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TRANSFORMATION OF ELEMENTS OF NATIONAL APPLIED ART IN CONTEMPORARY CLOTHING DESIGN

Author: Abdujabbarova Nazokat
Educational institution: Kimyo International University in Tashkent, Namangan Branch
Field of study: Clothing Design

Annotatsiya (UZBEK)

Mazkur maqolada o‘zbek milliy amaliy san’ati namunalarini zamonaviy liboslar dizayniga moslashtirish jarayonining badiiy-kompozitsion xususiyatlari hamda konstruktiv yechimlari o‘rganiladi. Tadqiqotda an’anaviy naqshlar, milliy matolar, kashtachilik usullari hamda bezak elementlarini zamonaviy kiyim shakllari bilan uyg‘unlashtirish imkoniyatlari asosiy o‘rganish yo‘nalishi sifatida belgilanadi. Mavzu doirasida milliy madaniy qadriyatlarni asrab-avaylash hamda ularni bugungi kunning estetik mezonlari va zamonaviy dizayn talablari asosida yangicha talqin etish masalalari ko‘rib chiqiladi. Naqshlarni stilizatsiyalash, kompozitsion jihatdan qayta shakllantirish, material va rang xususiyatlaridan samarali foydalanish, shuningdek, milliy an’anaviy unsurlarni libos konstruksiyasiga uyg‘unlashtirish usullari tahlil qilinadi. Maqolada milliy amaliy san’at namunalarining zamonaviy liboslar dizaynida qo‘llanilishiga oid ijodiy yondashuvlar va uslubiy imkoniyatlarni aniqlashga alohida e’tibor qaratiladi.

Kalit so‘zlar: milliy amaliy san’at, zamonaviy moda, kiyim dizayni, transformatsiya, milliy naqsh, kashtachilik, atlas, adras, kompozitsiya, madaniy meros.

АННОТАЦИЯ (РУССКИЙ)

В статье рассматриваются художественно-композиционные особенности и конструктивные решения, связанные с адаптацией образцов узбекского национального прикладного искусства к дизайну современной

одежды. Основное внимание уделяется возможностям сочетания традиционных орнаментов, национальных тканей, техник вышивки и декоративных элементов с современными формами одежды. Рассматриваются вопросы сохранения национальных культурных ценностей и их новой интерпретации с учётом современных эстетических критериев и требований дизайна. Анализируются стилизация орнаментов, композиционное преобразование, эффективное использование свойств материалов и цвета, а также способы интеграции традиционных национальных элементов в конструкцию одежды. Особое внимание уделяется выявлению творческих подходов и методических возможностей применения национального прикладного искусства в современном дизайне одежды.

Ключевые слова: национальное прикладное искусство, современная мода, дизайн одежды, трансформация, национальный орнамент, вышивка, атлас, адрас, композиция, культурное наследие.

ABSTRACT (ENGLISH)

This article examines the artistic and compositional characteristics and structural solutions involved in adapting examples of Uzbek national applied art to contemporary clothing design. It focuses on ways to combine traditional patterns, national textiles, embroidery techniques, and decorative elements with modern garment forms. The article considers the preservation of national cultural values and their reinterpretation in line with contemporary aesthetic criteria and design requirements. It analyses pattern stylisation, compositional reorganisation, the effective use of material and colour properties, and methods of integrating traditional elements into garment construction. Particular attention is given to identifying creative approaches and methodological possibilities for applying national applied art in contemporary clothing design.

Keywords: national applied art, contemporary fashion, clothing design, transformation, national patterns, embroidery, atlas fabric, adras fabric, composition, cultural heritage.

INTRODUCTION

In the context of globalisation, fashion design is one of the creative fields that combines the cultural heritage, aesthetic perspectives, and traditional craftsmanship of different peoples with contemporary artistic solutions. Traditional culture influences contemporary clothing design not only as decoration or material, but also as a source of symbolic meaning, historical memory, cultural identity, and artistic expression [1].

Uzbek national applied art represents a diverse artistic heritage in which embroidery, gold embroidery, traditional textile weaving, pottery, wood carving, and architectural ornamentation hold distinctive places. In these art forms, the relationships among form, colour, pattern, rhythm, and material are important artistic characteristics. National textiles, embroidery, and ornaments can provide sources of formal and decorative solutions for contemporary clothing design.

In her study of the relationship between traditional clothing and contemporary fashion, F. Z. Atakhanova highlights the importance of reinterpreting the artistic and figurative qualities of national clothing elements rather than simply reproducing them in modern garments [2]. Similarly, Núñez Barranco and Song analyse the influence of traditional culture on contemporary fashion at symbolic, behavioural, and material levels, demonstrating the role of colour, silhouette, textiles, and decoration in conveying cultural meaning [1].

From this perspective, transforming elements of national applied art for contemporary clothing design is a relevant issue. The main task is not to copy historical forms unchanged, but to adapt their artistic characteristics to the silhouette, construction, materials, and functional requirements of modern clothing.

The aim of the study is to identify the main artistic-compositional and structural approaches to transforming elements of national applied art for contemporary clothing design.

Research objectives

– To examine the main artistic characteristics of national applied art elements;

– To analyse methods of adapting traditional patterns and ornaments to contemporary clothing design;

– To identify the relationships among form, colour, rhythm, and material during the transformation process;

– To develop methodological recommendations for creating contemporary design solutions while preserving national heritage.

MAIN BODY. ARTISTIC CHARACTERISTICS OF NATIONAL APPLIED ART ELEMENTS

Examples of national applied art reflect a people's historical experience, aesthetic views, and craft traditions. Pattern, colour, form, rhythm, symmetry, and material properties play important roles in their artistic structure. From the perspective of contemporary design, these elements can be considered not only independent decorative means but also factors that shape the overall composition of a garment [1; 3].

In designs inspired by architectural ornamentation, geometric forms, symmetry, and repetition can be expressed through construction lines or decorative panels. It is not necessary to copy an architectural pattern exactly onto a garment; rather, it is important to identify its formal principles and adapt them to the ergonomic and aesthetic requirements of clothing.

The study by Núñez Barranco and Song shows that cultural meaning in contemporary fashion design can be expressed through material means such as colour, silhouette, textiles, and decoration [1]. This approach provides a theoretical basis for treating elements of national applied art not merely as separate garment

decorations, but as components of an overall artistic concept. Elements found in Uzbek national art can be studied in several categories. The first includes the colours and pattern structures of traditional fabrics such as atlas and adras. The second includes floral, branch, and other decorative motifs in suzani embroidery. The third comprises embroidery, threadwork, and surface-decoration techniques used in gold embroidery. The fourth concerns the compositional structures of geometric and plant-inspired patterns found in architectural ornamentation.

When applying these elements to clothing design, their original artistic characteristics should first be identified. For example, the sequence of pattern repetition, the proportions of key forms, the relationships between colours, and the placement of motifs on the material surface all influence the visual image of a garment. Therefore, using national elements involves more than selecting decoration; it also requires analysing them and adapting them to a new design context.

METHODS OF TRANSFORMING NATIONAL ELEMENTS FOR CONTEMPORARY CLOTHING DESIGN

Transformation is the process of adapting the form, placement, or method of using a traditional artistic element to meet new design requirements while taking its essential characteristics into account. When reinterpreting traditional patterns in contemporary design, it is important to preserve their aesthetic and compositional qualities [3].

The following transformation methods can be considered:

1. Stylisation. The main form of a traditional pattern is retained, while some details are simplified or generalised. As a result, the pattern is adapted to the form and decorative system of contemporary clothing.

2. Compositional transformation. The original placement of a pattern is changed, and it is reorganised in a particular part of the garment, such as the

shoulder, sleeve, waist, hem, or side panels. The pattern's rhythm and formal unity should be taken into account.

3. Colour transformation. The colour relationships of a traditional pattern are coordinated with the colours of contemporary fabrics. Designers may reproduce the original colours or develop a new colour solution while retaining the main principles of contrast and harmony.

4. Transformation through materials and techniques. National ornaments can be expressed in contemporary garments through embroidery, appliqué, the joining of fabric pieces, printed patterns, or other textile techniques. The selected method should suit the garment's purpose, material, and conditions of use.

5. Structural transformation. Elements of national art can influence not only the surface of a garment but also its structural design. For example, the geometric lines of a pattern may inspire the design of garment panels, seams, asymmetrical divisions, or three-dimensional details.

When applying these methods, it is important to interpret the origins and cultural meaning of traditional elements accurately. F. Z. Atakhanova's study also emphasises the need to examine the integration of national clothing and contemporary fashion through a specific methodological approach [2].

INTEGRATING ELEMENTS OF NATIONAL APPLIED ART INTO GARMENT COMPOSITION

To use national elements effectively in clothing design, their compositional characteristics should be coordinated with the garment's overall form. The clothing silhouette, the drape and structure of the material, the placement of decoration, and the relationships among colours together create a unified artistic image.

For example, when applying plant-inspired motifs from suzani embroidery to contemporary clothing, the motifs may be placed at key compositional points, such as the shoulder, chest, waist, or hem, rather than distributed uniformly across the

entire garment. This approach can strengthen the visual impact of the decoration while also emphasising the garment's silhouette.

When using atlas and adras fabrics, their distinctive colours and pattern structures should be taken into account. A balance between decoration and form can be achieved by combining a complex patterned material with a simple silhouette or pairing patterned fabric with a plain material.

BALANCING NATIONAL HERITAGE AND CONTEMPORARY DESIGN

Two important considerations arise when applying elements of national art to contemporary clothing: preserving cultural identity and meeting the requirements of modern use. If traditional ornament is used solely for appearance, its historical and cultural meaning may not be sufficiently conveyed. Designers should therefore study the origins, uses, and artistic characteristics of the elements they select.

Reinterpretation in contemporary design allows traditional forms to be modified, but the process should be purposeful. For example, certain parts of a pattern may be simplified or its placement changed, but such decisions should be justified by a compositional objective. When using craft techniques, it is also important to respect the traditions from which they emerged and the work of the artisans who developed them.

On this basis, integrating elements of national applied art into contemporary clothing design can rely on three main principles: studying cultural meaning, analysing artistic characteristics, and adapting these characteristics to contemporary structural solutions. These principles help establish a meaningful connection between national heritage and modern fashion.

CONCLUSION

Applying elements of Uzbek national applied art to contemporary clothing design creates opportunities to reinterpret national cultural values through modern artistic approaches. The analysis indicates that traditional culture can be expressed

in contemporary fashion through symbolic meaning, craftsmanship, colour, silhouette, textiles, and decoration.

The integration of national elements into clothing design may involve stylisation, compositional reorganisation, colour development, expression through materials and techniques, and structural modification. When applying these approaches, the artistic characteristics of patterns, the garment silhouette, the physical properties of fabrics, and the functional requirements of clothing should be coordinated.

Furthermore, the use of national applied art in contemporary clothing design should not be limited to reproducing original forms exactly. Instead, it is important to study the formal and compositional qualities of these elements in depth, preserve their cultural essence, and apply them purposefully within contemporary design solutions.

Further research could develop clothing sketches and prototype models based on examples of national art, compare different transformation methods, and evaluate the results according to aesthetic, structural, and practical characteristics. Such practical testing could support the development of more precise and effective methodological recommendations for applying national applied art elements in contemporary clothing design.

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