

Using creative resources when creating costume design projects.

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Annotation: for the creative activity of the designer must have information from many fields of knowledge. To achieve a positive result, the designer must master his knowledge related to the field of art and the direction of science. In each type of art, the ideological-creative basis is composition. In other words, through composition, the designer expresses an idea of interest. Learning to use a creative resource is important in building the composition of a costume project to follow the necessary laws, to increase the creative approach and the ability to visualize. Opinions and reflections on the use of creative resources in the creation of costume design are kept.

Keywords: *costume design, project, pattern, creative process, fabric heuristics, creative resource.*

A creative resource is a tool that was taken as the main idea when creating a costume design project and inspired the designer. As a creative resource in creating a designer costume collection, any natural phenomena, objects, various elements of the environment, events taking place in the world, music, painting, literature, Ballet, Theater, Circus, cinema, performance events, ethnic themes, architecture, engineering structures, machine details, various mechanisms, household items, works of Applied Art (glass, stone, wood, metal, ceramics) can be musical instruments, Earth invoice, starry sky, origami game, ecology, historical, folk and classical costumes, Eclectic Method, parody method, stylization method. The creative process is the search for the unity of content and form. Sometimes the use of traditional methods when a creative task is solved does not give an interesting solution. Therefore, in the design process, it is necessary to focus on the intensification of the designer's creative activity. Designers all over the world are looking for new ideas to create new goods worthy of the era in all areas of design. Firms that produce items demand from designers not an interesting idea, but wonderful, new Endless Ideas. This causes the search for ways to accelerate creative fantasy or heuristics methods.

Heuristics (Greek. heurisiko - I will look for, I will discover) is a science that studies responsible creative thinking. The creative process is a very complex and extremely diverse phenomenon. The development of creative imagination, the project is the solution of creative tasks by unconventional methods, overcoming psychological inertia - these are the possibilities of heuristic methods. Modern designers often use analogies, associative, combination, inversion and simple heuristic methods based on these methods. The designer must know how to use it with heuristic methods. As a result of its application with various heuristic methods, the creative abilities of the designer make it possible to develop a circle of logic of thinking in a professional direction. In this case, it becomes possible to organize and accelerate the creative search. The most important goal of training a designer in this way is the development of individual methods to allow each student to open his own abilities in design activities and develop the ability to self - evaluate and solve the task set for the project. Let's consider heuristic methods that can be used in designer activities.

The association method is one of the ways in which an idea is generated. If the creative imagination of designers focuses the external environment on different ideas, then in this case this method can give a good result. The development of the designer's figure-associative thinking is to bring him "thinking apparatus" to constant "military training", since this is one of the important tasks of a creative person studying. He must be quickly affected by the surrounding environment and receive an association from there. In addition, in modern design, thought-out thinking was considered a fundamentally new style in design. The designer's associative thinking absorbed the item, abstract and psychological associations into the graphic search for an object solution. Associative thinking is very important in the creative process. The ability of a designer to think so

will be the basis of his creativity, because any work of art is the result of associative imagination of the real world and objects restored in memory.

The costume designer can apply the real being in clothes as a result of some kind of transformation and assimilation, and get everything: a thematic fragment or a completely source. As a creative resource in the design of a costume can be nature, events, items. The dress designer is always interested in the combination of shapes, volumes, combinations of various structures. Each designer at a certain stage of his activity is inspired by historical and folk traditions, turning to creative sources. The culture of exotic countries mastering the idea in many artistic styles has always been in the history of fashion. Fashion of the 20th century often referred to ethnic and historical sources. A generation of designers has appeared who build models, adding together a classic shape and a decor borrowed from exotic peoples, for example, J.P.Goethe's collection "eskimos".

Since the 1970s, costume designers have become valued in their collections not so much for the manifestation of the "national spirit" in the ethnographic sense, because in fashion in the context of the "beynalminal style", that is, suitable for all people, regardless of nationality. For example, the Turkish designer R., who studied in England, worked in Italy. Uzbeki was a creative source of ethnic spirit in his collections designed for different conditions. In the collections of Japanese designers, such a balance was manifested precisely in the fact that an oriental attitude to clothing, shape, material and pattern was expressed, and a completely new outfit was created, which, along with the European tradition, construction, was organically added and was used on this basis.

In conclusion, his work, the designers of Uzbekistan widely use traditional fabrics (Khan-atlas, silk, immeasurable and adras), ornaments, accessories and jewelry. They give new chic to national clothes and present stylish dresses from national fabrics. Traditions of material culture modern designers of other peoples, especially "exotic" regions, also attract attention. Other cultures are practically inexhaustible sources for the emergence of a new design. A person was always attracted by "exotics", especially those in the West, all unknown, wonderful, not found in a diary, different from habit.

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