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Content of teaching clothing modeling on the example of a collection inspired by the Maya civilization

Abstract. The article examines the development and creation of artworks based on the study of the artistic heritage of the Mayan civilization. This work was conducted within the framework of a clothing design course, incorporating artistic embroidery, artistic lace-making and artistic fabric painting. The implementation of this unique project by a team of students and faculty from the Russian university of traditional art crafts included research into artistic images and motifs, interpretation of symbolism and mastering the principles of geometric tailoring and compositional form construction. The project culminated in a collection of eight garments inspired by the artistic legacy of the Mayan civilization. The pieces were decorated using traditional regional and historical techniques of artistic embroidery, artistic lace-making and artistic fabric painting. The collection was first presented in Paris in March 2026.

Keywords: Curriculum for teaching clothing design, Mayan costume, artistic embroidery, artistic fabric painting, symbolic motifs, composition, cutting geometry, historical interpretation.

Contemporary professional education in the field of clothing design with artistic embroidery is developing in an environment of intercultural openness, the hybridization of visual codes and the active rethinking of historical heritage. Within the aesthetics of metamodernism, there is a striving for a synthesis of the archaic and the modern, a fusion of the cultural traditions of various civilizations, while simultaneously searching for authenticity and profound semantic depth in artistic expression [10, pp. 11-18, 21-28, 33-40, 45-52; 11, pp. 15-18; 12, pp. 458-469]. In contemporary fashion practice, this manifests in the free combination of ethnic ornaments, symbols and structural solutions, often divorced from their original worldview context. Under these conditions, the problem of forming future artists in the field of traditional art crafts takes on particular significance. This involves developing their ability for the conscious transformation of artistic forms and ornamental systems. Such a process presupposes the interpretation and rethinking of traditional artistic codes while preserving their core value and semantic essence. This must be based on a profound analysis of historical and cultural sources, rather than superficial citation. Professional training in the field of clothing design with artistic embroidery and painting requires the development of an educational curriculum that takes into account cultural analysis, constructive design and the decorative interpretation of images from ancient civilizations.

Of particular interest in this context is the artistic heritage of one of the Mesoamerican civilizations, the Maya. This interest is driven by the integrity of their worldview system, which synthesizes mythological concepts, symbolism, the plasticity of form and color, as well as a clearly structured system of pictorial and ornamental motifs. These characteristics allow for the consideration of the Maya civilization's artistic heritage as a foundation for modern clothing design incorporating artistic embroidery, fabric painting and artistic lace-making.

In the process of developing students' skills in analyzing the interrelation between the constructive and decorative elements of a costume, a selection of visual materials was made. This material pertains to the Classic period of the Maya civilization, characterized by the highest degree of development of its artistic culture and its structural integrity. In academic literature, this period is regarded as the civilization's zenith, accompanied by the active development of monumental art, painting and a system of pictorial canons [1, pp. 90-115, 120-140]. An analysis of photographs of the cult terracotta statuettes from Jaina Island, mural paintings and ornamental motifs allowed for the identification of the specific features of the Mayans' geometricized tailoring and color palette (Figs. 1³¹, 2³²).

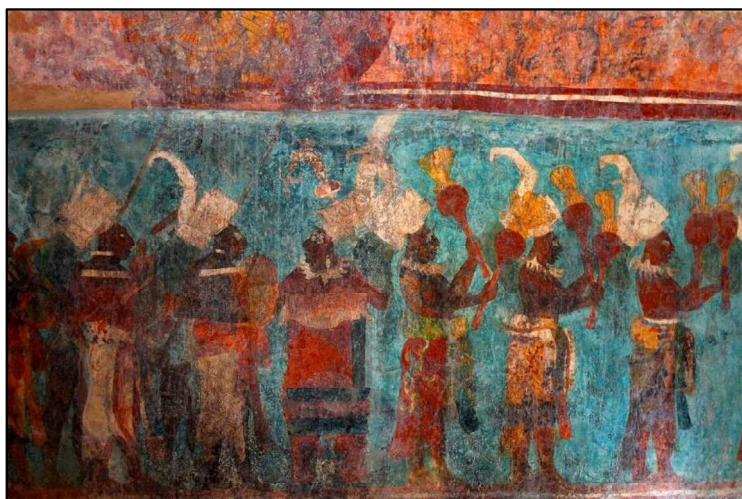


Fig. 1. The mural “Maya nobility procession”.
Bonampak, Chiapas



Fig. 2. Molded female statuette
from Jaina Island

The analysis of the material reveals that the preservation of the rectangular shape of the fabric, a minimal number of structural elements and the dependence of the form on the original textile play a key role. This principle was utilized in a number of collection models, where the silhouette was constructed based on a rectangle and the method of folding the fabric without complex modeling. The

³¹ Fig. 1. Joaquin Arellano. Bonampak // SEEN : blog. – URL: https://www.behance.net/gallery/55835011/Bonampak?utm_medium=organic&utm_source=yandexsmartcamera (Date of access: 28.02.2026).

³² Fig. 2. File:Exhibits at the National Anthropology Museum, Mexico City IMG 7379.JPG - Wikimedia Commons // Wikimedia commons : site. – URL: https://commons.wikimedia.org/wiki/File:Exhibits_at_the_National_Anthropology_Museum,_Mexico_City_IMG_7379.JPG?utm_medium=organic&utm_source=yandexsmartcamera (Date of access: 26.02.2026).

terracotta statuettes served as a source for understanding the plasticity of the silhouette, while literary materials on the cultural and costume history of the Maya allowed for the interpretation of the semantics of ornamental and compositional solutions.

The analysis of scholarly literature within the framework of this study has an applied character and is aimed at identifying the principles of form-building and the semantic organization of costume in Mayan culture. Each source examined served as the basis for formulating educational and creative tasks, which were subsequently implemented by students in the process of designing clothing models. The development of eight unique garments involved 34 students and 8 educators from the Russian university of traditional art crafts (the main campus and its branches).

A review of the literature shows that Mayan clothing reflected social status, ritual and cosmological meanings, as well as individual and collective identity. In their study “Blood of kings”, M. Miller and L. Schele demonstrate that in Classic Mayan art, clothing and accessories served as visual markers of status and sacred function [4, pp. 102-105]. Depictions of rulers and priests show that the shape of capes, the placement of ornamentation and the proportions of the costume correlate with their role as intermediaries between worlds. In this context, the costume is not a utilitarian element but a carrier of ideological content. When developing the model “The keeper of knowledge”, this function was interpreted through the use of strict symmetry and a geometrically precise construction.



Fig. 3. Male figure emerging from a Water Lily, 600–900 CE Maya, Mexico. Painted ceramic. 21 × 4 cm. Brooklyn Museum

The work by R.L. Rands and B.C. Rands, dedicated to Mayan ceramic statuettes, examines the symbolic role of material objects in reflecting the anthropological concepts of this culture. The analysis revealed that the image of a human in the Mayan tradition is closely connected with natural and sacred substances. In particular, in Mayan culture, corn serves not only as a staple food but also as an anthropological symbol embodying the unity of the material and spiritual aspects of human existence [6, pp. 548–552]. These concepts formed the basis for the development of the “Grain of life” model, in which the image of germination is interpreted through the plastic and

compositional solution of the form (Fig. 3³³).

³³ Fig. 3. Gem of the Month : Classic Maya, Jaina Island // Davis Publications : site. – URL: <https://www.davisart.com/blogs/curators-corner/gem-of-the-month-classic-maya-jaina-island/> (Date of access:: 24.02.2026).

The work, published in the journal “Latin American studies”, analyzes the concept of “wrapping” as a conceptual image, in which fabric is considered not only as a material but also as a means of connecting the human body with cultural context and spiritual meanings [7, pp. 49–52]. This principle was interpreted in the “Weave of the world” model, based on a rectangular cloth and the method of folding fabric, where the form is created not through complex modeling, but through wrapping and structuring the surface.

A number of studies examine the image of the butterfly as a symbol of transition, death and rebirth, as well as its connection with spiritual concepts of the soul and the passage between levels of existence. Thus, in the article by J. Nielson, the symbolism of the butterfly in pre-Columbian Mesoamerica is discussed, where winged creatures are interpreted as figurative “spirits” associated with life after death and movement between worlds [5, pp. 105–109]. In research on Mayan cosmology, it is noted that the ceiba tree was considered a sacred world tree by the ancient Maya and its flowers were perceived as an image of the sacred origin, associated with ideas of the soul’s origin and life force [3, pp. 340–347]. These concepts formed the basis for the development of the dress image “Garden of Eden”.

The cosmological concepts of the peoples of Mesoamerica included an understanding of time as cyclical and connected with natural, celestial and ritual cycles, rather than simply a linear count of days. In particular, such systems combined sequences of numbers and symbolic signs that reflected the interconnection of time with natural phenomena and cosmic processes, including the 260-day ritual calendar Tzolk’in and the 365-day Haab’ [9; 1, pp. 62–75]]. Their combination formed a cycle that repeated approximately every 52 years.

An important place was occupied by the image of the jaguar, associated with mystical worlds and transitions between levels of existence, while the quetzal bird was associated with the celestial sphere and freedom, reflecting their role as mediators between heaven and earth [8, pp. 104–107].

M.D. Coe’s work discusses in detail not only the social and political aspects of the Mayan civilization but also the visual sources that allow for the reconstruction of the appearance of ancient Mayan costumes, including ceramics, sculpture and reliefs [1, pp. 210–215]. In a number of these monuments, the figure of the ruler is depicted, organizing the vertical axis and occupying a central position. The image of the ruler is considered as a mediator between the heavenly, earthly and underworld levels of the universe, performing the function of a sacred center and a connecting element [1, pp. 216–224]. These materials confirmed the interpretation of clothing as a cultural code and influenced the development of the “Prayer of light” model, with an emphasis on status composition.

The illustrations by J. Kerr provide a detailed visual base for the analysis of costume and textiles in the context of ancient Mayan society: the sequential arrangement of figures in richly decorated clothing allows for the reconstruction of costume structure and the symbolism of ornament [2, pp. 45–48]. Observations of the rhythm of decoration and the relationship between ornament and form were used in the development of models with a pronounced axial composition and concentrated artistic embroidery – “Keeper of knowledge” and “Axis of time”.

The study of traditional Mayan textile culture, as presented in collective publications, allows for the supplementation of data obtained from the analysis of iconographic sources (ceramics and frescoes) with information on color systems, weaving techniques, and the symbolism of ornament [10, pp. 178–183]. While visual sources served as the basis for reconstructing the form of the costume, textile research clarified its coloristic and symbolic design. These data influenced the choice of palette and the interpretation of color contrasts in the “Trinity of the world” model.

The research methods included the analysis of iconographic and archaeological sources (terracotta statuettes, frescoes, reliefs), as well as the study of historical and cultural publications dedicated to Mayan costume. The practical part of the research was implemented through experimental modeling and the completion of creative assignments by students (sketching, creating samples of artistic embroidery and painting, producing works in material) as part of the educational process. Visual and textual sources were used as an empirical base, allowing for the identification of principles of form-making, rhythmic organization and proportional construction of the costume. The use of natural materials ensured a visual interpretation of the identified principles and facilitated their understanding during the design process.

The educators set the direction for the collection’s development, which involved reinterpreting the artistic heritage of the Mayan civilization through the lens of traditional Russian artistic embroidery, fabric painting and lacework. The geometric motifs, nature symbols and rich palette characteristic of ancient art establish a dialogue between Mayan culture and the aesthetics of 21st-century Russian traditional art crafts.

At the first – analytical – stage, students analyzed the proposed sources: photographs of terracotta statuettes and frescoes from albums, as well as publications on the history of Mayan costume. The main task of this stage was to identify constructive lines, proportions, draping features, ornamental and color solutions, as well as to analyze the semantics of zoomorphic and vegetal imagery. Students systematized visual information, created preliminary sketches of motifs, compared forms and color schemes and recorded observations and hypotheses about possible design solutions.

At the morphological (form-generating) stage, under the guidance of the educator, students systematically studied the shape of Mayan clothing, identifying basic geometric elements (rectangles, trapezoids, axial lines) and noting recurring compositional solutions. Particular attention was given to the interrelation between construction, decorative motifs and the function of the item. The analysis revealed the following patterns: repetition of geometric forms as the basis of the silhouette; use of axial lines and symmetry for harmonious distribution of ornament; rhythmic segmentation of decorative motifs; organic connection between cut and ornament, where decorative elements simultaneously emphasized the lines of the item, accentuated or concealed volume, took into account the functional purpose of clothing, and served a constructive goal. This approach allowed students to realize

the interconnection of constructive and decorative elements and to form design solutions based on the identified patterns (Figs. 4³⁴-6).



Figs. 4-6. O. Zhinzhirova, 4th-year student.
Sketches of the costume model “Keeper of knowledge”

The structural and design stage involved modeling and an experimental search for compositional solutions. Students used polyethylene film as a material for sketching decorative elements and placing them on models, which allowed for a visual assessment of the relationship between form and decoration. This stage included the sequential coordination of the composition, verification of the correspondence between decorative motifs and the product’s structure, and justification of design choices within the given direction.

During the modeling process, students mastered the principles of ornament distribution, line rhythm and proportions, and developed an understanding of the possibilities for transforming historical motifs into a modern form (Fig. 7).

The stage of manufacturing models from the selected fabrics was carried out within the educational process with the participation of qualified specialists from among the university’s teaching staff. Students observed the process of fabric cutting and garment construction. A comparison of the original sources, mock-ups and finished products demonstrated the sequence of mastering form, composition and decorative solutions, as well as the ability for meaningful interpretation of the elements of the primary source. Special attention was given to preserving the compositional integrity of the form and achieving a harmonious combination of constructive and decorative elements.



Fig. 7. Placement of artistic embroidery motifs on the model

³⁴ Figs. 4-24. Photo by the author of the article.

The resulting collection of eight pieces serves as a means of mastering the principles of form-making, compositional distribution of decorative elements and harmonization of construction. Work on each project included: analysis of images from the original sources, creation of sketches, discussion of the conceptual solution, joint search for construction techniques with the educator, modeling and refinement of the form, development of the compositional solution and decorative elements. Particular attention was paid to analyzing the interaction between the artistic concept and the garment's construction, which helped students better understand how a harmonious combination of form and decoration is achieved.

Development of the collection of eight models as practical implementation of the research

Inspired by historical samples, students created sketches and mock-ups of costumes, meticulously working out their form and details. Special attention was given to decorative finishing elements to achieve a harmonious composition. Teachers performed guiding, advisory and evaluative functions, and also participated in the sewing of the garments and the selection of materials. During the work on the collection, some models were reworked, reflecting the adaptation of historical motifs to modern structural and artistic requirements.

Model 1. Dress “Garden of Eden” – the image of the soul and blooming



Fig. 8. Prototype of the future garment “Garden of Eden”



Fig. 9. Finished garment “Garden of Eden”

Dress “Garden of Eden” opens the collection and establishes its conceptual foundation, reflecting the idea of the soul's transformation and its transition to another state of being. In Mayan iconography, these ideas are expressed through images of a blooming space, the world tree and winged creatures.

The image of the butterfly in the dress is interpreted as a symbol of metamorphosis and transition between levels of the world (Figs. 8, 9), demonstrating how an artistic image acquires symbolic meaning.

Material: natural linen fabric in the color fuchsia. The choice of an intense color enhances the sensation of blooming and vital energy, forming associations with growth and renewal.

Silhouette: loose-fitting, trapezoidal.

The elongated sleeve with a vertical slit along the front fold creates a dynamic opening effect when the arm moves. This constructive technique forms a visual metaphor of “wing span”, transforming body movement into part of the artistic statement.

Decoration: the dress is adorned with a butterfly as the central embroidered element, complemented by beading and embroidered three-dimensional floral motifs. The contrast of textures creates the effect of a “living garden”, where the

fabric surface is perceived as a space for plant growth, enhancing the visual sense of dynamics and life.

Constructive technique: the unification of the bodice and sleeves into a single piece of fabric emphasizes the idea of wholeness and flight. The absence of rigid segmentation enhances the sense of continuous form, which corresponds to the concept of transition as an uninterrupted process.

Methodological function of the model: this model serves to develop students' skills in transforming a conceptual idea into a plastic form of a garment. Students master the principle of translating an artistic concept into a plastic solution, analyze the sketch as a tool for form-finding, and explore how artistic embroidery and silhouette create a unified semantic field for the piece. In this context, decorative techniques become instruments for conveying the underlying idea.

Model 2. Poncho “Jaguar and the cosmological calendar image”

The concept of the model is based on the Mesoamerican understanding of time as a cyclical system, structured by the principles of calendar composition. The visual dominant is the image of the Mesoamerican calendar disk, symbolizing cosmic order and the idea of the recurrence of time cycles. The inclusion of the jaguar and quetzal bird enhances the visual semantics of the costume as a bearer of cosmological meanings, where animals and birds embody the connection between different aspects of the universe (Figs. 10-12).



Fig. 10. Prototype of the future garment “Jaguar and the cosmological calendar image”



Gig. 11. Finished garment “Jaguar and the cosmological calendar image” (front view)



Fig. 12. Finished garment “Jaguar and the cosmological calendar image” (back view)

Material: natural red linen fabric – a color that, in studies of Mayan color symbolism, is often associated with ideas of renewal and the energy of the life cycle.

Silhouette is based on an oval poncho shape and a bell-shaped skirt. The closed oval contour creates a sense of wholeness and completeness. The skirt's flare

downward creates an effect of gradual volume expansion in space, enhancing the dynamic perception of the garment in motion. This form organization correlates with the Mayan concept of cyclicity, where repetition and rhythmic organization of time were of great importance.

Decorative solution is organized according to the principle of semantic and scale hierarchy. A large calendar disk is placed on the back as the dominant compositional element. The front features an image of a jaguar. Quetzal birds are placed along the shoulder line. The embroidery technique – goldwork with beadwork – emphasizes the sacred significance of the symbols.

Constructive technique: the construction is based on a holistic oval poncho shape, ensuring compositional unity and supporting the idea of a closed cycle.

Methodological function of the model is to develop students' skills in the compositional organization of a garment. During the assignment, students master the selection of a compositional center (dominant), the correlation of elements by scale and degree of subordination and the principles of building ornament as an ordered structure. By analyzing the decorative solution, they learn to understand how rhythm, repetition and element placement influence the integrity of form perception and its semantic expressiveness.

Model 3. Dress “Trinity of the world”



Fig. 13. Prototype of the future garment “Trinity of the world”



Fig. 14. Finished garment “Trinity of the world”

The ensemble composition, consisting of three pieces, is correlated with the three-part Mayan cosmological model (heaven – earth – underworld), interpreted through the vertical distribution of costume elements. This construction allows the ensemble to be viewed as a figurative model of the world, where the structural division and decorative solution reflect the concepts of a multi-level structure of the universe. The collar-epaulette is associated with the heavenly level. It is located in the upper part of the costume and is connected with the head area, the zone of breathing, sight and speech. This level symbolizes the space of light, the sun, birds, and divine signs. The tunic represents the earthly level. It covers the

center of the body – the chest and torso, the area of the heart. In Mayan beliefs, the earth is the place of action, growth and human existence. The skirt corresponds to the underworld. The lower part of the costume, associated with soil, roots and the cycle of death and rebirth, refers to the concept of the underworld as a space of transformation (Figs. 13, 14).

Material: Natural linen fabric of lilac color, which is interpreted as the color of a transitional state, arising from the interaction of heavenly and earthly principles.

Silhouette: Loose-fitting, constructed on the basis of rectangular panels, which corresponds to the traditional principle of form-making in the clothing of ancient Mesoamerican cultures. The geometric foundation emphasizes the stability of the image. The tunic features an asymmetrical hemline, sloped at an angle, where the uneven hemline creates a sense of movement and living plasticity.

In this model, this technique is interpreted as a visual transition between levels – the boundary becomes not static, but dynamic. The epaulette is made in the shape of a circle. The circle is interpreted as a sign of completeness and heavenly wholeness, which strengthens the upper level of the composition and contrasts with the rectangular structure of the tunic. The combination of the circle and the rectangle embodies a dialogue between two principles – the cosmic and the earthly.

Decoration: The decorative composition is built on the combination of a central motif and surrounding secondary elements. In the center of the bodice is a large flower, interpreted as an image of the world center – the point of connection between the three levels of the cosmos. Its scale emphasizes the status of the sacred core of the composition. The small flowers surrounding it form the field of earthly existence – the space of multiplicity, growth and life movement. Along the hemline, there is a border of small repeating flowers, creating a rhythmic boundary of the lower level. This zone is interpreted as the underworld – the space of cyclicity and rebirth, where the repetition of the motif symbolizes the continuity of transition from one state to another. Thus, even a unified floral ornament is structured in accordance with the three-part model of the world.

Methodological function of the model: students studied the principles of geometric form-making and the interaction of the circle and rectangle as basic geometric shapes used in garment construction. Special attention was paid to asymmetry as a means of conveying movement and the variability of the costume's form. Thus, the cosmological model is expressed not through a literal symbol, but through the relationship of form, line and plasticity.

Model 4. Dress “Prayer of light”

The compositional solution of the model is based on the juxtaposition of the constructive features of forms: the strict vertically oriented structure of the Orthodox stikhir and the plasticity of the Mayan huipil. Their combination establishes a visual rhythm: the alternation of dense and accentuated areas of the form, which creates a sense of a structured and directed composition. The central motif of the artistic embroidery creates an effect of depth and textural diversity on the fabric surface. (Figs. 15, 16).

Material: natural linen fabric of purple color with a matte texture that enhances the relief of artistic embroidery and accentuates the contrast of decorative elements.

Silhouette: straight, loose-fitting, constructed on the basis of rectangles; the top is finished with a scarf framing the neck and shoulders. On the front, vertical pleats at the waist form a compositionally emphasized central fragment, securing the embroidered belt; at the back, a wide tab creates a rigidly structured constructive accent. The front is perceived as a solid plane, while the back is complicated by an additional constructive element.



Fig. 15. Prototype of the future garment "Prayer of light"



Fig. 16. Finished garment "Prayer of light"

The decorative composition is built around several key elements. The scarf-collar is accentuated with embroidery at the center, creating a visual focal point in the facial area. A wide ornamental band with cocoa and ceiba flower motifs runs along the hem of the dress, establishing a stable compositional base. The central front belt and the back tab unify the elements, forming a vertical rhythm and structural integrity. The embroidery combines satin stitch and Richelieu techniques, achieving a contrast between dense and cut-out sections, which enhances the decorative expressiveness and emphasizes the constructive rigidity of the lower part of the garment.

Construction technique: the geometry of lines and symmetry create a state of structural balance and inner composure. The combination of a rectangular silhouette with vertical folds establishes a rhythmic

organization of volume, demonstrating the interrelation between construction and the visual perception of form. The belt and tab serve as constructive and compositional elements, supporting the garment's axis and enhancing its structural expressiveness.

Methodological function: in the process, students mastered the principles of rectangular construction, explored methods for transforming flat fabric into volume through folds and belt elements and analyzed the influence of decorative solutions on the formation of the garment's visual image.

Model 5. Dress "Grain of life"

The compositional solution of the model is based on the Mayan mythological concept of human origin from corn. In the design, the grain is interpreted as the primal form of life – a state of germination, latent potential and inner growth. The image of a not yet fully opened ear of corn (Fig. 3) becomes a metaphor for wholeness and concentrated energy, preceding manifestation (Figs. 17, 18).

Material: natural silk (crêpe de Chine). The choice of fabric was determined by its ability to form soft, flowing folds in the dress. Hand-painting was executed in a terracotta-gold palette: the terracotta color evokes associations with fertile earth, while the golden hue symbolizes light and the stage of plant maturation.

Silhouette: the form is based on a rectangular piece of fabric that is folded and joined to create a voluminous shape, resembling a cocoon or a grain in its husk. This technique preserves the simplicity of the original construction, but during the folding process, it transforms into a rounded, unified volume. The absence of pronounced segmentation and the minimal number of seams create a sense of inner composure

and tranquility. The closed silhouette configuration is interpreted as the state of an unopened corn cob – a phase of energy accumulation preceding growth.



Fig. 17. Prototype of the future garment "Grain of life"



Fig. 18. Finished garment "Grain of life"

Decoration: the color transition emphasizes inner movement while maintaining the impression of the finished product's integrity. The absence of a rigid ornamental contour organically corresponds to the character of the form: the decoration does not disrupt the silhouette but seems to grow out of it. Thus, the hand-painting creates a sense of pulsation and growth, conveying metamorphosis as a natural process.

Methodological function of the model: during the work, students mastered techniques for folding a rectangular piece of fabric into a volumetric form without complex structural segmentation. Particular attention was given to understanding how, with minimal means – direction of density, color gradient – an expressive

image can be created. The role of color in organizing the perception of form was explored. As a result, students analyzed how the idea of growth and germination can be conveyed through structural integrity, softness of lines and the choice of color palette.

Model 6. Dress "Keeper of knowledge"

The compositional solution of the model is inspired by the role of Maya priests as intermediaries between the sacred and earthly realms. In this design, the image is viewed as a connecting element that unifies various compositional levels, ensuring their continuity and integrity.

The emphasis on verticality and symmetry in the costume's composition is interpreted as a visual expression of the intermediary role – embodying stability, discipline and structured knowledge (Figs. 19, 20).

Material: natural linen fabric in green, chosen as an associative reference to jade – the sacred stone of the Maya, symbolizing life, breath and immortality, as well as to the plant world as a source of renewal. The natural texture of the fabric emphasizes the restraint and austerity of the image.

Silhouette: the construction is based on a rectangle, which correlates with archaic principles of tailoring and emphasizes the tectonic stability of the form. The collar-shoulder piece is designed as a semicircle at the front – a symbol of the celestial vault – and as a rectangular cape at the back, representing the earthly plane. The combination of the circle and rectangle forms a spatial "heaven – earth" model, which the priest is destined to unite and hold in balance. The strict symmetry and geometric clarity of the silhouette are interpreted as a visual expression of the

mediating function: the figure does not fully belong to either level but occupies an axial position between them. Thus, the costume's form becomes a plastic metaphor for the priestly role – maintaining harmony and order through knowledge of the world's structure.



Fig. 19. Prototype of the future garment "Keeper of knowledge"



Fig. 20. Finished garment "Keeper of knowledge"

Decoration. The ornamental solution is focused on zones that are structurally significant for the model – the collar-cape, detachable belt and along the hemline. This distribution emphasizes the boundaries of the form and enhances its constructive organization. The artistic embroidery is executed in the "stitch-over-writing" technique — "Olonets stitching", which is based on a chain stitch that forms a continuous loop. The stitch line is perceived as a sign of connection – it does not break but consistently links the elements of the composition. The repeating "chain" rhythm creates a sense of continuity and succession, which symbolically

correlates with the priest's function as a link between generations and levels of existence. The ornament does not overload the surface but structures it, maintaining a balance between decorative elements and the strictness of the form.

Construction technique: the rectangular base of the cut and symmetrical construction ensure the stability of the image. The contrast between the semicircle at the front and the rectangular plane at the back intensifies the dialogue between the celestial and earthly principles. The geometric clarity of the form becomes the bearer of symbolic meaning.

Methodological effect: while working on the model, students mastered the principles of symmetrical composition and the interaction between the circle and rectangle as fundamental geometric shapes. Particular attention was given to the role of the ornamental line as both a constructive and semantic element. The study explored the ability of a minimalist form to create an expressive space through the precise distribution of decorative accents.

Model 7. Costume "The weave of the world"

The compositional solution of the model is based on the principle of minimal form-making, in which the original geometry of the rectangle is preserved as the basic structural organization of the fabric (Figs. 21, 22). The model consists of two pieces – a blouse and a skirt – created by folding the fabric with openings formed for the head and body.



Fig. 21. Prototype of the future garment "The weave of the



Fig. 22. Finished garment "The weave of the world"

lace. The motifs, inspired by Mayan ornamentation, are integrated into the costume design delicately, so as not to disrupt its overall integrity and aesthetic perception.

Construction technique: the construction is based on preserving the original geometry of the fabric, which allows its natural properties to be revealed and demonstrates the expressive possibilities of minimal intervention in the material's structure.

Methodological function of the model: in the process, students mastered the principles of minimalist form-making and explored the rectangle as a starting element of construction. The main focus was on how a harmonious artistic image can be created using basic geometric shapes without complicating the construction.

Model 8. Dress "Axis of time"

The compositional solution of the model is based on an interpretation of the Maya civilization's concept of time as a cyclical system with an internal directionality, which unites various temporal levels into a unified structure. In this model, time is understood as an ordered system that organizes space and establishes the interrelation of elements. The vertical axis in the dress construction serves as the compositional center, ensuring the connection and hierarchy of the form's levels (Figs. 23, 24).

Material: natural linen fabric in black, interpreted as the image of primordial matter and cosmic depth – the background upon which the movement of time manifests.

Decoration: sunflowers are interpreted as a generalized symbol of the solar cycle, correlating with the Maya culture's cyclical model of time. The ornament is not autonomous: it is integrated into the structure of the garment and emphasizes the idea of repetition and return. The artistic embroidery technique (Vladimir satin

The image is interpreted as an integral form, devoid of excessive segmentation and serving as a carrier of the idea of the continuity of the material environment. The absence of a complex construction allows one to focus on the fabric as an active form-forming element, revealing its plastic properties in the process of movement.

Material: natural linen fabric in red with a pronounced natural texture, ensuring the fluidity of the form.

Silhouette: the silhouette is constructed on the basis of rectangular modules with minimal transformation, which preserves the variability of the form and its dependence on body movement, without fixing rigid volume boundaries.

Decoration: the decorative elements of the piece are formed from narrow measured

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stitch) creates relief, enhancing the sensation of time “manifesting” on the fabric’s surface.



Fig. 23. Prototype of the future garment “Axis of time”



Fig. 24. Finished garment “Axis of time”

composition.

placement and scale of the motifs ensures a harmonious perception of the vertical axis, emphasizes the integrity of the image and demonstrates to students how decorative elements can enhance the form rather than simply adorn it. The artistic embroidery on the hood is executed as an appliqué net, creating a smooth visual transition from the neckline to the hem and linking the upper part of the garment with the overall decorative solution.

The presented model range forms a system in which the key figurative, compositional and conceptual solutions of the collection are sequentially revealed. Each model explores a separate aspect of the Mayan civilization and forms a unified artistic cycle: through form, material and decorative techniques, a smooth transition from one symbol to another is traced, creating a continuous flow of images. This approach establishes a dialogue between the codes of an ancient civilization and contemporary artistic solutions: students observe how ancient signs and motifs are reimaged in modern construction and decoration, and learn to interpret them through form, color and rhythm. Practical work demonstrates that these means are not merely decoration, but tools that allow students to gradually accumulate experience in working with form, material and ornament, developing artistic perception and design skills.

Sequential work at the analytical, morphological and design stages enabled students to observe, experiment and adjust their solutions, as well as to see how symbolism influences form and composition. The study of terracotta statuettes photographs and scientific publications on Mayan costume provided a deeper understanding of rhythm and proportions, while the use of natural materials offered

Construction technique: the vertical line serves as the structural center of the composition; horizontal elements gradually diminish towards the top, forming a dynamic of ascent and transformation. Thus, a spatial effect of movement from the base to the light is created – from the past to the potential future.

Methodological function: in the process, students mastered the principles of coordinating the structural form and decorative solution. In this model, the silhouette is built on the basis of an oval, and the main decorative motif – sunflowers – echoes this shape: the oval petals create a visual response to the general contour of the dress. The neckline is shaped as a transverse oval, around which large sunflowers are arranged, and the traditional Vladimir artistic embroidery motif – a rounded flower – supports the rhythm of the

Such coordination of the structural form,

a tactile perception of volume and texture. Prototyping with transparent film allowed for testing different decorative techniques and documenting intermediate results, forming an understanding of the holistic image.

The content of clothing design education, which includes creating works inspired by the Mayan civilization, unites historical-cultural analysis, morphological research and design practice. This allows students to gradually develop their own artistic language, where symbol, form and decorative solutions function as a unified system. The step-by-step mastery of analytical, morphological and design assignments enables the adaptation of this methodology to the study of other cultural heritages in the process of clothing design with artistic embroidery, artistic lace-making and artistic fabric painting.

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