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DESIGN OF MODERN MODELS BASED ON TRADITIONAL FOLK ART

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Using the traditions of applied and decorative arts, namely, the art of national costume is hardly a new approach in the design of modern clothes. One of the interesting tasks in the field of modern costume is the development and application of the forms and character of the national costume, the ornamental decoration items of applied art to the costume of our everyday life. The expediency of the national art, due to the centuries-old collective creativity of the people, can serve both ideological and plastic material, as well. Taking the well-known colorfulness of the national decoration and placing it in the rhythmic sequence on a practically made suit, we get the type of clothing that is in line with our modernity.

Key words: national costume, modern clothing, artistic image, national decoration, fields of applied and decorative arts.

INTRODUCTION

Clothing made on the basis of traditional folk crafts is created by many modeling organizations, first priority, Model Houses and experimental workshops of the garment industry. The style of modern clothing in which elements of the national costume are used is called folkloristic.

The set of features of the national costume serves as a creative source of their activity: beauty and proportionality of forms, color combination, rhythm, construction of proportions, decorative design. The national costume for the designer has always been that treasury from which he could endlessly draw new themes, new ideas, and new solutions. Taking something from the national costume, the designer puts such a requirement as functionality at the forefront. The designer should not copy the costume as a whole; he should choose what is in tune with our age - simplicity and wisdom of cutting, laconicism and clarity of silhouette. And of course, we must try to maximize the use of all the richness of finishes, color ornaments, original details and accessories, in other words, it is necessary to isolate those facets of the artistic image of the costume, which in a new way will illuminate the form and image of modern clothing.

PURPOSE

Folk traditions in the field of costume art, as it seemed, are being adapted to the modern trend of fashion, obeying to its shape, silhouette,



proportions, and details. In the creative process, varied and diverse material goes through the stage of purification, “enduring the hardships of modernity” [1]. In some cases, you can use the decorative colorfulness of the color grade, in others, embroidery motifs or the constructive principle of construction.

In the design of individual products, one can organically combine the traditions of the art of the national costume of various regions of Azerbaijan, interspersed with elements of more ancient and new forms. In their activities, most designers of Clothing Model Houses proceed not only from national costumes [2], but also from folk art in general, which helps them to create completely new and modern imaginative solutions to clothes. For the designer, not only the costume is of interest, but also all the folk art - be it ceramics, hammered and jewelry craft, metal engraving, wood and stone carving, carpet weaving, weaving, patterned weaving and printing, knitting and embroidery, ancient architecture [3]. All this will be a chain of associations, giving rise to new patterns.

But today, the formulation of the problems of the development of folk traditions has become wider and deeper, for folk art is an inexhaustible source, and life constantly presents us something new that allows us to consider folk traditions not only as the basis of inspiration of specialists, but also as an enduring, constantly developing and enriching line in national culture, in particular in the field of clothing culture. Designers have learned to comprehend the problems of creating clothes using folk traditions from the point of view of the tasks for following modern fashion.

RESULTS AND DISCUSSION

Today, a costume is like a dynamic moving sculpture, viewed from any angle. In the collections of Couture Houses, the use of folk art traditions should not be an addition, but one of the leading elements, emphasizing the spatial nature of the image of clothes, connecting it with a figure, and a person's movement. The direction of modern fashion in clothes is a semi-adherent silhouette, layering, which determined the conditions for specialists to appeal to the folk cut, to one of the solutions to the problem of creating modern clothes.

The conducted research in the field of national costume gives to the designer hands invaluable material for the modern design of clothing. Therefore, the principles of folk art are considered, studied, creatively interpreted and applied only from the standpoint of the requirements of modern design.

CONCLUSIONS

Today, the work of the designer has become much more complicated. Designers are looking for the facet that is the only true solution to the artistic image of the costume in the ratio of the traditions of art and fashion trends in a contemporary context. Modern fashion indeed is so contradictory and diverse. She sets before the experts the most diverse and sometimes even too contrasting solutions. It is necessary to look in her numerous proposals for the only true element that will allow combining



models into an experimental collection, will emphasize the specific nature of products made in folk traditions, and at the same time will contribute to the disclosure of the individual characteristics of each craft, its artistic face. It is necessary to find in folk art those new, still unused facets of folk art that will become the fundamental principle of creating new models. The quality of the national costume can be interpreted in its own way and creatively breaking through the prism of modernity, to continue the experimental search for the expansion and enrichment of folk traditions.

LITERATURE

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МАМЕДОВА Л., КАСУМОВА Э. ДИЗАЙН СОВРЕМЕННЫХ МОДЕЛЕЙ НА ОСНОВЕ ТРАДИЦИОННОГО НАРОДНОГО ИСКУССТВА

Использование традиций декоративно-прикладного искусства, а именно искусства национального костюма, является далеко не новым подходом в проектировании современной одежды. Одним из интересных заданий в области современного костюма является разработка и применение форм и характера национального костюма, орнаментального декора изделий декоративно-прикладного искусства к костюму нашей повседневной жизни. Целесообразность национального искусства благодаря вековому коллективному творчеству народа может служить как идеологическим, так и пластическим материалом. Взяв известную красочность национального декора и разместив ее в ритмической последовательности на целесообразно сделанном костюме, мы получаем тот тип одежды, который и отвечает нашей современности.

Ключевые слова: национальный костюм, современная одежда, художественный образ, национальный декор, области декоративно-прикладного искусства.