

COLOR AND SHAPE IN COSTUME DESIGN

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Annotation. *In costume design The concepts of shape and color are of particular importance, and the geometric essence that expresses the appearance and boundaries of an object is considered to be "shape". Shape means appearance, boundaries. The color scheme of a costume is closely related to the compositional idea of the costume. In costume design, colors tend to form and change into a certain geometric shape. Color has always been a means of expressing gender and age differences. Children's clothing tends to be more delicate, teenagers prefer contrasting colors, adults prefer deeper hues, and women's clothing tends to be brighter and more colorful than men's clothing.*

Keywords: *Costume design, costume composition, costume design, costume graphics, geometric shapes, form, color, art, object, essence, fashion, feature, style, creative process, creative task, unity of form.*

Introduction. The creative process in costume design is a search for the unity of content and form. Sometimes the use of traditional methods when solving a creative task does not give an interesting solution. Therefore, the creative work of the designer during the design process requires special attention to every small detail of the costume. Designers around the world are looking for new ideas to create new products worthy of the era in all areas of design. Companies that produce products require designers not just an interesting idea, but amazing, new, endless ideas. This leads to the search for methods or heuristics to accelerate creative imagination.

In costume design The concepts of shape and color are of particular importance. The geometric essence that expresses the external appearance and boundaries of an object is considered to be a form. Form means the meaning of external appearance, boundaries. Our art historians believe that art begins with the selection of form and its structure. Compared to other types of art, a costume is a multifunctional system that constantly develops according to the figure and physique of a person. A researcher of the form of a

costume should have sufficient knowledge of the history of costumes, art history, philosophy, psychology, ergonomics, modeling practices, and costume graphics. The concept of form should also be analyzed from the following perspectives: form is a category of philosophy, form is a symbol, form is an object, an object, form is an activity. At the same time, form is a sequential accumulation of factors and their constant change.

The concept of form is closely related to human worldviews. For example, Plato considered form to be the essence of the external world, and according to I. Kant, form is a figure, type, image, game. Therefore, the current form cannot be analyzed without comparing it with past forms and drawing conclusions for the future form. Form is defined by the method of existence of the object, its technical and aesthetic necessity. The form of a costume is related to a person and should be analyzed only taking into account his figure, proportions, and movement. Each layer of the costume has its own properties, color, texture, line, pattern, ornament, that is, it consists of layers of compositional ornament. We see the form of a costume in motion, and movement is one of the most important factors for describing the form of a costume. Therefore, form is related to the human figure, environment, and a specific function. The main elements of the costume were a rectangle, a trapezoid, and an oval. Each of these is repeated in a certain time cycle. From time to time, one form becomes the leader over the others. But the two other forms do not disappear, but “live” together and constantly develop. After a certain time, the leading form undergoes a crisis and one of the two becomes the leader. According to the development of this system, this event is constantly repeated and becomes a law. Leading forms are repeated at a certain time, creating a similar series of forms.

If we talk about the color solution of the costume, then color is closely related to the compositional idea of the costume. In the costume, color and shape are interconnected. The analysis of the color of the costume led to the following conclusion: colors tend to a certain geometric shape, that is, red colors tend to a rectangle, blue colors tend to an oval, green colors tend to a trapezoid. The tendency of colors to a certain shape is associated with their illusions, and if the shape becomes smaller, warm colors appear in the costume, which emphasize the materiality and density of the shape, and if the shape becomes larger, the color gamut becomes more complex and goes to the cold side. They reduce the apparent weight and size of the shape. Perspective shapes are often given in red and black, because they clearly emphasize the silhouette.

The use of various colors in fabrics produced in our country often helps to brighten and cheer up many of our people. Especially in fabrics used for sewing children's clothes, not only naturalness, but also the greater use of dark colors is one of the important factors for manufacturers. Preparing the main patterns of clothing, creating models, producing model patterns, choosing decorations for it, as well as shapes and colors, is also of great importance.

reflects the unique national image of the peoples of different countries. The form that represents a certain historical period is a form-scheme that arose in the process of

research. Modern clothes should meet the requirements of our society, that is, they should be beautiful, modern, hygienic and comfortable .

Concluding of the view that the essence of design activity is not only in creating a product, but also in introducing innovations in lifestyle, in establishing contact with the consumer through products. And variability is the main object of the costume designer in the form of people. The social exhibition of designers affects the real lifestyle of a person through the environment of the product they create. In conclusion, in costume design, color and shape are important for the garment to become a whole.

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