

DESIGN

Innovative feminine Indian suit as an inspiration of clothes design of hospitality establishments

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Abstract. A number of modern women's suits presented at the Indian fashion week are analyzed. The basic innovative components in the analyzed women's images are determined. Developed the recommendations for designing costumes for thematic hospitality establishments of eastern character with the use of feminine images in them.

Keywords: *feminine suit, Indian fashion week, clothes design, female image, hospitality establishments.*

Introduction. Today, the trend is moving around the world to designing themed restaurants and cafes, which allow the viewer to plunge into another, desired, atmosphere. This allows to move the visitor into another situation. One of the important factors in the scenography of the hospitality establishment is the corresponding image, which is created mainly due to the suit. In turn, there is a massive capture of people in Indian culture. She deepened in everyday life. Particularly attractive for the modern consumer were the possibility of relaxation, philosophy, meditation, yoga. People are trying to change the "picture" and rest as much as possible from the rapid rhythm of life. But at the same time, they are not ready to renounce the comfort and prestigious perception of the reality of the present, expressed in the fashion design of the surrounding things, especially in the suit.

For many centuries Indian traditional clothing has kept a prominent place in the life and culture of India. In the first place, it is characterized by its use in everyday life. The Indian costume is a constant of femininity and oriental elegance. That is why Indian stylistics has become widely used in designing costumes from different countries and has long gone beyond its homeland [1]. However, since the 21st century, a fusion of European and Indian costume design vectors has taken place. This made it possible to create a unique style. Indian women are beginning to wear more comfortable clothing. If consider this issue from the standpoint of fashion, today there is a symbiosis of traditional and European clothing. This gives a powerful impetus to the creation of a unique and interesting style of contemporary Indian fashion from leading designers of India. As a result, fashion designers are developing innovative clothing patterns that are inherent in the feminine sound of the image. Therefore, the creative experience of Indian designers of clothing can become a fundamental inspirational foundation for designing image suits. They can fully complement and reveal the nature of thematic hospitality establishments and satisfy the aesthetic needs of a demanding modern viewer.

Review of publications by theme. International importance and high level of Indian fashion weeks argued by the author [2]. He puts India in one row with Spain, Brazil, Japan, Australia, Portugal and Russia. This fact determines the choice of the field of study within Indian fashion weeks with search models for the inspiration of feminine images in hospitality establishments.

Despite the strong development of India's fashion indus-

try, there is almost no research on the transformation of a trendy Indian women's suit and its innovative component. The well-known work of fashion designer Markus Lupfer. It states that the author has studied the features of Indian textiles in the field of printing and embroidery [1]. As an inspiration for a suit, the architecture and painting of Indian temples Ezinma Mbonu [3] is considered.

In works [4–5] considered the traditional component of the Indian suit in the context of the female image. The study [6] highlights the formation of the image a modern Indian woman, but insignificantly focuses on the suit. Work [7] is a retrospective study of the formation a stereotype fashionable Indian suit but it does not divide the traditional and innovative component of the female image.

Purpose of study. Given the above, it is expedient to conduct an analysis of women's clothing models, presented at the Indian fashion week, followed by the definition of innovative components in them.

Materials of study and methods. The research uses the analytical method of research in the analysis of scientific publications on the topic and fashionable feminine suites of Indian designers with an innovative component.

Results of study and their discussion. For the analysis of the innovative components in women's costume, the work of ten contemporary Indian designers was selected. They periodically demonstrate their creative work in Indian fashion weeks: Abhi Singh, Anand Bhushan, Amit Aggarwal, Charu Parashar, Gaurav Gupta, Hemant & Anita, Rajesh Pratap, Rohit Gandhi, Shantanu Nikhil, Poonam Phogat (fig. 1).

Selected models of women's suits were analyzed by the following characteristics: clothing elements, material, decoration, ornamentation, accessories, footwear (table 1). These factors are key in identifying an innovative component in a female image. They largely illustrate the distinction of tradition and innovation in the modern Indian women's costume. In this context, the analysis of the color palette of a suit is refuted. Since the same colors can be typical for both traditional and innovative filling of a suit.

In the vast majority of the models presented there is:

- change of stylistic suit, presence of new silhouette forms, lines, reliefs, difficult cut, etc. (Amit Aggarwal, Rajesh Pratap, Rohit Gandhi, Poonam Phogat);
- attracting new costume components: jacket, sweater, shorts, stockings (Amit Aggarwal, Charu Parashar, Hemant & Nandita, Shantanu Nikhil);
- the presence of such accessories as headgear, glasses,

scarves, gloves, bags, clutches, belts (Abhi Singh, Charu Parashar, Hemant & Nandita, Shantanu Nikhil, Poonam Phagat);

– use of new textile materials: jersey, leather, costume fabric (Abhi Singh, Amit Aggarwal, Hemant & Nandita, Shantanu Nikhil, Poonam Phagat);

– use of non-traditional material: plastic, metal (Anand Bhushan, Rohit Gandhi);

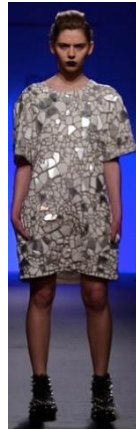
– introduction of new decor elements: lightning bolts, spikes, buttons, rivets (Shantanu Nikhil);

– mainly printed or woven ornaments (Abhi Singh, Poonam Phagat);

– tendency to gradual exposure of the areas of the body: neckline, shoulders, length of dresses and skirts above the knees.



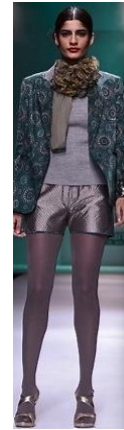
Abhi Singh



Anand Bhushan



Amit Aggarwal



Charu Parashar



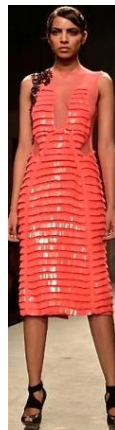
Gaurav Gupta



Hemant & Andita



Rajesh Pratap



Rohit Gandhi



Shantanu Nikhil



Poonam Phagat

Fig. 1. The image of suit models of Indian designers with an innovative component

Table 1. Innovative characteristics of female suit models of Indian designers

Designer. Characteristic	Clothing element	Material	Decor, ornamentation	Accessories, footwear
Abhi Singh	Dress	Knitted fabric	Kinetic composition-locked ornament	Headwear, moccasins
Anand Bhushan	Dress	Metal, plastic, leather	Ornament from nontraditional material, spike	Bootyons
Amit Aggarwal	Dress, skirt, jacket	Knitted fabric, atlas, organza	Reliefs from organza, zipper	Slingbacks
Charu Parashar	Jacket, top, shorts, tights	Atlas, knitted fabric, suit fabric	Ornamentation is a linear, geometric motive	Scarf, slingbacks
Gaurav Gupta	Dress	Suit fabric	Zip fasteners, buttons, rivets	Bootyons
Hemant & Andita	Jacket, dress, stockings	Leather, Knitted fabric	Ornamentation linear, plant motif, fringe, volumetric applique	Headgear, bootyons
Rajesh Pratap	Dress	Relief canvas	Weaving	Slingbacks
Rohit Gandhi	Dress	Grid, paettie	Paettie embroidery. Ornamentation is a linear, geometric motive	Slingbacks
Shantanu Nikhil	Jacket, pants	Suit fabric	Mesh ornamentation, plant motive. Jacquard weaving	Glasses, headgear, gloves, handbag, shoes
Poonam Phagat	Dress	Knitted fabric	Printing. Composite-locked ornament with geometric ornament	Shoes

As recommendations for the design of feminine imagery of thematic hospitality facilities, can note: use brilliant and glossy texture materials, bright colors, stylized geometric ornamentation, a combination of light transparent and opaque materials, geometric silhouettes that emphasize the shape and give it a feminine form.

Conclusions. According to the results of analysis the innovative components in the modern Indian suit from designers in India can say, that for today most women's clothing consists of elements an official and everyday purposes. Designers are increasingly focused on experiments that boldly reflect their collections.

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Иновационный женский индийский костюм как инспирация проектирования одежды заведений гостеприимства

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Аннотация. Проанализирован ряд современных женских костюмов, представленных на индийской неделе моды. Для исследования выбраны работы десяти модных дизайнеров. Определены основные инновационные компоненты в проанализированных женственных образах. Разработаны рекомендации к дизайн-проектированию костюмов для тематических заведений гостеприимства восточного характера с использованием в них женственных образов.

Ключевые слова: женский костюм, индийская неделя моды, проектирование костюма, женственный образ, заведения гостеприимства.