

**National dress in a modern way as a tool to strengthen intercultural interaction
of young people in the city of Khabarovsk**

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Keywords. National dress, modern design, youth, cross-cultural interaction. Summary. The article describes the problems of preservation and further development of modern youth's interest in traditions, customs, and culture of nationality they belong to. It pays special attention to traditional ethnic dress updating and adaptation project. Youth is the most active, most mobile, and vigorous part of our society that will become the main part of our society within a few years and take places from the sphere of production to the sphere of management, finally generating in its view of the world. Nevertheless, the youth has shown less interest in the traditions and beliefs of their ancestors and known little about the history and culture. They have become primitive people who do not remember their kinship. National dress all over the world is an important part of the image of any country and culture. National dress is a way to declare a national identity as each country has its own traditions, its own history and its own uniqueness. It is a fact that national dress is perceived as something from a distant past, which has become obsolete. Traditional dress is not still being able to go beyond the museum exhibitions, scenic and festive clothing, which has no place in everyday life. Young people refuse to wear the clothes of their ancestors, especially in everyday life. The traditional dress exists only as a scenic form and is widely applied in theatrical performances and movies, but not in everyday life. Today we have to carry out work aimed at exploring and advancing national dress. It is necessary not only for the sake of preserving cultural heritage, but in order to use the knowledge gained in the field of modern design. Constant educational work dedicated to intercultural communication is required. Young people should not be ashamed of their national dress, but proudly wear to embody their culture, their nature and even their philosophy. The only way to persuade the youth is integrating elements of traditional dress in design and production of modern clothing. The idea of using ethnical dress at creation modern clothes is not new. Since the second half of the twentieth century folk costume, its cut, ornament, color combinations have been widely used by fashion designers, folklore and ethnical styles have appeared. Folk dress has become the object of steadfast studying. Costume style has been definitely considered as the system of art-expressive means. What is such an attractive force of folk costume? It is aesthetics, as well as functionality, expediency, rationality of cut and performance. All these characteristics can be applied to any folk costume of any nationality. The use of folk dress elements in modern clothing has developed, over time, in the style of ethno. Yves Saint Laurent (France) is considered the pioneer of this style who has actively used elements of folk dress to create fashion collections since 1976. Defile under Yves Saint Laurent has been abundant with the luxury of Chinese silk, the richness of Morocco, the simplicity and warmth of Russian peasants. Designers of the Kenzo fashion house have become recognized virtuosos of folk motifs. Ethnic style has been the hallmark of the brand for several years. Collections by Kenzo is a presentation of stylish eclecticism, when ethnic elements perfectly coexist with classic, business and sport ones. National fashion from the podiums also penetrates the mass, for example, the Scandinavian ornament beloved by mass consumers is used for the decoration of shirts. The same ornament, but already stylized, could be seen in the

D G collection of 2011 as the main fabric pattern. Another example is the ugg boots, which were originally the footwear of Australian shepherds. Folk costume is the richest storeroom idea for the artist. The costumes of different nations differ from each other by the features of the cut, the compositional plastic solution, the texture and color of the fabric, the character of the decor (motifs and technique of the ornament), as well as the composition of the costume and the way of wearing its various parts. Folk costume is an invaluable and inalienable cultural heritage accumulated over centuries. Clothing that has gone a long way in its development is closely connected with the history and aesthetic views of the creators. The art of modern costume cannot develop in isolation from national traditions. Without a deep study of traditions, the progressive development of any type and genre of contemporary art is impossible. Folk Russian costume is not only a bright original element of culture, but also a synthesis of various types of decorative art, which brought traditional elements of cut, ornament, usage of materials and ornaments typical for Russian clothing in the past. The geographical environment and climatic conditions, the economic structure and the level of development of productive forces have influenced composition, cut, and features of the Russian costume ornamentation. Historical and social processes have also contributed to the creation of special forms of clothing; where the role of local cultural traditions was significant. Until 1930, the folk costume was an integral part of the artistic image of the rural population: Russian dance, wedding ceremonies, get-togethers. For many nations, the national costume as a holiday one is still preserved; it is mastered as an artistic heritage by modern fashion designers. Traditional folk dress is a unique object of material and spiritual culture, which occupies a special place in the cultural heritage of our people. As a bright information source, its composition and decor reflects the territory, contacts with neighbors, family and social status, and economic activity. Ideological and aesthetic ideas, utility and decorativeness interact in the traditional costume. For centuries, folk dress has not remained unchanged, but developed along with the course of history, adapting to the new living standards. Researchers and artists have always been interested in traditions in folk art and tried to revive family and folk traditions through reconstructing folk costume forms and using of its elements in modern clothes; holding traditional fairs, exhibitions, and holidays; implementing research work in educational institutions. Modern designers need to show greater interest in creating modern clothes based on national traditional dress that can contribute to preservation and strengthening intercultural interaction of young people. We suppose that it is very important for young people to become familiar to spiritual, social and folk culture, folk art, traditions and customs during the period of spiritual revival and renewal of all strata of society. Therefore, we decided to conduct a study how young peoples living in the city of Khabarovsk percept the artistic image, compositional and rhythmic structure, decorative solutions of traditional national clothes to which they belong to. According to the survey, the youth of the city of Khabarovsk can be divided into two groups: active and passive. For an active group, traditional dress is a symbol of the values that any person should strive for. In addition, traditional clothing is a source of satisfaction of the existing needs for self-realization and the possibility of participation in the national culture. Nevertheless, there were also those who think that young people should wear national dress because it reminds us our roots. For the passive group, traditional national clothing is not interesting, does not cause pride of their ancestors and their culture. It also turned out that the majority of these respondents consider national clothes uncomfortable for living in modern society. They feel more comfortable wearing jeans and T-shirts. They perceive traditional national costume as something from a distant past, which has become obsolete. Thus, analyzing the results of the survey we make a conclusion that the study and implementation of traditional national dress in modern society remains relevant, as young people today need modern clothing with elements of traditional costume. Despite the fact that the traditions associated with national costumes are part of the history, the desire of each

generation to make its own creative and individual contribution to the creation of traditional dress remains in our days. At the same time, it is necessary to take into account the fact that the national dress should correspond to fashion. After all, fashion is an international phenomenon, so it would be wrong to exclude the mutual influence of costumes from all countries of the world. The time we live in dictates a new style. The costumes change in the same way that our morals and attitudes to life change. A person becomes more demanding and makes new demands on clothes; elegance and ease go together with comfort. Achieving unity in diversity and diversity in unity is the path of development and renewal of modern costume.

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