities of migration processes that form and spread the latest fashion trends. In this context, the influence

of migrants as carriers of cultural values not only on fashion and its trends, but also on textiles deserves attention. Migration is becoming one of the key factors of cultural transformation that influences the formation of new styles and textile techniques.

Thus, the aim of the study is to explore how the movement of peoples has contributed to and is contributing to the development of traditions in terms of textile techniques and technologies, their application in clothing textiles, and their impact on fashion trends. As an example, embroidery is one of the oldest textile techniques in the history of mankind, present in every culture in a special ethnic manifestation [1]. In the global context, embroidery still retains a powerful identifying narrative, although it undergoes various transformations.

Globalisation promotes the integration of elements of different cultures, especially in people's everyday life and the things they use all the time. That's why modern textiles and fashion items increasingly showcase embroidery elements associated with traditional cultures. When studying such patterns, designers rarely use them in their authentic form. Usually, cultural patterns are modified and transformed, interpreted in both graphic and compositional, as well as technical and technological aspects. In addition, embroidery changes the place of traditional placement and scale in the overall composition of the costume. It is important to note that a typical technique of using decorative embroidered elements is their imitation in different materials. Because of this, the elements of traditional embroidery lose their inherent semiotic meanings and symbolism, which they were endowed with by ethnic cultures. Free interpretations, transformations, movements and changes in the scale of embroidery are perceived solely as a visual experiment, lose their symbolic meaning and generate new narratives. This artistic and project-based approach results in design products in an eclectic style. Sometimes designers deliberately distort the aesthetic quality of traditional embroidery elements to achieve a greater visual effect. In this case, the design product becomes kitschy or demonstrates the camp style.

Among the typical techniques used by designers are the exaggeration of motifs, a change in the colour palette, and the rejection of natural materials in favour of synthetic, artificial and atypical materials, including non-textiles. In addition, in most cases, designers use simpler and cheaper machine embroidery techniques instead of the ancient hand embroidery techniques. An important factor influencing this is the need for quick implementation and adaptation to the needs of the mass consumer.

The study of contemporary cases that demonstrate the synthesis of cultures in fashion is usually based on the consideration of different style approaches in modern design practices. Polystylism and multiculturalism reflect the diversity of cultures in fashion not only through the range of

clothing and the specifics of its shaping, but also through textiles and textile techniques such as embroidery.

The study of the above is based on the analysis of the work of contemporary designers using the concept of vestigial codes by Roland Barthes, which helps to understand the symbolic meaning of textile elements [2]. Embroidery, as a carrier of cultural memory and narrative, is considered in the context of globalisation trends, technological progress and the problem of preserving identity. Polystylism and multiculturalism are defined as stylistic consequences of intercultural exchange.

Today, globalisation provides an opportunity to transform ethnic motifs into commercially successful design solutions. But at the same time, the use of traditional techniques in fashion supports the economic development of communities, including migrants, in the form of workshops and online platforms that promote crafts. For example, Palestinian embroidery by a brand such as «Inaash», a social enterprise founded over 50 years ago. The organisation is dedicated to preserving and promoting Palestinian embroidery, as well as supporting Palestinian refugee women in Lebanon's camps. By training and providing work to the craftswomen, it contributes to their economic development and preservation of cultural heritage. Since its inception, «Inaash» has trained and supported more than 2,000 women. At the same time, it employs more than 400 artisans. Inaash's product range includes a variety of embroidered items such as bags, accessories, decorative items and clothing. [3]

To summarise, migration processes remain a catalyst for change in the cultural environment, influencing fashion and textiles; globalisation facilitates the rapid exchange of ideas and traditions, so migration is becoming an important factor in shaping new style trends. Embroidery, as a textile technique, is not only an aesthetic element but also a carrier of cultural memory, which allows preserving and transforming ethnic identity in new narratives.

Further research could focus on the environmental aspects of local textile production and the adaptation of traditions to modern globalised design. In particular, the preservation of traditional techniques through education and digitalisation, and the cooperation of artisans with designers can contribute to the formation of creative approaches to embroidery in the fashion industry.

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UKRAINIAN ART NOUVEAU IN POSTERS ON THE EXAMPLE OF BOHUSH SHIPPIKH'S LITHOGRAPHY

УКРАЇНСЬКИЙ МОДЕРН У ПЛАКАТІ НА ПРИКЛАДІ ЛІТОГРАФІЇ БОГУША ШІППІХА

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На зламі XIX–XX століть на території України у графічному проєктуванні під впливом соціально-політичних подій у суспільстві активно розвивався жанр плакату. При створенні агітматеріалів на перший план ставили комунікативну функцію, тому плакати відображали завдання та засоби боротьби різних політичних сил, які діяли в ті буремні часи [1, с. 319]. Плакат слугував як інструмент досягнення ідеологічних цілей, відображаючи дух епохи й події, у контексті яких його створювали.

Листівка-плакат «Згинуть наші воріженьки, як роса на сонці, запануєм і ми браття у своїй сторонці!...» створена Б. Шіппіхом у 1917 році (Рис.1). Історичний контекст цієї графічної роботи пов'язаний із проголошенням Третього Універсалу Української Народної Республіки. У цей період відбувалося активне відродження української культури, мови та боротьба за незалежність. Подібні плакати мали значення не лише як твори мистецтва, але й як інструменти пропаганди, що популяризували ідеї державності та національної ідентичності.