

THE EFFECTIVENESS OF PROTOTYPING IN THE MANUFACTURE OF HIGHLY ARTISTIC CLOTHING MODELS



<https://doi.org/10.24412/2181-1784-2022-1-171-176>

Khodjaeva Umida Muratovna

National Institute of art and design named after Kamoliddin Bekhzod,

Dotsent, Lecturer at the Department of “Fashion Design”

umidaxodjayeva72@gmail.com

ABSTRACT

The article discusses the possibilities of layout, how this method enriches the author's ideas, expands the range of his creative possibilities. Prototyping is a very creative, individual method that has been widely used in obtaining new, non-standard solutions. Artistic tattooing of clothes is the highest art of searching for the author's image.

Keywords: *prototype, dummy, pinning the cloth, creative opportunities, individual method, high art, living image, three-dimensional structure, surge creating innovation.*

АННОТАЦИЯ

В статье рассматриваются возможности верстки, как этот метод обогащает идеи автора, расширяет диапазон его творческих возможностей. Прототипирование – это очень творческий, индивидуальный метод, который нашел широкое применение при получении новых, нестандартных решений. Художественное татуирование одежды – это высшее искусство поиска авторского образа.

Ключевые слова: *прототип, манекен, прикалывание ткани, творческие возможности, индивидуальный метод, высокое искусство, живой образ, трехмерная структура, всплеск созидającego новаторства.*

INTRODUCTION

A new stage in the development of design in Uzbekistan began during the years of gaining independence by the republic in 1991. During this period, the business activity of small and medium-sized enterprises increased, producing clothes, footwear, accessories, furniture, interior textiles, household items, and souvenirs. Some entrepreneurs at the time went, and on the way up the known for the many foreign (as is done in Europe, in Asia) analogs, imitating their style, trends, manners,

as well as copying the forms and colors of design objects. Another part of the entrepreneurs chose to create products using traditional forms of handicraft and national flavor. And only the smallest part tried to conquer the local market with original products. For the first time, designers began to receive orders for their developments not from the government, but private structures. In addition, the newly created commercial structures themselves needed many logos, brand names, business cards, calendar gifts, brochures, and other promotional items [1].

LITERATURE ANALYSIS AND METHODOLOGY.

In the process of analyzing were widely used methods of scientific knowledge: logic, consistency, and objectivity. Today, in the Education "Fashion design", an analysis was conducted on the importance of the formation of The Shape of the costume by prototype and the prospects for its introduction into the modern fashion and costume design industry. In the process of Article served as a foundation methodical instruction reasoning in the article of F.Z. Atahanova, A.S. Saidiganieva, S.A. Karimova, G.E. Umarov, N.A. Abdukadirova - "Artistic design education in Uzbekistan: origins, features, problems", and the opinions in the title article of Yunuskhodjaeva S.A. - "Using Effective Methods in Teaching a Young Artist is a Pledge That Talented Young People Will Become Mature Specialists". The Book «Designing clothes of complex shapes», served as a methodological theoretical, and methodological basis.

THE MAIN RESULTS AND FINDINGS

The production of highly artistic models of clothing is a comprehensive solution of artistic, ergonomic, technical, technological, and other tasks in the process of developing sketches, layouts, drawings, manufacturing technology of clothing samples. Being a mature artist and not everyone can [2].

The growth in demand has led to the emergence of new needs, while luxury goods for some have recently become an everyday item for many people. The emergence of new requirements and their satisfaction caused damage to the natural system and led to a global environmental crisis [3].

The quality of the products equally depends on both the successfully solved composition and the correctly designed shape of the product and its technical performance.

The shape of any clothing model is based on its artistic image, due to the cut, design, i.e. a certain configuration of its components and details. The form of clothing

is created through seams, tucks, undercuts, folds, assemblies, draperies, and also by wet-heat treatment of fabric.

One of the creative ways used in working on the form is pinning – a dummy (from the French. “moulage” - a cast that accurately conveys the shape of objects). This is the oldest method successfully used for many centuries.

The pinning allows you to get a real and accurate idea of the shape, helps to outline the location of certain lines on the figure (mannequin), to identifies the design features of the projected model. It promotes the volumetric perception of the fabric, teaches you to feel the proportional proportions of the details among themselves and to the whole shape as a whole. The pinning promotes the development of taste, trains the eye, develops visual memory. It allows you to perform the desired shape by visual means, taking into account the lines of the figure and its natural proportions; correct one or another shape developed by the calculation method on the plane on a volumetric surface (mannequin, figure). Finally, with the help of pinning, you can get a ready-made pattern.

Being the oldest way of creating clothes, the layout method has not lost its relevance until now and is recognized by the world community of designers as the most perfect of all that has been created today in the field of designing and modeling clothes. Vyacheslav Zaitsev, a leading fashion designer in Russia, has extensive experience in using the prototype method of clothing modeling: "Formally, this is a method of pinning a cloth on a figure - whether it is a mannequin or a living person. Working with a piece of fabric using a dummy method, you feel like a sculptor, a person who can recreate a living form, spiritualize a cloth of fabric, create a unique, living image only with a professional touch of hands to an inanimate canvas thrown over the body. This is an extremely intoxicating, fascinating process of birth, sometimes by unpredictable means" [4].

The close interaction and mutual influence of fashion and art, including music as phenomena, as two autonomous worlds, have become the subject of a significant number of modern studies [5].

The main advantage of the layout is that it makes it possible to design in three-dimensional forms familiar to the external representation, and not in conventional flat images, providing the designer with the most reliable information about the three-dimensional structure, dimensions, proportions, character of surfaces, their plastic, color and texture solution.

The main advantage of the layout is that it makes it possible to design in the usual three-dimensional forms for external representation, and not in conventional

flat images, so the preparation of the layout can be made from the main or layout material. The main material is the material from which the finished product will be made. As a prototype material, inexpensive cotton fabrics, for example, calico, are most often chosen.

In creative layout, materials that are quite diverse in terms of production method, structure, and properties can be used as a layout fabric. These can be the initial (basic) materials from which the product is made, paper, nonwoven fabric materials (most often adhesive types of doublerin and proclamelin (Picture №1)), film and artificial leather (when creating clothing out of the skin), and any other non-traditional material necessary to think creatively about new forms of products plastic properties (plastic, metal, etc.).



Picture №1. Dummy modeling method [11].

If you want to get a rigid, geometric, static shape of a suit, it is advisable to choose a form-forming non-plastic material such as calico, sideboard, neoprene, etc. For the formation of a plastic, movable form of clothing, it is necessary to use materials with good drapery (silk, viscose, knitwear, etc.), and the tattoo is made directly from the material intended for the manufacture of the product. Thus, the choice of the layout material will be determined by the properties of the projected shape and the properties of the material.

With the creative layout, the form is created primarily due to various folds, draperies, and tails. At the same time, the most important properties of the material are its rigidity and drapery, which can be evaluated in various ways: laboratory way using known experimental methods. In the creative process, an organoleptic assessment of the rigidity and drapery of the material is most often carried out to

identify the visual plasticity of the form being formed. To this end, the designer "tries" the plastic of the material indifferently directed movements, watching how the plastic masses "work", in which direction they are most beautifully arranged, which, ultimately, will allow obtaining an artistically expressive, harmoniously constructed form of the part and the product as a whole. The pinning should reproduce the shape and lines of the model. The contours of the parts are outlined under those outlined on the mannequin, then the tattoo is removed. The contours of constructive and decorative lines are refined using a ruler and patterns on the desktop. The contours of the parts are given allowances for seams and cut out. The product is swept away and the final refinement of the layout on the mannequin is made. According to the specified layout, basic patterns are made.

Signs of a good fit are a uniform position of the main parts of the product on the mannequin, smoothness of the surface (absence of creases, distortions, wrinkles), and horizontal bottom.

One of the creative ways used in working on the form of clothing is the layout. With the help of the layout, the form is read, and the clearer the author imagines the future model, the more the layout will correspond to the sketch. The layout enriches the author's ideas, expands the range of his creative opportunities [4].

CONCLUSION

The process of pinning various shapes on a mannequin makes it possible to visually trace how a three-dimensional shape is formed from a flat piece of fabric and how a flat base is obtained from a three-dimensional shape. In the process of pinning, students learn the vision of the graphic image of contour and structural lines of clothing, learn to visually and figuratively reproduce the conceived model.

Prototyping is quite an expensive and time-consuming method. But, at the same time, this is a very creative, individual method that has been widely used in obtaining new, non-standard solutions. Artistic tattooing of clothes is the highest art of searching for the author's image.

REFERENCES

1. Atahanova, F. Z. (2021). Artistic Design Education In Uzbekistan: Origins, Features, Problems. *Turkish Journal of Computer and Mathematics Education (TURCOMAT)*, 12(7), 503-506.

2. Abutalibovna, Y. S. (2021). Using Effective Methods in Teaching a Young Artist Is a Pledge That Talented Young People Will Become Mature Specialists. *Eurasian Research Bulletin*, 2, 31-33.
3. Qizi, Y. S. M., & Muratovna, X. U. (2021). LIBOS DIZAYNI TA'LIMIDA EKOLOGIK-INNOVATSION MATOLARNING AHAMIYATI VA ZAMONAVIY MODA-KOSTYUM DIZAYN SANOATIGA TADBIQ ETISHNING ISTIQBOLLARI. *Oriental renaissance: Innovative, educational, natural and social sciences*, 1(4), 240-251.
4. Слесарчук, Т.А. Зайцева, Л.Ю. Фалько, Т.В. Леднева, И.А. Шеромова. "Макетирование одежды сложных форм": учебное М15 пособие / И.А. Владивосток: Изд-во ВГУЭС, 2016. – 92 с.
5. Karimova S.A. "Combination Of Fashion And Music In The Youth Subculture": *International Journal of Academic and Applied Research (IJAAAR) ISSN: 2643-9603 Vol. 5 Issue 4, April - 2021, Pages: 162-165. www.ijeais.org/ijamsr*
6. Зарипова, М. А. (2021). ТОЛАЛИ МОДДАЛАРДАН ТАЙЁРЛАНГАН МУЗЕЙ КОЛЛЕКЦИЯЛАРИНИНГ ТАДҚИҚОТ ЖАРАЁНЛАРИ. *Oriental renaissance: Innovative, educational, natural and social sciences*, 1(Special Issue 2), 34-49.
7. Атаханова, Ф. З. (2021). ЎЗБЕК АНЪАНАВИЙ ЛИБОСИ ВА ЗАМОНАВИЙ МОДАНИНГ ЎЗАРО ИНТЕГРАЦИЯ ЖАРАЁНИНИ ТАҲЛИЛ ЭТИШДАГИ МЕТОДОЛОГИК МУАММОЛАР. *ВЗГЛЯД В ПРОШЛОЕ*, 4(6).
8. Rahmatilloevna, F. M. (2021). Creativity in Fashion Design. *Pindus Journal of Culture, Literature, and ELT*, 1(11), 73-76.
9. Irgasheva, M. S. (2021). О 'SMIR YOSHDAGI BOLALAR GARDEROBIDAGI KIYIMLARGA QO 'YILADIGAN TALABLARNING O 'ZIGA XOS XUSUSIYATLARI TAHLILI. *Oriental renaissance: Innovative, educational, natural and social sciences*, 1(10), 746-751.
10. Tursunpo'latova, D. R. Q. (2021). KIYIMDAGI "NEW LOOK" USLUBI, KELIB CHIQISH TARIXI VA ZAMONAVIY MODA YO'NALISHIDA AKS ETISHI TAHLILI. *Oriental renaissance: Innovative, educational, natural and social sciences*, 1(10), 752-762.
11. <http://modeler.pro/blogs/mulyazhnyi-metod-modelirovaniya-metod-nakolki-moi-raboty>