

# Color Image Creations –As A Source Of Creativity.

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**Annotation:** *The article analyzes the theory of composition used in the works of color images and the categories reflecting the most common and most important relationships and relationships between the employees observed in it. The volumetric-spatial structure with tectonics in the composition of the costume is considered one of the main factors and its role in creative activity is illuminated.*

**Keywords:** Color Image, creativity, masterpiece, tectonics, design, aesthetics

## **INTRODUCTION.**

The actual problem is to determine the factors, the choice of which ensures the maximum artistic expressiveness of sewing products due to the unity of design and materials. The choice of optimal form-forming means at the stage of constructive modeling with a modern variety of fashionable forms of clothing that have a complex design solution, and textile materials that often contain synthetic and natural fibers, is the most significant factor in the design of clothing products for various purposes, taking into account the laws of tectonics.

The form is one of the aesthetic means of expressiveness, tectonics is fed by the material-constructive basis of the appliance and the production technology. This can appear in different sizes of feeding. Sometimes, the tectonic method prevails and determines the compositional solution.

In a conscious clarity, the artist chooses the material, determines and interprets its properties, subordinates the work he performs in the construction and the technology of sewing the piece to the common rock, that is, to the artistic and compositional rock.

One of the undoubted advantages of the form from the point of view of aesthetic expressiveness is the technological veracity, that is, the identification of the most important and characteristic features inherent in the materials and structures used in the form.

## **LITERATURE REVIEW**

The principles of tectonic form formation are used in the design of the architectural environment, machines and mechanisms, as well as products that are directly used in everyday life (furniture, dishes, clothing, etc.). The works of Yu. S. Somov, Yu. G. Bozhko, and I. T. Volkotrub are devoted to the problems of tectonic form formation of architectural works and industrial products. Artistic design and constructive shaping of clothing made of different fabrics is considered in the works of G. S. Gorina, A. I. Cheremnykh, T. V. Kozlova and others. But, as for clothing, most works consider artistic construction and shaping only at the compositional level within the artistic and graphic search for original forms of clothing, and constructive transformation at the structural level of the costume, as a rule, does not take into account the compositional and constructive aspect

Tectonics (Greek: tektonike - structure) is the expression on the surface of the form of its internal structure (functional structure) with the help of various kinds of divisions and divisions. Architectonics (Greek: architektonike-the main structure) -the general construction of the composition. In different types of art - quality, which means a clearly perceived integrity, subordination of parts, the relations of the main and secondary, the whole and the details, the function of each part in the system of the whole.

Tectonics is an artistic expression of the properties of the structural and technological basis of the product in its external form.

Tectonics as a science combines several basic approaches regarding the design of design objects:

- \* taking into account the intended purpose of the design object, consumer and production requirements;
- \* consideration and rational use of the properties of materials for solving artistic design and technological design tasks;
- \* taking into account the constructive expediency of the form when designing and finishing;
- \* taking into account the basic principles of harmony and composition, etc.

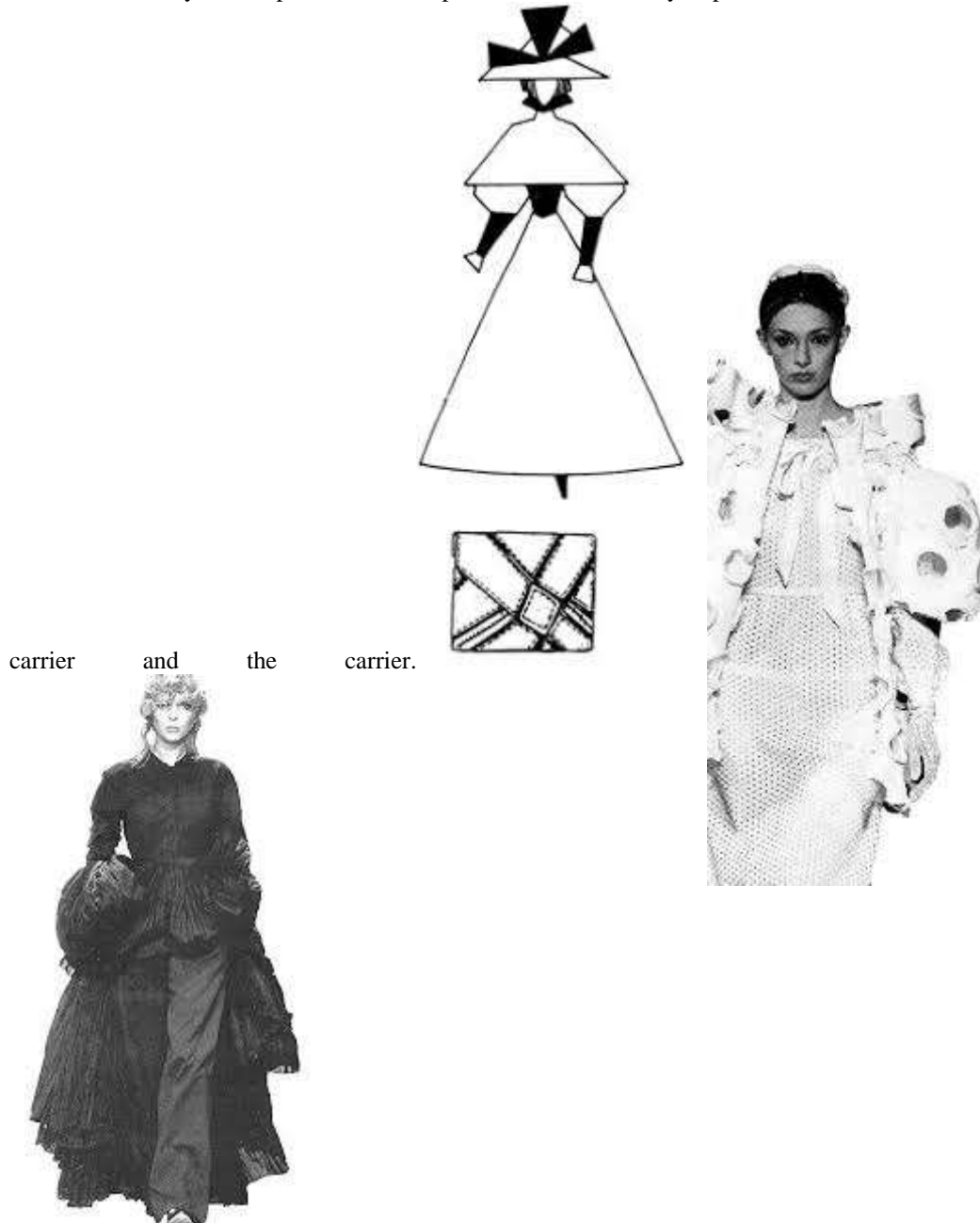
The tectonics of a product is the unity of its form, content, construction, and material. The shape of the product and its design are interrelated. Tectonic shaping is considered at various levels, and only the harmonious relationship of the components function-material-form-design makes it possible to qualify the shape of the design object as tectonic. Full knowledge of all the possibilities of the material, the immortal appearance with their technological properties, a wide and free application of the material in the process of composition will help the artist.

## **DISCUSSION.**

The laws of tectonics reflect the logic of the work of structures and materials and are based on the laws of mechanics, the resistance of materials, the theory of elasticity, etc. It is precisely because of the importance of tectonics that it acts as the main, most important category of composition. There is one important condition for achieving true tectonicity of almost any engineering object: structural materials must be used optimally from the point of view of the system operation. If the potential design capabilities of this material are not used or, worse, it is forced to work in a way that is not natural for it, then tectonic disturbances cannot be avoided.

Tectonic patterns manifest themselves in the form of objects, always specifically depending on functional, structural, and aesthetic requirements. In connection with the huge range of forms of tectonics, it is always necessary to find compositional techniques that correspond to the essence of the structure, the nature of the materials, and the expression of the work of forces.

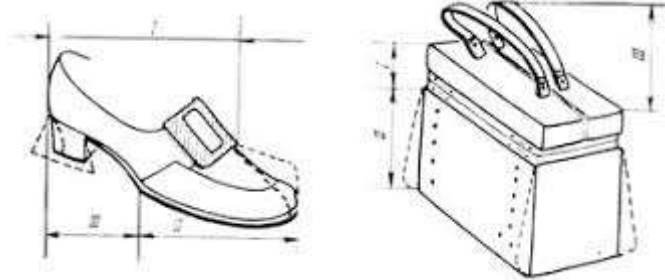
The designer has many compositional possibilities to give the shape of a particular product a tectonic character. It is especially peculiar in structures where the relationship between the carrier and the carrier is directly expressed. True tectonicity is characteristic only of the product, the shape of which accurately expresses the work of this structural element, the ratio of the



1 picture. Tectonic creations in clothes.

It is these characteristics that make a material unique, these characteristics are taken as the basis of a particular shape. They give the character of the form, that is, softness, flowing, belong to the sculpture, hardness, and so on. determines the constructive solution of the form. For example, from chiffon, pieces are made of a minimum amount of ointment, plastic, a light form, from a piece, a cuticle, a "dry", a geometrical form. The specially selected material properties associated with the composition solution and processing technology make it possible to create different, sometimes, contrast solutions. For example, from a woolen drape, a tie is placed on the collar and on the board of the shirt, and if the skirt is a clutch, then in this case the drape is hard, sculpted and the plastic soft guards. This means that different technology allows you to create different shapes from the same material.

The serious connection of Science and technology makes changes to the tectonic systems created before. New material requires a new form. But in modern times, artificial and synthetic materials are given the properties of Natural matter. If the material does not apply its own characteristics, then the aesthetic will be uneven, giving rise to the strain.



**2 picture. Tectonic ideas in articles**

Tectonics-the object of the workpiece reflects its strength, durability, simple preparation and cost-effectiveness. The artistic design reflects the functional fattening of the objects of the form, its role is to create the impression of unity.

### **RESULTS**

The use of material in terms of how the item works is an essential condition for achieving the true tectonicity of any item. . If, as a result of the actions of a person, not taking into account really strained agreements, an inaccuracy occurs when working out the form construction. When tectonics is an integral part of a certain artistic integrity, then it turns out to be clear and expressive.

The cross - immortality of the construction and the form expressed in a concrete material is the most important aspect, which determines the composition of the entire workpiece and the work done on the composition, that is, from the means of composition to the finding of the character of the form as well as its nuances.

### **USED LITERATURE**

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