



THE STUDY OF FIGURATIVE-ASSOCIATIVE TRANSFORMATIONS IN NATIONAL UZBEK CLOTHING

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ANNOTATION

The article is devoted to the methods of transformation in the design of clothing. The analysis of information obtained as a result of studying literary sources, archival and museum materials gives an idea of the variety of types of transformation used in clothes, and allows you to compile a classification of techniques and methods of transforming a costume, which is an important part of the initial information for designing modern transformable products for various purposes.

Key words: *costume transformation, transformation methods, metonymy and metaphor.*

INTRODUCTION

The relevance of the method of transformation, in our opinion, is explained by the fact that the modern clothing artist is placed in the conditions of the need for the development of electronic computer technology and its direct incorporation into the practice of his work.

Existing clothing design systems have evolved based on modeling systems. They were determined by the main provisions of the theory of composition in the form in which it developed by the end of the 60-70s. The main concepts of the theory of composition are style, fashion, composition. The artist's working tool is a figuratively associative method in which the style of thinking is determined by the function embodied in N.P. Lamanova - "for whom, for what, from what."

Designing on the basis of transformation basically provides for a certain algorithm of mental and creative activity, which to some extent is a transitional link between the humanitarian and figuratively associative nature of activity and design.

The concept of "transformation" (from the late Latin *transformatio* - transformation, transformation, modification) is associated with the concepts of "conceptual design", "design concept" [1].

By conceptual design, we, following the designers, will understand a structured idea in a certain way, the semantic orientation of goals, objectives and design tools at the level of both a particular product and the design activity itself.

At the level of a specific product, the design concept determines the creative position of the clothing designer within the tasks of a separate design development. It is determined by the intuition of the author, bears the imprint of his personality and fits into the culture of his time.

MATERIALS AND METHODS

It is also significant how designers think of a suit, for example: "... in clothes we value first of all plasticity, the novelty of the silhouette, the ability to emphasize the beauty of the figure, etc." Or: "In "light" design forms - draperies, clothes - tectonic patterns are explained by the ability of the initial "flat" material to form volumetric and plastic combinations that adapt to the basic designs of curtains, mannequins, and the human body" [2].

Such a “side view” is very valuable. It indicates that the rapprochement taking place in culture, the interpenetration of laws and the acceptance of architectural, design and image, namely:

- 1) emotional orientation of design decisions;
- 2) scale, modularity;
- 3) tectonic and compositional organization.

Figuratively - associative creativity in design is based on a person's ability to correlate visual, tactile, psychological impressions with his life experience, sympathies in certain systems with different emotional colors. They serve as a source of figurative and ideological and meaningful evaluation of designed products.

The associative method of creativity is that “basis of productive design and transformational activity”, which “leads to the opening of new relationships in the projected model”. This is a way to formulate a design idea “based on a comparison of phenomena, objects, qualities distant from each other”.

Clothing designers are always interested in the form in general, the conjugation of volumes, a combination of various constructions. Creative sources can be: works of architecture, coupled machine forms, engineering structures, household items, arts and crafts, the shape of a puddle on asphalt, the sparkle of ice, the texture of dirt on the road or land on arable land, raindrops on glass, frosty drawings on the window - all this provides food for thought. True, this requires constant professional training in order for the designer's thinking apparatus to be set in a certain direction (K. Dior admitted: “Actually, everything that I know, see or hear, everything in my existence turns into dresses.”).

Each clothing designer used his favorite creative sources. Some used folk costume, others returned to clothing of different periods of the XX century. (retro-fashion) and there they drew ideas, the third - were the apologists of the classics, the fourth - took the ideas (corset, crinoline, etc.) in the history of the costume.

Some famous couturiers, such as P. Cardin, P. Rabanne, I. Miyake, R. Kawakubo, profess the principle of "do not look back." They use neither historical costume, nor retro-fashion, nor classics as creative sources, but invent new forms, new materials, new manufacturing techniques, a new approach to wearing clothes.

An artistic image in design creativity is understood as a category of aesthetic assessment of the results of design work, as “an emotional-sensual idea of the purpose, meaning, quality and originality of a work of art, design art”.

Being a universal category of art, an artistic image is understood as a form of reproduction, interpretation and assimilation of life by creating objects that are aesthetically aesthetic to us. It is characterized by a combination of metaphorical, paradoxical and associative. One of the methods of visual organization of an artistic image is stylization and transformation.

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Design theory uses two structural principles, or methods, to create an artistic image: metonymy and metaphor.

According to the principle of metonymy, the artist reproduces the real object in the form of lines, forms, details that are able to express the whole object with its replacement part. The most common type of substitution is the reflection of the external properties and qualities of an object, capturing a complete impression of it, for example, its shape, texture, silhouette, plastic, etc. In addition, attention can be concentrated on its three-dimensional structure, its organization, internal functional elements. Any graphic display of a real object is its linear or silhouette reconstruction. This is the first level of graphic transformation of the object.



Figure 1. Graphic depiction of a real object. (Anor pomegranate is a stylized form of pomegranate fruit in the form of a bunch, masters of golden seamstress are also called “ghoul” (pomegranate flower bud). Pomegranate patterns were formed from branches, which grow from one point of the base and formed into free compositions. “Anor” - is a symbol of the well-being of future generations [3].)

From a semiotic point of view, the final product of the metonymic display of an object is an iconic sign in which the object is represented in a simplified, geometrized form, abstract geometric forms, unified and aggregated, i.e. made up of several simple forms. To develop a graphic image of a costume, Fig. 1 shows a metonymic transformation of the shape of a garnet in the form of a graphic image. The linear outline of the real form completely replaces the real object.

The metaphor is born directly in metonymy, moving from the level of syntactic to a higher artistic level, sematic. The graphic transformation of the image allows us to trace various emotional states of a sign gravitating to a symbolic designation. The metaphor is used in those cases when it is necessary: “to overcome the obsolete canon, replace the “worn-out “shape”; critically reflect on the results of technocratic thinking; change public consciousness; to restore the lost connection of man with nature.



Figure 2. Models “National Uzbek ornament in modernity”

Uzbek national women’s clothing has historically traced silk embroidery and gold embroidery in women’s clothing with floral ornaments (such as pomegranates). The metaphorical transformation on the theme “national Uzbek ornaments in modern times” uses the plastic image of graphic signs to varying degrees (Fig. 2).

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