

## **FORMATION OF AN ETHNIC STYLE CONCEPT FOR CONTEMPORARY YOUTH CLOTHING BASED ON THE ARCHITECTURAL AND DECORATIVE HERITAGE OF SAMARKAND**

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### **ABSTRACT**

*The article is devoted to the formation of an ethno-style concept of contemporary youth fashion based on the architectural and decorative heritage of Samarkand. The main sources of inspiration are the ornaments of the Gur-Emir Mausoleum and the Bibi-Khanym Mosque, including their compositional, coloristic, and symbolic features. The study analyzes the transformation of architectural motifs into prints, textures, and silhouettes of modern clothing, and substantiates the selection of materials and decorative application technologies. The role of ethno-style in preserving youth cultural identity and promoting the cultural heritage of Uzbekistan in the context of globalization is emphasized.*

**Keywords:** *ethno-style, youth clothing, architectural ornament, Samarkand, cultural heritage, ethno-design, prints.*

### **АННОТАЦИЯ**

*Статья посвящена формированию этностилевой концепции современного молодёжного костюма на основе архитектурно-декоративного наследия Самарканда. В качестве основного источника вдохновения рассматриваются орнаменты мавзолея Гур-Эмир и мечети Биби-Ханым, их композиционные, цветовые и символические особенности. Анализируется процесс трансформации архитектурных мотивов в принты, фактуры и силуэты современной одежды, а также обосновывается выбор материалов и технологий нанесения декора. Подчёркивается роль этностиля в сохранении культурной идентичности молодёжи и популяризации культурного наследия Узбекистана в условиях глобализации.*

**Ключевые слова:** *этностиль, молодёжная одежда, архитектурный орнамент, Самарканд, культурное наследие, этнодизайн, принты.*

### **ANNOTATSIYA**

*Maqola Samarqandning me'moriy-bezak merosi asosida zamonaviy yoshlar kiyimida etnostil konsepsiyasini shakllantirishga bag'ishlangan. Asosiy ilhom manbai sifatida Gur-Emir maqbarasi va Bibi-Xonim masjidi bezaklari, ularning kompozitsion, rang-barang va ramziy xususiyatlari ko'rib chiqiladi. Me'moriy naqshlarni zamonaviy kiyimlarda printlar, fakturalar va siluetlarga aylantirish jarayoni tahlil*

*qilinadi hamda bezaklarni qo'llash uchun materiallar va texnologiyalar tanlovi asoslab beriladi. Globalizatsiya sharoitida etnostilning yoshlar madaniy o'zligini saqlash va O'zbekiston madaniy merosini targ'ib etishdagi o'rni ta'kidlanadi.*

***Kalit so'zlar:** etnostil, yoshlar kiyimi, me'moriy naqsh, Samarqand, madaniy meros, etnodizayn, printlar.*

## **INTRODUCTION**

Today's design of young people's clothes is more and more based on cultural heritage, which is key to aesthetic education and shaping national identity. Of particular importance is the use of traditional motifs that reflect the history, worldview, and artistic values of a people. In this context, ethnic style is becoming a popular trend, allowing characteristic forms, ornaments, and materials to be combined with contemporary silhouettes and technologies.

The main object of study is Samarkand architectural ornaments. The ornamental richness of the Gur-Emir mausoleum and the Bibi-Khanum mosque, including geometric and floral motives, mosaics, and majolica, has significant potential for transformation into prints for contemporary youth clothing. These monuments are distinguished by their decorative richness, symbolism, and high level of craftsmanship, which makes them a valuable source of artistic reinterpretation.

A review of the literature confirms the sustained interest of global fashion in ethnic motives. The relevance of this study lies in the growing interest of the modern fashion industry and young people in such motives, which help to preserve cultural identity in the context of globalization. Samarkand architectural ornaments have great artistic potential for creating original prints, which makes them a valuable source for renewing the visual language of youth clothing and contributes to the popularization of Uzbekistan's cultural heritage.

### **Samarkand architecture as a source of inspiration**

Samarkand architecture of the 14th–15th centuries represents a unique cultural code of Central Asia, in which decorative ornamentation develops into an independent artistic system. The central monuments — the Gur-Emir Mausoleum (1403–1404) and the Bibi-Khanum Mosque (1399–1404), as well as the Registan and Shahi-Zinda ensembles — form a coherent visual and symbolic image of the Timurid era. Their architectural expressiveness provides the basis for analyzing the region's ornamental tradition.

A key element of this tradition is a complex ornamental structure, where various decorative motifs are linked by a unified rhythm and form a coherent artistic space. The harmonious combination of elements maintains compositional integrity and enhances the expressiveness of the architectural image.

The color scheme of Samarkand monuments organically continues this system. The contrast between the turquoise-blue domes and majolica tiles and the tone of unglazed brick, the combination of ultramarine and gold, and the use of white, ochre, and dark green shades in the interiors create a rich palette that emphasizes the symbolic depth of the decor. Glazed tiles and gold plating enhance the impression of radiance and give the architecture a spiritual expressiveness.

Compositional principles also contribute to the formation of a coherent image. Symmetry, hierarchy of scales, and the effect of continuous repetition provide a logical structure for the ornamental space. The vertical rhythms of the domes, inscriptions, and portals direct the gaze upward, emphasizing the sacred nature of the structures. The jewelry technique of mosaic and carved glaze gives the surfaces visual dynamics, creating an effect of optical vibration.

Because of the unity of form, color, and symbolism, Samarkand ornamentation has become a universal artistic code. It retains its emotional expressiveness and cultural significance even when transferred to other media, such as fabric and elements of modern costume. This translation allows the traditional language of ornamentation to be adapted to new contexts while preserving its identity and semantic richness.

### **Ethnic style in contemporary fashion**

Ethnic style is a fashion trend based on the creative reinterpretation of traditional forms, ornaments, and techniques. In global fashion, it functions as a means of preserving cultural codes and a source of original design solutions, making it popular among brands seeking uniqueness and authenticity.

Ethnic style has gained particular popularity among young people due to their interest in originality, the search for individuality, and receptiveness to cultural experiments. However, adapting traditional motifs is fraught with difficulties: it is necessary to find a balance between authenticity and relevance, to correctly reinterpret cultural heritage, and to meet modern requirements for the comfort and functionality of clothing.

### **Transformation of architectural decor into costume elements**

The architectural ornaments of Samarkand, decorating the Gur-Emir mausoleum and the Bibi-Khanum mosque, demonstrate a wealth of forms and high artistic expressiveness. Their decorative surfaces — mosaic compositions, majolica, relief structures, and exquisite patterns — are easily reinterpreted into textile motifs thanks to their clear rhythm and thoughtful composition.

A logical continuation is the transfer of architectural rhythms and proportions to the silhouette. Geometric and smooth linear structures are adapted for the textile

surfaces of quilted jackets, hoodies, or light coats, preserving the recognizability of the pattern but giving it a modern dynamic. Mosaic and relief motifs are embodied in the form of embroidery, appliqué, laser perforation, or machine quilting, which emphasizes the depth and texture of the pattern.

Color interpretation plays a key role: Samarkand architecture is recognizable thanks to turquoise, blue, and ultramarine coatings that contrast with terracotta brick, gold, and white-ochre details. This palette shapes emotional perception and easily adapts to youth clothing, retaining its brightness and national expressiveness. Blue and turquoise shades dominate the prints and finishes of quilted items.

The transformation is completed by a reference to textures and materials visually associated with architectural surfaces. Glazed tiles, mosaics, reliefs, and brickwork create a variety of textures that are reinterpreted through quilting, textured fabrics, and a combination of matte and glossy surfaces. These elements reinforce associations with original monuments and convey a sense of decorative richness.

### **Formation of an ethnic style concept for youth clothing**

Based on the architectural ornaments of Samarkand, a holistic ethnic style concept for youth clothing is being formed. The use of decorative elements from the Gur-Emir mausoleum and the Bibi-Khanum mosque as an artistic code allows us to create a collection where traditional motifs are harmoniously combined with modern fashion requirements.

The main idea of the collection is to popularize the cultural heritage of Uzbekistan through modern women's clothing. The central source of inspiration is Samarkand ornaments, transferred in the form of prints to stylized clothing. The concept aims to create bright, memorable clothing that reflects national identity and corresponds to fashion trends.

The integration of Samarkand architectural ornaments into youth society requires a comprehensive approach combining education, marketing, and social initiatives. This is not only about fashion, but also about shaping cultural identity among young people, especially in an era of globalization, where traditional elements help them stand out and express their roots.

The contemporary use of these ornaments has the potential to represent Uzbekistan's heritage internationally. The application of motifs in modern silhouettes makes the products attractive to tourists and Uzbeks abroad, becoming a cultural bridge.

Uzbeks abroad often wear elements of national clothing in their daily lives, which arouses interest among those around them and helps to popularize culture in everyday conversation.

Many wear skullcaps or items with traditional embroidery, which prompts questions from colleagues or neighbors about Samarkand patterns and Uzbek crafts.

Young people combine ancient ornaments with modern clothing, such as prints on jackets or T-shirts, showing their identity and connection to their homeland in street style. Such simple details in their wardrobe become a reason to talk about cultural heritage, reinforcing the image of Uzbekistan as a country with a rich history.

In addition, young people actively use Instagram, TikTok, and X (Twitter) for self-expression. Integrate ornaments through collaborations with influencers: choose young Uzbekistani or international bloggers interested in ethnic fashion to create content. For example, challenges like #SamarkandStyle, where users share photos of themselves wearing prints inspired by Bibi Khanum, can go viral. Create AR filters on Instagram that allow users to “try on” ornaments on virtual clothing. This will make cultural heritage part of digital identity, appealing to Generation Z, which values authenticity and visual aesthetics.

### **Analysis of recommended materials and technologies for applying ornaments**

For the effective application of Samarkand ornaments in youth clothing, it is worth choosing materials that take into account comfort, durability, and aesthetics. Young people prefer practical, eco-friendly, and affordable options that are suitable for an active lifestyle. Below is a detailed overview of the best materials and methods based on modern printing and decoration technologies.

Natural fabrics such as cotton and organic cotton are ideal for basic items such as T-shirts, sweatshirts, and hoodies. Cotton absorbs dye well, allowing for bright and rich prints, especially in turquoise and ultramarine shades. For applying patterns, it is recommended to use digital printing or silk-screen printing with water-based inks, which are environmentally friendly and safe for the skin. The main advantages of cotton are its breathability and comfort for everyday wear, but it can shrink after washing, so it is particularly suitable for summer collections with large prints or applications. Linen is used for light jackets and dresses, as its natural texture enhances the relief and visually resembles a mosaic. To create voluminous ornaments on linen, it is advisable to use embroidery or puff printing. Linen is environmentally friendly and wear-resistant, but it creases easily, so it is often combined with synthetic fibers.

Synthetic and blended fabrics, particularly polyester and its blends with cotton or spandex, are the optimal choice for sportswear and youth clothing—bomber jackets, leggings, and streetwear. Polyester is ideal for thermal transfer and sublimation printing, where designs are transferred under pressure and retain their

brightness, including gold and turquoise accents. The addition of spandex provides elasticity and comfort during active movements. Polyester is durable, does not wrinkle, and is well suited for quilting that imitates weights, but it is less breathable, so it is more often used for outerwear. Nylon and polyamide are used in the creation of jackets and accessories such as backpacks. These materials are suitable for laser perforation, which allows the formation of geometric patterns reminiscent of Samarkand mosaics. They are lightweight and water-resistant, but require the use of special safe inks, such as phthalate-free plastisol.

Eco-friendly and innovative materials such as recycled polyester and Tencel (lyocell) are in demand in sustainable fashion, especially among young people. Tencel is biodegradable, very soft and smooth, well suited for foil printing with gold accents or flock coatings that create a velvety texture. These materials are environmentally friendly and hold complex patterns well, but they are more expensive, so they are more commonly used in premium lines. Textile composites with a combination of matte and glossy surfaces that imitate majolica are also used. High-precision machine embroidery and glow-in-the-dark paints are suitable for them, creating a striking visual effect.

The techniques used to apply patterns are selected depending on the fabric and product: digital and sublimation printing provide high detail of geometric motifs on synthetics, embroidery and appliqué create relief on dense materials, laser cutting forms complex gyrfiga meshes, and stitching and puff printing allow you to imitate a mosaic structure. In general, the choice of material depends on the type of product: cotton-polyester blends are optimal for hoodies, and nylon is optimal for accessories, providing a balance of comfort, visual expressiveness, and commercial appeal.

## **CONCLUSION**

The architectural ornaments of Samarkand from the 14th–15th centuries are a valuable part of cultural heritage with potential for youth clothing design. Their harmony, rhythm, and symbolism allow motifs to be integrated into contemporary forms while preserving authenticity. Their use in clothing expands the visual language of national culture, strengthens identity, and promotes heritage. Interest in ethnic style is growing, making Samarkand ornamentation a stable marker in fashion and stimulating further research in ethnic design.

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