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0272.2021.3.3.**DESIGN OF THE CONTEMPORARY GARMENTS ON THE BASIS OF THE TRANSFORMATION OF STYLISTIC AND ARTISTIC-COMPOSITIONAL CHARACTERISTICS OF TRADITIONAL DECORATIVE ART**

The purpose. *This research aims to analyze artistic-compositional characteristics of Ukrainian traditional embroidery and decorative-applied art (using the example of M. Prymachenko's art) used in the decoration of the actual ethno-styled garments.*

Methodology. *A systematic approach was used in this research to project authorial contemporary garments: literary-analytical, morphological, and comparative analysis of the creative primary source, associative means of its adaptation to the actual fashion trends. The methodology of the research is based on the systematic analysis of the design projects using elements of the cultural heritage of Ukraine. Systematic-informational and visual-analytical methods were used in this research. Systematic-structural analysis was used to analyze the transformation of artistic-compositional elements in the process of shaping contemporary costumes based on associative transformations.*

Results. *In the process of design project of the authorial collection of female Ethno-style clothes, it was found that decorative art and national garments have a high level of authentic symbolism if used for the actual projection image in conditions of contemporary design activity. Characterizations were given to some principles of implementation of the national image in contemporary trends of fashion industry development. Symbolic image of the floral ornament adapted from Prymachenko's works as well as stylization of her works in ornamental motifs of the collection were used. Based on pre-project analysis and customer survey it was defined that there is significant interest in national motifs. A collection of female clothes targeted at a wide group of customers was designed.*

Scientific novelty. *Principles of design-project of the collection of contemporary garments with authorial embroidery were proposed using an adaptation of national traditions of female clothes embroidery and folk-art decoration as a basis. Usage of different floral motifs and geometric ornament in ethno-style and implementation of this image as popular among contemporary women in their everyday life were justified.*

Practical significance *lies in the development of principles of formation of authorial costume collection project-image, in justification of principles of ethnographically oriented prints and embroidery and the choice of decoration methods of contemporary female clothes.*

Keywords: *decorative art; costume design; ethno-style; national garments; embroidery; decor and decoration; fashion trends; fashion-design; eco-design; ethno-fashion.*

Introduction. Nowadays each nationality strives to protect and multiply its national legacy. It is especially relevant in times of globalization, consumeristic crisis, and the ecological condition of the planet. It provokes designers to pay attention to folk art, which allows creating plenty of thorough, bright, artistic things and combines aesthetic, practical, functional, ergonomic, and technological qualities [1]. Substantially they were crystallized in artistic traditions of popular applied and decorative art, and they

permanently serve as an inspiration source for contemporary designers. Analysis of folk art allows synthesizing innovational and distinct designs and artistic modulations of the costumes, authentic, inimitable bright, ethnic and contemporary simultaneously. Namely in the national costume, one can trace the unique character of the spiritual culture of the nationality. The geopolitical location of Ukraine provoked the development of diverse seasonal garments. It served as a precondition to the emergence of different forms and

materials, plenty of silhouettes, which had aesthetic and functional-protective functions. Religious practices gave impetus to the creation of diverse protective ornaments, which are vividly depicted in decorative-applied art, house painting, and folk embroidery on the garments.

Nowadays such processes as globalization and assimilation of national cultures are actively developing. Thereafter, research of ethnic distinctions of different peoples is important to understand creative connections, self-knowledge, and the building of national identity.

Analysis of previous researches.

Processes and conditions of Ukrainian national garment developing as a marker of Ukrainian national identity require the most detailed and all-around research, as it allows, on the one hand, to identify sources of its historical origins, and on the other, find out the timeline during which Ukrainian ethno-culture was emerging. These questions are extremely relevant considering the profound exploration of Ukrainian ethno-artistic heritage, especially in our times, when deep interest in one's cultural background becomes an important factor in the formation and establishment of the local cultural field and the development of the national design.

Researchers of diverse directions are actively studying this topic and, therefore, each in his field and his format, they reproduce garments of different historical periods, which helps to fill the gap in the research of Ukrainian ethno-culture. It relates to the reconstruction of both separate elements of the clothes, head dressing as well as complex reconstructions of the historical costumes. Here are some leading Ukrainian reconstruction specialists: L.S. Klochko, V.I. Klochko, N.B. Burdo, P.L. Kornienko, G.S. Kovpanenko, E.A. Khairedinova, O.V. Bobrovskaya, Z.O. Vasina, E.O. Braichevska, G.V. Kokorina, O.Y. Cosmina. These researches conduct studies in such domains as the history of Ukrainian

costume, its role, and extent of functionality in the contemporary environment [2, p. 75].

Analysis of already existing researches testifies that scholars identified Ukrainian traditional garments as part of both tangible and intangible culture a long time ago (K.I. Mateiko, G.G. Stelmashchuk, T.B. Karavasilieva, G.S. Sccherbiy, T.O. Nikolaeva, O.Y. Kosmina, M.S. Bilan and others). In Karavasilieva's studies, she provides some evidence that highlights the role of embroidery as a variety of decorative art in the decoration of traditional garments, both casual, and celebratory [3, 4]. In the works of G.G. Stelmashchuk principles of the formation and spread of Ukrainian traditional garments were studied based on profound factual materials [5, 6]. Art expert O.Y. Kosmina in her works gives some evidence that can show the distribution of different items among representatives of different social groups as well as a review of the further fate of these items from the historical perspective. The study of this layer of Ukrainian culture makes it possible to understand the origins of many elements of traditional rural garments of the next periods [7].

An ensemble of the national garments traditionally is defined as a precise artistic-decorative system, in which there are such elements of a composition as form, construction of the garment, color, rhythm of the elements, kind of ornament, structure, and texture of the fabric, etc.

Numerous studies are dedicated to the questions of costume structures, its characteristics, and possible transformations: M.V. Kolosnichenko [8], A.M. Malinska, K.L. Pashkevich, O.V. Kolosnichenko [9], T.V. Nikolaeva and others. The question of the Ukrainian contemporary design formation in the context of ethno-culture was studied in the works of M.V. Kostelnaya [10], D.S. Likhachova, O.I. Nykorak, T.B. Nikolaeva, L.P. Sannikova, M.R. Selivachova, A.T. Sushan, Z.O. Tkanko, G.L. Truhana, N.O. Ursu [11]. In particular, in Z.O. Tkanko's studies «some, maybe, yet not

recognized, but in many aspects the holistic configuration of the national fashion organism as a phenomenon, which has its historical-cultural origins and interesting phases of development not only if we talk about education or industry, but art with all of its formal-figurative attributes, conceptual connections with adjoined artistic fields or innovational experiences (schools)» were indicated [12, c. 4]. But there is still a huge gap to be filled especially taking into account the relevance of this topic today.

Statement of the problem. In conditions of globalization of social inter-ethnic relations there emerged a special need to protect personal historical heritage, to protect national cultural values – languages, garments, national traditions. The motivation of the research is so extensive that it the whole spectrum of fundamental sciences to be involved: art history, history, ethnology. And on the intersection of these scientific domains new disciplines and spheres of the societal project practices emerge. The attractiveness of ethnic design lies in its democracy, softness, and openness. This direction does not recognize precisely defined stylistic borders but places symbolism in the first place, as well as vividness and uniqueness. In the contemporary context, ethno-style brings us to the organic unity of human beings, objective environment, nature, traditions, and so on. Individualism and universalism of the ethnonational stylistics are the basis for the renaissance of Ukrainian art and mass production that is connected to it. It gives opportunities to the Ukrainian fashion industry and to products of design practices of Ukrainian designers to be recognized by the international community. Thus, the primary task of the national design, which is also mirrored in the objective of this article, is defined as searching in Ukrainian traditions and culture of the “unique” style, native and distinctive, which would be aimed at improvement of competitive capacities of all Ukrainian products.

Results of the research. While analyzing the principles of the contemporary design practices it should be mentioned that its originated from the archaic forms of folk art and folk creative processes. Folk art, as well as design, tend to symbolism. A person unconsciously transforms into symbols those forms which surround him or her. Likewise, this person uses them in both everyday life and figurative art. Folk art, which was born in the beginning of the world civilization, does not stop its development even today. Nowadays it is implemented in different kinds of contemporary art and specifically in design. National traditions were built by the evolution, history, culture, many previous generations’ way of living.

Ukrainian ethnic culture is a strong source and material for design creativity in different fields and directions of the contemporary design. From the time, when garments began to play social and ethnic roles, mirror individuality and uniqueness of the style, it became a source for artists and designers. Design of functionally universal and figurative unique costume with the elements of ethnic culture remains popular all over the world already for many seasons. Appeal to the national cultural heritage of different peoples was carried out since the fashion acquired international character, moreover, starting from the first years of the new century ethnic style becomes one of the key factors which impact the fashion. This tendency has formed a new direction – ethno design. It is distinctive for ethno design to have an expressed element of creativity which is not subdued to the analytical component of the fashion project. Creativity which goes with a harmony along the research approach to study and analyze distinctions of the national costume stimulates formation of the ideas, which are powerful quality of ethno design. As already recognized so young designer get inspired by diverse sources of the national garments. Particularly, designers use actively the elements of the Ukrainian ethnic cultural heritage as a source

of inspiration for their creative projects. On the basis of the elements taken from the national garments lots of unique and bright stylistic solutions for the costume have been created which transferred the beauty of the past to the world of the contemporary fashion. Ethno design makes a huge impact on the formation of the image of contemporary world. The search of the approach to the modeling of the woman's image in which modernity is harmoniously combined with the elements of the traditional Ukrainian costume is an issue to solve which fashion professionals as well as different groups of the customers are involved. That is the reason why the study of the impact factors of Ukrainian cultural heritage on the formation and development of the ethno design is an actual perspective of the development of both national and international fashion markets.

In the fashion industry, there are lots of examples when national costumes and folk art served as powerful sources of inspiration for designer. Such famous couturiers as Chanel, Laurent, Lacroix, Galliano and other used national motives in their collections, and these traditions are actively developing in the fashion houses [14, c. 197].

Today clothes with Ukrainian ethnic motifs are popular not only among our women, they serve as a national brand, thus, many internationally known persons dress in the clothes with Ukrainian motifs. Thanks to the works of such contemporary Ukrainian designers as R. Bogutska, L. Pustovit, O. Karavanska, I. Karavai and others. pupolarization of the Ukrainian ethnomode powerfully invaded the world catwalks.

Ethno style does not disappear over the time. It harmoniously assimilates with different stylistic trends and fashion and does not lose relevance, because it is ethnic motifs that gives individuality, brightness and uniqueness to the collections (Fig. 1). The example of the works of Ukrainian fashion designers, in particular Y. Magdych, allows us to analyze the use of silhouettes of Ukrainian shirts and embroidery

motifs, which are interpreted into more modern, functional motifs that meet global fashion trends [15]. O. Karavanska also repeatedly combined traditional embroidered motifs and modern cut lines in models of different assortment, creating incredible combinations of various textures with modern decor [16].

Famous Ukrainian designer V. Kin associatively transforms national motives of different peoples in creating her collections [17]. Analyzing the above, it can be said that ethnic motifs are an endless source of inspiration for fashion designers. In their works, the silhouettes of folk clothing and embroidery and other types of traditional decor are interpreted differently, but do not lose demand and attractiveness, add tenderness and femininity to the clothes of modern fashionistas [14, p. 198].

By analyzing the multifaceted Ukrainian folk art and synthesizing it into something new, bright, authentic national, you can create many ornaments for painting and embroidery. The novelty of the problem lies in the fact that in conditions of growing competition, globalization of economy and cosmopolitanism ethnocultural aspects in fashion design are manifested in the phenomenon of self-realization of the individual, in stimulation of his self-actualization in the process of the formation and management of individual brands, as well as in the manifestation of the national identity by means of the costume.

The desire to improve the artistic and aesthetic properties and the novelty of the perception of the results of fashion projects, as well as economic factors, are the motivating reasons for the realization of economic and aesthetic factors. This is expressed in the search for the artistic image of the contemporary woman, in which the elements-carriers of fashion trends are harmoniously combined with the features of the national Ukrainian color. The freshness of perception and enhancement of the artistic and aesthetic

properties of the costume are achieved by transferring the romance and charm of past historical events to the modern fashion environment.

If one explores the modern market and the works of fashion designers, it is impossible not to notice the growing demand for clothing, accessories and costume elements in ethno style. Always original, bright and unique, they attract the consumer and create competition with other style solutions. Women are increasingly wearing embroidered shirts and clothes with embroidery prints, which increases the demand and pushes designers to create new collections of clothes in the so-called "Ukrainian style".

In Ukraine, ethnic style has been precepted as close and understandable at all times. Many Ukrainian designers work in this direction and are recognized all around the world. The most popular items in ethno clothing are dresses and embroidered shirts, elements of embroidery on outerwear. But more and more often we meet embroidery on various accessories: belts, bags, scarves, scarves. Last but not least are the decorations in ethno style. They look bright and rich and attract with their originality. Considering the range of ethno-collections, you can see the trend of combining embroidery and knitting; modern elements with purely ethnic silhouettes richly complemented by authentic and stylized accessories.

Over the last 5–7 years, the trends of eco-design and ethno-fashion have become widely popular in costume design, both among designers and consumers. Despite the fact that such clothes are much more expensive in production, in eco- and ethno-fashion every day there are more and more fans, from celebrities to the representatives of the middle class. Thus, the target consumer audience of ecologically oriented fashion has a steady tendency to expand. The mass media, which cover issues of fashion and the fashion industry, also actively contribute to this. Increasingly, publications appear in the media

that draw attention to the ecological state of the planet and promote the use of only natural materials. The same trend is spreading in ethnic fashion. At a time when nations are assimilating and losing their identity, it is only through designers and the media that attention can be drawn to the ethnic heritage of the people. You can often see relevant publications in well-known magazines: Elle, Shape, Vanity Fair, Rolling Stone Magazine and others. An increasing number of designer brands and clothing brands are trying to become at least partially "green" – Nike, H&M and Gap are buying eco-fabrics for some of their lines, Marks and Spencer is strongly sponsoring eco-fashion, and Levi's and Seven for All Mankind are launching lines of eco-friendly jeans [19, p. 221].

Today the wave of eco-design has swept the world. In the West, the idea of environmental friendliness has become popular since the 1980s. Today, environmentally friendly clothing is the most popular fashion trend. And in our country, there are more and more fans of natural products, and therefore the task of creating an author's collection of modern women's clothing from natural materials and with handmade products is relevant [20, 21].

In recent years, the severity of the ecological situation in the world has not weakened, and in the space of modern world design culture has formed a new direction that brings us closer to nature – ethnic design. Passion for ethnodesign is a kind of human desire to survive in a globally unfavorable environmental situation, the global economic crisis and the destruction of the national cultural heritage [22, 23].

One of the brightest representatives of ethno-style, based on the introduction of the principles of eco-design in clothing design is the American designer Linda Lauder milk, the founder of the brand "Luxury eco". In 2002, she presented a collection of women's clothing made of unusual materials – bamboo, algae, plant components. Linda Lauder milk's main principle of work is not to harm nature

and people: plants grown without pesticide treatment, and animals whose wool is used to produce clothes and accessories, are grown without the addition of harmful chemical additives. People who wear such clothes are free of allergic reactions. Linda Laudermilk

creates more than just clothes. The designer's unique eco-jewelry is no less popular than the products of famous jewelry brands. After her, Victoria Beckham, Giorgio Armani, the Nike brand and others turned to eco-style in their collections.



Fig. 1. Creation and application of authorial embroidery in models of fashionable women's clothing: *a* – sample sketch of ethnically oriented decor (combination of several techniques); *b – d* – a fragment of the collection of the Ukrainian design brand based on the works of M. Prymachenko; *e* – model of women's blouse based on ethnic floral ornament [18]

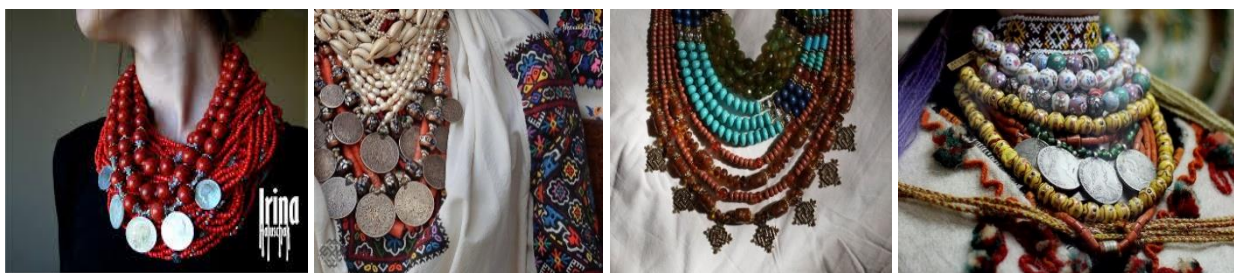


Fig. 2. Varieties of removable jewelry of Ukrainian women's clothing [6]



Fig. 3. Figurative images of M. Prymachenko's art [25]

The most life-affirming fact which increasingly popular among both designers and consumers are the fashion trends offered

by well-known fashion houses and designer brands. According to the reviews of the collections presented at the Fashion Weeks of Milan, Paris, New York, London, we can name several trends based on the principles of eco-design:

1. Fur is becoming unfashionable, designers are drawing attention to the environment and the harm of the production of leather and fur products, to the cruel treatment of animals. And eco-materials that replace fur and leather are becoming increasingly popular. Collections with "shocking shows" are becoming relevant – Ogilvy & Mather, together with Asian offices, has created a collection of bags with animal entrails.

2. Natural woolen fabrics of relief structure.

3. Knitwear: stretched sweaters made of embossed yarn, funny knitted pants, as well as dresses, coats and skirts.

Considering the work of ethno modern designers, we can say one thing: these collections are bright, original, they attract attention and are a source of inspiration. The world's great couriers, novice designers – all are united by the attraction to the source of folk art.

Ukrainian folk women's clothing is impossible to imagine without a variety of jewelry that combines the idea of harmonious beauty and expediency, the ability to use separate constructive and decorative forms in a single ensemble. Jewelry endues the traditional style with certain expressionistic hue: the imprint of this process is manifested in the attempt to show plastic expression in a tense combination of static geometric (clothing) and moving-dynamic curvilinear (complex of removable jewelry) forms.

Jewelry for women's clothing is an organic part of folk culture, and their usage in modern costume, provided the appropriateness of place and time, can be a bridge that connects modern youth with folk art tradition (Fig. 2). A huge variety of modern jewelry and

accessories can meet the most demanding requirements and look equally harmonious on women of any age, profession, caste [24, p. 210].

It is impossible to imagine the life of the Ukrainian people without embroidery and painting, which developed from generation to generation in the works of folk artists and craftswomen. Maria Prymachenko is one of the most outstanding masters of decorative easel graphics. Her work is so multifaceted and unique that it is impractical to restrain it by any limits. These are amazing birds and animals, decorated with a variety of ornamental motifs – geometric and floral. The plot is implausible and can only be described. But despite the whimsy of M. Prymachenko's works, it cannot be considered outside the tradition of Ukrainian decorative art. The artist took a new approach to art and created her own world of images and symbols, began her view of tradition, which made a number of researchers think about her genius and ask many difficult questions. Researcher V. Danylyko quite successfully defines the evolution of M. Prymachenko's work: "... we have not yet properly studied the deposits of finished ornamental motifs and symbols, which we still use from time to time in our artistic practice as something that simply belongs to us. As if these motives and symbols have always been so. And we do not think at times that every twig in embroidery, every rosette, star, duck in fabric, endless in ceramics, wells in carving, backs, dots, stripes, curves in wall paintings are the same significant artistic images ..." [25, p. 50].

The Ukrainian people have long been looking for symbols of their daily lives, characters, events in nature. Take at least the names of flowers that are inexhaustible material for research: Peter's whip, mowers, night candle, wonder, disheveled bride, bedspread, buckthorn, cat's tears, scarecrow, ergot, mermaid's crest, viper and others. Similar allegories can be traced in Ukrainian fine arts – embroidery, weaving, ceramics, embroideries, wood carvings, Easter eggs,

decorative paintings. M. Prymachenko in her works seems to decipher these images, makes them clear: a yellow flower, a golden bird, a yellow background – this is joy, the victory of life over death. Among her works are also works on current problems of mankind: condemnation of aggression, aggression. But in general, the forces of goodness, joy and peace always win in her works (Fig. 3). The master uses all the richness of oral folklore in her work [3].

Women all over the world are increasingly choosing embroidered shirts and

topical fashionable clothes with elements of embroidery as decoration. Accordingly, many Ukrainian designers represent our country on international catwalks and have outstanding results. Ukrainian embroidered shirts are very popular, but lately the elements of embroidery can be seen more and more often on other parts of clothes. The popularization of ethno fashion encourages designers to new creative pursuits due to which new collections and design solutions appear (Table 1).

Table 1

Transformation of traditional motifs of Ukrainian embroidery in modern costume design

Traditional embroidery motifs	Compositional & color decorations of clothes	Features of the cut of traditional women's clothing	Models of modern clothes with embroidery decoration

Table 1



Fig. 4. Transformation of the floral motif of M. Prymachenko's work into an element of the authorial decor for the design of women's clothing: *a* – a fragment of M. Prymachenko's work [24]; *b* – sketch of a decorative element based on the works of M. Prymachenko; *c* – a sample of execution of a decor in the technique "embroidery + application" (*b* – *c* – executed by O. Tereshchenko)

In contemporary fashion there is a tendency to baggy silhouettes. Among young and middle-aged women, greater preference is given to comfort and brightness of their look. This fashion trend is best reflected in the ethno-styled models, with the addition of bright accessories and decorations.

Considering embroidery as a mean of decorating a costume, it should be emphasized that its use is quite stylized, with a combination of traditional motifs and the latest materials.

Based on the analysis of modern trends in fashion and creativity of famous Ukrainian

designers, a decoration element for women's clothing with the use of stylization tools was developed through the prism of Maria Prymachenko's work (Fig. 4). This made it possible to develop floral ornaments as an element and motif of decor, using new materials and techniques, including

embroidery with ribbons, tapestry and applique embroidery, embroidery with beads and stones, etc., which are perfectly combined with modern ethnic ornaments made of piled wool, ceramics, artificial stone and natural fabrics and yarns.



Fig. 5. Design proposal of a collection of women's clothing based on the transformation of decorative ornaments: *a* – a creative collage that embodies the figurative and stylistic decoration of the collection; *b* – sketches of the collection of women's clothing in ethnic style with the motifs of ornamentation M. Prymachenko

The developed decor became the basis for the collection of women's clothing, targeted at the audience of 25 to 35 years: gentle and creative, elegant, graceful, purposeful and energetic, careerist and watchful at the same time. The collection reflects the inner world and originality of the Ukrainian folk artist M. Prymachenko – the integration of her work into the embroidered elements of the decor of the collection. M. Prymachenko's paintings are very colorful and multifaceted, reflecting the ethnic and spiritual world of the Ukrainian people. It is a ray of the past that passes into the modern world and unites several generations (Fig. 5, a). The silhouettes are taken from Ukrainian folk costumes and transformed into modern models. They retain soft shapes, emphasizing femininity. The embroidery is borrowed from M. Prymachenko's paintings and creatively stylized on the basis of modern decorating trends. The collection embodies a promising view of today's ethnic fashion, when the

importance of the identity of each nation is growing every year. And it is creative people who carry the spark of national expression and connect our past with the future (Fig. 5, b).

Conclusion. One of the reasons to appeal to the Ukrainian ethnic culture is to compensate for the globalization of culture in general and the destruction of everything that refers to ethnic. After the examination of the modern fashion market and the works of fashion designers, we can conclude that the design of clothing on ethnic grounds is popular and in demand at all times. The popularity of ethnic fashion encourages designers to create new collections with embroidery and stylization of folk costumes. Analysis of the ethnic direction of fashion and synthesis of M. Prymachenko's work with folk embroidery gave impetus to create a new collection of fashionable clothes with stylized decor, based on a combination of applique, embroidery with threads and ribbons, as well as stones and beads.

In the process of the authorial collection creation, it was determined that decorative art and national costume has a high degree of authentic symbolism for the development of a relevant design image in modern design activities. The paper substantiates the application of various motifs of floral and geometric patterns in ethnic style and the introduction of this image of the modern woman in everyday life. The analysis of the creative source of inspiration and its results were conveyed through the sketches and samples of women's clothing decor,

furthermore, the desire to receive novelty from the modern fashion in combination with desire to keep feminine image which would bare Ukrainian national uniqueness were taken into account. The main element of the developed collection is the stylization of embroidery and the whole image developed by the authors of the study by interpreting folk costumes into a modern design image, transferring the softness of the folk shirt image to a modern wardrobe collection and further realization of the collection for a wide range of consumers.

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ДИЗАЙН СУЧАСНОГО ВБРАННЯ НА ОСНОВІ ТРАНСФОРМАЦІЇ СТИЛІСТИЧНИХ ТА ХУДОЖНЬО-КОМПОЗИЦІЙНИХ ХАРАКТЕРИСТИК ТВОРІВ ТРАДИЦІЙНОГО ДЕКОРАТИВНОГО МИСТЕЦТВА

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Метою роботи є аналіз художньо-композиційних характеристик української традиційної вишивки та інших творів декоративно-прикладного мистецтва (на прикладі творчості М. Примаченко) для оздоблення актуальних моделей вбрання в етностилістиці.

Методологія. У дослідженні застосовано системний підхід до проектування

ДИЗАЙН СОВРЕМЕННОГО КОСТЮМА НА ОСНОВЕ ТРАНСФОРМАЦИИ СТИЛІСТИЧЕСКИХ И ХУДОЖЕСТВЕННО-КОМПОЗИЦИОННЫХ ХАРАКТЕРИСТИК ПРОИЗВЕДЕНИЙ ТРАДИЦИОННОГО ДЕКОРАТИВНОГО ИСКУССТВА

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Целью работы является анализ художественно-композиционных характеристик украинской традиционной вышивки и других произведений декоративно-прикладного искусства (на примере творчества М. Примаченко) для отделки актуальных моделей одежды в этностиллистике.

Методология. В исследовании применен системный подход к проектированию

авторських моделей сучасного вбрання: літературно-аналітичний, морфологічний та компаративний аналіз творчого першоджерела, асоціативні засоби його адаптації до актуальних тенденцій моди. Методологія дослідження ґрунтується на системному аналізі дизайн-проектів із використанням елементів культурної спадщини України. В роботі використано системно-інформаційний, візуально-аналітичний методи дослідження. Застосовано системно-структурний аналіз трансформацій художньо-композиційних елементів у формоутворенні сучасного костюма на основі асоціативних перетворень.

Результати. В процесі дизайн-проекування авторської колекції жіночого одягу в етно-стилістиці визначено, що декоративне мистецтво та національне вбрання має високий ступінь автентичного символізму для розробки актуального проектного образу в умовах сучасної дизайн-діяльності. Охарактеризовано ряд принципів впровадження народного образу в сучасні тенденції розвитку fashion-індустрії. Використано символічне зображення рослинного орнаменту за мотивами М. Примаченко та стилізацію робіт художниці в орнаментальних мотивах колекції. На основі передпроектного аналізу та опитування споживача визначено значущий інтерес до національних мотивів в гардеробі сучасної жінки. Розроблено колекцію жіночого вбрання для широких верств споживачів.

Наукова новизна. Запропоновано принципи дизайн-проекування колекції сучасного вбрання із авторським оздобленням на основі адаптації національних традицій оздоблення жіночого вбрання та декорування творів народного мистецтва. Обґрунтовано застосування різних мотивів рослинного та геометричного орнаменту в етностилістиці та впровадження даного образу сучасної жінки в повсякденне життя.

Практична значущість полягає у розробці принципів формування проектного образу

авторських моделей сучасного костюма: літературно-аналітичний, морфологічний і компаративний аналіз творчого первоисточника, асоціативні засоби його адаптації к актуальным тенденциям моды. Методология исследования основана на системном анализе дизайн-проектов с использованием элементов культурного наследия Украины. В работе использованы системно-информационный, визуально-аналитический методы исследования. Применен системно-структурный анализ трансформаций художественно-композиционных элементов в формообразовании современного костюма на основе ассоциативных преобразований.

Результаты. В процессе дизайн-проектирования авторской коллекции женской одежды в этно-стилистике определено, что декоративное искусство и национальный костюм имеет высокую степень аутентичного символизма для разработки актуального проектного образа в условиях современной дизайн-деятельности. Охарактеризован ряд принципов внедрения народного образа в современные тенденции развития fashion-индустрии. Использованы символическое изображение растительного орнамента по мотивам М. Примаченко и стилизации работ художницы в орнаментальных мотивах коллекции. На основе передпроектного анализа и опроса потребителя определен значимый интерес к национальным мотивам в гардеробе современной женщины. Разработана коллекция женской одежды для широких слоев потребителей.

Научная новизна. Предложены принципы дизайн-проектирования коллекции современного костюма с авторским оформлением на основе адаптации национальных традиций отделки женской одежды и декорирования произведений народного искусства. Обосновано применение различных мотивов растительного и геометрического орнамента в этностиллистике и внедрение данного образа современной женщины в повседневную жизнь.

Практическая значимость заключается в разработке принципов формирования проектных образа авторской коллекции костюма,

авторської колекції костюма, обґрунтуванні принципів декорування етнографічно орієнтованими принтами та вишивкою, вибору методів оздоблення моделей сучасного жіночого вбрання.

Ключові слова: декоративне мистецтво; дизайн костюма; етностилістика; національне вбрання; вишивка; декор та оздоблення; модні тенденції; fashion-дизайн; екодизайн; етномода.

обосновани принципів декорирования этнографически ориентированными принтами и вышивкой, выбора методов отделки моделей современного женского костюма.

Ключевые слова: декоративное искусство; дизайн костюма; этностилистика; национальный костюм; вышивка; декор и отделка; модные тенденции; fashion-дизайн; экодизайн; этномода.

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