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Analysis of the design sequence in the process of creating a new model of clothing

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ABSTRACT

The article analyzes the design sequence in the process of creating a new model of clothing: choosing a topic, developing a concept, studying source materials, creating drawings. Also, the development of specific stages in the future transformation of new types of modern clothing in the study of an artistic source, presents procedures for maintaining an imaginary connection with the original source.

Keywords:

Composition, artistic image, design, sketchbook, source of creativity, computer design, modern fashion.

In any work of art, all its constituent elements should be appropriate. Anything that is superfluous or does not express the author's opinion well enough should be removed. "Composition" consists of a special artistic language with which the artist describes ideas and feelings that reflect being. An artistic image is an aesthetic form of perception of being. The artistic image of clothing is the general image of the model, reflecting the specific task of clothing and being and expressing the main idea.

However, the work of a fashion designer on the image of clothing and costume as a whole is subordinated to the most important aspect, that is, the creation of a suit that is convenient from the point of view of the task, appropriate in life, which should not only be, but also should be expressive.

The "art of composition" consists in the artist's ability to see interesting and important aspects and to be able to organize separate disparate components into a single whole.

The fashion designer-artist in his work refers to various creative resources that can

serve as a source of creativity and enrich his imagination and fantasy. The historical past of the people and the life of modern society, the diversity of the environment, the wealth of historical costumes and folk costumes, fiction, etc. serve as sources of creativity of the modern artist. The artist uses certain motives that help him substantiate and concretize his house, and he develops his ideas and images from these sources.

Any work of art, including the products of the artistic and design activities of clothing, transmits to the consumer the spiritual information that the creators have absorbed. As a result, the created work (thing) becomes a product that has its own "language", "talking" about itself.

Thus, composition - design - decoration - should be considered not only in terms of technical and artistic-aesthetic aspects but also in terms of communicative aspects as one of the most important means of organizing people's interaction in modern society.

The figurative expressiveness of clothing is achieved by means of composition that is

combining the volumes that makeup clothing: colors, lines, details, and decorative elements into a single whole. But the fashion designer is required that the clothes and the whole costume image be the most important, that is, subordinate to the creation of a comfortable, appropriate costume in life from the point of view of the task, but also expressive.

At the end of the XVII century, fashion as a specific phenomenon of human culture was analyzed as a phenomenon associated with a change in aesthetic ideals and tastes in art and costume. In the XIX-XX centuries, fashion researchers analyzed fashion as a socio-psychological phenomenon, considering the causes of its origin and development and the social, economic, and cultural consequences arising under its influence. In modern society, fashion as an important component determining its dynamics has been studied from different points of view: social psychology, a market economy, and cultural studies.

Fashion is also a continuous change of certain forms in an arbitrary sphere of human activity: art, clothing, behavior, and others [2].

Based on research in the process of preliminary design and analysis of similar models, a new creative concept is born, first of

all, an approximate image of this kit, which appears before the designer's eyes, is created on a sketch and expressed in a sketchbook, then in a layout, and then in a model, or directly turns into a model in the process of layout using soda [2].

Sketchbook design is a set of formats, materials, materials, applications, sizes, sizes, textures, textures necessary for a future project, from a simple notebook to a level suitable for a large suitcase, depending on how and how they are expressed, as well as for the possibility of their subsequent application. The data collected may vary depending on the specific purpose of the design. The collage method is most often used, which allows you to cut and glue the collected sources, and if necessary, supplement them with drawings [1].

The designers' working sketchbook is exactly the working set that is assembled and created in the process of work and not the one that is being prepared and demonstrated at the exhibition. Various sketches (sometimes chaotically and impulsively executed sketches) that give impetus to creativity and give inspiration, photographs from various sources, piece of fabric - all this serves to find images not only for current but also for subsequently implemented project ideas [1].



Picture №1. Sketchbook [18].



Picture №2. Sketchbook [19].

In modern design, "computer-aided design" also occupies an important place, it is considered as one of the most promising areas in terms of the development of new technologies. Computer-aided design is an independent director based on visual work with information (computer graphics, WEB page design). They allow to reduce expenses, accelerate adaptation and mobility when introducing new models: an automated design system, design programs allow not only to build a basic framework based on standard and individual sizes but also to introduce model properties into it, to model a three-dimensional image of the model [2].

Nevertheless, computer modeling is a requirement of modernity, but the role of the designer in creating new design models does not decrease. A computer will never replace a designer, it remains in the hands of the creator

only as a device (for example, a pencil or a brush), speeding up and facilitating some stages of design. And most importantly, computer graphics cannot create new ideas and principles that justify the essence and semantic value of design [2].

Creative resources of an artist-designer.

This can affect various aspects of human life, increasing the motivation of the designer to perform a creative task. From the sources of inspiration of the designer, it is usually possible to distinguish various types of fine art, architecture, music, theater, cinema, as well as costumes of different peoples of different eras. The product of the creativity of a fashion designer when creating a new costume depends not only on how much imagination and observation are developed, but also on the degree of possession of the possibilities of

implementing one's own idea. When studying an artistic source, new types of modern clothing have clear stages of their future transformation: first, an object invisible to the naked eye is examined, drawn, that is, visually, then signs of its character are highlighted and work begins on sketches of costume images, in which, naturally, a figurative connection with the original source must be preserved.

"Architecture" as a source of creativity.

Dress, like architecture, is characterized by 2 different entities. It can be considered both as a kind of constructive and utilitarian design (interested) and as an artistic and methodical type. Paying attention to this concept in a shirt, just as the technical part of the practical device in architecture hides the artistic part, that is, in the so-called clothes, we can see the concept of a dress. Clothing is architecture, which is considered a work of art, just as clothing is a technical part of the architecture. There is no close connection of a dress with architecture in any art. Looking back at history, styles in art also show the connection of dress with architecture.

"Painting" as a source of creativity.

Naturally, the fashion designer inspires the creation of a new figurative collection of his works made in the technique of color. Analyzing the canvas, some artists see the harmony of colors, others - the beauty of plastics, others-the originality of the composition, the fourth-an an impetuous mood, and a sense of rule. Each of them can be an impulse for a designer, an incentive for creativity. The creativity of modernist artists, as a rule, motivates the designer as a source for creating new modern clothes.

"Music" as a source of creativity.

Among the types of art, there is a relationship between music, choreography, and fashion design. Music evokes in the listener a feeling that creates images. In the process of dance plasticity, you can find the embodiment of images. The style of the dance determines the composition of the dancer's costume. Typical stage costumes gave rise to a modern trend in casual clothing. There

are examples in the history of costume when music and dance had a direct impact on the development of fashion. The change of fashion in our time is unthinkable without music. It's hard to imagine that until recently fashion shows were announced with the voicing of dress numbers. To this day, catwalks are held in each show, which gives the script and musical mood of the collection.

In conclusion, the above design stages educate the individuality of the fashion designer, teach them to find themselves in the field of creativity and be able to feel it. Also, these types of designs allow the designer to create interesting and unique models.

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