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Visual transformations of contemporary Georgian alphabet

Summary

The alphabet was a tool for establishing a religious connection between mankind and the world. The writer determined the future of both man and the entire country and society. To this day, the alphabet and the system of signs shape or transform the worldview of different peoples. However, today the alphabet and typography are synonymous with the state flag and economy. Typography located in the urban landscape is a messenger of the dominant culture.

Written signs have changed their medium throughout their existence. Economic progress and the development of technologies directly affect writing. In the modern era, writing has penetrated the electronic space. Accordingly, typography built on alphabetic letters and signs has acquired super communicative properties.

Relevance of the research topic

Writing and typography are the most important directions of cultural creativity. The relevance of the topic stems from the study of ongoing processes within the framework of modern aestheticism. From here, we can note the prospects for the development of the modern Georgian alphabet.

Since its creation, the Georgian alphabet has undergone numerous transformations. The regularity of these transformations needs to be unraveled. In order to reveal the principle of long-term changes in the Georgian alphabet, we must trace the "self-preservation and resilience mechanism" of the script. It is under various pressures in the present time and space.

The issue of the alphabet and writing is complex and encompasses several topics. The ongoing transformation "mechanism" in writing is manifest in two living spaces. Mainly, it is present in the urban space and the virtual (Internet) space. In order to study the issue gradually, the study will consider only urban space.

Research object

The subject of this study is the contemporary Georgian script and typography in urban space. The regularity of the transformation of the Georgian script over the centuries is performed but less studied. Modern Georgian typography (as an alphabetic formation) and modern Georgian culture reflect each other. Therefore, the changes taking place in Georgian reality are visible in urban typography. We can assess how the Georgian alphabet (typography) works alongside other scripts in the typographic landscape.

The research process involves comparing the legibility. Displayed letters and scripts show differences and likenesses. For comparison, I use both the scripts existing in the city and the scripts of other cultures. During this process, the role of our country in the region and the global world becomes apparent.

The Georgian alphabet and writing are one of the most important signs of the identity of Georgian culture. In the modern era, writing has moved into the space of technology (computer fonts). Therefore, it has acquired a new dimension, and the technique of writing has become possible only through an external technological process. Writing technology has made it clear that it is necessary to study new forms of visual sign loading. Modern Georgian culture based on the study of Tbilisi urban typography. The goal of the research is to determine new features and identities.

The new visual identity of Georgian culture is emerging against the backdrop of urban writing and typography. To describe and determine the cultural situation, the paper provides an analysis of the typographic landscape of the capital. The research objectives are:

a) An analysis of artefacts collected in urban space found to city districts, streets, and professional signs.

b) Clarification of the immanence and readability of Georgian typography exhibited on the streets of the capital. For this, I will find typographic parallels between the scripts existing in the city, as well as other countries.

b) Discuss possible connections between different typographies (alphabets). Discuss hieroglyphic and Georgian, as well as Latin and Georgian scripts (and others) presented in one space.

c) Identification of the main characteristics of modern Georgian urban script and typography.

d) Determine the current place of Asomtavruli and Khutsuri scripts and their relationship to modern Georgian identity.

e) Evaluation of the processes taking place in the urban typology of modern Tbilisi.

f) Conclusion: how new features and identity of modern Georgian culture are manifested

Research methods

Local and foreign (sub) cultures of Tbilisi are presented to us through different visual communication. After processing the data of the visual material, the comparative method reveals the similarities and differences between them. With the help of the method, the patterns of graphic forms existing in the urban space of the city become clear. Only based on comparison is it possible to identify the cultural code, the system of cultural dimensions, carried out in writing and typography.

The use of this method reveals the characteristics and differences of signs and inscriptions made by foreign residents of the capital. Their parallel comparison reveals their peculiarities. This method also identifies the contradiction between the values and mental structures of the capital's subcultures. The Culture layer base reveals the typographical characteristics. The method of comparative analysis reveals the differences between the specific cultural patterns of different groups. The study of the nature of patterns in the multiethnic space of the capital is the starting point of intercultural research. Each cultural dimension has two opposite sides with its characteristics. Georgian culture located between these extremes. Comparative analysis allows us to identify stable elements of culture.

For example, in describing the night typography of the capital, the study compares visual material collected during the night and during the day in the form of inscriptions and signs. The study of the distinctive signs relates to the electrically illuminated city, illusory, imaginary, and human environmental aspects.

The study concerns the transformations of the modern Georgian alphabet. It is unknown what historically caused this process and how it proceeded. The origin of the Georgian alphabet, which transformed many times over its long history, is the field of interpretation of Byzantine and Iranian studies, and others. After the establishment of the Soviet regime, the Georgian script origin interpreted. They used the tool to create a new way of seeing the world.

An essay on the history of the creation of the Georgian alphabet may not be about clarifying the real situation. Rather, aim to create a new, inappropriate version for completely different political purposes. The statement basis provided the creation history of the alphabet by the interpretation of some Soviet scientists. A hermeneutic approach looks at preexisting interpretations. It employs scientific support for the Soviet position's doubts. The new Soviet regime needed to establish a new worldview. The text created by some Georgian Soviet scholars for this purpose became part of the Soviet ideological tradition. The hermeneutic method reveals its true textual meaning.

The historical context includes the social, economic, cultural, and political spheres that form the main historical sources of the study. Scholarly essays devoted to the creation of the alphabet discuss the characteristics of the historical context: possible dates of the creation of the alphabet, the location of its origin, the main historical events, the existing religious conditions, and the accompanying cultural traditions and beliefs. The historiographic analysis includes social norms, the political landscape, and the economic structure.

Alphabet and writing are complex systems. Typography is complex in its scope, covering all aspects of human activity. That is why the in-depth analysis method became necessary to reveal complex issues in research. This method allows for detailed analysis of an issue or problem, finds and reveals hidden patterns, and reveals previously unknown connections. The in-depth analysis provided a comprehensive examination of the research's key issues, thereby introducing fresh perspectives on the issue.

Typography links closely to subjective aspects and human experiences. In-depth analysis helps us understand the meaning, context, and nuances of various events related to writing and humans.

The method based on empirical experiments is psycho-cultural perception. Typography influences perception. The psycho-cultural method considers the expressive characteristics of typography. Font contrast, size, thickness, and other characteristics have different effects on human consciousness. For example, the contrast in a font is the subject of a separate study. The use of graphic contrast makes typography more convincing. One of the empirical studies covers the issue of whether readability is easier when using a particular font in a text. The result achieved through the research forms a method.

It turned out that Mkhedruli calligraphic font is more "domestic" and friendly. Therefore, each inscription has its own character font corresponding to its content and location. Choosing the right font helps the reader easily understand the content.

Typography perception relates to psychology. Empirical testing helps to study the psychological characteristics of type. As studies have shown, humans have two decision-making modes, System 1 (intuition) and System 2 (critical thinking). The mind mostly chooses the first one because it is faster. It only engages the second system at critical moments, when it sees that something special is happening. People use these modes when perceiving fonts. The typographer and designer help the reader to use the first mode. Engaging the second mode means that the reader has difficulty perceiving the content, which is associated with a waste of time.

Reading an inscription becomes difficult when there is a close spacing between letters. In this case, the shapes of small letters become difficult to perceive. In urban spaces, the capital letter is more common among the capital letters. It's letters placed between two lines and are readable.

The next issue is the form of the letters. The designer tries to match the sound and content of the words with the form. "There are graphic associations between the image, sound, and ideas. This feature helps us to harmonize the inscription and the content, or vice versa, to create dissonance." A font that is meaningfully relevant to the text helps to make it easier to read. The fact confirms research where font affects readability and, accordingly, eases content understanding. The more harmony exists between the font and the content of the text, the easier it is to read. In this case, the text will have more impact. Alternatively, vice versa, the more disharmonious the font, the more difficult it is to read. In such a case, people will be more critical of its content.

Concise fonts are easy to understand, different from difficult-to-read decorative fonts. This makes them a popular research method for understanding content comprehension.

The study used this issue as a research method. The results of the study reveal a methodological approach. The researchers use the approaches and methods listed above in their work. Distinguishing Georgian letters and signs with foreign, inorganic graphics is difficult.

It is worth noting that Georgian letters and signs with a foreign, inorganic graphic are difficult to distinguish and read. Placing the Georgian font, like hieroglyphs, vertically makes reading more difficult.

When researching a nighttime establishment, some researchers draw on their own experiences to gain insight. For example, some researchers, following the phenomenological-ethnographic method, begin working in nighttime establishments. This approach helps reveal deeper cultural layers about the place.

Content

Written signs express the system of representations of a nation. Typography is an updated alphabetic system, a universal way of communication. Writing carries visual and verbal content. Today, visual presentation is equal in importance to verbal. Researcher selected writing and typography to study modern Georgian culture. The semiotic analysis of the capital's typography tells us about sociocultural changes.

The paper discusses the urban typographic landscape of Tbilisi as a regional cultural center. The signs and inscriptions of institutions located on the streets of the capital reveal sociopolitical, economic, legal, ethical, and aesthetic aspects of Georgian culture.

The first chapter of the presented work is devoted to the creation and development of written signs. It provides a brief history of world writing, from the alphabet to typography. The text emphasizes the evolution of humankind and highlights the special role of printing. It reviews the origin of the Georgian alphabet and its place among world alphabets. The work presents main problems of Georgian paleography. Georgian printing history is distinguished, and the creation of Georgian typography of that time is important.

Chapter II is devoted to the role of typography in modern culture. This chapter explains why the modern field of visual communication, graphic design, is a new starting point. The challenges of Georgian culture, written signs, as well as its possibilities in the era of globalization and visual representation, are considered. The research reviews semiotics of modern culture, emphasizes the importance of Asomtavruli and Khutsuri scripts in the modern urban fabric, and the mission of the Georgian Church to preserve ancient scripts.

Chapter III of the work base is empirical research, where individual districts and streets are studied according to the aesthetics of the Tbilisi urban landscape. Cross-cultural signs and intercultural typography existing in the urban space of the capital are distinguished. It analyzes the letter signs degree of transformability, caught between global demands and local subcultures. There are understood

the situations provoking and causing the transformation of the alphabet in Tbilisi districts. The work identifies signs of the modern cultural regime.

In the next subsection, study reveals the role of writing in the formation of worldview based on a specific example. The following research questions concern the principles on which government typography is built. The semiotic analysis of written signs shows the identity and characteristics of an educational institution.

The researchers continue the study of the typography of specific places in the capital. They review the history and purpose of some streets and squares. The designers pay attention to the heterogeneity of the typography of Freedom Square. The authors describe the subcultural typographic landscape of Eliava Market. The written signs of the Kavtaradze (Construction) Bazaar distinguish themselves from the typography of other places.

Researchers investigate the pattern and typography of the Station Square site. They study the typographic landscape of Rustaveli Avenue, as the main artery of Tbilisi. The study presents the peculiarities of Chavchavadze Avenue and the cross-cultural aspect of the Vake district. The research explains how the history of the country and contemporary problems gather in the typographic artefacts of Kote Abkhazi Street.

The study extensively describes the nighttime urban typographic landscape of the capital, where not only economic and ethical but also sociopolitical aspects are emphasized. It discusses where and why workshops have survived in Tbilisi and how the identity of craftsmen is expressed in visual communications. The typography of the professional sphere, signs, and fonts of beauty salons are described, where the mental structures of this subculture are spotlighted.

Chapter IV of the work distinguishes "visual games" in the urban landscape. The author combines form, content, and metaphor in written signs. It discusses how the typography of the bread culture carries the Georgian identity, depicted on Tbilisi signs. Researchers study the written signs designating wine. The study provides a survey of the target segment conducted within the framework. The survey reveals the impact of written signs. The discussed life cycle typology shows the attitude of representatives of Georgian culture towards birth, marriage, and death.

The work ends with a conclusion, which summarizes the results of the research. Several recommendations, an appendix, a bibliography, and a list of illustrations accompany the work.

There are 497 illustrations attached through work. The author took the photographs in the typographic landscape of the capital in 2024.

There are many examples of the integration of Western iconographic elements with local visual semiotics in the urban space of Tbilisi. The visual examples identified include urban-geographic, governmental, educational, historical, and household signs.

Typography, woven into the urban fabric, along with architecture, describes the contemporary state of culture. Intercultural visual communications characterize Tbilisi. Local and multiethnic typography confronts artefacts. The streets' typographic patterns sometimes structure, sometimes chaotically intertwine. These patterns tell us about global trends and the values of local subcultures.

Typography appears as uniform as the masses of people for whom designers create it. The digital seal is accessible to anyone who can use digital machines. However, verbal reading alone cannot decode it.

The new technologies have given rise to new forms of culture and changed attitudes towards reality and identity. Typography, woven into the urban fabric, together with architecture, presents us with the appearance of a modern city and describes the state of culture represented in this city. Typographic patterns on the streets, sometimes strictly structured, sometimes chaotically combined, tell us about the values and inclinations of subcultures in different layers. Typography as a visual narrative of the modern globalist city of Tbilisi is of paramount importance, reflecting socio-political, economic, legal, aesthetic, ethical, and cross-cultural contexts. The power of typography lies in the ability to imprint; this is the "stamp." Because it needs to become "familiar," or identical, the evolution of a sign's visual form must be replicated everywhere in the same manner, imprinted. Comparative analysis methods reveal differences between the specific cultural patterns of different groups. Culture lies in the middle of these two extremes, researching stable elements of culture. Every cultural dimension has two opposing sides, each with unique characteristics, as demonstrated by the psychology and perception points of view in cultural research. For signs and typography, both graphical and in-depth analysis techniques are applied.

The relevance of the topic stems from the study of the processes taking place in this field, which is the most important direction of cultural creativity, modern design, within the framework of modern aestheticism.

Examining Georgian typography and writing's present and future in light of emerging global issues. How Georgians' sociopolitical, economic, and artistic predicament represented in typography.

How do modern Georgian typography and writing reflect emerging global issues? The capital's urban typography, it turns out, reflects the socio-political, economic, and aesthetic dilemma of the nation. It is feasible to sketch the general features of a new local cultural regime based on introspection.

The features of local culture are under a lot of pressure from new technologies in today's globalized world. A "superstructure" imposed on culture by foreign aesthetics, which impose their own standards. We have two processes in Tbilisi's urban typographic landscape: an internal process that comes from the organic growth of local writing and an external, global process that comes from fonts made based on the identity and motifs of Latin, Arabic, or other scripts. There are two major trends in the nation: fonts made locally and fonts inspired by the Arabic or Latin designs of foreign cultural representatives.

The existence and development of writing has always depended on new technologies. Moreover, the development of writing is unthinkable without technological innovations. At least, Gutenberg's printing press testifies to this fact. New technology based on a strong economy. First, this is "branding," where the company's logo needs to be displayed using the same typeface and design in every nation. In this situation, the brand's framework must use to accommodate the local writing and font. In such a case, the local writing and font placed in the framework provided by the brand. The graphic features in the framework affect the local alphabet and change its appearance and shape. On the one hand, local typography tries to keep up with global brands; on the other hand, designers and typographers cannot adapt the local version to foreign brands, which harms local writing, which represented in a degraded way in urban space.

Representatives of different cultures perceive a specific Western font differently. The design of the same font may be modern to a Georgian, but outdated to a European. When crossing cultures, the perception of images is different. Therefore, it is important to know how we perceive our own graphics so that we can understand the representation of our culture.

It is true that the Georgian alphabet and script, like the Western one, written from left to right and therefore all visual communication strongly influenced by this direction. In Georgian, as in Western culture, in general, any visual information red from left to right. However, the Georgian mythological scheme realized in a circle, roundness, and arc, while the Western one is realized in an

angle and a square. Is it possible to find a middle ground between these two extremes? The Australian School and Theo van Leuven try to identify the unifying principles of the fundamental oppositions of the curve and the angular, the square and the circle. The circle and the curve denote the organic, i.e., mystical world. The square and the angular denote the inorganic, the technological, and the rational, which, unlike the mystical, you can grasp, "understand." The organic world is not our creation. Therefore, it is an element of mystery. People who think in terms of organic growth characterize curved shapes, which are more natural than artificial. In the realm of art, artists refer to this as "biomorphic abstractionism." These represent the "technological" and "natural" poles, and their values differ. The square, a symbol of power and progress, denotes technology either positively or negatively—that which oppresses us, "imprisons" us (e.g., a prison).

If the pressure continues and local designers and typographers fail to overcome conceptual challenges and find a visual "salvation," the Georgian script will face obstacles. Namely, it will no longer resemble itself, lose its connection with its own characteristics, and become alienated.

A global brand such as H&M, which represented in the urban space of the Georgian capital, does not have an exact correspondence between the Georgian and Latin versions. In the case of H&M, the typographer translated the ampersand (&) into Georgian, thus making the brand "domestic." For instance, Indian typographers have similar reservations about Devanagari. They believe that Devanagari is not a secondary design of the Latin script. It is a more complex script than Latin. Simplifying it to match Latin, of course, makes identification difficult.

A targeted survey conducted on the visual nature of brand signs in urban spaces revealed that adolescents (15-17 years old) and students believe that the "Zara" font is rather aggressive. Artists, teachers of the Academy of Arts, also believe that the "Zara" lettering is not friendly. The reason for this may be the additional strokes that accompany the lettering. Only two of the surveyed artists believe that the "Zara" typography is artistic, which is a completely different characteristic. A font can be both aggressive and artistic at the same time.

One of the main issues today is the compatibility of Georgian and Western alphabets and the linguistic, typographical, and ethical problems of their joint use.

Unlike the bilingual Georgian and English signs on other streets of Tbilisi, a large part of the signs and inscriptions of urban artisans contain Russian (Cyrillic) inscriptions. The reason for this is the older generation of artisans, among whom there are many of Armenian or Russian origin. This is the

only segment in Tbilisi that uses Cyrillic in urban space. Artisans' hands create signs and inscriptions that stand out for their vibrant graphic lines. However, these samples undoubtedly represent a colorful, characteristic niche of the urban life of the capital.

At the same time, we must take into account that the "transformed" identities created by Soviet scientists towards the alphabet and writing still have an impact today and continue to influence various foreign and Georgian contemporary scientific circles.

Modern Georgian typography has emerged as a living connection between the alphabet and our capital's current visual environment. This research led to the creation of a visual narrative of the city that reflected Georgian culture. From this, we can point out the perspectives of the modern Georgian alphabet and writing. We must comprehend the fundamentals of Georgian typography in order to comprehend the problem more fully.

The ideas on the origin of the alphabet from antiquity to the present day constitute a bibliographical chain, including the Georgian alphabet. As assumed, writing and the alphabet played an important role in the formation of the Georgian nation and its culture, and due to the scarcity of early epigraphic monuments and historical references, a sequential analysis of the creation of writing and its formation into a unified culture is difficult. The question of whether a cultural discourse on the Georgian alphabet and writing is feasible or not is also up for debate, given the archaeological evidence that discovered recently.

In her 2022 book, "The History of the Alphabet," University of California researcher Joanna Drucker notes, "the spread of the alphabet over time and geography makes it one of the most important inventions of humanity. However, when confronted with the forces of normalization and colonization, it turns destructive. Education is power, and oppression, as well as liberalization. The alphabet is a way of organizing information and knowledge within a framework of standards that becomes so organic that the problem of its acceptance disappears. Nevertheless, the alphabet's durability and flexibility are easily noticeable features of its identity.

In the modern era, when writing has moved into the space of technology (external machines) (computer fonts), the fact is that the alphabet, which is also a technology of writing, has acquired a new dimension, and the technique of writing itself has become possible only through an external technological process.

This form of communication with the alphabet and the technology of recording made it obvious that there was a need to study new forms of visual signification. Calligraphy (which had been elevated to the height of graphic art) replaced by computer fonts, which also became the field of activity of artists and designers.

As Darker observes, in the context of current developments, where the decolonization of knowledge is a familiar theme, the alphabet no longer considered a neutral technology. More clearly, the alphabet is a complex system of culture, the control of which is partly instrumental, partly accidental, and sometimes purposefully exercised with positive or negative effects. Any regime of literacy grants or takes away power. Nevertheless, the right to the alphabet will endure as long as cultures are engaged in memory and communication — because what is precious, unique, and universal preserved by the existence of the alphabet. The alphabet as an artefact has coexisted with many global systems over a long historical period. The letter-sign as a "seal"(stamp).

The development of the visual form of the sign, which must be repeated everywhere in the same way, is imprinted, because it must become "familiar," identical. The identity of the letter-sign determined by typography. It creates a set of "stamps," a frame in a once-established form, which does not change when imprinted on different media, be it paper, wood, or digital media—where today we have a sea of digital "stamps" placed. Digital media has expanded the space for placing "imprints," making the volume "boundless."

What is a "stamp," an "imprint" in its essence? The mirrored, "inverted" form, which is characteristic of graphic art, and organic for such graphic fields as engraving, etching, lithography, and others, implies the mirrored execution of the imprinted image on the material; the "printing" form, created and "stored," becomes representable, repeatable. The "printing," like a mother, can endlessly give birth to a new version of its "child," an inverted copy, an image, or an artistic composition, which is its mirror analogue. That is, the idea stored on the "matrix" "awakens," is born only because of consumption, "awakening." Specifically, a mirror-like, inverted version of the creator's composition is engraved on the selected material (wood, linoleum, or zinc), covered with typographic (printing) ink, placed in an easel, covered with paper or cardboard, and held under the easel's press, "imprinting" this "inverted version" onto the sheet.

The fields of classical graphics (rightfully) bear the typographic principle. Because the "creation of letters and characters," typography, traditionally includes graphics, graphic design, and graphic art in its essence. Moreover, it is an integral branch of graphics.

The graphic artist creates a "typeface," a "font," which is directly the construction of a letter-sign, the artistic appearance of letter. While the typographer "arranges" the letter-signs in relation to each other, creating a single order, where the developed rule is repeated in the forms of letters and between them, turning into a law of general expression (for example, the thickness of the font lines is 1.3 mm), which creates a common style. The artist-designer-typographer is that sectoral bond of graphics in which the letter-sign passes before its "birth," before its "birth" on the easel or in digital space. Putting each letter-sign within visual boundaries, frames is equivalent to turning it into a seal, and we very often encounter or "encounter" the set of seals in everyday life and "read" them, perceiving them mainly as verbal information. In many cases, we have a reduced ability to perceive typographic patterns graphically, to understand visual information. The reason for this reduction in ability is the education system, which reorganized from a verbal to a visual representation system.

To train the "reduced" ability to perceive visual information, the instructors at the Tbilisi State Academy of Arts' Graphic Arts Department gave students an exercise: to alienate themselves from the meanings of letters and symbols and their verbal meanings, which they can achieve only by analyzing numerous examples and artistic searches.

The "seal" stores information, the encoded content, in the material and form in which it was created. As soon as someone uses the seal print for its intended purpose and reveals the visual information, they fulfill the purpose of the seal. However, without prior preparation, it is almost impossible for them to decode and understand the content the image carries. The "captured" code that the seal stores reveals itself only to the entrusted, the initiated, who can read it and receive it. In today's profane world, at first glance, the number of "initiates" corresponds to the mass, but in reality, this is not the case. The new task for the initiate is to read and "collect" the codes scattered in the sea of information, i.e., to process and clean the verbal-visual flood of information, to separate the code from the unnecessary mass, and to "leave it." Thus, the sunken or scattered codes are "retrieved" from the bottom of the information ocean.

Therefore, the coded "seal" distributes its power over large spaces, while at the same time the "candidate" travels on the path of "initiation." To increase its power, he can imprint the code within

himself, figuratively speaking, only by swimming in the waters of the information ocean. The homogeneous and "colorless" mass places the "seal," which multiplies and distributes in the digital sea. It is simultaneously simple and difficult to understand because it builds on "algorithms" (an algorithmic game?).

The digital seal lacks any distinctive form or character. It remains as uniform as the masses of people for whom it serves. Anyone who can access digital machines can obtain the digital seal. Nevertheless, just verbal reading cannot decode it. It presents a kind of paradox; the simplest is the most difficult—picking out a sea of decoded seals feels like walking a mythological path.

In the old days, we used a rare device that operated through a mechanical process—a printing press. Today, at the Tbilisi Academy of Arts, the graphic direction students operate the printing presses to perform the same task in principle, although we do not have the seals cast in the form of letters and symbols, which we had to place in a mirror image in the press to obtain a "correct" image.

The letter seal is associated with the signet, a visual icon, a modern "image," one of the original purposes of which was to mark the owner's product, equivalent to a laconic and minimalist signature, with the message "I created this (I create this)," where it would gain "recognition" (earthenware, coin, etc.).

Let me give you an example of branding again: gaining recognition for a brand remains a relevant and primary task today. Therefore, in today's "branding," which serves to gain a niche of distinction and uniqueness, a seal, in the form of a logo, and a set of letter seals, which designers specially make for the brand name, play an irreplaceable role. Graphic designers and typography art masters create letter seals. The goal of their creativity is to identify the graphically and typographically developed brand name among many thousands of other companies, where the form reveals along with the content. Simply put, they create a different style and appearance based on the mission and concept of a given brand. For example, a new technology company presents with a different typography than a construction, clothing, or other industry company.

Handwriting and the use of paper brought us from monumental "Asomtavruli" to "Mkhedruli" script. We approved this fact by performing a simple graphic exercise. Since the typography freely allowed in Georgian urban space excludes handwriting and is closer to carving (using new technologies and materials), urban script, to some extent, "returns" to the principles of monumentalism. As a universal script existing through the open air, it displays itself through monumental execution.

This great turn towards modern "monumentalism" will teach or make possible the semantic overloading of Georgian alphabetic signs, which have long served the service of verbal representation, i.e., liberation from the yoke of the signifier.

At the same time, researchers spotlight the interdependence (interaction) of Georgian urban typography with Latin typography and study it. The "tandem" of the two alphabetic systems is today comprehensive, i.e., we find it at every step.

If we accept that typography reflects culture in a broad sense, it helps us understand where we are and where we are going. The popularity of a certain typeface style evokes cultural nostalgia, often accompanied by economic recession. Visual perception results from communication. That is the cultural perception of type. Graphic designers use type as a resource, just as architects use glass, stone, steel, and other materials.

Today, in the age of increasing visual representation, we still adhere to a two-thousand-year-old "tradition" of the verbal era. As we move away from it, this is precisely what we are discussing. A visual sign also conveys.

The new generation of the country, teenagers, receives information mainly not verbally, but visually, and there is no alternative to this path (or influence). We must say that the advent of the visual era has not yet reflected in Georgian schools or in universities, including the Tbilisi State Academy of Arts, which takes on a completely new and key function in the Georgian cultural space transformed in the visual era.

The Georgian alphabet has proven to be a means of Georgian identity and expression that has withstood the test of time. Despite difficulties and some effort, it has found its niche in the digital world. Today, the Georgian alphabet has a mainly verbal purpose. Western influences have provided us with visual analogues. In other words, today the Georgian alphabet lacks a fully developed visualization tool (connotative function).

If the verbal era is being replaced by the visual era, and many already agree on this, even numerous opponents who fear that education is in serious danger ("probability" or „what-about-ism"), then we should all think about expanding the purpose of the Georgian script and the functions it can carry. Is there a danger of a decrease in the use of the Georgian alphabet? How much and in what language does a young Georgian citizen read? Are the problems of non-verbal education felt? Questions arise that declare the future of Georgian verbal culture and give rise to concern.

Georgian scientist Lela Piralishvili describes the alphabet as a graphic representation of linguistic vibration. The Georgian alphabet is a visible form of the inner voice; this "yourself" speaks. When we "recognize" it (read it) with its revived code, we "recognize" and understand our native, and then the entire world. That is, the world in which the will to exist expresses itself is described, expressed for us in Georgian letters-signs. Of course, any other alphabet is also the building blocks of the world.

The Georgian alphabet is the instrument, the matrix, that creates, gives flesh to the world we construct. It is the mold through which form—three-dimensionality, the prerequisite for the execution of form and force.

What awaits the Georgian alphabet in the era of artificial intelligence? Who will create the modern Georgian font(s), a designer, a typographer, or AI? Rethinking the purpose of the Georgian alphabet as the most powerful key to identity—i.e., the question of whether the Georgian alphabet today is such a powerful tool of visualization that it can join and support the global visual era that is already established in the world, which is not fully realized in the country.

The state of Georgian typography directly reflects Georgia's socio-political problems and the country's place on the regional and world map. Here, the country's attempt to keep up with global processes is clearly visible, despite the fact that it also wants to preserve its own uniqueness. The two extremes, following global trends and conservative approaches, cannot lead us to the horizon of the future if we do not move towards new perspectives of creative search.

Accumulated knowledge is the main factor that new technologies and the present have brought. The only problem is that accumulated knowledge equally shares with us the false or true, or superficial or unnecessary knowledge that humanity has accumulated abundantly over the centuries. We should focus every effort on gathering and analyzing the necessary historical and contemporary knowledge.

The main problem of the capital's current urban landscape and typography is immanent visual representation. A clear cultural structure does not exist, which graphic principles rely on. There is no search for creative ways.

Old Soviet typography has a much "more perfect" structure compared to modern chaotically arranged fonts. This is a challenge for Georgian designers. That is not only a problem of typography but also of the entire Georgian culture.

Artists, designers, and scientists tackle the "flow" of letters and signs, ensuring their intellectual and visual unity. Today, the artistic gene of Georgian creative culture visually manifests in the signs and inscriptions of Eliava market, wine shops, and, to some extent, bread establishments.

In addition, it is clear in the memorial inscriptions of Georgian cemetery stones. Graphic designers of advertising companies are working on the construction of the urban typographic landscape of Tbilisi, while the landscape and typography of cemetery stones are the work of Georgian professional artists, architects, and sculptors.

Typography, as a visual narrative of the modern globalist city of Tbilisi, reflects sociopolitical, economic, legal, aesthetic, ethical, and cultural aspects.

a) The main trends of the country's general course in the urban typographic landscape reveal the socio-political aspect. Tbilisi's typography displays a diverse eclecticism. During the Tsarist and Soviet Russian regimes, the influence of Russian typography was strong. Today there is the influence of Latin (English-language) typography, Arabic (Iranian), Chinese, and others in urban typography. Therefore, Tbilisi does not have a unified graphic appearance.

b) The socio-political aspect, together with the legal aspect, creates a general framework of rules for visual communication. "Visual communications from government, educational, and international institutions define "conjectural graphics." This aspect presents utilitarian, standardized, and international regulations.

c) The development of writing connects to the economic aspect. Without the material representation of graphic forms, creators could not produce inscriptions. The economy drives the production of new technologies. The creation of the printing press had an economic basis. The global economic factor precisely leads to the existence of uniform typography in cities. Brand architecture maintains the same typography and design in every country. These graphic features pressure the local alphabet and alter its appearance and form. As a result, local writing appears degraded in urban spaces.

d) The legal aspect regulates the use of writing. Ancient Greece (4th century BC) saw the standardization of writing when cities adopted a single (Ionic) alphabet. Parnavaz legally reformed the state language and alphabet in the 2nd century BC. Therefore, the existing writing system for "circulating" culture in the country requires the same regulation as currency does in the economy.

e) Some institutions in the capital do not display their names in the state language. We do not know to what extent City Hall or the Language Department allowed each inscription in this group. Immigration and self-infliction may have created only the versions written in a foreign language. It is possible that City Hall or the relevant service lacks a unified view on this issue. The second issue involves the phenomenon of language, incorrect translations, and linguistic errors. The system for protecting and supervising language in the capital is lagging behind. We still need to determine what forms of inscriptions the legislation permits.

f) The ethical aspect establishes the norms of values in visual or verbal communication. Two types of ethical aspects emerge in the urban typographic landscape. Moral principles define the value of communication. The vital energy, effort, and time that a nation invests to obtain the graphic form of the alphabet relate to action. Nothing from the outside can violate the principle that has become a value. The principle of ethical action resonates with the aesthetic principle. The moral characteristic of the ethical may not necessarily align with the norms adopted in official laws. The ethical aspect suits local culture and global requirements. It serves as the creator of form and content, forming the cornerstone of creativity.

g) The aesthetic aspect is the leading factor in the development of the graphic form of the alphabet and writing. The identity of Georgian culture and the Georgian writing are inseparable. The graphics of the Georgian alphabet are the key to identity. Therefore, reading the context in the graphic form describes any change in identity. The Georgian languages do not belong to any linguistic group. They have undergone a very long and protracted period of development.

Accordingly, immanent aestheticism characterizes the written signs. What emotion accompanies a calligraphic work that describes the visual "nature"? The artist and designer's taste intersects with the identity of the Eliava worker. Although the artist-designer and the worker hold different worldviews, their shared ethnicity unifies them. Representatives of different subcultures give birth to the same culture. Form determines creative principles. The Georgian artist-designer still manages to "incorporate" ethnic signs into the visual. This aspect represents one of the key areas of cultural research.

Signs of inter- and cross-cultural aspects are clearly visible in typographic designs based on Latin or Arabic calligraphy. Even today, we have a dual process, an internal process, local graphics, and an external process, global or regional (including Latin, Arabic, or other typography).

Georgian and foreign worldviews create a cultural conflict, which leads to the emergence of a new dimension acceptable to Georgian culture within the borders of Georgian culture. In this process, ethnic creativity will clarify, describe, and transfer to the urban space. Therefore, Tbilisi (mainstream) culture has a double bond with the world: preserving national identity and supporting modern global trends. National aestheticism and international aesthetic formats, to which modern Georgian culture is sensitive, are in search of the possibility of crossing.

In the graphics of Georgian fonts, there is a sense of subordination and influence towards the West. This suggests that we are dealing with a temporary superstructure until the Georgian font finds its niche. On the other hand, this is a deeper cultural phenomenon.

Nowadays, the church space serves as the only place where people use two Georgian alphabets, Asomtavruli and Khutsuri. Unfortunately, these scripts lack a modern graphic appearance in the church space. New versions of the old graphics do not emerge. Both alphabets, Khutsuri and Asomtavruli, remain in the same graphic scheme as they were centuries ago. Church shops fail to adapt the old Georgian alphabets to the urban space or highlight them on social networks. Although the shops belong to the church network, they lack the desire or mandate to represent the church mission.

The second space, where Asomtavruli still exists, is the artistic subculture. In urban space, you can come across graffiti, where the artist had an inner desire to depict Asomtavruli signs or to represent a word. In public space, Asomtavruli letters and signs written on the wall are equivalent to a cry, an exclamation.

Capital typography reveals cross-cultural contours. We can conclude that the Tbilisi cultural regime is intercultural with signs of cross-culture. Districts that were previously the centers of German artisans are now the gathering and activity places of cultures with Arabic script. What causes such changes? What kind of socio-political or economic situation requires a separate study?

When you place Georgian script next to Arabic or Chinese, you create a common visual representation of cultures in time and space. Government typography declares the political course of the country. In urban typography, the government sector treats the state language and alphabet as secondary and unaccountable. This sector may violate the law on language and script.

Article 23: "Language of the name of a state, municipal institution, organization, enterprise: 1. the official name of a state or municipal organization shall be created and used in the state language. This name may be used in one of the non-state languages along with the state language, and in a municipality where representatives of a national minority live compactly, also in the language of this national minority."

According to this law, owners must create the official name in the Georgian language. However, they can also use a non-state language. Nevertheless, the law does not specify how these languages correspond to each other.

The government script lacks syllabic, self-confident typography, which is well aware of its history and place in the modern world. As it is established, the graphic character of the typography of the government sector reveals a visual constructed with visual signs found on the surface, without being acquainted with the depths of the cultural fabric of the country. The socio-political and legal aspect is evident in the government typography.

We have a similar picture in the typography of educational institutions. In the visual representation of the majority of Georgian universities, there is no sense of loyalty to the population. The cold and mentoring graphic style is here.

There is no font created specifically for the institution among universities. All inscriptions are existing, often-used types. Like at government inscriptions, the capital letters for universities are abundant. The typography of these institutions reveals a kind of "neutral" mood and follows the urban typography of the government sector. The typography of educational institutions reveals sociopolitical and ethical aspects.

To analyze the features of the typographic landscape of Tbilisi, study reviews the inscriptions of the main, Freedom Square. The configuration of the square distinguishes several layers: the ravine of the River, the remains of the foundation of the old caravanserai, an underground (commercial) passage, and a layer of aboveground buildings. Important institutions are concentrated here: banks, hotels, the NATO and EU Information Centre, the City Hall, and the sculpture of St. George, which every New Year, for some reason, fulfils the function of a Christmas tree.

In the underground passage, we encounter visual material that reflects the identity of Georgian culture: the Asomtavruli alphabet and Christian monuments. Thus, the underground preserves and

visually represents Georgian culture to some extent. The description of Freedom Square connects to socio-political and economic aspects.

The study discusses the subcultural typographic landscape of two active markets, Eliava and Kavtaradze. One can call Eliava an "antiseptic" of cultural values; despite the unacceptable "settlement" in the city center, Eliava is a place where most people recognize the Georgian script and serve "making." We can say that the people of the interior more closely maintain their identity with the Georgian script. Kavtaradze's "market" is a space of leftover building materials, old things, and scrap metal. It has the artistic qualities of an old thing, a peculiar color. The economic aspect governs marketplaces.

One of the study's goals was to analyze the typographical features of the station square. The analysis describes the inscriptions of the station's main institutions, the metro, and the Kolkheti Hotel. The service establishment's typography language is Georgian and intended for local citizens. The exceptions are the railway station, pharmacies, the Tbilisi Central Hotel, and the metro, where there are bilingual, Georgian, and Latin inscriptions. Sometimes there are trilingual Georgian, English, and Russian inscriptions. The typography of the station square reflects an economic aspect.

The processes reflected in the visual landscape of today's Rustaveli Avenue are still unexplored and unthinkable. The avenue echoes the global economic process of globalization. Parliament areas reflect the severity of the post-independence years, the aftermath of the processes taking place "behind the scenes."

Typographical signs and inscriptions do not pay attention to the readability of the Georgian font or the harmonization of the space. The main task is to combine the Georgian font with the Latin one. There is no attempt to first create a Georgian version and then adapt it to the Latin one. Often, the typographer or designer is carried away, and the Georgian version "gets lost" in the Latin one. The majority of institutions do not use specially created fonts such as "brand" or title fonts. The typography of Rustaveli Avenue highlights aesthetic, ethical, economic, and socio-political aspects.

Most of the artefacts placed on Ilia Chavchavadze Avenue bear cross-cultural signs. The typographic landscape of Vake reveals elite and pseudo-elite messages. They have little connection to Georgian identity. The values and visualization connect to post-Soviet identity.

The main avenue of the Vake district is partly intercultural, with typography foreign to the Georgian language prevailing in terms of content.

Visually, it fully obeys the Latin alphabet. On some signboards, there are no Georgian language and script at all. Therefore, the inter- and cross-cultural aspect of the avenue is of an assimilationist nature. The "facade" Chavchavadze Avenue represents a visual version of the Georgian pseudo-elitist subculture. Only a few objects — "Here, "at Home," "Old Baraqa," and" Andazi"—represent carriers of Georgian identity.

From an ethnographic or visual perspective, the small services in the inner courtyards of Chavchavadze are much more lively and interesting. The typography of Chavchavadze Avenue reflects economic and aesthetic aspects.

Kote Abkhazi Street presents both modern and old Tbilisi artefacts. This street gathers all national and international shopping and even nightlife venues, containing many references. The typography here reveals sociopolitical, economic, ethical, aesthetic, and a sharply expressed cross-cultural aspect.

The second version of the illusion is an alternative city created by the rebellious imagination. The creators of the utopian space are also the consumers. With their actions, they transform the injustice of the present into a just version of the future. Thus, there are two types of consumers of night "fun." There is a fundamental difference in the typography of these two spheres. One is in search of self-forgetfulness; the other is in search of justice. The authors of the "dystopia" adapt the font to the brand. The slogans and banners created by hand contain protest. Moreover, Georgian and foreign-language (English) versions contain some sarcasm.

Unlike the bilingual signs on other streets in Tbilisi, the majority of the signs and typography of urban artisans contain Russian inscriptions. This is due to the older generation of artisans, many of whom are of Armenian or Russian origin. It seems that the only segment uses the "Cyrillic" script in urban space.

Artisans create signs and inscriptions that reveal dynamic graphic lines. The typography of the workshops displays a colorful, characteristic niche of urban life. The economic aspect builds the capital.

Consumer segmentation distinguishes beauty salons located in different districts. Some beauty salons attract the "affluent" subculture. The design of their facade, sign, or inscription reveals different mental structures. The considered artefacts are not orientated towards novelty. The main characteristic is the socio-economic aspect.

Wine culture holds a special place in Tbilisi typography. The wine shop and cellar signs have distinguished artistry. Moreover, it is at the forefront of Tbilisi's urban typography in terms of sophistication, inventiveness, and sociability. Some wine-related signs even rival the font on the cover of The Rider in the Leopard in terms of their creative approach. The wine culture typography manifest ethical and aesthetic aspects, as well as economic ones. Fonts affect people in different ways. A targeted survey makes these effects obvious.

The study confirms that in Georgian culture, as in Western cultures, the outline of a letter contain a mood. The text presents the character with different "values." We can distinguish two directions: angular and rounded letter signs. Color is able to change the "value" and character of a graphic outline.

While working on the work, the need arose to describe the typography of the main cycles of human existence: birth, marriage, and death. In Georgian reality, the responsibility of the family and community towards the newcomer follows the joy of a person's birth. The expectation of a hero or breadwinner contrasts with the warmth and peace associated with the birth of a girl.

Signs or inscriptions dedicated to marriage are associated with dancing, joy, and celebration. The "action ability" of a graphic sign moving towards a goal expresses the desire to establish a connection with another person.

The examples of modern Georgian cemetery writing convey high professionalism. In most cases, twisted, slanted, calligraphic-like Mkhedruli inscriptions are used. However, they also present the Mtvaruli script. Almost every memorial here is full of creativity. We can conclude that in Georgian culture, burial and the afterlife are a crucial, strictly organized, controlled, and caring space. As a conclusion, it is clear here that for Georgians, the end of life means the beginning of a new life (afterlife). This chapter presents both an ethical and an aesthetic aspect.

Typography can carry a worldview. The Bolshevik myth about the origin of the Georgian alphabet is ideological. A number of Georgian Soviet scientists were involved in the process of legitimizing the colonial ideology for Bolshevik Russia. The political-cultural doctrine of Bolshevik Transcaucasia was "one republic, three cultures (with three alphabets with a common root)." The adoption of Christianity marks the beginning of Georgian culture. Even today, people need to make significant efforts to change the entrenched Bolshevik doctrine. Sociopolitical and legal aspects deeply influence the topic.