



Architecture - As A Source Of Creativity In Clothing Design

Burkhonova Gulnur Khusniddin kizi

4th year student of the Faculty of Art Studies, Karshi State University, Department of Design: Clothing and Textiles.

Azimova Shoira Gafurovna

Senior lecturer of the Department of "Painting and Applied Arts", Faculty of Art Studies, Karshi State University

Abstract: This article studies the sources of creativity used by clothing designers to create new clothing collections, especially the role of material cultural objects such as architecture, architectural styles of different periods, and analyzes the design stages. Examples of practical developments developed by the author are presented. The results of the article are of scientific and practical importance.

Keywords: modern fashion, design, source of inspiration, architecture, costume, shape, lines, facade, functionality, stylization

INTRODUCTION.

The ability to see beauty and uniqueness in familiar objects and phenomena of the world around us is a fundamental part of the artist's talent. Any area of human life can inspire a true professional to solve a creative problem. For modern clothing design, often objects of material culture such as architecture and fine arts, and costumes of peoples of the world from different historical periods, music, choreography, nature, the world of objects - painting, graphics, music, cinema, even crumpled paper - can serve as sources of inspiration. Each source of creativity has its own characteristics, which can encourage the designer to create an original idea. For example, in natural objects and architectural structures, the plasticity of silhouettes and lines, the proportions of elements and shapes, the texture of surfaces inspire; in music and dance - rhythm and emotional expression; in folk and historical costumes - color and decorativeness inspire the designer.

History shows that costume forms always develop in parallel with the development of art, in particular architecture. Similar stylistic trends can be seen in all forms of clothing of different eras, in the corresponding architectural forms. Clothing, like architecture, is characterized by the duality of functional content. Any structure, including clothing, can be considered from both a utilitarian-constructive and an artistic-stylistic point of view. In some structures, the practical side prevails, in others - the aesthetic.

Each of the great couturiers, such as Pierre Cardin, Alexander McQueen, Karl Lagerfeld, Jean Paul Gautier, has at least once turned to works of architecture or fine art for inspiration. The connection between architecture and costume is expressed in the unity of figurative solution, in the similarity of silhouette, in the scheme of proportional internal division of the form. It is no coincidence that many famous costume designers, such as Paco Rabanne, are architects.



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This article discusses how architecture is a popular source of creativity in creating clothing models and the methodology for using it in creating clothing designs.

LITERATURE ANALYSIS.

It is well known that there is a stylistic connection between architecture and costume. It is no coincidence that the same stylistic trends have been identified in all historical forms of clothing as in modern architectural forms. This is expressed in the presence of commonality between the character of architectural structures and the character of costume construction, which is manifested in the unity of figurative solution, in the similarity of silhouette, in the basic scheme of internal divisions.

Several scholars have studied the relationship between architecture and costume, and the role and methodology of architecture in creating clothing design. For example, Canadian-American architect and professor Witold Rybczynski's book "The Appearance of Architecture" explores how buildings are perceived through style and fashion, and how their form, context, and aesthetics are related to fashion.

Swiss artist, art theorist, and educator Johannes Itten's book "The Art of Form" explores the methods he used to train artists and develops a methodology for creating design objects from structures as a source of inspiration.

G.I. Petushkova's manual "Designing a Costume" describes the main stages of the development of the theory of costume design. New principles of classification of form and the laws of its development, the connection of costume design with architecture and other sources, as well as structural-morphological, compositional, statistical and prognostic levels are presented.

The textbook "Design - Design" by Uzbek scientist F.Z. Atakhonava reflects the interpretation of architecture as a source of creativity in the work of future designers, provides information about architectural styles, and explains in detail the sequence of developing a creative source using practical work.

The textbook "Design" by Kh.Kh. Komilova and U.A. Vohidova also describes creative resources in costume design and the features of their use.

This literature analysis shows that creating fashion products inspired by architecture in fashion design allows young designers to innovate, experiment, and offer design solutions that meet market demand.

RESEARCH METHODOLOGY

This article analyzes the existing scientific literature, articles, and empirical models and design work on the stylistic connections between architecture and costume forms, the stages of creating a sketch of a new clothing model. Practical projects (sketches, collections, samples) on the application of architectural styles to clothing design are studied.

The research used scientific analysis methods: theoretical analysis - analysis of literature related to architecture and clothing design, catalogs, exhibition materials, practical experience (the stages of creating a clothing model inspired by architecture were carried out as an experiment). Also, interviews were organized among student designers, opinions on architectural inspiration were obtained through a small questionnaire, and cases of its application in practice were identified.

ANALYSIS AND RESULTS

Architecture teaches the artist the harmonious unity of costume and environment. There is no other art form than architecture in which costume is inextricably linked with the stylistic unity of



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forms, silhouettes, and proportional internal division. The design of a building and costume have a certain commonality: the presence of a number of features, namely, stability, vertical orientation of forms, design for a person, and so on.

When designing a building, an architect imagines how it will look from different angles, how the external arrangement of architectural elements will relate to the internal arrangement. He strives to ensure that the building meets the goals set and is comfortable for people.

A clothing designer faces similar challenges. In addition to solving purely aesthetic problems, it is necessary to consider the compatibility of the decorative decoration of the garment with its constructive solution, the materials and technologies used, and whether all this meets the requirements of ergonomics and the purpose for which the garment is worn.

Architecture and costume design follow similar laws of form creation, affirming the concepts of harmony, perfection, and aesthetic ideals. The costume of ancient Greece developed in accordance with the temporal transformation of three architectural orders: Doric, Ionic, and Corinthian, and reflected the same aesthetic ideas. Natural proportions were the measure of beauty.

Medieval architects saw the source of beauty and harmony not in numerical proportions, but in the combination of complex geometric lines, volumes, and color contrasts. Medieval costume marked the beginning of the development of the tightly compressed sheath costume, which took the human body away from its natural shape and imposed a form invented by the artist.

During the Renaissance, the costume is characterized by a certain sway, static balance, emphasizing calm grandeur. The same proportions are observed in the architecture of this period. Naturalness is considered a model of beauty. There is no need to fancifully bend the forms. The Baroque style, which dominated European art in the 17th century, is characterized by excessive luxury, pomp and boundless decorativeness, both in architecture and in costume. The clothes were so intricate and full of details that at first glance it was impossible to distinguish its individual parts.

The Rococo style, which replaced Baroque in the 18th century, affirms a costume that has nothing to do with its utilitarian function. The main features of the style in architecture and costume are elegance, sophistication, elegant complexity of forms, and fanciful decorations.

The art of the 19th century is characterized by a frequent change of stylistic trends, each of which contains signs of previously developed patterns. These styles, in fact, were a kind of imitation: classicism, pseudo-Gothic, neo-Baroque, neo-Rococo. The emergence of new materials and technologies at the end of the century opened up unprecedented prospects both in urban planning and in the production of clothing.

The same thing happens in the art of costume design. The female body is freed from the corset, new forms come into fashion that emphasize the natural proportions of the human figure. The criterion of the beauty of a costume is its functionality, suitability for its purpose, simplicity of form and cut, clarity of composition.

When developing stylistic directions as a creative resource in architecture, it is necessary to pay primary attention to the spatial solution of the object being designed, to determine the structural relationship of all parts, and to ensure that the interior and exterior spaces are perceived in harmony.

When working with architectural sources, their most important features are consistently analyzed: the shape of the structure; silhouette lines that determine the flat expression of the form of the architectural source; internal proportional divisions of the form; rhythmic organization of the form; decoration of the structure; the structure and color scheme of the building, etc.



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When designing a costume based on creative source, fashion designers use both traditional design methods and heuristic (creative) methods that provide new original solutions.

Below are examples of clothing designs created by modern clothing brands inspired by architecture (Photos 1, 2).



Photo 1. From Gabbana's fall-2014 collection

Dolce & winter 2013-



Photo original

forms in clothing design

2. The use of architectural

The steps for creating a new model inspired by architecture in clothing design include:



1. Choosing a source of inspiration – ancient or modern buildings, such as the Registan complex, the Eiffel Tower in Paris, etc.
2. Analysis of the form of architectural structures: dome, column, arched structure, elements of direction, symmetry, and rhythm are studied.
3. Drawing conceptual sketches of a new clothing model based on the idea, in which architectural elements are adapted to the garment construction.
4. Select materials based on clothing sketches and requirements. Considering the season, the clothing is intended for, its function (everyday, special, sports, household), and the age for which the clothing is recommended, fabrics that express structure (fabric, lining, layered, quilted) and decorative materials are selected.
5. Experimental design and garment prototype preparation. This involves modeling shapes and creating volume through draping or cutting.
6. Presentation of the final model. This stage is carried out through a fashion show or photo shoot.

Below are the stages of our creative process of creating clothing models inspired by architectural objects. (Appendix 1)

CONCLUSION AND SUGGESTIONS

Main conclusions:

1. Architecture is not just a building, but a source of inspiration, structure and artistic expression for modern clothing design. This approach brings a conceptual approach to the clothing design process, ensures cultural and modern harmony, and allows designers to think creatively and artistically.
2. The study of forms enriches the imagination of designers and helps them harmonize the functional and aesthetic qualities of their creative products.
3. One of the creative sources of costume design is the purposeful search for new forms of modern costume through the associative processing of two areas of creativity - architecture and costume.

Takliflar:

1. Organizing competitions on the theme "Inspiration from Architecture" with the participation of local designers in order to develop the skills of future or young designers to work with sources of inspiration.
2. Introduce practical courses on the integration of "Architecture and Fashion" in higher education institutions with a design department.
3. To develop capsule collections based on national architectural monuments.
4. Organization of practical courses on creating associative collages, etc..

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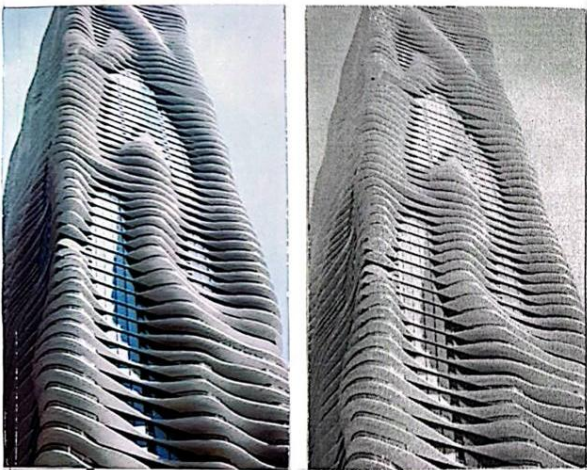
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Appendix 1

Practical developments in creating a new model collection inspired by architectural objects

Description of the creative process.	Stages of creating a new clothing collection
Choosing a source of inspiration: Architectural object	



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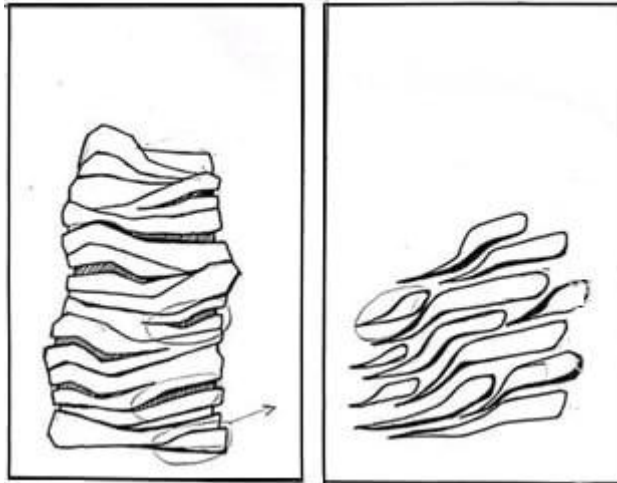
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Stylized shapes on the exterior
of the building



Creating a sketch of models in
the collection





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Creating the shape of details in clothing that are taken from an architectural object



Creating a prototype of a garment on a mannequin

