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# THE INFLUENCE OF STYLE FEATURES ON THE TECHNOLOGICAL PROCESSES OF MAKING CLOTHES AND ON PROTOTYPING TECHNIQUES

**Zaripova Marguba**
Senior Lecturer of the Department of Fashion Design National Institute of Arts and Design named after Kamaliddin Bekzod

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## ANNOTATION

The article examines the features of the formation of costume design in Uzbekistan and a kind of Uzbek fashion in the context of student work and festivals. The importance of changes in tailoring technologies and obtaining a volumetric shape of the product based on the stylistic features of the costume and image is also considered.

**Keywords:** national fashion, fashion shows, traditions, layouts, stylistic features, fashion development, tailoring technology, design features.

Design is currently one of the most active types of artistic design. It is known that the history of design in many European countries began in the 19th and 20th centuries, when, as a result of the industrial revolution, all the necessary conditions arose for the emergence and development of a new industry that forms mass production [1].

Design is a dynamically developing project activity associated with a new type of culture - the culture of decoration. This new culture - design culture has taken scientific and technical cultures to a new level[5]. So, at this stage, one of the main features of modern thinking has become a structure associated with the scientific and creative activity of a person and his interaction with the environment. The main design principle is the unity of utility and beauty, utility and aesthetics; it forms and develops not only the objective environment, but also a person's attitude towards it.

Frankly speaking, it should be noted that Uzbekistan began to pay special attention to this new, innovative direction in the years of independence. And it continues its stages of formation and development. National fashion houses and design studios are open practically in all corners of the country, and work is underway. At present, separate departments have been created in educational institutions and research institutes, design sciences and specialties are functioning. [3] Of course, innovation and creativity reveal their original directions.

In Uzbekistan, creative festivals are annually held, at which catwalks for novice fashion designers are presented. The main goal of the events organized by the Academy of Arts of Uzbekistan (International Festival of Fine and Decorative and Applied Arts, International Biennale), the Association of Designers and Fashion Designers "Symbol of Asia" (Tashkent Fashion Week, Festival of Children's Fashion "Bolajonlar-shirintoylar") by the Ministry of Higher and Secondary Special Education and the Ministry of Culture and Sports, the Youth Center for Culture and Arts (Festival "Nafosat"), to engage in projects aimed at creating opportunities for the creative application of skills and studying the interaction of national and world cultural values, to increase their intellectual and creative potential, to spiritual, moral and the aesthetic direction of development[2].

Designing a modern costume requires specialists to know a variety of techniques, methods and ways to find an adequate solution corresponding to a creative task.

Prototyping methods allow not only mastering a new method of designing a suit, but also using them in the search for non-standard, original solutions. Mastering the methods of prototyping allows you to solve design problems of a new level. In the collections of many modern designers, models are presented, which are based on complex and non-standard designs obtained by a mock-up method. The details of the costume, familiar by the name, acquire a new quality, a new look. And the most valuable thing about these models is that with all the non-standard and originality of the solutions, they retain the meaning and point of view of the name and function of the parts.

The prototyping process is inextricably linked with the sketching stage. It is in the sketches that the most daring ideas are born. Ideas do not arise by themselves, out of nowhere. They are the result of processing a large amount of visual information, allowing you to focus on a specific topic, which in the end is the essence of a creative idea, a concept, as modern designers like to say. In a flat image, you can allow a bold play with the shape, proportions of the suit, the amount of details, the scale of the decor, texture. Using the techniques of hyperbolization, it is possible to sharpen the stylistics of the sketch to the required degree, achieving the most accurate effect in conveying the meaning of a creative idea. And then comes the stage of comprehending the possibilities of implementing this idea in the material. And it is at this moment that prototyping techniques are used with the greatest intensity.

The search for a constructive solution to the model at the prototyping stage is divided into the same stages as the sketching stage. The first stage is the determination of the overall dimensions of the suit shape, proportions. Form is a sketch in the material. At this stage, the analysis of the possibilities of the form in connection with the figure of the person is carried out. The form becomes voluminous.At the same moment, the choice of a design occurs, which will be the basis for all interpretations. At this stage, it is not only possible, but it is necessary to work out several design options and choose the most optimal one corresponding to the author's intention. It is important not only to find a rational solution, but to catch all the nuances of the character of the shape and design of the suit. To search for such a solution, it is important to remember that you can use a wide range of design and technological methods: darts, reliefs, undercuts, folds, draperies, etc. At the stage of prototyping, the student really begins to understand the great possibilities of each of these techniques. At some point in the process of recreating samples of famous designers or performing search layouts, it becomes obvious that for a certain shape, a certain volume, it is necessary to use darts or undercuts of a certain type.

Very often manipulations with the fabric while working with layouts lead to an unplanned, unpredictable design decision. The element of randomness is often key. Suddenly, at some stage, you notice a new possible variant of the constructive or technological development of the idea. This is a clear signal about the hidden possibilities of the solution. In no case should this be neglected, as the end result can be very effective.

The next stage is a detailed study of the idea, clarification of all the parameters of the form and its constituent elements: large and small details. At this stage, it is possible, and more often than not, it is necessary to study individual nodes in several versions. Of the options found, the most accurate, expressive, harmoniously fit into the overall development context are selected. In addition to the format of the parts, the technological features of the model become clear. It becomes possible to analyze all the subtleties and nuances of the design in conjunction with functional and decorative details and think over the ways of implementation in the material.

One of the key points in working on the implementation of a creative idea is to study the experience of professional designers. Search, selection and analysis of analogue models, of course, allow you to fulfill the

design task at a high level. Working with analogs should not be limited to fixing them as examples of an interesting solution. It is necessary to carry out individual parts, fragments or whole forms in the material (layout) in order to understand the explicit hidden development resources. The material processed in this way contributes to the student's formation of their own constructive and technological methods of shaping.

Thus, adhering to this technique during the period of work on the project, it is possible to perform not only a single design, but also to master, develop and apply all the successful interpretations that arose as a result of working on the project.

One of the priority directions in the development of modern costume design is the technology of its manufacture. If earlier the technology worked for the implementation of the visual component and was not directly determined by the style of the costume, now it often acts as an independent value, the sphere of searching for non-standard, original solutions.

This trend of fashion searches began to develop in the 1960s, but was realized in the 1990s in the context of minimalism. Minimalism was a natural reaction to the redundancy and oversaturation of the 80s visual environment. The economic crisis and environmental problems of the early 90s led to the fact that minimalism became the most fashionable trend in all types of design - from interiors to suits. Minimalism cultivated the concepts of measure and harmony, "transparency" and understatement, simplicity and adequacy of forms, materials of technology. Eastern philosophy, especially Zen Buddhism, became the spiritual foundation of minimalism[8].

The absence of visual load, simplicity, cut, restraint of color led to the fact that the attention of the creator and the consumer shifted to the unusual and quality of fabrics, details and technologies. Technological innovation was perceived as a manifestation of the zeitgeist. Gilles Sander and Helmut Lang proposed the most orthodox minimalism - a combination of the simplest forms and new high-tech materials and techniques for their connection. Minimalism turned out to be even more realized in life than on the catwalk, and it is precisely the technological techniques that have made it a relevant and intellectual style direction for more than 20 years.

Another style direction inextricably linked with technological searches and innovations is grunge. Traditional attributes of the grunge style - rough aged and “washed out”, damaged materials, raw or unusually processed seams, looking stretched and worn things - a skillful imitation, which gave rise to a huge number of new technologies in the manufacture of materials, their joining in a product and its subsequent processing.

Grunge clothing is made from high quality and often science intensive materials. All abrasions and defects are carefully outlined by the designer's hand, and holes, patches, uneven edges, dropped loops, protruding threads, the apparent incompatibility of fabrics and things are the result of a design and technological search, for the implementation of which it was necessary to create a new technique capable of performing previously unknown tasks [8].

The futuristic style trend in fashion is also based on the rapid development of new materials and technologies. The theme of futurism receives a fundamentally new sound in the light of the latest scientific achievements. Metallic effects, sheer plastic finishes, glossy, wrinkled and wrinkled fabric surfaces, holographic foil coatings, new fiber compositions, innovative post-processing of fabrics and knitted fabrics make the styling no less obvious than designs reminiscent of space or the art of origami [9].

If we go back to the above mentioned festivals, we think it is worth stopping at the Fashion Lab and Debut nominations. The clothes presented at Fashion Laboratory demonstrate avant-garde and creative,

experimental and conceptual character, as well as non-standard thinking, non-standard shapes and cut, unusual textures of fabrics. At the same time, models were presented that reflect fashionable ideas, experiments, inventions, innovations characteristic of the "laboratory". It should be noted that most of the models are creative projects of teachers and students of the National Institute of Design and Art, they demonstrate the originality and courage of young people, a wide range of aspects of modern fashion.

In our opinion, the show, which is called "Fashion Lab" and inspires some, inspires others, encourages discussion and leaves no one indifferent, clearly showed the originality of the work of young designers [2].

Today traditional and national costumes for young designers are an inexhaustible source of creativity. In particular, knowledge of tailoring methods, constructive originality, artistic compositional structure of a dress, coloristic (color) and decorative (ornaments) solutions, methods and means of creating a suit shape serve as the basis for creating new forms and proportional solutions [4]. When creating collections of dresses, designers often refer to national aesthetic laws of a certain historical period. Sometimes these are patterns that generate certain figurative associations that are clearly recognizable, and sometimes they are stylized and interpreted.

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