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SYNTHESIS OF NATIONAL AND AVANT-GARDE STYLES IN CONTEMPORARY FASHION COLLECTIONS

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Abstract: This article examines the integration of national and avant-garde styles in contemporary fashion collections, focusing on their artistic, aesthetic, compositional, and cultural characteristics. Particular attention is paid to preserving traditional clothing heritage under globalization and transforming historical design elements into innovative fashion concepts. The study explores the possibilities of combining traditional Uzbek silhouettes, colors, ornaments, textile textures, and structural features with experimental avant-garde design principles.

Keywords: traditional clothing, avant-garde fashion, ethnic design, fashion collection, artistic composition, cultural identity, innovative design, Uzbek textiles, sustainable fashion.

The fashion industry of the twenty-first century is undergoing rapid development under the influence of cultural, technological, and aesthetic transformations. Globalization, digital technologies, international cultural exchange, and evolving consumer aesthetic preferences have contributed to the emergence of new artistic directions in fashion design. In this context, preserving traditional national clothing while simultaneously reinterpreting it through contemporary design concepts has become an important issue of both scientific and practical significance.

Traditional national clothing represents a form of tangible cultural heritage that reflects the historical development, social lifestyle, aesthetic perceptions, and cultural values of a particular nation. Its silhouettes, construction techniques, decorative elements, color combinations, and textile materials have evolved through centuries of historical and cultural experience. Avant-garde fashion, in contrast, seeks to establish innovative means of artistic expression by challenging conventional aesthetic principles, experimenting with forms and garment construction, and moving beyond established stereotypes.

Uzbek traditional clothing provides a rich foundation for investigating the synthesis of national heritage and avant-garde approaches in contemporary fashion design. Traditional textiles such as atlas, adras, bekasam, and bakhmal (velvet), along with embroidery techniques, national ornamental motifs, and the distinctive structural characteristics of the chapan and other traditional garments, offer

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extensive opportunities for creative experimentation and innovative reinterpretation within contemporary fashion collections.

The inclusion of the Margilan Crafts Development Centre's experience in safeguarding traditional atlas and adras textile-making technologies in UNESCO's Register of Good Safeguarding Practices in 2017 underscores the international cultural significance of this heritage and highlights the importance of preserving traditional craftsmanship for future generations [1]. The relevance of this research is determined by the need to preserve national cultural identity, develop innovative compositional solutions in contemporary fashion design, promote traditional craftsmanship, and create fashion collections that meet the requirements of environmental and social sustainability. The aim of this study is to theoretically identify the artistic and compositional principles underlying the synthesis of national and avant-garde styles in contemporary fashion collections and to propose a methodological model for developing innovative design concepts based on Uzbek traditional clothing. Fashion design, as an integral component of historical and cultural processes, reflects the social, economic, and aesthetic transformations occurring within society. Valerie Steele has contributed to the development of scholarly approaches to fashion history that emphasize the importance of considering not only the material forms of clothing but also their cultural meanings and historical contexts [2].

Christopher Breward's scholarly research on fashion culture provides valuable insights into the historical relationships between clothing design and society, contributing to a deeper understanding of fashion as a reflection of social, cultural, and historical transformations[3]. This approach provides a theoretical foundation for examining traditional national clothing not as a static historical artifact, but as a dynamic system that continuously evolves in response to socio-cultural transformations. The integration of cultural heritage into contemporary fashion has also become a subject of extensive academic debate. Raustiala and Sprigman have examined the complexities of cultural appropriation, creative reinterpretation, and legal considerations surrounding the use of traditional design elements within the global fashion industry[4]. Their analysis highlights that the incorporation of national ornamental motifs into contemporary fashion involves not only aesthetic considerations but also ethical obligations and cultural responsibilities.

According to reports published by the United Nations Environment Programme (UNEP) in 2025, the environmental impact of the fashion industry has become an increasingly significant global concern, particularly in relation to overproduction, excessive consumption, and the growing accumulation of textile waste[5]. Historical and cultural analysis was employed to examine the factors influencing the development of Uzbek traditional clothing, as well as the cultural functions of traditional textiles and decorative elements.

Comparative analysis was conducted to systematically identify the similarities and differences between national and avant-garde styles in terms of form, composition, garment construction, and aesthetic objectives.Formal and compositional analysis was applied to evaluate garment silhouettes, proportions, rhythm, symmetry, color contrasts, material textures, and three-dimensional structures. A systematic approach made it possible to interpret the interrelationships among national heritage, design innovation, cultural identity, and environmental sustainability within an integrated fashion design process.

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The artistic characteristics of traditional national clothing are rooted in historically established aesthetic principles. Among these, the relative stability of garment forms, the interrelationship between ornamentation and construction, cutting techniques adapted to textile properties, and the cultural significance of colors play particularly important roles.

1. Silhouette Transformation. Modification of the loose-fitting forms and volumetric characteristics typical of traditional national clothing through innovative avant-garde construction techniques and experimental design solutions.

2. Ornamental Stylization. Reinterpretation of traditional decorative motifs through geometric simplification, enlargement, fragmentation, or their arrangement within new rhythmic compositional structures.

3. Color Contrast. Integration of the characteristic color harmonies of traditional national textiles with monochromatic or strongly contrasting avant-garde compositions to achieve innovative visual effects.

4. Material Synthesis. Compositional integration of traditional textiles, such as atlas and adras, with contemporary technical fabrics or recycled materials to create aesthetically innovative and environmentally conscious fashion designs.

5. Constructive Experimentation. Development of asymmetrical, modular, and transformable garment structures based on traditional clothing patterns and construction principles, incorporating experimental approaches to form and functionality.

Within the framework of this research, a five-stage conceptual model is proposed for the development of contemporary fashion collections.

Stage 1 — Identification of Cultural Sources. The historical origins, cultural functions, symbolic meanings, and production technologies of selected traditional garments or textiles are examined to establish a foundation for subsequent design development.

Stage 2 — Identification and Analysis of Compositional Elements. The silhouette, garment construction, color palette, ornamental motifs, rhythmic organization, material textures, and decorative characteristics are systematically analyzed to identify their artistic and functional potential.

Stage 3 — Avant-Garde Transformation. The identified elements are creatively reinterpreted through deconstruction, asymmetry, geometric stylization, volumetric deformation, and innovative combinations of materials, resulting in experimental design solutions that integrate traditional cultural references with contemporary avant-garde aesthetics.

Stage 4 — Establishing Collection Coherence. While each garment is conceived as an individual artistic creation, it is simultaneously integrated into the overall conceptual framework, color scheme, and formal rhythm of the collection. This approach ensures visual harmony, compositional consistency, and a unified artistic identity throughout the fashion collection.

Stage 5 — Cultural and Environmental Assessment. The developed designs are evaluated in terms of their relationship to national cultural heritage, production feasibility, material consumption, repairability, and potential for reuse. Particular attention is given to maintaining cultural authenticity while incorporating principles of environmental sustainability and responsible fashion production.

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The rapid dissemination of international fashion trends within the global fashion industry may contribute to the homogenization of clothing cultures across different countries. As a result, certain traditional garment forms and artisanal craftsmanship practices face the risk of gradually disappearing from contemporary everyday life. In particular, the mass commercialization of traditional ornamental motifs without adequate consideration of their historical origins or symbolic meanings may lead to the superficial commodification of cultural heritage. Therefore, it is essential for fashion designers to conduct comprehensive research into traditional cultural sources, collaborate with local artisans whenever possible, and accurately acknowledge the origins and cultural significance of the elements incorporated into their designs. One of the most pressing challenges facing the contemporary fashion industry is the increasing scale of overproduction, intensive resource consumption, and the accumulation of textile waste. According to materials published by the United Nations Environment Programme (UNEP) in 2025, approximately 92 million tonnes of textile waste are generated worldwide each year. This figure highlights the need to reconsider the existing systems of fashion production and consumption.

Firstly, the use of traditional textiles provides opportunities to support local manufacturers and traditional craftsmanship. However, locally produced or handmade products are not inherently more environmentally sustainable. Their actual environmental impact should be assessed based on factors such as raw material sourcing, dyeing processes, water and energy consumption, transportation, and product lifespan.

Therefore, the evaluation of national–avant-garde fashion collections should consider not only aesthetic criteria but also the efficient use of materials, product durability, and recyclability. The central concept of the proposed collection is to integrate the loose-fitting silhouettes characteristic of traditional Uzbek clothing and the chromatic and rhythmic qualities of atlas and adras textiles with avant-garde geometric forms.

The first design concept involves the development of an outer garment inspired by the traditional Uzbek chapan, incorporating asymmetrical sleeves and a geometrically structured shoulder construction. The fifth design concept combines the loose-fitting construction of traditional national clothing with transformable design elements, resulting in a multifunctional garment that can be worn in several configurations. These five design concepts constitute a theoretical design proposal developed within the framework of the present research. They should not be interpreted as a physically produced or practically tested fashion collection. The scientific novelty of this research lies in conceptualizing the synthesis of national and avant-garde styles not merely as an isolated decorative or stylistic phenomenon, but as an integrated design system encompassing interconnected compositional, cultural, and environmental factors.

Firstly, a five-stage conceptual model has been proposed to explain the integration of traditional national clothing elements into avant-garde fashion design.

Secondly, a systematic approach has been developed to examine silhouettes, garment construction, ornamental motifs, color schemes, and material textures as interrelated compositional elements in the contemporary reinterpretation of national cultural heritage.

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Thirdly, the research substantiates the necessity of simultaneously considering cultural authenticity and environmental sustainability criteria in the development of national–avant-garde fashion collections.

Fourthly, a conceptual framework comprising five distinct design concepts has been proposed for the development of an experimental fashion collection based on the structural and artistic characteristics of traditional Uzbek clothing.

The theoretical analysis conducted in this study demonstrates that the synthesis of national and avant-garde styles in contemporary fashion collections represents a promising direction that integrates artistic creativity, cultural heritage preservation, and innovative design practices.

The historical forms, structural characteristics, ornamental motifs, color systems, and material properties of traditional national clothing can serve as valuable sources of creative inspiration for avant-garde fashion design. However, the effective integration of these elements requires scientifically grounded artistic transformation rather than their mechanical reproduction or superficial imitation. The findings of this research indicate that the principal possibilities for integrating national and avant-garde styles are manifested through silhouette transformation, ornamental stylization, color contrast, material synthesis, and constructive experimentation. The proposed five-stage conceptual model may serve as a methodological framework for developing avant-garde fashion collections inspired by national cultural heritage. Future research should focus on developing an experimental garment collection based on the proposed model, evaluating its artistic and compositional qualities through expert assessment, investigating consumer perceptions, and examining its environmental performance through life cycle assessment (LCA).

Overall, the synthesis of national and avant-garde styles has the potential to transform the apparent contradiction between tradition and innovation into an opportunity for creative development, thereby contributing to the establishment and advancement of a distinctive artistic identity for contemporary Uzbek fashion design within the international fashion industry.

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