



Creating New Fashion Models with Preserving the National Essence of Clothes

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ABSTRACT

Clothing design uses a combination of fashionable silhouette of clothes, elements of traditional culture and relevant materials. In this process, it is necessary to use the model of national and international fashion design. In order to create a harmonious connection between the civilization of the Eastern and Western worlds, it is necessary to preserve the cultural vitality of traditional clothing and to combine it with modern design concepts. The relevance of the research topic is characterized by the need to develop a comprehensive approach to solving design problems. The purpose of the work is to systematize the means of creating modern clothes based on the results of a comparative analysis of the methods of creating a national dress form. The results of the comparative analysis showed that modern clothes actively use the constructive means of forming traditional clothes: the minimum number of articulations, through design lines and special forming means. As a result of the study, the correctness of the structural parts was determined, which allows to simplify the design process. The identified trend is related to the universality of clothing in modern fashion, the current state of elimination of gender and national differences.

Keywords:

trend, traditional clothes, design, fashion,

Introduction

Clothes are inextricably linked with the history of the Uzbek people, they reflect the national identity of peoples among the material and cultural monuments, and are distinguished by their ethnic symbols. Traditions, social, dating back to the history of the people in clothes some elements of relations, educational, religious and aesthetic forms are expressed. With the changes in the life, economy and politics of the society, the forms of clothing also change, in which the material condition of the people, people's taste, ideals of beauty, specific aspects of economic management and some aspects of family life are also clearly visible.

The purpose of studying the history of the diverse, colorful and attractive costumes of our people is to teach the youth about their national identity, to show the traditional and unique clothes of the Uzbek people from ancient times to the present, and to show the cultural traditions that have been preserved among our people is to reflect our heritage and to mean its continuity.

By the second half of the 20th century, the costume of Uzbek women continued to develop in accordance with the times, new lifestyle, and modern fashion.

A long full-length, coquettish dress is not only a symbol of national belonging, but mainly

because the rational forms and designs that correspond to the climatic characteristics, the surrounding nature and the way of life have been preserved in the national costume for several centuries. The proportion of bright colors in women's dresses is similar to the nature of our country, and the easy fit of the form is suitable for hot and dry climate conditions (there is good natural ventilation in the bottom layer of clothes). The "breeze" of fashion brings modern changes to the traditional women's dress. The length and shape of the coquettes (oval, rectangle, corner), the length and shape of the dress (rectangle, trapezoid) and the principles of forming the shape (folds, pleats, plisse, corrugation, slanted cut, cloche, slanted pieces), sleeve length, shape and size (sleeve, raglan, one-piece cut) are changing; There is a huge variety of collar types (English classic, square, straight, return, fully cut, etc.) and collar shape ("u"-shaped, oval, square, "boat" and others. Used decorative There are also different types of decoration: embroidery, folds, edging, etc.

One of the interesting innovations is that the top cut of the bottom of the shirt is folded little by little as a pleat. The type of materials used, their richness of color and the solution of patterns are completely decided depending on the fashion direction. But traditional khonatlas will always be equally popular. Its motif also changes under the influence of time, reality, and period. According to the research conducted on the clothes made from Khonatlas, the size of the rapport, the clarity and strictness of the pictures do not allow to sew this dress from many pieces. Its shape should be clear, close to a rectangle. It is not recommended to mix other materials, embroidered flowers, or even lurex (thin threads with a shiny coating) in the composition of the dress as a decoration, due to the rich variety of colors and pattern-flower solutions. Modeling of khonatlas dresses is achieved due to the interesting use of the material image, the accuracy of the shape of the details, the proportion and the diversity of the collars.



Figure 1. Models of modern women's dresses from Khonatlas fabric

Modern clothing design processes are carried out in the context of information overload and globalization of the fashion industry. Innovative developments in design are

characterized by the desire to achieve a harmonious and technically perfect image based on the development of semantic context,

the use of high technologies and appropriate materials for clothing [1-4].

The shaping of waist and shoulder clothing for various purposes is considered as a result of the synthesis of scientific, technical and artistic creativity, while fashion trends are constantly being adjusted depending on the degree of influence of ethnocultural assimilation. A modern costume (clothes, shoes, accessories, make-up, hairstyles), made taking into account national methods of creating and proportioning a three-dimensional silhouette form of clothing, a person's body type and the traditions of using materials of a certain color range, occupies one of the most important positions in the processes of international noah communication and acts as a tool for the translation of cultural values [5-7]. The hierarchy in the positioning system of the objects of design and purpose of the costume (an art object, an exhibit, a high fashion item, an industrial product, etc.) serves as a determining factor for the further choice of methods and means for creating a three-dimensional shape, compositional structure, and constructive and decorative divisions of the costume [4-9].

In modern collections of clothing models, there is an appeal to the unique means of shaping the traditional costume and the development of ethno-national images. Leading European designers Gucci, Ralph Lauren, Louis Vuitton, Valentino and more offer collections that interpret Chinese and Japanese culture in international fashion. Trends in the integration of national traditions of East and West can be traced in the work of young Russian designers. In 2015, designer Dima Neu presented his collection of women's clothing under the motto "YUKA" at the Russian Fashion Week (MBFWR). The figurative solution of the collection intertwines elements of Japanese design, stylized "o-shiroy" make-up and clothing that simultaneously resembles the traditional cut and details of the Russian folk costume and kimono [10-17].

The relevance of the research topic is also confirmed by the need to develop an integrated approach for solving design problems at the level of professional training of costume designers. Modern trends in the globalization

of the fashion industry affect the organization and content of design education processes, in particular, the development of curricula, taking into account a number of aspects of the mutual influence of European and Asian design culture. Close cultural, political and economic cooperation between universities of the Asia-Pacific countries is implemented in practice in the format of international master classes, exhibitions of creative works, competitions and festivals of young costume designers [18-20]. In particular, at the Fashion and Style Week (University Pacific Style Week), at the XXIV international competition of young designers "Pygmalion", universities of the Asia-Pacific countries were represented by Russian, Chinese, Korean and Japanese students. At the same time, the multilateral interaction of representatives of various design schools contributes to the expansion of professional and cultural ties, replenishment of knowledge about the methods of shaping a modern costume, enrichment of creative approaches in design activities. The study of the features of the cut of traditional clothing was carried out in accordance with the methodology of N.F. Prytkova, developed for the analysis of objects of material culture, including ethno-national costume. The expressiveness and viability of the forms of the folk costume was achieved through the use of traditional or borrowed functional and constructive means of shaping based on the appropriate use of the properties of materials.

Conclusion

As a result of studying the objects of the traditional costume, it was found that the folk clothes of Russians, Chinese, Koreans and Japanese made of fabric do not have shoulder seams and are classified as a tunic cut of ancient origin. The width of the details of the shoulder garment depends on the width of the loom. Imported Japanese and Chinese fabrics were popular in Korea. they were the same width as local fabrics (30-48 cm).

The results of the comparative analysis showed that in the modern costume, the constructive means of shaping the traditional costume are currently actively used: the minimum number

of articulations, through design lines and special shaping tools (folds, folds, tucks, etc.). Non-through constructive lines (darts, undercuts) are practically not used. Partitions are mainly vertical, allowing you to establish balance, achieve stability of form. The horizontal articulation of the form (horizontal cutting line under the chest) used in Russian and Korean traditional costumes and modern clothes created on their basis gives a clear idea of the main proportions of the human figure, emphasizes the significance of the parts of the form.

In the suits under study, the straightness of the structural sections (side seam, slit-like armhole) was noted, which makes it possible to use the so-called flat cut, which makes it possible to simplify the design process. This correlates well with the current situation in modern fashion of the universality of clothing, the erasure of gender and national differences. Thus, the mood and image of the national culture can be reflected in modern clothing design using the means of shaping the traditional costume, which also demonstrates visual self-identification in the international community of fashion designers.

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