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TRADITIONAL ORNAMENT IN MODERN LIGHT INDUSTRY OF UKRAINE: SYNTHESIS OF HERITAGE AND TECHNOLOGY

Recently the world has expressed a renewed interest in Ukraine's artistic heritage, in particular reinterpreted forms of its forms of ornamentation in fashion, design, and light industry. Traditional ornamentation has mostly been kept in museums and as craft practices but with the combined status of Ukrainian ornament and economic and cultural modernization, traditional ornamentation becomes a living part of economic and cultural modernization. The combination of heritage and technology takes place in light industry where fashion, textiles, ceramics, and accessories are produced for local and international markets. The combination of forms of traditional Ukrainian ornamentation and with the practice of contemporary light industry is a dynamic manifestation of the dialogue between the notion of heritage and modernization and allows the continuity of cultural practices and heritage while modernizing the economy. Understanding this degree of emerging contemporary ornamentation is relevant for recognizing the cultural resilience of Ukraine and what is happening across the world regarding cultural adaptation to development processes. This abstract strives to comprehend the utilization of traditional Ukrainian ornamentation within modern light industry, as we engage in dialogue about the ongoing convergence between cultural heritage and modernity. This abstract aims to show that technological advancement means that traditional heritage can be sustained and even renewed. Ukrainian ornamentation has extremely ancient origins as primitive ornamentation, and there is evidence that its graphic language already had pre-existing decorative, symbolic, and communicative functions as early as archaeological remains and findings of Trypillian culture dating back to the 5th millennium BCE, which already used

rich symbolic language in its pottery. Trypillian culture became an example of artly perfect registration of utilitarian household items in the period of the primary in the territory of Ukraine. In this context it can be considered as a background and soil for a prototype of the modern art of design. Despite the fact that origin of trypilets up to the end not found out, a part of researchers identify them with the autochthonic agricultural population of the Right bank of Ukraine of a copper era which descendants on these lands perhaps created protoslavic tribes [3, c. 133]. In a primitive society, where everyone lived in common, satisfied with one's needs, where there was no trade or it was poorly developed, folk art belonged to all people. To this primitive period belong those geometric ornamental motifs that have been preserved on shirts and are now used in the villages. Here we must also add wood carving. Wood is the most convenient material for processing. The beginning of such accessible production is lost in the centuries, and its traditions must be especially old [4, c. 13].

It is significant to remember that traditional ornament was not just an aesthetic practice. Embroidery, pottery, carving wood, and weaving all had connections with civic conduct, ritual and religious practice as well as social values. There were ceremonial embroidered dress garments that were ceremonially worn during weddings or seasonal festivals as protective cloaks and blessings from the garment wearers' ancestors and for spiritual enablement. Therefore, traditional ornamentation represents an indigenous epistemology concerning knowledge and how we related to the world as visual language. Ukraine's light industry underwent a dramatic transformation after the collapse of the Soviet Union. During the Soviet period, central planning emphasized quantity over creativity, and traditional ornamentation was often homogenized into mass-produced designs. The post-independence period, however, created an opportunity for a national cultural revival. New industries emerged that consciously reconnected with authentic Ukrainian heritage while embracing global market dynamics. Modern Ukrainian ethnodesign is an important aspect of national cultural identity, expressing high ornamental culture and exquisite

color in connection with folk tradition. Developments of ornamental motifs not only demonstrate innovative features, but also attract attention with their compositional complexity and technical skill in decorating products and decorating the environment through the stylization of ethnocultural elements. Their appeal is based on laconicism, democracy, and aesthetic appeal [2, c. 33]. The role of technology in this transition is critical. With the help of computer-aided design (CAD) systems, designers can digitally reconstruct complex embroidery designs with high-definition accuracy. Digital embroidery machines can reproduce stitched patterns using software designed to reproduce traditional motifs, allowing products to be produced in bulk while retaining the texture of what was once only crafted by hand. In addition, a growing presence of 3D printing technology is emerging in the sphere of jewelry and ceramics which is reinterpreting traditional ornamental forms. Examples of these new practices include companies Etnodim, Gunia Project, and Foberini, who use design technology to move traditional practices to modern lifestyles – producing everything from simple urban wear with minimal embroidery to luxury mass-market items containing folk motifs. The formation of multimedia ethnodesign should be based on traditionalism, which involves the creation of new elements of national culture by adapting and varying traditional samples of tangible and intangible artifacts using modern design and engineering technologies [1]. Incorporating traditional ornament into contemporary light industry doesn't simply mean copying. Incorporation as synthesis implies creative re-envisioning and careful recalibration. In successful versions of synthesis, the symbolic weight of the traditional ornamental can be respected while still making space for contemporary consumer sensibilities within aesthetic and functional boundaries. Etnodim provides an compelling example. Their approach is to refresh the silhouette of garments while retaining traditional embroidery processes. For example, their «Freedom» collection uses an extremely minimalist shirt-shaped cut and then has a limited selection of regionally located patterns embroidered onto them. This approach allows young Ukrainians to

wear a modern version of their national identity [6]. Companies are trying to use organic materials, plant-based dyes, and low waste fabrication methods - all of which existed in the erstwhile practices of folk artisans in Ukraine. In this way, new technologies can build upon, rather than replace, ancient environmental knowledge systems. Moreover, new products containing traditional ornamentation also supports cultural diplomacy for Ukraine as they enter the global market. Since the Revolution of Dignity in 2014 and the ongoing military conflict with Russia, the iconography of embroidered shirts and other folklore-based products has entered the world of cultural symbols representing territoriality and pride, and mostly recently, resilience and sovereignty for Ukraine on the world stage. A vyshyvanka, even when digitally-machine made, carries a tremendous cultural and political weight. Though many positive developments have happened, the integration of traditional ornament with contemporary industry is filled with tensions. Critics agree that mass production threatens to superficialize deeply held cultural symbols. Traditional motifs used on T-shirts, sneakers, or smartphone cases, without socially contextualizing their meanings, can turn actual cultures into objects. This problem also raises the question of regional authenticity. Some companies mix and match patterns from many areas of Ukraine, and if there is an aesthetically pleasing outcome, this may be an uncritical approach to design. In this approach, colour and function supersede the meaning of local designs and resolve all rich traditions into a single item. The search for elements of the country's visual identification that could adequately represent the image of the state on the international stage should be based on a creative rethinking of ethnic material, that is, the achievements of folk culture, and an understanding of the unique mentality of Ukrainians. [5, c. 54]

But I think many practitioners in Ukraine's creative industries understand these complexities. Various strategies have emerged to circumvent this challenge: limited edition product lines around specific regional histories, explanatory tags attached to products, and collaboration with museum and

academia to assure integrity. The transformation of traditional Ukrainian ornament in the context of modern light industry reveals a remarkably imaginative and intricate engagement between the past, the present, and the future. There are still many ways to see how this project can become more of the relevant, especially in relation to cultural issues like protecting symbolic meaning, regionality, and access for wider groups of people, to name just a few issues that call for our ongoing collective ethical deliberation. I believe the success of the Ukrainian model demonstrates these possibilities because we understand heritage is resilient when we do not see it as 'heritage frozen in time' but as contemporary resources for cultural development even when ontologically threatened by hyper-commercialism, globalisation and technological development. The intersection of Ukrainian ornament and processes of the light industry is a proud example of resilience, creativity, and the ongoing optimism of the cultural community – an optimism that looks to the past for strength before stepping forward into the future.

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