MODERN FASHION: THE HARMONY OF CREATIVITY AND THOUGHT

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Abstract. This article explores modern fashion design as a process in which artistic creativity and logical, analytical thinking work together. It describes the stages of the design process — research, concept, sketching, material selection, prototyping and evaluation — and shows that a successful garment is born not only from inspiration but also from knowledge of anatomy, technology, ergonomics and the needs of society. The article also discusses the importance of design thinking in the education of young designers.

Keywords: fashion design, creativity, design thinking, concept, sketch, composition, collection, functionality, art education, innovation.

Introduction

Many people imagine a fashion designer as an artist who simply draws beautiful dresses. In reality, fashion design is a complex activity that unites art, science and technology. A designer must think like a painter, a sculptor, an engineer and a psychologist at the same time. As the design researcher Bryan Lawson argues, designers solve problems that are never fully defined in advance, so they constantly move between imagination and analysis.

The aim of this article is to show how creativity and thought complement each other in modern fashion and why this harmony is important for young designers.

Main part

1. Creativity: the artistic side of fashion. Creativity gives a garment its originality and emotional power. Sources of inspiration can be very different: nature, architecture, music, history, national ornaments or personal memories. For example, the domes of Samarkand, the mountain landscapes of Surkhandarya or the patterns of a grandmother's suzani can become the starting point of a whole collection. The psychologist Mihaly Csikszentmihalyi notes that creativity appears when a person deeply knows a field and is ready to look at it in a new way.

2. Thought: the analytical side of fashion. Thinking makes a creative idea real and wearable. A designer must consider:

- *the human body* — proportions, movement and comfort;
- *the material* — its weight, drape, elasticity and care;
- *the technology* — pattern making, cutting and sewing methods;

- *the consumer* — age, lifestyle, climate and budget;
- *the environment* — waste, resources and the life cycle of the garment.

Without this analysis, even the most beautiful sketch may turn into an uncomfortable or impractical garment.

3. The design process as a unity of both. In practice, creativity and thought alternate at every stage:

1. *Research* — studying trends, history, target consumers and materials (mainly analytical).
2. *Concept and mood board* — choosing the theme, colors and atmosphere of the collection (mainly creative).
3. *Sketching* — searching for silhouettes, details and compositions (creative, controlled by proportion rules).
4. *Technical drawing and pattern making* — precise measurements and construction (analytical).
5. *Prototype and fitting* — testing the idea on the body, correcting mistakes (both).
6. *Final collection and presentation* — styling, storytelling and evaluation of the result (both).

This cycle shows that inspiration and calculation are not opposites but partners.

4. Design thinking in art education. For students of specialized art schools, it is important to develop both abilities from the beginning. Drawing, composition and color theory train artistic vision, while pattern making, materials science and project work train logical thinking. Group projects, analysis of real consumer needs and creating garments from recycled materials teach students to find original and responsible solutions. Educational practice shows that a student's idea — for example, a small collection based on Surkhandarya ornaments — becomes strong only after many sketches, tests and corrections.

Conclusion

Modern fashion is a field where the heart and the mind work together. Creativity gives a garment beauty, emotion and identity, while thought gives it structure, comfort and meaning for society. A designer who unites these two qualities can create clothing that is both artistic and useful. Therefore, fashion education should equally develop imagination and analytical skills in young designers.

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