

USE OF SPECIFIC ELEMENTS OF MOLDAVIAN FOLKS GARMENTS IN THE ELABORATION OF NEW MODELS OF PRODUCTS FOR WOMEN

Stela BALAN, Irina TUTUNARU, Marcela IROVAN and Doiniţa ANDRIEŞ
Technical University of Moldova, Chisinau, Rep. of Moldova

Abstract: *The study was centered on the traditional Moldavian suit for women and the possibility of using its specific elements for the elaboration of new models of garments. In this context, the method of morphological analysis was applied, implying the decomposition of products into component elements with subsequent combination in different manners.*

The experimental research resulted in the elaboration of suits composed of two main elements: one with waist support – skirt (trousers) and one with support on shoulders – blouse, as well as dresses fixed around the waist with belts and tapes. The system of models has a flexible shape made of single-color materials, thin and easy, providing for the maximum wearer's comfort. Also there persists a series of characteristic decorating elements: embroidery, laces, flounces, defining accessories, such as belts etc. These types of products can be worn both at special occasions and in daily life, being intended for the women of young and middle age.

Keywords: *product elements, traditional Moldavian wear.*

INTRODUCTION

Owing to its originality and beauty, the traditions of popular Moldavian suit deserve to become a basis for the inspiration in creating new models of products: for festive occasions or ceremonies, for daily wearing or for holidays.

For centuries the popular suit has been a symbolic spokesman of wearer: from where, who is he, how old is he, of what nation and social status, and for what event he is prepared or is getting prepared. These symbols and messages very clear in the past became riddles for the contemporary man [1]. The researchers and specialists dedicated to the design and development of styles and lines of fashion consider with great attention the cut, the décor, the motif and chromaticity of popular suit in attempts to recover the values of this treasure.

INTEGRATION OF POPULAR SUIT INTO CONTEMPORARY FASHION

Clothing is not only a protection element but also a creative factor in each person's life. The more chiseled are the ideas of creative designer the more interesting and diverse are the shapes proposed by him/her. The designer gives impulses for the development of an idea or new line of products and must intuitively feel the disposition of „brand consumer”. At the incipient stage the new idea is accepted by a narrow circle of wearers, with time it appears on the front stage and attracts everybody's attention. Fashion follows this rule. Contemporary fashion is distinguished by the wide diversity of ideas and freedom of choice. Nowadays numerous creators resort to the traditional suits in the search for inspiration in the shapes, chromaticity, and décor – balanced and tested by centuries.

The Republic of Moldova has a vast ethnographic heritage capable of attracting the designers to use this cultural, original and extremely valuable patrimony. Inspiration may originate not only from the popular fabric and suits, but also from the diverse objects created by archaic techniques.

The performed study of traditional Moldavian suit and blouse in special allows to attest their prolonged existence in the ensemble of traditional clothing. Owing to its laconic shapes, environmental characteristics of materials and not in the latest turn aesthetic aspect, the Moldavian blouses deserve to be studied and preserved. This is why their cut templates are found in the models of contemporary garments. The Moldavian suit is an element of nation itself, processed and chiseled for hundreds of years it has fascinated the fashion creators.

The character of folks arts can be transmitted by the ornaments and perpetuation of symbolic images or other aspects taken from nature, from surrounding life that by stylization and adaptation to technical possibilities of sewing and weaving followed the straight line contours, the motifs being schematized in geometric shapes. Each ornamental portion has its own kind of ornaments, is adapted to the place and value it represents in the composition.

The suit must correspond with the man's personality, be harmonic with the posture, color of eyes, age and place in society.

If we refer to the women's blouse, one may observe that by its organization and décor – with far and unknown origins – the sleeves may be divided into three categories of distinct ornaments, namely: „altiță” on shoulder, „încreţul” under „altiță”, „răuri” on the arm (in vertical direction).

COMPONENT-BASED MORPHOLOGICAL ANALYSIS OF POPULAR AND CONTEMPORARY SUIT

The popular suit includes various types of products worn in a specific manner. The products were associated in aesthetically harmonic sets capable of complying with certain requirements: age, season, destination, etc. According to the performed study, the most functional components of popular women's suit used most often are the blouse or „ia” and the „catrinţa” or skirt.

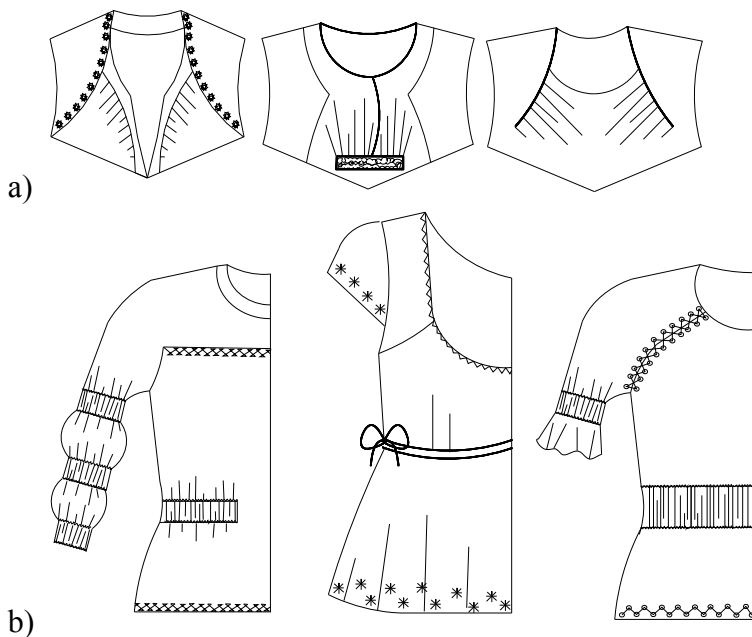
The scope of this work is confined to obtaining new models of products with characteristic elements of popular suit. In this context, in order to obtain new solutions we applied the morphological analysis method. This method consists in the decomposition of the object of study into representative elements with subsequent combination in various variants resulting in new ideas and solutions. Both the popular and the contemporary blouse have been subjected to the morphological analysis, as well as the traditional sewed and contemporary skirt.

Table 1: Morphological analysis of national and contemporary women's blouse

Product element 1	Popular blouse 2	Contemporary blouse 3
Silhouette	<ul style="list-style-type: none"> ✓ straight ✓ trapezoid ✓ freeform 	<ul style="list-style-type: none"> • straight • trapezoid • freeform • semi-adjusted • adjusted
Product cut	<ul style="list-style-type: none"> ✓ one reference shape ✓ 3 rectangular reference shapes ✓ 4 rectangular reference shapes ✓ 6 and more rectangular reference shapes 	<ul style="list-style-type: none"> • classical • raglan • kimono • shirt-type • combined
Neck cut shape	<ul style="list-style-type: none"> ✓ round ✓ square ✓ configured 	<ul style="list-style-type: none"> • round • square • V-shape • configured
Sleeve length	<ul style="list-style-type: none"> ✓ long ✓ short ✓ 3/4 	<ul style="list-style-type: none"> • long • short • ¾
Sleeve termination	<ul style="list-style-type: none"> ✓ laced ✓ with elastic insert ✓ with flounces ✓ with cuff ✓ tapered 	<ul style="list-style-type: none"> • laced • with elastic insert • with flounces • with cuff • tapered • biased
Number of reference shapes of sleeve	<ul style="list-style-type: none"> ✓ cut integrally with the product body ✓ from one rectangular piece ✓ from 2 reference shapes (inferior and „embroidery at armholes”) 	<ul style="list-style-type: none"> • cut from one reference shape • cut from 2 reference shapes: superior and inferior • cut from 2 reference shapes: anterior and posterior • cut from several reference shapes obtained from the modeling process

1	2	2
Additional reference shapes	<ul style="list-style-type: none"> ✓ wedge ✓ lateral wedges ✓ inferior parts (flaps) ✓ straight inserts 	<ul style="list-style-type: none"> ✓ wedge ✓ lateral wedges ✓ inferior parts (flaps) • straight inserts, configured pockets
Neck cut processing	<ul style="list-style-type: none"> ✓ laced with flounce ✓ with straight collar ✓ bias cut 	<ul style="list-style-type: none"> • laced with flounce • with collars of various types • bias cut • with frill
Closing system	<ul style="list-style-type: none"> ✓ opening on the front side ✓ laced 	<ul style="list-style-type: none"> • opening on the front side • laced • with buttons in one row • with zipper • with clips
Processing of lower edge of product	<ul style="list-style-type: none"> ✓ simply tapered ✓ with flounce 	<ul style="list-style-type: none"> • simply tapered • with flounce • with betel • elastically tapered • overlock + elastic thread
Elements of décor	<ul style="list-style-type: none"> ✓ with embroidery ornament on armhole element ✓ with embroidery ornament on sleeve ✓ with embroidery ornament on neck cut ✓ with embroidery ornament at termination 	<ul style="list-style-type: none"> • embroidery ornament • flounces • artificial flowers • bands • small belts • decorative buttons • beads
Used materials	<ul style="list-style-type: none"> ✓ cotton ✓ flax ✓ natural wool 	<ul style="list-style-type: none"> • cotton • flax • natural silk • artificial silk • synthetic silk • tricot

By combining the characteristics of popular garments with the contemporary products, one may obtain new and original decorative-constructive solutions stemming from the old popular suit of our nation. The most successful are shown on the figure 1.



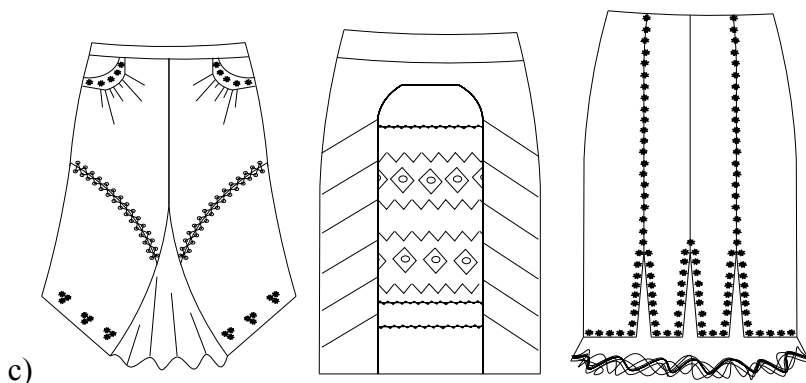


Figure 1: Variants of product elements obtained by combination: a) – neck cut; b) – sleeve and termination; c) - skirt.

ELABORATION OF NEW MODELS OF GARMENTS WITH CHARACTERISTIC ELEMENTS OF POPULAR MOLDAVIAN SUIT

Nowadays the garments integrate into various styles and the popular suit is a permanent source of inspiration for designers. The characteristic style of this fashion trend – the folk style implies the creation of shapes associated with the popular suit and formation of products with new constructive solutions, characteristic trimming and decorative elements for traditional suit.

The silhouette of folk style is the trapezoid, straight or oval one and the volume is moderate. The sleeve cut is free and functional. The models will have flexible shapes and will be manufactured of lightweight and thin fabric of the same color capable of providing comfort while wearing. The elements of décor characteristic for popular suit are not neglected either: embroidery, lace, flounces, belts, etc.

The collection of models to the greatest extent is represented by suits consisting of two products: one with waist support – skirt (trousers) and one with shoulder support – blouse, there also being some dresses with the waist line accentuated by a belt (figure 2).

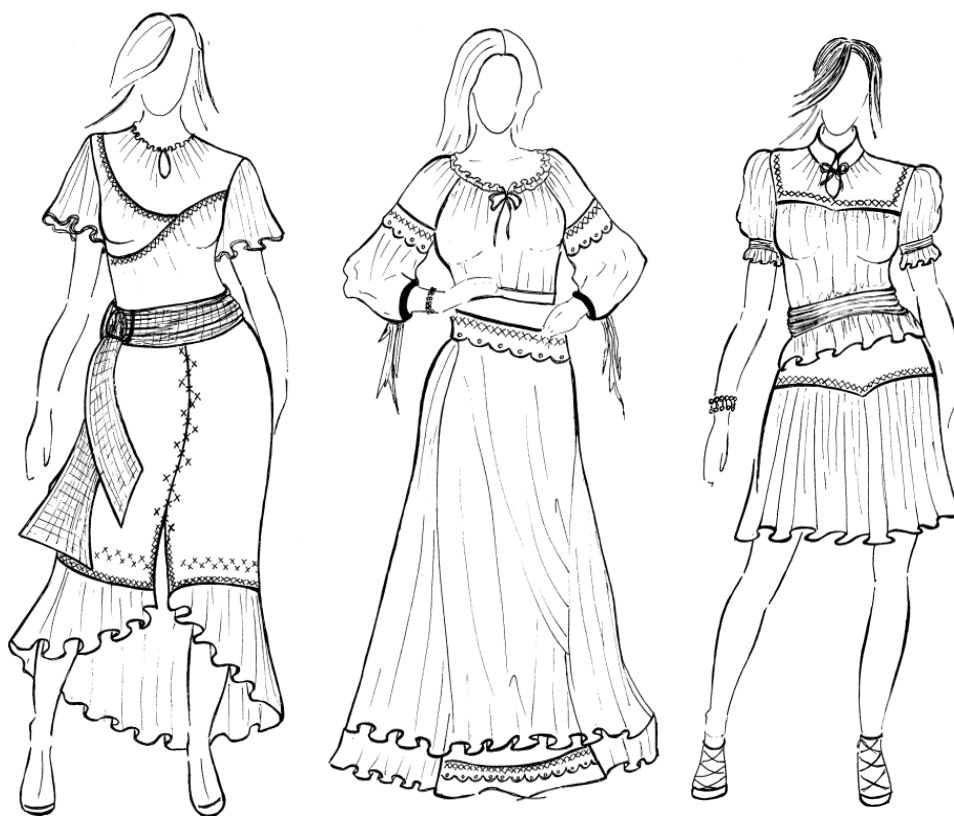


Figure 2: Sequence from the collection of new models inspired by the Moldavian popular suit

CONCLUSIONS

Like the all phenomena of material culture, the popular suit is subject to continuous evolution. The tight connection with social life makes it appear as a phenomenon of continuous transformation, adapting to the changing conditions of life.

The study considered the aspects of structure of traditional Moldavian suit and its impact over the contemporary fashion. The contemporary suit must provide for the spiritual and social-aesthetic equilibrium of product shapes specific to traditional wear. This is why the contemporary products are elaborated based on the characteristic elements of folks wear, always appreciated by the wearers.

The system of models may be characterized as a romantic and contemporary one, reflecting the entire variety of specific elements of traditional folk wear, starting from product elements and décor and ending with materials. The results of theoretical research and the system of elaborated models contribute to the preservation and implementation of the elements of traditional wear, talking into account the requirements of contemporary fashion.

REFERENCES

- [1] Buzilă, V. *Costumul popular din Republica Moldova*. Ghid practic [online]. Chişinău, 2011, p.170. [cited 11.09.2012]. Available on <http://unesdoc.unesco.org/images/0021/002110/211085ron.pdf>
- [2] Enachescu Cantemir, A. *Portul popular românesc*. / Ediție îngrijită și cuvânt înainte de C.D. Zeletin. Bucureşti: Editura Meridiane, 1971, p. 169.
- [3] Işfănoni, D. *Costumul românesc de patrimoniu*. - *Patrimony Romanian costume*. / Doina Işfănoni, Paula Popoiu; ed.: Cori Simona Ion, Corina Firuţă; trad. eng.: Virginia Barghiel; foto: Cori Simona Ion. Bucureşti: Alcor Edimpex, 2007, p. 146.
- [4] Luşan, E. *Portul popular*. Bucureşti: Editura Didactică și Pedagogică, 2006, p. 91.
- [5] Postolachi, E. *Tinereţea portului străbun*. Revista Moldova, 1987, Nr. 2, p.16-17.
- [6] Бэнэцяну, Т. и др. *Румыния. Из сокровищницы народного костюма*. Бухарест: Спортивно-туристское издательство, 1978, 106 с.

Corresponding author:

Stela Balan
Faculty Light Industry
Technical University of Moldova
Address of Institution: 168, Stefan cel Mare Blvd.
Postal code, city: MD-2004, Chisinau.
Country: Republic of Moldova
E-mail: stela.balan@yahoo.com