



## MODERN DRESS ASSIMILATIVE ASPECTS OF DESIGNER CREATIONS FROM UZBEKISTAN OF THE XXI CENTURY

---

*Khudayeva Dilafruz Gayratdjonovna*

*National institute fine arts and design*

*named after Kamoliddin Behzod.*

*Teacher of the department of the clothing design*

*[daryabukina1705@mail.ru](mailto:daryabukina1705@mail.ru)*

**Annotation:** This article analyzes the views on the creativity of clothing designers, their achievements and shortcomings in this area, the degree of harmony of modern clothing style with traditional national outfits.

**Keywords:** national clothing, designer, accessory, catwalk, collection, style.

The concept of the historical development of art in Uzbekistan during the years of independence has received a new interpretation and is now being studied and analyzed as an integral historical and artistic process. Today, fashion and clothing design have become one of the most important issues in society. Because the era shows that, along with providing modern education to the young generation, it is necessary to educate them in the spirit of universal and national values and high human qualities to reliably protect their minds and hearts from ideological, spiritual, and information threats and to pay special attention to the issues of forming their ideological immunity. It is also necessary to pay great attention to the culture of dressing in educational institutions.

The creative process is the unification of time and space. An individual approach to an idea makes the design relevant. When studying an ethnic source, a design that preserves its influence but does not reproduce it requires authorial research and inspiration to generalize a larger number of cultural associations. The reason is that the model successfully reveals traditional concepts through other aspects. In our world, a collection of costumes from different nations, including national ones, is one of the sources of inspiration for costume designers around the world. A closer acquaintance with the costume and its semantics can give greater strength to creativity, because it is necessary to reveal these aspects of the national costume by studying the beauty, depth, age-old logic, and content of all elements of the costume, as well as unexpected situations. How to use the traditions of folk costume in creating modern clothing depends on the function of the clothing. The



creative activity of modelers in this direction also depends on a number of objective factors. One of them is the artistic decision to wear clothing depending on its utilitarian function. Unlike traditional clothing, the utilitarian function of modern clothing should have more options. Therefore, the image solution for clothing should be different for each option, depending on the situation in which the person wears the clothing. That is why, when designing clothes using national elements, it is necessary to proceed from the fact that they are different for different tasks.

Today in Uzbekistan, much attention is paid to the young art direction of design, especially clothing design. In particular, the development of fashion in Uzbekistan has expanded significantly since independence. Several fashion houses and clothing design studios have expanded their activities. An urgent task has become the creation of competitive clothing models for clothing imported from abroad. Dresses made from ancient national fabric are popular not only among our compatriots but also among foreign fashion lovers. This commitment to innovation is bearing fruit.

The expansion of the activities of design studios began to require an increase in the number of fashion festivals, fashion shows and exhibitions. In the activities of clothing designers presenting their creations at such demonstrations, festivals, and exhibitions, there are many “appeals” to national traditional outfits and “national motifs.” When analyzing their activities in this direction, it is observed that attention is paid not only to the form, but also to the content of traditional methods of tailoring. In this analysis, in addition to Uzbek organizations, designers, and brands that have achieved a certain recognition, the activities of designers taking the first creative steps in this direction were also studied. The first group includes the design association “Asiyo Ramzi” and the design studio “Shark Clothes”; designers Saida Amir, Zulfiya Sultan, Dildora Kasimova, Kanishka, Taisiya Chursina, Lali, and Umi; creative groups and brands include Komo Deziqn, Uzbek Apparel, and Fratelli Casa; among the latter are graduates and students of the National Institute of Art and Design named after Kamoliddin Bekhzod (Pahlavon Turdiev, Yulia Sofoklova, Aziza Saidyganieva).; Laziza Abdukhalilova, Dilnoza Erkinova, Zarina Baratova, Kamila Shakhobiddinova, and others, graduates of the Republican College of Art and the Republican College of Design can be accepted. It is clear that in the work of creative designers from both groups, references to traditional clothing and traditions in clothing occupy an important place. In the activities of students and pupils, these are creative projects within the framework of educational tasks and tasks of the educational process, but it is known that the work of famous designers (some of



whom are recognized not only in our country but also in foreign countries) is an inexhaustible source of creating traditional clothing. When creating a modern dress, a process of re-perception of the traditions of national clothing takes place from the point of view of taking into account modern conditions.

An artist who creates modern and fashionable clothing must have a creative approach and not copy folk clothing or historical clothing designs in his work. It can turn a modern dress into an ethnographic one. Blindly mechanical reproduction of ancient forms in modern clothing is a failure of the designer's work. The dress, which at one time had a certain harmony, in today's living conditions becomes inappropriate and unattractive, losing its charm. The designer's task is to achieve artistry and expressiveness in clothing by means of associative thinking, changing the source of creativity and transforming it.

The designer can take special characteristic elements: shape, ornament and its location in clothing and jewelry. Only then is it a perfect dress design.

#### **List of used literature**

1. Sodikova N. Uzbek national clothing of the 19th-20th centuries. - Tashkent, 2003.
2. Sodikova N., Gaibullaeva Y. National headdresses of the Uzbeks of the 19th-20th centuries. - Tashkent: Shark Publishing House, 2014.
3. Atakhanova F.Z. The charm of Uzbek traditions in modern clothing // Toshent. 2021 46 pages
4. Fishman R.B. (1990). Fishman R.B. Fashion as a social phenomenon: Author's abstract. dis. no fellow soldiers fly Step. sugar philosophy of science (09.00.02) / Ural. State Univ. Gorky. - Sverdlovsk, 1990 Sverdlovsk.