

UZBEK FOLK COSTUME IN MODERN FASHION DESIGN

Umida Abdukhashimovna Vakhidova

Head of Department "Costume Design"

Tashkent Institute Textile and Light Industry, Phd

Abstract

The article considers the Uzbek folk costume as a source of inspiration in the design design of modern clothing. The stages of the spread of elements of the Uzbek national costume in the world fashion are investigated.

Keywords: folk costume, uzbek national clothes, ikat, tunic cut, fashion.

Introduction

Uzbek folk costume is an important legacy of the past of the Uzbek people and its integral part. It carries a rich cultural heritage and centuries of accumulated knowledge of the masters. Therefore, the role of studying the national and traditional costume, determining its artistic design and decorative solutions, the application of these features in modern design design is very important. Using the trends of modern fashion and unique traditional cultural design elements, you can get products that are unique in their beauty.

Folk costume is not only the most original element of culture, but also synthesizes various types of decorative and applied creativity, which brought to the present the traditional elements of the cut of clothing, symbols and ornaments, traditional materials and decorations characteristic of Uzbek clothing in past eras.

Since the end of the past, the traditional costume, elements of its cut, ornaments and patterns of fabrics, colors have been widely used by designers when designing clothes. National fashion from distant podiums penetrates and spreads to the masses, an example is the Uzbek ornament "ikat", so beloved by the mass consumer.

Of particular interest around the world are traditional Uzbek fabrics made by hand using a technology that is known in the West as "ikat". In Uzbekistan, such a technique is called abrband, which translates as a tied cloud, and the fabrics obtained in this way are called abrov. Uzbek ikat differs in that the pattern is applied only to the warp threads, while the weft remains monochrome. Natural silk or cotton is used for weaving, and the threads are necessarily dyed with natural dyes.

The technique of dyeing the warp threads in the amber way is quite complex, it is based on painstaking manual labor and requires a lot of art. Fabrics are mixed (semi-silk), where the weft is made of cotton threads (alacha, adras, bekasab), as well as pure silk (shoyi, atlas, khan atlas) and pure cotton (calico adras, buz, karbos).

Despite many years of oblivion, the traditions of local silk weaving, due to their deep rationality, have remained viable and are being revived anew. Thanks to their unusual universal properties, these fabrics keep cool in summer and give off heat in winter. The noble properties



of natural silk were used in the era of Amir Timur for the prevention and treatment of skin diseases of his army.

One of the first, the traditional Uzbek ornament used in the national abre fabrics of Uzbekistan, and the ornament stylized on its basis, was used by the famous American designer Oscar de la Renta when creating his collections in 2005, 2008 and 2013. Also in 2014, when creating his cruise collection, the eccentric Italian designer Roberto Cavalli, who is famous in the fashion world for his love of animal motifs and prints, this time was inspired by traditional Uzbek ikats. The fashion brand of women's clothing and accessories Proenza Schouler, located in New York, is distinguished by high craftsmanship and pays special attention to details and finishing. In 2018, the founders of this brand used ikat as a source of inspiration to create images in the style of "Street style". Street fashion, bold details, highlighted by bright and ready-made prints, allowed the collection to become one of the most popular in the season.

Thus, our national print migrated from the world's catwalks to the collections of popular mass-market brands. Bikers Zara, Forever21, H M, quickly picked up the idea and contributed to the popularization of the Uzbek print among young people around the world.



Picture -1. "Ikat" in collections of world brands (Gucci, Dior).

Uzbek folk costume is the richest storehouse of ideas for modern costume designers. The costumes of different regions of Uzbekistan differ from each other in the features of the cut, the compositional and plastic solution, the texture and color of the fabric, the nature of the decor (motifs and techniques of ornament, embroidery), as well as the composition of the costume and the way of wearing its various parts.



Collections of Uzbek traditional costume, stored in the funds of museums, open up to experts a wonderful folk art, are evidence of the inexhaustible imagination of Uzbek masters, their fine artistic taste, ingenuity, and high skill. Perhaps no country in the world has such a wealth of traditions in the field of national applied art as Uzbekistan: a variety of forms and images, unusual constructive and compositional solutions, colorful elements and the whole costume as a whole, elegance and uniqueness of decor and especially embroidery. This is a big and fascinating world with inexhaustible vitality for a contemporary, it is a kind of academy of knowledge and creative ideas for specialists designers of modern costume.

The principles of compositional construction of folk costume – clarity and consistency of forms and designs, mutual subordination of decorative design to form and materials – for a future specialist today is an example of a design approach to creating modern model samples. In the course of studying the historical costume in different periods, the following features of the Uzbek national costume can be distinguished:

- multilayering (wearable, lower, upper) – related to climatic conditions, lifestyle, mentality;
- the presence of shoulder and waist clothing since ancient times;
- tunic-like cut - economy of cut, versatility of application by gender, age and type of figure;
- eco-friendly - natural fabrics and dyes;
- a holistic solution to the composition – design, decor, jewelry, shoes and accessories;
- characteristic manner of wearing (in a cape on the shoulders or on the head).

A characteristic feature of the ancient clothing of the Uzbek people was its characteristic unity or closeness of the cut of clothes of different genders and ages. The long-developed cuts were preserved, since their simplicity did not prevent the manifestation of social differences in it - they were expressed in the material for clothing and in its decoration. The cut, successfully found, adapted to everyday habits and to the climate, has not changed for centuries.

Shoulder clothing, both swing and non-swing, is clothing of the cut that is conventionally called tunic-like in the ethnography of this region, although it has nothing in common with the Greek tunic. A characteristic feature of the tunic-like cut, as it is known to be common in folk clothing and other regions of Central Asia, was that for sleeves the fabric was located across, not along the arm and sewn to the mill edge.

Thus, when the arm was lowered, the fabric turned out to be transverse on the sleeves (which was especially clearly visible in clothes made of striped fabrics), and when the arm was stretched horizontally at shoulder level, it was longitudinal. The loose tunic-like cut does not deform the body (like the European one, which gives the body ideal shapes; the extreme option is a frame suit with a corset), but preserves the free space between the body and clothing, takes into account all the natural factors of our region.

Uzbekistan is currently conducting a comprehensive popularization of the best samples of clothing designed for folk motives. This is facilitated by publications in fashion magazines, wide fashion shows, both in Uzbekistan and abroad. In the modern world, the old Oriental clothing culture not only represents a tradition, a national heritage, but also becomes an international fashion. Clothing with elements of the Uzbek national costume of the largest brands and fashion houses, such as K. Dior, Kenzo, Gucci, Oscar de la Renta, etc., is associated with the culture of Uzbekistan and its aesthetic heritage. Uzbek national clothes are used as a



stage costume in folklore ensembles. Uzbek folk costume is popular in souvenir products. Foreign tourists are interested in buying shirts "yachtaki", chapans, skullcaps.

So, the national costume is a special object of the artist's creative activity. The art of creating an ethno-style costume, like any other art, requires skill, knowledge, imagination, taste, and certain skills from the creator. The influence of the national costume on fashion is undeniable, year after year we meet it on catwalks around the world. Uzbek traditional clothes reflect the soul of the people and their idea of beauty... The elements used are becoming more and more stylized, but this does not make them lose their appeal, because the deep unity of man and nature is hidden in folk art, which helps people to create a truly eternal, always necessary art for everyone.

Literature

1. Н.Содиқова. Ўзбек миллий кийимлари XIX-XX асрлар. Ўзбекская национальная одежда XIX-XX веков – Т: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2006.
2. Ju Il Kim. A traditional market place wearing a modern suit: the importance of the social fabric in physical redevelopments. /Habitat International. Volume 28, Issue 1, March 2004, Pages 143-161.
3. Городнова М.В. Проектирование современных решений женской одежды по мотивам русского народного костюма // Международный студенческий научный вестник. – 2017. – № 6.

