

FROM TRADITION TO TREND: CRAFTING A DRESS SERIES WITH NATIONAL SATIN FABRICS

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ABSTRACT	KEYWORDS
<p>This scholarly article comprehensively explores the developmental trajectory of a dress collection crafted from indigenous satin fabric, examining its conceptual evolution and design progression. It delves into the intricate cultural significance and creative process behind utilizing national satin fabric as a central element in fashion design. Through a blend of empirical analysis and qualitative insights, the article elucidates the cultural, artistic, and historical influences that contributed to the conceptualization and creation of this dress collection. By tracing the journey from ideation to realization, the study sheds light on the fusion of traditional craftsmanship with contemporary design paradigms, offering insights into the intricate interplay between heritage textiles and modern fashion sensibilities. Additionally, it underscores the socio-cultural impact of promoting and preserving national fabric heritage within the context of fashion and design. Overall, this article serves as a valuable academic resource, providing in-depth exploration and analysis of the creative and cultural dimensions involved in developing a collection of dresses from a distinctive national satin fabric.</p>	<p>Costume design, concept, deconstructivism, composition centre.</p>

Introduction

In the problems of modern design, the problem of creative concept (the main idea, the merits and tasks of design, the spiritual path) occupies a central place. Conceptuality is a general creative instruction that underpins the essence of the project culture. The creative concept determines the value and moral content of the project. The content and nature of the creative concept are related not only to the author's worldview but also to the project's culture and the main incentives for the development of society. Usually, concepts in design represent important issues that excite society and man. Design should take into account the needs of people and contribute to solving their problems.

Concepts in costume design are usually in the flow of the main design problems of their time and connected with the general motivations of changing lifestyles. However, these common incentives are

absorbed in the concepts of different authors in design, that is, designers look at the function of the item differently, support different concepts of providing a wardrobe, use different shaping methods, and live in different lifestyles. they offer their clothes to people. In addition, the uniqueness of clothing design is that the concept is not expressed in text, but in an existing form. The main form of mastering the creative concept of the rhythm tradition of fashion seasonal change in clothing design is the model show. Conceptuality is manifested not only in the modelling of clothes (although this is the most important), but also in the choice of models, the creation of a certain image (hairdressing, make-up, etc.), music accompaniment and the location of the show. Author creative concepts of designers, as a rule, the project is not free from the general trends of cultural development and is not registered to one or another general concept existing in the design. There are many creative concepts in modern design.

Materials and Methods

From concepts of authorship to several trends (minimalism, deconstructivism). Some designers are supporters of fast-changing fashion, while others strive to create a classic style. They try to use the possibility of holistic aesthetic models, and transformation. The activity of designers are required to have a lot of knowledge potential in comparison to other fields. He should acquire knowledge related to art and science. The ideological and creative basis of every type of art is composition.

Symbolism in design The term "symbolism" is used in several senses in modern consumption. Each image is called a "figure" in a broad sense, such as a picture of a flower, a tree, or a mountain landscape. In modern design, designers show a lot of shape solutions in "to couture, prêt-a-porte" collections.

The development of the prospect is to solve the theoretical (concept, hypothesis) of the project and create experimental principles. The evaluation method was selected for the selected models. The clothes of medical personnel influence and express the lifestyle of a person, the type of person, the objective and subjective properties related to society, including aesthetic rules, and the psychological mood of people.

A symbol is an image made by the name of an object with two meanings, it can be a completely different form or an abstract concept. Symbols (letters, names, numbers, etc.). An equally important function of symbols and symbols is to establish communication between graphic images. Conceptualization of design depends on the following ways:

- the way of evaluation considers the design of society and the way of life of a person, aesthetic rules, and the activity of creating objective and subjective wealth.
- system way - considers material, functional, social, and cultural elements as an interdependent system.

The set-environment path considers the result of the human mastering the environment of the spatial object and its vital environment. A set is a complete set of items made of the same or different materials, with a common purpose and style; some items in the set can be replaced with other items that are similar in design and style. A set is an open system, and some items can be added and removed from it.

Middle school-age girls' clothes have a straight silhouette or flared below the waistline, while 9-10-year-olds are slightly wider about their height. The construction of parts is different. For girls aged 7-8 years, it is better to sew a dress above the waistline, but close to its natural shape. The clothes of 9-11-year-old girls are a little wider in height and expand downwards using various means. The dress

can also be cut on the waistline, this type of dress has a full front and a cut on the back or side of the waistline. The cut of blouses, the lower part of which is sewn in a straight silhouette, is lowered slightly below the waistline. Covers, pockets, plackets, and cleats are placed in this place of the shirts.

Conclusions

The advantages of the girl's body shape are that it allows you to place the centre of the composition in the upper part of the dress, where you can create the necessary volume with the help of folds and reliefs from different types of coquettish. The neckline and the shape of the collars are different. More common racks and rack collars are used. Sleeve shapes are also different depending on the style of the clothes. The centre of the composition can also be located at the waist of the dress. In clothes with a straight silhouette, in skirts that expand from the waist, it serves as a slightly lowered belt.

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