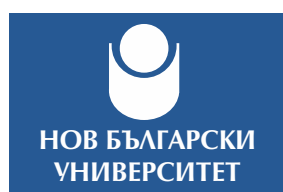


Topic № 4

TEXTILE ART

AND FASHION DESIGN



КОТЛЕНСКИТЕ КИЛИМИ ЕЛЕМЕНТ В ОБУЧЕНИЕТО ПО ИНТЕРИОРЕН ДИЗАЙН

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Докладът представя "Магията на котленските килими", като част от обучението по интериорен дизайн в Нов български университет. В учебния процес са застъпени теми, кореспондиращи с устойчивите принципи за запазване на местните традиции, занаяти, етническа, културна, религиозна идентичност и развитие на дизайна в този контекст. Пътуващ семинар, дава възможност на студентите да се потопят в автентичната атмосфера, да обогатят своите познания и култура, свързани с българската традиционна архитектура, бит и занаяти. Беседи, демонстрации и практически занимания разкриват магията на обработката на вълната, багрено, символиката, цветосъчетаването, композиционните принципи, техниките на тъкане. На базата на придобитите познания и умения студентите разработват проекти за възможности за приложение на котленските килими и характерни за тях мотиви в съвременния интериорен дизайн.

KOTEL CARPETS ELEMENT OF INTERIOR DESIGN TRAINING

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The report presents "The magic of the Kotel carpets" as part of the interior design training at New Bulgarian University. The course covers topics that are consistent with the sustainable principles of preserving local traditions, crafts as well as ethnic, cultural and religious identity corresponding with design development in the same context. Traveling seminar gives the students the opportunity to immerse themselves in the authentic atmosphere and to enrich their knowledge and culture, related to Bulgarian traditional architecture, lifestyle and crafts. Disquisitions, demonstrations, and hands-on activities reveal the magic of wool threatening process, dyeing, symbolism, color combining, composition principles and weaving techniques. Using the acquired knowledge and skills, the students develop projects and discover the variety of possibilities for applying the Kotel carpets and their specific motifs in the contemporary interior design.

THINK GREEN. CREATE PATCHWORK

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Living in a consuming society, we do not often value the real things.

We want more and more forgetting about the shortage in the world and global crisis.

We leave tons of clothes after us. Fast fashion has increased the amount of waste coming from the fashion industry.

Cotton, wool, linen, polyester, satin, velvet, corduroy, denim.

These fabrics are perfect material to create something new and useful

Shirts, dresses, curtains, and bandanas even man ties are great for creating patchwork.

Although Bulgaria has rich textile traditions, patchwork and quilting are not popular.

Last several years the situation has changed. There was held some contests and many people want to learn basic skills.

I am interested in modern and contemporary quilts, designing of quilts and teaching.



Keywords: textile art, fabric, patchwork, quilt, recycling.

UDC687

HOW TECHNOLOGIES CHANGE DESIGN?

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Introduction

The article introduces the concept of responsive design or how new technologies have changed web design. Almost every new customer these days wants not only desktop version of your website, but also a mobile version for your tablet and phone. Except it is important for design to maintain a variety of compatible solutions for playback for different technologies, different resolutions and all screen resolutions must be compatible. Technology must be intuitive to use by customers of all ages.

Research

To illustrate the responsive design, a guest house site was re-designed to show how new technologies are influencing and changing the current UI design. To achieve this goal, the Adobe XD software product was selected, through which the following tasks were set and performed: development of low-fi prototype, hi-fi prototype, responsive design.

Results

As a result of the research, a responsive design of the site selected by the team was achieved.

Responsive design is fully compliant with current design trends involving the placement of elements with respect to Grid technology (12 parts / desktop colonization, 8 tablet colonization, 4 mobile colonization).

Hi-fi prototype is made according to the capabilities of the Adobe XD software free version. An interactive presentation of the site selected by the team is a guest house "Old Macedonia" realized in the closest final construction presented in terms of details and functionality.

Conclusion

In conclusion, anyone interested can check out the Hi-flickable prototypesharinglink provided by the team:

<https://xd.adobe.com/view/18210685-3d66-441b-6293-da6d0cb731eb-6e10/>

Keywords: UI design, UI design change, affecting design



VISUAL PRESENTATION OF THE OVERCONSUMPTION

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The overconsumption is seen as one of the main problems of our time. Lately more and more information about the environmental impact of the fashion industry is accessible for the ordinary customer. According to me, here comes the question if this knowledge are enough. Is it possible to reconsider your buying habits after reading some articles? Maybe. Or maybe it is not that simple after all.

I have seen my diploma collection project as a chance to present this problem using visual language which can have stronger impact in one person's eyes. The strategy was to show the overuse and it's alternative. The outerwear is representing the heaviness of the overconsumption. It appears to be curious in order to call attention, but at the same time it is also heavy and not really comfortable. The bizarre details make the viewer pay attention to the whole picture. On the other side, the rest of the clothes remain lighter, simpler, comfortable and a 100% wearable.

I used three main techniques in the development of the fabrics and clothes. Because in the sublimation printing the image appeared as clear as the source, it was the perfect printing method for me to present a clear visual images. I developed some prints using nature as a source of inspiration. The custom prints represent images of water, the Great barrier reef, insects, marigolds, ducks, etc. I also worked on making a three-dimensional ducks. For them I created a print and a patter, sewed the parts and stuffed them with some wadding. Another grip which I incorporated in my collection was the upcycling of old clothing and textiles with which I was able to present the accumulation and its heaviness. Using old clothes helped me to reduce the need of buying new materials for that purpose and to show what a pity is that clothing of high-quality, which could last many more years, ends up in the trash too soon. In the collection there is also a zero-waste moment. It was made using hand-knitted ribbons which were assembled together with some transparent vinyl strips and hand-stitching. This technique was promising as it has no unnecessary material left out after the garment is done. After creating this knitted top I saw the potential in the development of a clothing construction technique based on ribbons. And my aim now is to develop a system for my next collection to become zero-waste.



The end result of this whole process is a collection that have some wearable fashion items, but at the same time it needs to be seen as a statement. It has strong visual language which communicate easily with the audience.

Being informed about the problem and realizing it is a big step forward it's solution. More and more fashion designers take part in reducing their work's ecological footprint. Now we need more aware customers who will shop smart. And then it will be a matter of time all the 'green' methods of textile and clothing creation to really enter in the big fashion industry. And some day maybe we will have no more clothes than we actually need. That is the story which my collection was created to tell.

Keywords: overconsumption, sublimation printing, up-cycling, zero-waste

UDC687

CULTURE LAYERS PURITY KAYA DESIGN BRAND

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Being a student in the Fashion programme of New Bulgarian University inspired my imagination and willing to aim to become fashion designer and formed the idea of a brand that I wanted to start one day. So the idea of that brand became my the main inspiration for creating my Bachelor Diploma Portfolio and the collection behind it.

Brand Idea and Brand Name

The brand name comes from Hawaii - kaya means rich, plentiful. The fashion brand draws inspiration from the abundance and richness of everything around us and the environment, presenting a colourful palette of emotions and experience, refracted through the prism of different cultures and currents in the arts.

Inspiration

The brand draws inspiration from the nature, beautiful colours and shapes, innovative methods for achieving non-standard style of fabrics and clothing design, influenced by the legendary classics in art and fashion. The inspiration for the Culture Layers Purity collection comes from the diverse layers of society that shape cultural features. Their differences are expressed through the combination of materials, fabrics and structure, achieving symbiosis. The colour theme is inspired by the water surface under the moonlight, the contrast of light pink and white with dark grey, blue and black - another interpretation of the combination of the different in synchronical movement. The main ideas of the collection are inspired by the designs of the legendary architect Tadao Ando, transparency as a key element of his art and advanced design decisions.

The inspiration for the Culture Layers Purity collection comes from the diverse representations of cultural differences, combined in perfect symbiosis. Expressed through the combination of different fabrics and structures - metallic shine in the details, transparency of the fabrics and layering that looks like a 3D texture, wool fabrics in the colour theme.

The architecture of his works follows the trends of modernism, the simplicity of forms and the complexity of structures through the accumulation of transparency in the elements. Vinyl is applied as an innovative material, in parts and details of the clothes - it gives the idea of minimalism and modernism at once.

The brand is coming out under the name Kaya Design and is addressed to modern women, who work a lot for achieving their dreams and who pay special attention to their outfits and looks. Kaya Design aims to create beautiful, inspired from nature designs, with unusual construction, premium quality of fabrics and with attention to details. The brand is working on experimental and couture fashion designs.

FASHION BRAND BUILDING AS AN INDEPENDENT INSTITUTION

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In the 21st century, fashion brands were fundamental socio-cultural objects of behavior, vision and lifestyle in the mass society. The fashion industry is a phenomenon that is turning into an artistic craft and is one of the leading economic sectors. This industry, as a part of the arts is extremely necessary to carry messages and enrich society not only in material and pragmatic but also in a spiritual and intellectual aspect. Therefore, ethically speaking it is appropriate for every brand to have a mission with creative messages, so that it does not qualify as a "balloon full of air" but rather represent a world full of intentions and messages. The successful fashion brands outside the escalating fast fashion industry there are inevitably series of sociological starting points presenting and distributing to the public.

This article aims to present a business strategy for the concept of building a fashion brand as an independent institution.

A fashion brand can become an institution as long as it is built and organized properly, with strict discipline and a purposeful business plan.

The institution as such is a community that sets the rules for its policies and perceptions, imposes a way of perceiving and organizing the world around it. By creating a fashion brand as an independent institution, the artist behind it will have the opportunity to realize his work without complying with other dogmas, rules and restrictions.

By building an individual and autonomous process of creation, distribution and sales, a fashion brand has the great potential to be independent of the politics and psychology of external institutions, which can hinder its development even if it ceases to exist.



Keywords: brand building, ethic, business, sustainability, institution

"GARDEN OF EDEN" XIX ETN CONFERENCE AND ACCOMPANYING EXHIBITIONS, HASLACH, AUSTRIA (SHORT REVIEW)

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In this report I will give a short review of the topics and problems, discussed in some of the presentations at the XIX ETN conference, held at the end of July 2019 in Haslach, Austria, which I took part in as an ETN member.

The authors of the presentations in question will also be discussed.

The report will also present some of the accompanying exhibitions, such as:

- An international group exhibition, titled "Garden of Eden", after the main theme of the conference itself, displayed at the Neuhaus Palace, located on the banks of the Danube river. 90 works by authors from 34 countries were presented. The exhibition opens up a broad overview of current trends in contemporary textile art, ranging from well-established names to very young authors participating for the first time in an exhibition of this magnitude.

- "Before Cotton" - Japanese textiles from the Kei Gallery Collection, Kyoto, exhibited in the old tower of Haslach Church.

- "Where flowers bloom" - solo exhibition of Tanja Boukal at the "Heimart" Gallery in Neufelden.

The aim of the report is to acquaint anyone interested with the problems, topics, trends and perspectives in the field of textile art now, presented at the conference by authors from all over the world.

Keywords: "Garden of Eden", XIX ETN conference, Haslach, Austria.



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THE RISE OF KOREA'S FASHION INDUSTRY

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The idea for my collection comes from the K-pop (Korean hip hop, rap, pop) craze that is gaining popularity all over the world, along with the well-known American rap and R&B sound. The influence of the k-pop music has spread amongst the Korean culture and has impacted the music in Western Europe and America.

"So the first question always is: Why is Korean fashion the future of Asian fashion?" "The first point is the sheer number of designers and brands launching in Korea right now. The country has the infrastructure to support any number of brands - a large, young population; factories and fabric mills; good business practices; an in-built celebrity culture; fast internet; English and Chinese speaking employees ... combine these points with strong traditional fabric and costume practices (people regularly wear traditional clothing), strong education and training practices and you have the perfect incubator for a burgeoning fashion industry." "Choosing Hallyu Wave from international business perspective as the main topic of this writing was due to its increasing importance in music industry and its growing influence in South Korean government policies. Hallyu Wave is also known as "Korean Wave". It refers to the sudden increase in popularity of South Korean culture around the world in the last ten years, largely due to the Korean entertainment industry and the popularity of K-drama and K-pop."

"As the Hallyu wave expands, there are a lot of researches regarding this phenomenon from various fields of study, such as business, finance, cultural studies, tourism, etc. Previous studies regarding Hallyu Wave also varied from Korean pop music Korean drama Korean products generally analyzed the history of Korean music and the Korean culture embedded-ness in Korean pop music which has become one of the main tools in expanding Hallyu Wave."

"On top of all this, the Korean government has highlighted fashion and art as the next "soft power" to be exported alongside K-Pop and K-Dramas around the world. For example: The Seoul Municipal Government actually pays for the bulk of Seoul Fashion Week. This means that emerging fashion brands can afford to show their collections in the same space, with the same top models, show producers, lighting, sound and access to international press and buyers as those brands that have been around for 20+ years and are worth millions, if not billions, of dollars."

"Fashion is an industry. It's not an art. It's a part of a country's economy. The Korean government has recognised this and, naturally enough, realised that an investment in young designers will eventually lead to more money in their coffers. So, infrastructure and governmental support are perhaps the strongest reasons why Korean fashion is powering along right now."

Keywords: fashion, k-pop, music, popularity, designers

FEMMAGE

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Introduction

The exhibition is a curatorial project of Assoc. Prof. PhD. A. Popnedeleva, who collects works by young female artists who are at the beginning of their creative journey. Some graduated with a bachelor's or master's degree from the National Academy of Fine Arts, Sofia a year ago, others are facing diploma defense.

The main medium in the exhibition is embroidery, which is used differently in different works. Embroidery is considered a completely feminine activity, making it a powerful feminist tool.

The term femmage is derived from the combination of the words female and collage and was introduced by Miriam Shapiro. Shapiro defines "feminine" term for applique, sewing, embroidery, which in "high" art corresponds to "collage."

Miriam Shapiro is associated with the Pattern and Decoration movement, created in the United States in the 1970s as a form of "low" art, of which Western "high" art, with its claims to spiritual and moral content, seeks to separate.

Decoration and ornamentation are defined as "feminine" in the Western tradition.

As the art of the twentieth century became more and more abstract, this dichotomous hierarchy between "low" and "high" art, between fine and applied, between meaningful and decorative, is increasingly difficult to maintain. Sexist and racist is the insistence on the superiority of the tradition of "high" Western art over "low" and non-Western forms of visual expression.

Movement in its political and feminist context is directed against the economic and cultural control of the elite commercial system.

Displayed works prove that artificial division public / private, home crafts / "high" art can be overcome.

Keywords: young female artists, embroidery, feminist tool, femmage, "low" and "high" art



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SALT OF LIFE

Presenting Dilyana CHOLAKOVA

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"Salt of Life" is a conceptual fashion project, which explores the global problem of water pollution with plastics. Based on a recent Greenpeace and National Geographic research, which says that there are found microplastics in the sea salt, I built my concept around this problem and the effect on salt extraction, the environment and all of us.

The coexistence of over 300 protected bird species and the manual extraction of the second in cleanness sea salt in the world inspired me to represent this symbiosis in 7 conceptual outfits. The aim of the research is to make popular and appeal for preserving this region, which is protected but threatened...



Developing a strong concept begins with an in-depth research of the region. The creative process includes lots of drawings, logo project, different print designs, experiments with different materials, draping and sculpturing the cloth in order to find the shapes and a lot of handwork.

The silhouettes of the clothes are inspired by the forms of the birds in Lake Atanasovsko. Stylizing the shapes, I created a series of abstract drawings in black and white. Part of them can be seen printed on textile in 3 of the outfits. The colours of the collection also reflects different aspects of the life in this region. Another experimental textile is the one with silicone drops over organza. This textile can be seen mostly on the head accessories with conceptual slogans, referring to more responsibility and awareness.

Keywords: salt, plastics, awareness, future, biodiversity

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CAD-CAM SYSTEMS IN DESIGN OF LEATHER PRODUCTS

Darina ZHELEVA, Margarita KOLEVA

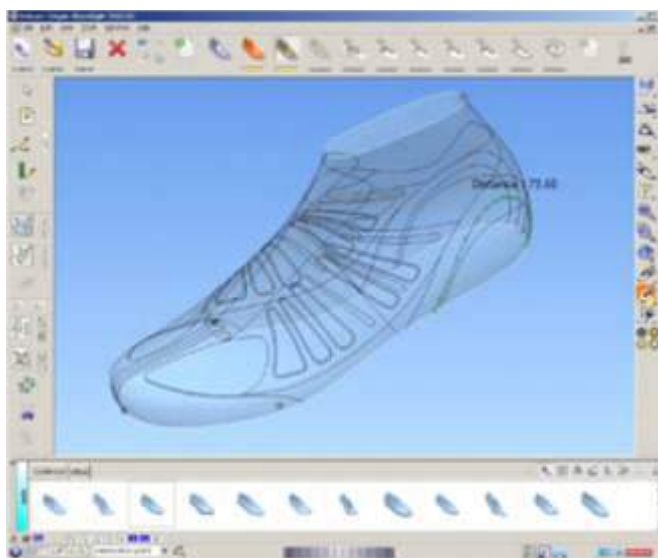
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The footwear manufacturing has gone from craft production to industrial with the introduction of machinery. Every product that is manufactured industrially requires the creation of a model sketch, drawing or sample. The development of patterns for leather products has been around since ancient times. With the advancement of science and technology in recent decades, the craftsmanship methods for the development of models that require great skill and years of practice are being replaced by machine design. Automated systems make it possible to work not only with physical models but also with their images. These systems are more productive, faster and increase the quality of the models made with them.

The main part of the details of footwear and haberdashery are made of sheet materials. The spatial shape is obtained in the production process, in which both the sizes and shape of the details and lines are changed. When designing these products, it is special that they do not develop the structural sizes and shapes of the details that they have in the finished products, but the technological ones.

With the development of electronic computing technology, a fundamental breakthrough in the approach and methods for model development has taken place. In the late 1970s and early 1980s CAD systems were introduced in footwear technology. CAD systems companies are developing different options with different functionalities to meet market demand. A CAD system cannot operate at full capacity without specialists. The specialists should be familiar with materials, machinery, technology, i.e. with the production itself, as well as with the software systems.

The purpose of this study is to trace the entire process from patterns creation, design with CAD-CAM systems to the final product.



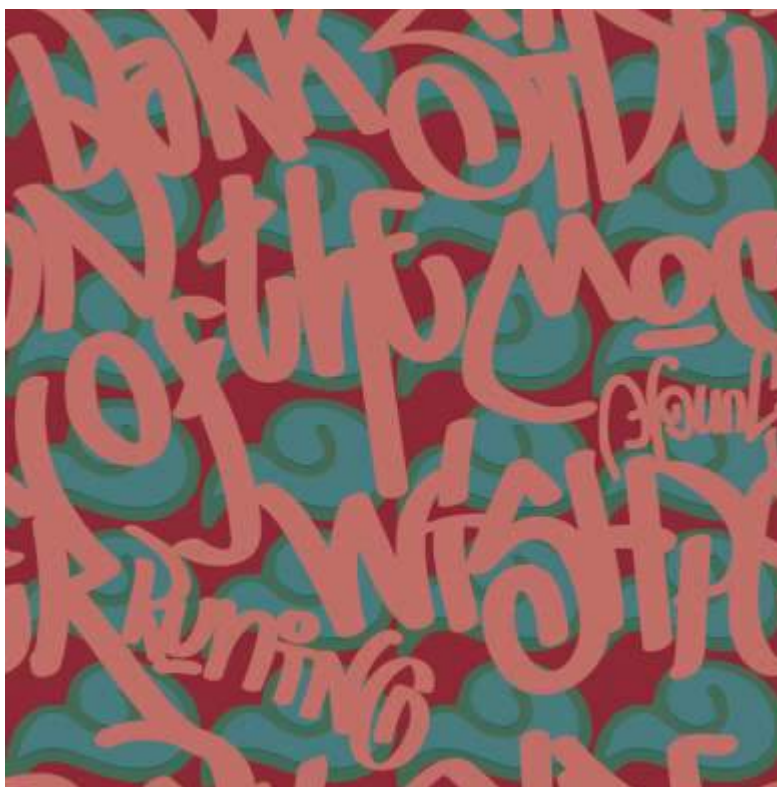
Keywords: footwear technology, design, CAD-CAM systems

ТОУ-БУКВИ TOY-LETTERS

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My diploma works is right for clothing and accessories (shoes) on the theme street art-"TOY-LETTERS". The idea comes from the letters painted on the wall of the city (street art), which I have been practicing for the last 5 years or more, so I decide to visualize designs with this theme. The designs presented are graffiti-style, horizontally and vertically arranged, repeated in report. The works are presented on paper and cloth, textile samples of the designs and computer visualizations.



Key words: street art, graffiti, letters

МОДНА КОЛЕКЦИЯ ТРОПИК FASHION COLLECTION TROPIC

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Inspired by the lush tropical flora, fauna and the diversity of life, both in the jungle and in the underwater world, I was inspired to create a Tropic Collection to present the tropical life through artistic patterns for clothing. Through vivid and vibrant colors, I present exotic images from the depths, warm shallow reefs from the savannas to the dense evergreen flora where beautiful orchids grow on tree trunks, where monkeys, rodents, birds and insects find there home. The patterns are presented as an end product of a design - namely casual and formal ladies' dresses, clothing, swimwear and beach accessories for men, women and children. The collection contains patterns that can be printed on different types of fabrics and various modern print technologies.



Key words: exotic, tropical, nature

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THE ART OF BEING PATTERNMAKER

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As a university patternmaker lecturer I often have to answer my students' questions, the most frequent being: "Which is the best patternmaking system?", "Which is the best CAD system, and finally "Why do I have to know all this?". My answer to the first two questions is that there is no such thing as "the best system". Pattern making is only a part of the process of making clothes. It comprises the designer's idea about the shape and achieving the desired fitting in to the body. Patternmaking is considered good when clothes fit the body well, complies with individual shape, size and proportions, provides comfort in movement, does not make unwanted pleats, and corresponds with the designer's idea. This is the meaning of transforming a creative idea into a shape. It is not enough to memorize a certain number of formulas and rules to fulfil a task like that. To create a good patternmaking requires a lot of knowledge, experience and creative thinking. What is challenging in contemporary fashion training is minimizing the gap between the design and the patternmaking, and perceiving the patternmaking process as an exciting part of the design process.

In historical perspective the concept, as well as the requirements and expectations of "patternmaker" have changed and evolved.

The first clothes human beings began to wear were the animal skins, roughly sewn together to cover the body. The starting point for making that type of clothing became the flat piece of material whose purpose was to enfold a three-dimensional figure, the figure of the human body.

With the appearance and development of spinning and weaving, different textiles came into being. In the medieval world the pieces of textile were directly draped over the body, attached and supported with girdles, decorative brooches or clips (buckles, clasps). The first clothes which were cut so that they fitted the body and limbs by means of sleeves and trouser legs appeared in the time of the Minoan civilization. It was at that time the art of patternmaking took its rise.

The old French word *tailleur* is derived from *taille*, which means dividing, cutting. The French Technology dictionary from 1832 gives the following definition: "Tailleur d'habits. This is a person who cuts and sews clothes. There are only a few tools that they use: scissors, needles, threads, silk, leather...".

In the "Description of all kinds of craft" from 1747 it is pointed out that for the tailors the part that requires the best skills and abilities is cutting, because it is on cutting that the shape and fitting it to the body depend, and cutting and fitting are the main factors for the comfort and pleasure of wearing the clothes, as well as for attracting the customers.

What follows is Michael Tierny's contemporary interpretation of patternmaker's work: "Without a creative patternmaker the design simply does not work... It is like being in a relationship - if both factors are not available, creativity does not exist. Patternmaker and designer are equally essential."

This abstract deals with the role of the patternmaker, as well as with some of the difficulties or the requirements they face while working in a team to make clothes.

Keywords: clothes, design, patternmaking, manufacture.

PRETTY THINGS OUTSIDE

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With the help of technology people are able to create new social realities for the individual and society. The question begs, what kind of social reality have we created and are continuing to perpetuate? Is it one that strengthens our relationships and helps us to be more socially adept? Or is it one that makes us insecure and ultimately, divides us? We are at a point in history where we need to pause, examine and place serious thought regarding these new social realities and what these realities mean for society as well as for each of us as citizens and human beings.

The use of social networking sites has both positive and negative consequences. We can gain an understanding of other cultures, meet people from all over the world, maintain and strengthen familial relationships, and help people to become more socially integrated. However, it appears that internet addiction and narcissism are real problems. Rather than use these sites to develop meaningful relationships, people are using them to display their popularity to the world. Through technology, people are involved in a countless number of relationships, but oftentimes the quality of these numerous associations leaves people feeling empty. Despite the many conveniences of feeling constantly connected, according to Muhammad Sarwar (2013), the rising epidemic of addiction to smartphones is impacting social and family life and creating friction in our lives.

My collection, "pretty things outside", contemplates the transformation and fragility of humanity in relation to the might of technology. It is a reflection of the current state of the society we live in: an emotionally hollow society which assigns value to people the same way it attributes value to products. Materials such as silver neoprene, satin, lace and faux leather represent the materials used in packaging. The words "fragile" are written on a large dusty pink ribbon on a dress alluding to the hollowness that is perpetuated in modern society. Layering occurs in many of the garments in the same way a new product is packaged, bought and then opened. A military inspired lace blazer relates to the subtle power exercised by corporations over people. A spider brooch alludes to the web that we as a society have spun. The contrast of femininity and fragility vs strength and power is expressed in the colors (black and pink) and shapes of the garments (angles and curves, combination of pants and skirts). The woman in this collection is both an object to be admired (puffy, oversized sleeves; off-the shoulder sleeves; ribbons) as well as a vessel of brutality (via utilitarian details such as pockets, belt).



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Technology has had a profound impact on what it means to be social and we are at a tipping point; is society at the brink of a social revolution? How long can we go on pretending to be a perfect version of ourselves? A flat one dimensional hologram on a screen, like the most enthralling packaging you have ever seen on the store shelf. Is this what connects us and makes us human? The commodification of our experiences, sharing online every happy moment with family and friends. Or is it something more? Perhaps our ability to empathize with one another; to see past the digital façade that hides how truly lost we all are in our own and universal ways: lost to greed, lost to jealousy, lost for words, lost in ourselves. People have become willing participants in a transaction, trading their personal secrets for the benefit of companies - oblivious to the fact this information is in turn used to extract more money and data from them. We are as much addicted and dependent on this system as the system is dependent on us. Fashion is a reflection of our times and many other designers in the past year have also dedicated their collections to spreading the message of purification and self-discovery in these wake of these troubling times. In fact artists from all fields are making a statement about our carefully curated online personas and how we perceive ourselves and others.

At the end of the day it is about choices. We have the choice to decide what kind of future we want: a future where no decision is our own and we feel unfulfilled and empty, or a future where we take ownership of our state of being and feel complete. The silver lining in this modern predicament is our unique human ability to look back on our past, to reflect, and to disconnect from that which harms us.

Keywords: technology, fragility, packaging, society

LEARNING AND CREATIVE ASPECTS OF DRAWING AS A STAGE OF DESIGN OF CLOTHING

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Abstract

1. Introduction

Drawing is an important, initial stage in the design and in general of the creation of clothing. You can say it is the most creative, the most essential. Drawing is the basis of all the arts associated with a vision. It express imaginative thinking in its purest form. Depending on the specific task and the area it serves, it may be different in nature.

Mastering and drawing the human figure is one of the difficult problems that must be solved when designing a clothing project. Its interpretation in this process has specific peculiarities and problems for solving in a purely creative and educational way.

Understanding the problems, opportunities and specific features in the construction of a clothing project is an important condition for successful creative development in a given field.

2. Experimental part

This study addresses the theoretical and practical problems associated with the creation of clothing projects, which are relevant not only to creative problems, but also to teaching, related to the understanding of the peculiarities and mastery of the necessary knowledge, skills, procedures, techniques, materials.

The different disciplines involved in the artistic construction of the project contribute differently to this. Better alignment between them is necessary for the common purpose.

3. Results and a Discussion

The specificities in the academic drawing and artistic execution of clothing projects, the tasks they solve, and issues related to their practical application and mastery are analyzed. Specific and more common problems related to successful creative and teaching practice in this field are indicated.

4. Conclusion

Thinking about and applying the problems involved can contribute to the more effective training and creative realization of students studying specialties related to fashion design and the design of clothing in general.

Keywords: drawing, fashion, clothing design, human figure.

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