

UDC 687.3

ANGELA SCRIPCENCO, IRA ROMANCIUC

Technical University of Moldova, Republic of Moldova

**TRADITIONAL MOLDOVAN
EMBROIDERY CONNECTING THE PAST
WITH THE PRESENT IN FASHION DESIGN**

***Purpose.** The promotion of Romanian cultural heritage and the adaptation of traditional elements to contemporary fashion trends have contributed to the revival of traditional crafts and increased interest in folk costumes among modern consumers. Crafts play a special role in preserving and promoting cultural identity. Furthermore, they contribute to the development of the local economy by supporting small producers and*

preserving traditions. Today, embroidery is not only a traditional clothing decoration technique but also a trend in the fashion industry. Local and international designers use it as a form of artistic expression and conveying a personal message. Each hand-sewn garment tells a story, reflecting the traditions, emotions, and creativity of its creator.

Keywords: *clothing products, fashion, traditional Moldovan embroidery.*

Objectives. This work emphasized the symbiosis of a modern approach to the application of engineering methods in clothing design with the use of traditional hand embroidery for decorating garments.

Methodology. Studying the expertise of individual workshops and handcrafted artisans plays a vital role in preserving traditions, offering high-quality pieces distinguished by meticulous attention to detail and the use of natural materials. We analysed how artisans manage to combine tradition with modernity, imbuing garments with added value and preserving symbols and patterns passed down from generation to generation.

Research results. Based on the premise that traditional embroidery plays a narrative role, each hand-embroidered pattern tells a story, reflecting the artist's emotions and feelings. Thus, the final product is not just a garment, but a work of art with a profound emotional and cultural charge. Traditional embroidery is no longer simply a decorative technique, but a powerful means of communication and artistic expression. By reinterpreting ancient motifs in contemporary forms, designers and craft enthusiasts create bridges between past and present, between symbol and style, between heritage and innovation.

Embroidery has always fascinated me. Not just as an aesthetic element, but as forms of life, stories woven in silence, telling of roots, values, and experiences. Each design contains a piece of the artist's soul and a whole world of meaning, sometimes understandable only to the person holding the needle. For me, embroidery is an almost meditative experience. While sewing, I seem to disconnect from the outside world and immerse myself in an inner space filled with peace and harmony. It's amazing how only you, the one creating, know the meaning of every motif, every line and dot on the canvas. It's like reading a secret code—an inherited language understood only by the soul. This profound connection between past and present is reflected in every garment that incorporates traditional embroidery reimagined. It's a complex process. It requires research, trial and error, and numerous attempts before the result takes the desired form and conveys the true message.

The symbols chosen are Detour and lifeline which can stylized from floral to geometrical way.

I confess that in moments of intense concentration, embroidering in front of the board, I often involuntarily deviated from the proposed pattern.

After presenting the result to the coordinator, we both realized that this deviation was not a mistake, but an artistic revelation – the design had acquired a new life, an innovative direction, much more expressive and captivating. Thus, my creations became original and personal, and the initial sources of inspiration became starting points for expressing my own vision, as often happens in the work of every master of fine art. The symbols used in embroidery are detour and lifeline realized in technics thread, hubs and dots (fig.1, 2, 3).



The symbol of the Detour is in fact the path of life, which is never straight and without troubles. It is a sign of vitality and continuity that suggests the destiny of man with its ups and downs.

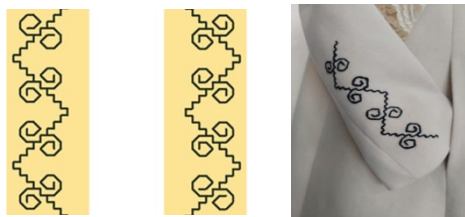


Fig. 1. Embroidery technique: on thread.
Symbols: Detour and sample patterns on fabric.



Fig. 2. Embroidery techniques: thread, hubs, dots.
Symbols: detour/lifeline. and sample swatches on fabric



Fig. 3. Model of a dimiu ornamented with national embroidery, developed based on studies and made by I.Romanciuc

Conclusion. In conclusion, I can honestly say that this experience was a particularly valuable one, lived with authentic emotion, constituting a defining stage in my artistic formation. This process of creative exploration and self-knowledge is, without a doubt, the key to success in the world of

art and design. Today, in fashion design, traditional embroidery becomes more than an ornament: it is a message, a claim of identity, a form of respect for cultural heritage.

References

1. Buzilă, V. Creatori, purtători și admiratori ai costumului tradițional în secolul al XXI-lea. Chișinău : EPIGRAF, 2024.
2. Munteanu, M. та ін. Reinterpreting traditional Moldovan style: adapting costumes for hotel service uniforms // Innovative textile materials and processing. 2025. P. 79–84.
3. Scripcenco, A., Munteanu, M. Reinterpreting national heritage in fashion garments // KyivTex&Fashion : матеріали конф. Київ : Київський національний університет технологій та дизайну, 2023.
4. Scripcenco, A. The trends in the processing technologies of apparel in the luxury segment // Creativitate. Tehnologie. Marketing. 2023. P. 232–235.
5. Munteanu, M. Elaborarea unui sistem de modele pentru întreagă familie cu elemente tradiționale brodate manual // Conferința tehnico-științifică a studenților, masteranzilor și doctoranzilor. 2023. P. 324–327.
6. Scripcenco, A. Modern fashion design with elements of traditional Moldovan costume. 2022.
7. Дзикович Т. А. Проектування сучасного одягу з вишитими орнаментами Гуцульщини // Сучасні технології промислового комплексу. 2024.
8. Косяк І., Чорна В. Вишиванка як наука мистецтвознавства та її вплив на світову моду // KyivTex&Fashion. Київ : Київський національний університет технологій та дизайну, 2024.