



ПЛАТФОРМА 2. СЕКЦІЯ 1.
ТЕНДЕНЦІЇ РОЗВИТКУ
АРТ І ФЕШН-ДИЗАЙНУ

УДК 7.012: 391.4

**INTERFERENCE OF MODERN CLOTHING
DESIGN AND FOLK ORNAMENTS**

ISAC Ina, SIMAC Ana
Pedagogical State University "Ion Creanga", Chisinau, Moldova
ina.isac.toderasco@gmail.com

Today, humanity is attracted to nature and its simplicity. The tendency to return to natural materials and simple shapes is felt. More and more often we return to traditions. The crafts, the traditions and the folklore are updated or they serve as a source of inspiration for current things.

Key words: *designer, folk, ornaments, art, traditional.*

INTRODUCTION

In general, all people are designers. Almost all of our routine concerns, or everything we do is design, because design is fundamental to all human activities. Planning and modeling any act towards a desired and predicable purpose is the design process. Any attempt to separate design and make it a thing in itself is contrary to the fact design is the primary matrix that sustain life. The design is to compose an epic poem, to make a fresco, to paint a masterpiece, to write a concert. The design is the conscious and intuitive contribution of imposing an order. Awareness involves intellectualization, thinking, research and analysis. Through intuitive penetration we bring to life impressions, ideas and thoughts that we have collected without knowing, on a subconscious, unconscious or preconscious level [1].

The craftsman, the artist, and recently – the designer, rules uncontrolled decisions due to the diversity of processes and materials at his disposal. The



design is the only direction that is required rather to meet the needs of the population, than for her wishes. Attempts are often made to go beyond functional requirements and tend towards a more concise expression: precision and simplicity. The intervention of designers must be modest, minimal and sensitive. The aesthetic contribution of the designer is the exteriorization of his interior. The satisfaction is achieved by combining aesthetics with the intellectual of the creator. The principle of aesthetic is nothing but a toll in the designer's repertoire, that is responsible for modeling shapes and colors into entities that move, please, satisfy, and are full of content and delight.

PURPOSE

The design is a form of education. The designer tries to grow and educate the audience. Obviously, the designer is directly responsible and aware of his moral and social contribution. He is perceived by the public as a creator of shapes and directions of products. It is important to take into account the analysis of the past and the anticipation of future activities. At the same time the impact of design must not be limited to something strictly creative or strictly useful, he is the one who manages to combine both forms.

The acceleration of technological change, uncertainties, new and complex constraints in our society forces many to feel and gain the path of regaining lost values. Thomas Greiham 's design law tells us that important values are driven by counterfeit values of false objects. It is a salvation because at the moment there is a revolt of consumers against „artificial aging”. After decades of false pursuit and waste, consumers are looking for quality, sustainable value and no-frippery products. The public seeks to return the valuable design of the past, to the simplicity of forms.

RESULTS AND DISCUSSION

The mankind is constantly searching for the answer to complex existence and constantly changing, seeking order in it. The fact that we enjoy the phenomenon or things in nature is the simplicity, elegance and fundamental legitimacy of them. These natural models, magnificent in shape, order and beauty, are not produced due to human decision, which is why they exceed our ability to define them. But they serve as a source of inspiration for human decisions.

In contemporary society, in the age of globalization and the accelerated evolution of the media, national traditions are beginning to feel absent. In this way the interest of folk art in several fields increases. Traditional elements are present again in many spheres of life, such as architecture, interior design or clothing. Against the effect of globalization, this phenomenon of returning to traditions or taking over traditional elements manages to maintain them and pass on to future generations in authentic or reproductive form.

The folklore with all its elements represents the identity or genetic baggage of everything that represents traditions, usually folk art authentic or reproductive form. The Romanian folklore is millennial and its creative force has never been tired of giving birth to traditions, shapes, colors, symbols. The imprints of traditional ornaments and chromatics are found in documents dating from the sec. X, but their roots are actually found in our ancestors – Thracians, Getae, Dacians. We can observe the evolution of ornaments, stylistics and chromatics on utilitarian objects (dishes, carpets, towels etc.), objects of wear or engraving, architecture, mural painting.



The traditional motifs present on all utilitarian and port objects form true works of art on each discovered surface. It impresses with its color, shape, innate aesthetic taste. For centuries, most of the same fields and ornamental motifs have been preserved, which are still used today. These elements reflect the artistic and unitary value of the ethnic background, offering specific features of differentiating Romanian art. All these elements are loaded with deep symbols and each symbol represents a legend, a story or a prayer:

- Numerous phytomorphic motifs that make up the vegetable kingdom, plants, leaves, fruits, flowers. The most dominant of them is the floral motifs. The flower shapes are most often generalized, inspired by wildflowers – basil, snowdrops, tears, bells. The rose, the tulip, the peony, the lily, the apple blossom and the sky are among the most favorite and common floral motifs, and the clover is less common and signifies.

- We often meet the tree, stylized branches that symbolize life, resurrection, endurance or wisdom. Green leaves signify prosperity, freshness; grapes or vines symbolize the abundance or occupation of the natives.

- The solar motif is often found in a realistic or stylized form – the circle, the sunflower, the sun. The symbol denotes divinity, the warmth of the sun that gives life and abundance, or about the duration of life.

- The wheel is also a common element, which is the wheel or circuit of life, which rotates constantly, in some cases the occupation of the craftsmen.

- The patterns in geometric shapes – the circles, the squares, the rhombuses or the triangles enrich the decorated surfaces. The triangle represents the Supreme Divinity, The Holy Trinity or harmony. The triangle with a sharp point upwards symbolizes the man, and the inverted one – the woman:

- The lines in various aspects – crossed or combined from straight lines and broken lines, represent the star, the wheel, the fork, the wolf's teeth, the shuttle, the horns, the "prescuri", the rhombuses etc.

Form a morphological perspective, the ornaments are geometric and from a structural perspective they are – symmetrical, asymmetrical, central, peripheral, unilateral, bilateral, alternating, dense, dispersed.

Another element of the instinct is the chromatic. The colors encountered are sober and with a way of reserving the chromatic range. Even when bright colors are used, a harmony of shades of remarkable finesse is made.

The traditional motifs as well as chromatics serve as a source of inspiration for many artists, painters, writers etc. These ornaments are full of value, faith and information encoded in colors and shapes. The materials used today are different from those obtained in the household – flax or hemp. The cotton, the silk, the veil or the velvet are more commonly used today.

In modern clothing design we notice elements of folk costume inspired by the collections of Yves Saint Laurent, Jean Paul Gaultier, Tom Ford, Oscar de la Renta, Kenzo, Anna Sui, Agatha Ruiz and others. Among the designers from Moldova we notice: Valentina Vidrașcu, Alina Bradu, Irina Madan, Any Șagva, Vasile Voizian, Ramuri and others.



Fig. 1. Ina Isac,
collection "Amintire"



Fig. 2. Chotronette



Fig. 3. Valentina Vidrascu

CONCLUSIONS

We can observe in the collections of the listed designers both the taking over of the forms of simple, geometric or laconic cuts and some sophisticated cuts with many lines and reliefs. What is certain is that the designers, regardless of the cut they choose to solve the outfit, each of them seeks to put specific emphasis on the ornate decor. Depending on the taste or style of the designer, on fashion trends – the garment can be more or less ornate. Also, the space for ornaments remains at the taste and discretion of the designer, feeling the tendency to experiment constantly. There are also new attempts to replace the old background – white with various colors or even black. Also try to combine modern colors with traditional, natural chromatics. The valuable contribution and aesthetic knowledge of the designers is remarkable here. But how successful the sum of these experiments is remains to be appreciated by the public.

REFERENCES

1. Papanek V., Design pentru lumea reală. Ecologie umană și schimbare social. București: Editura Tehnică, 1997, p.19.
2. Buzilă V., costumul popular din Republica Moldova. Chișinău: Reclama 2011.
3. Huyghe R., Dialog cu vizibilul. București: Editura Meridiane, 1981.
4. Mardare G., Arta covoarelor vechi Românești Basarabene: Magia mesajului simbolic. Chișinău: Cartier 2016.
5. Stoica G., Petrescu P. Dicționar de artă populară. București: Editura Enciclopedică, 1997.