



УДК 7.05:685.341.37

PARTICULARS REGARDING THE DEVELOPMENT OF THE FOLK STYLE SHOE COLLECTION

MALCOCI Marina, POPUSOI Cornelia, PROTOPOP Mariana
Technological College of Chisinau, Chisinau, Republic of Moldova
marina.malcoici@gmail.com

This paper analyzes the source of inspiration, which is the national ornament in the development of new models. Inspiration is an essential component of creation, so you can get collections that will be recognized and appreciated in the fashion world. Following the study, a modern collection of footwear products was developed, adored by young people.

Key words: ornament, people, geometric pattern, stages, product.

INTRODUCTION

The ornamentation of objects is an artistic reproduction, usually simplified by figurative forms of the surrounding reality. The ornament expresses a side of the cultural specificity, of the way of conceiving and producing aesthetic values. In popular creation, where the names of craftsmen remain largely unknown, ornamental motifs have been polished and selected over the centuries and millennia, becoming a treasure and standard of collective creation. The decor is always organically related to the function of the objects, the raw material and the technique in which they are made, varying in relation to the skill and social status of the creator, the historical stage of development of the society, the geographical location and the demographic structure of the population, sacred symbols that are passed down from generation to generation and are related to the ancient symbols of the people. Thus, the popular ornamentation presents an ethnographic document of major importance similar to speech, music, folklore serving as a means of communication between generations[1].

PURPOSE

The study of decorative motifs in Moldovan folk art can tell us about the appearance and evolution of many forms at certain historical stages. Until now, many decorative forms have arrived, which testify to the understanding of beauty, their meaning as "signs" with certain meanings, symbols of ancient beliefs, legends or myths, which have been enriched with multiple variants, losing their original meaning and gaining new content [2].

The purpose of the research is to develop the footwear collection for the spring-summer season for young people, using Moldovan folk ornaments.

RESULTS AND DISCUSSION

In Moldovan folk art there is a very rich repertoire of motifs – ornamental "signs" with a special significance, expressed both by the importance given to folk craftsmen and by their frequency in different genres of art.



The motifs and ornamental compositions on various objects of Moldovan folk art show that they differ in shape or style of stylization. Looking at ornaments through the semantic prism, of their content we distinguish geometric or abstract ornaments, concrete or realistic and symbolic (mythological, religious, emblematic). Some of the ornamental motifs are common to the ornamentals of many peoples. Among these we mention: the motif that symbolizes the sun, the tree of life, the water, the horns of the ram, the whirlpool (the sign of the succession of the 4 seasons) [2].

In the Moldavian folk ornamentation we find testimonies of ancient concepts. Examples include motifs: sun signs, tree of life, image of man, horse, snake, sign of the cross. A multitude of interesting motifs and ornamental compositions offer us the Moldovan fabrics and carpets, whose ornamental forms throughout history have undergone great changes, determined by external influences, urban aesthetic tastes, fashion and intense development of the industry[1].

Regarding the Moldovan folk art, we are certainly not wrong when we say that it is dominated by geometric motifs: point, line, triangle, square, rhombus, circle, cross, spiral etc.

The line and the zig-zag are analyzed continuously [3].

The **line** is the simplest geometric element, but it is the basis of all the shapes we know. The museum has in its collections a dowry box, on which we can easily see how a fairly large area is covered with the most diverse ornaments obtained only with the help of the line (fig. 1) [3]. Mathematically, the line is the symbol of infinity. She is also the one who makes connections between things. In folk art, the line can be found throughout all historical epochs until today. With its help, anonymous artists created a multitude of ornaments with special meanings. Whether it appears on ceramics, on wooden objects, on textile pieces, the line is an indispensable ornament of almost any object. All geometric figures, each symbolizing something else, are also created with the help of lines.



Fig. 1. Dowry box decorated only with the help of the line



Fig. 2. Zig-zag line, marking the edge of the tail of a spoonful of fuel oil dated 1734

Zig-zag is one of the ornamental motifs we find in all cultures of the world. On objects belonging to folk art, the zig-zag line marks the outline of the object or delimits component parts or ornamental compositions (fig. 2) [3].

Studying the fashion trends and the requirements of the consumers, the collection of shoes (fig. 3) for women for the spring-summer season, destined for teenagers, was elaborated. The style approached is specific to young women who



want to be noticed. The following steps were taken to develop the footwear collection:

- ✓ looking for the source of inspiration;
- ✓ its careful sketching and analysis;
- ✓ choosing the most original compositional schemes;
- ✓ execution of model sketches;
- ✓ diversification of models, with the help of decorative-constructive lines;
- ✓ making the most successful model.

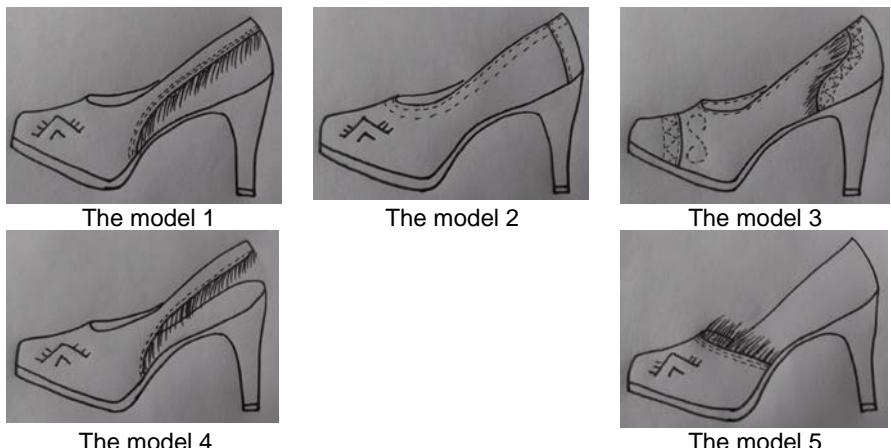


Fig. 3. Footwear collection

From the five models, model 1 was selected and made (fig. 4).



Fig. 4. Model 1 made

The model can be characterized as follows:

a) The raw material used for the upper assembly the outer subassembly is denim. Denim is a material used in the manufacture of clothing all over the world, from jeans and shirts to skirts and shoes. The history of denim is rich and begins a



long time ago, few materials can boast such a long journey through time as denim [4].

The material called denim originates from France, a country that is known to be one of the great forces of the world when it comes to fashion. Denim was born in the French town of Nimes, named after *serge de Nimes*. On closer inspection, we notice where the future name comes from: *de Nimes* – denim [4].

Denim was derived from a very solid material, which was originally produced in Italy, in Genoa, and which was known as *jean* or *jeane* (from Genes, the name given by the French to the city), later became legendary with the pants created by the company Levi – Levi jeans [4].

b) The embroidery applied on the main part (vamp) is made mechanically on the sewing machine. It has been popular for hundreds of years and remains popular with people of all walks of life. Styles change, new trends appear, but embroidered things are always in fashion.

The embroidery was placed in a visible place and less subject to wear and tear to last over time. The ornamental motif used is the line and the zig-zag. In order to obtain a decoration as successful as possible, we must take into account the rhythmic organization of the ornamental compositions by repeating in a certain order the decorative elements, as well as their symmetry [5].

The embroidery was done with red thread. Red is the color of fire and blood, of life, beauty and wealth, a symbol of wisdom and justice, conquest and power.

CONCLUSIONS

The appearance is one of the main factors that determine the successful sale of the product. Considerable efforts are being made to develop new and original products that require lengthy creative research and unusual solutions.

REFERENCES

1. *Ornamentul național*. URL: <http://m.moldovenii.md/md/section/144>.
2. *Ornamentul național moldovenesc*. URL: <http://moldovainprogres.com/ornamental-national-modovenesc/>.
3. Ciocan I. E. Motive geometrice: punctul, linia, triunghiul, pătratul, rombul, cercul pe obiecte de artă populară ale zonelor etnografice din județul Maramureș Tara Lăpușului, Tara Chioarului, Tara Maramureșului, Tara Codrului. URL: <https://limbaromana.org/revista/motive-geometrice/?fbclid=IwAR1nNcsOX8OOeMllwepi2CstYGNgpQkAU9o7AW14SZ4y8nu1tkSaMflvMX4>.
4. *Istoria denimului. Cum a devenit un material anonim cel mai purtat material din lume*. URL: <https://www.marla-andrei.ro>.
5. Tcacenco N., Bogdan A. *Gala costumului popular*. Ed. Balacron, Chișinău, 2006.