

PROBLEMS OF HARMONIZING NATIONAL TRADITIONS AND MODERN TRENDS IN CLOTHING DESIGN

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Annotation: This article scientifically analyzes the issues of combining national traditions and modern trends in clothing design. Aesthetic symbols that express nationality, the specific characteristics of modern fashion trends, and their interaction are highlighted. It also presents the challenges and solutions to the challenges of combining traditional and innovative approaches in design.

Keywords: clothing design, national tradition, modern fashion, harmonization, design innovation, aesthetic value.

The process of globalization is expanding the boundaries between national cultures, mixing the traditions and aesthetic views of different nations. In these circumstances, the issue of preserving the national clothing culture and adapting it to modern fashion is extremely urgent. Clothing design is not only an outward appearance, but also a cultural phenomenon that expresses the historical memory, mentality, and aesthetic values of a people.

National costumes embody the people's way of life, climatic conditions, and historically formed artistic views. Fabrics such as satin, adras, beqasam, and silk, as well as floral patterns, geometric, and plant-like ornaments, are considered the main aesthetic features of Uzbek national clothing.

By incorporating elements of national clothing into modern fashion, designers have the opportunity to revive folk art traditions in a new interpretation. Therefore, nationality is the basis of design thinking, and it is important as a means of expressing cultural identity.



Figure 1 Sketches of models combining nationalities in women's clothing

Modern fashion trends and their features. The following trends are leading in 21st century fashion:

Minimalism – expresses simplicity of form and color;

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Eco-fashion – the use of natural, recycled materials;

Techno-design – introduction of 3D printing, digital patterns, and innovative textile technologies;

Street style is about creating casual and individual looks that are suitable for everyday life.

When these trends are combined with national clothing aesthetics, a new generation of design directions emerge.

3. Main problems in harmonization.



Figure 2 Sketches of models combining nationalities in women's clothing

There are a number of scientific and practical problems in the process of harmonizing national traditions and modern trends:

Superficial or misinterpretation of national symbols loses the essence of nationality;

- The "Westernization" of national style as a result of the strong influence of global fashion;
- Designers' lack of sufficient familiarity with ethnographic, historical, and cultural knowledge;
- Limited opportunities for local manufacturers to introduce innovative technologies.
- Ways to ensure harmony

In order for the combination of national and modern design to be effective, the following scientifically based directions are recommended:

1. Ethnocultural analysis - studying elements of national clothing based on historical sources;
2. Innovative approach - reinterpretation of national shapes and patterns using modern technologies;
3. Cultural branding - creating brands that promote nationality internationally;
4. Integration in the educational process – harmonious teaching of national clothing art and modern fashion theory in higher education in the field of design.

The result of a properly organized design process is a product that is optimally designed in terms of technology, economy, and aesthetics. The artistic design of a product for humans and society is directly linked, as society places a social order on the production of products of a certain character and level. Social order depends on the level of spiritual development of society, therefore, the

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aesthetic education of the population of our state is an integral part of the comprehensive and harmonious development of the individual.

Aesthetic education gains its highest power only when the entire material world around a person is filled with beauty and harmony, and the culture of behavior and clothing is in harmony.

Designing a product that makes up a costume involves several stages:

- determining the product range;
- analyze these products in terms of their functionality, aesthetic, technical and other requirements;
- determining the development prospects of the selected product range;
- development of this assortment of products taking into account the development perspective: aesthetic concept (form composition, material character, color); technical solution (design solution, selection of equipment and determination of the technical period of production).

Developing a product's aesthetic concept begins with searching for the product's compositional structure.

Composition (from Latin *compositio* - composition, union) is the meaningful relationship of the parts of a work of art. This concept is used in practice in several ways. Composition is the work of art itself (music, abstract painting, decorative applied art, etc.), composition is also a process of creative activity, as a result of which a work is created.

When we talk about a specific costume composition, we mean the character and organization of its individual volumes, details, and elements that ensure the artistic and figurative expressiveness of a person in a costume.

The image of a person changes as socio-economic norms change. The artist immediately perceives this trend of change and reflects the "new" person through the means of his art. Therefore, the costume is a reflection of its time, its aesthetic and social values.

The work of an artist is complicated. Ideas and symbols are born on an emotional-intuitive level and are reflected in sketches on paper or modeling material. Logical analysis of sketches allows you to select the best ones for further development.

This work is carried out using various means of composition: plastic processing of the form, which affects the character of the shape and silhouette; the selection of materials with certain properties and textures; the coloric organization of the form; the separation of the most important areas of the form.

Thus, a composition of form developed in the process of goal-oriented creative activity is a product of this activity and has a certain characteristic. A composition can be static or dynamic; a certain relationship of elements to each other can lead to compositional balance, while strict alignment of the overall structure and delicate elaboration of costume elements lead to the harmonious integrity of its form. The expressiveness of visual means in a sketch is the main condition for its emotional perception.

The visual means of expressing a sketch is a spot line (a surface covered with color or ink, with a stroke or texture). The path will vary depending on the material on which it is depicted: a product made of light, thin fabric can be depicted with a fine feather line; on fragile nylon fabric - with an "uneven" fragile line; on wool fabric - with a thick line using a soft pencil, and on hairy fabric - with a line on damp paper or a "dry" flat brush.

The combination of active visual aids with an interesting thoughtfulness of the costume helps create an expressive image of a person in costume. When assessing the figurative expressiveness of

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a sketch, the organic connection between the expressiveness of the graphic language and the composition of the paper, the content of the costume, and the characteristics of the person is taken into account. The artistic and figurative expressiveness of the sketch is achieved through the perfection of the costume design and its complete conformity to the image of the person with high skill.

Conclusion The integration of national traditions and modern trends is a process that has not only aesthetic, but also cultural, economic, and social significance. This harmony allows for the creation of competitive design models in the global fashion market, while preserving national identity. Designers combine national values with innovative approaches, contributing to the international recognition of Uzbek fashion.

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