

ISSUES OF USING TECHNOLOGICAL INNOVATIONS IN THE CREATION OF CLOTHES.

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Abstract. *This article discusses the issues of using technological innovations in the creation of dresses, the artistic and technical issues of dress design and preparation.*

Key words: *dress, design, design, creation, culture, field, practical task.*

ВОПРОСЫ ИСПОЛЬЗОВАНИЯ ТЕХНОЛОГИЧЕСКИХ ИННОВАЦИЙ ПРИ СОЗДАНИИ ОДЕЖДЫ.

Аннотация. *В статье рассматриваются вопросы использования технологических инноваций при создании платьев, художественно-технические вопросы проектирования и изготовления платья.*

Ключевые слова: *платье, дизайн, проектирование, творчество, культура, сфера, практическое задание.*

Dress design and its preparation is a complex, complex process that includes the solution of artistic, technical and social problems. Human needs are determined by his personal characteristics and level of culture. Biological (age, gender, anthropometric description of a person), social (social position of a person in society, his nationality, specialization), personal (manifestation of individuality, comfortable feeling conditions, etc.) indicators describe and reveal the level of development of personal characteristics and culture.

As a result of the development of the field of clothing design, new products are created that highly satisfy the needs of consumers. People's growing desire for clothing forces designers to find new ways and opportunities to design, providing new, diverse looking clothing at a relatively low cost. The issues of economic development of our country, the process of globalization in the world require understanding the future development of design as a means of regulating relations in society.

The introduction and development of technological innovations in the fields of textiles and clothing can be shown as a direction that increases the importance of design. The need to study and forecast the development processes of modern fashion requires the analysis of the use of technological innovations in the creation of clothes.

The development of modern fashion is one of the important elements of the social and cultural space that influences the formation of the human personality and accelerates the design of modern clothes. Today's fast changing fashion trends; the increase of innovative technologies that expand the possibility of creating new types and designs of clothing; improving the design of clothing models in accordance with the pace of development of innovative technologies;

study of the processes taking place in fashion at the beginning of the 21st century; the increase in the demand for dress design, its technical and aesthetic indicators due to the improvement of the standard of living of the population; The need to improve the knowledge and skills of dress designers requires the analysis of technological innovations in the development of modern dresses. The world-wide and, in particular, light clothing industry in Uzbekistan requires

adaptation to the new conditions of the modern world economy and needs a theoretical understanding of the role of innovative technologies in the modern production system.

Today, this is due to the rapid development of technological progress, which brings together previously unrelated or weakly interconnected fields of activity, causing the arts, science and industry to work together and interact more actively. In turn, this is inventing new directions in the development of these areas. This process also applies to the field of design. Globalization in the world also has an impact on this process, that is, forces to combine efforts to optimize production processes, increase production mobility, and reduce the time spent on introducing innovations.

It is known that the object of design is bifunctional. That is, it should fulfill both the utilitarian-practical task and the aesthetic task. The main goal of the research is to investigate the impact of innovative technologies on modern design. The tasks of this research are to determine the level of relevance of innovative technologies in modern design; is to study the creativity of modern designers who use innovative technologies in their work and to show the direction of the process of implementing technological innovations in this field.

That is why it is important to study innovative technologies in fashion that can be effectively used by dress designers and other specialists in the future, and to analyze the experience of using them within the framework of the fashion industry of Uzbekistan. The analysis of the use of innovative technologies in fabric and material preparation, tailoring, and design in Uzbekistan revealed that it requires the activation of forms of communication between fashion and science.

However, the history of clothing design and fashion development shows that innovation has had a strong impact on the art of design.

For example, the introduction of machine-knitted knitwear, which was originally intended only for men's underwear, but was later used in women's outerwear thanks to Gabrielle Chanel, was an innovation for its time. In the 20s of the 20th century, knitwear became the most fashionable material for everyday clothes.

Sweaters and pullovers made of wool or silk, knitted cardigans, knitted hats and scarves were worn not only by men, but also by women. Since such items have not lost their relevance to this day, they can be raised to the level of a kind of classic in clothing. Artificial silk (more precisely, viscose, invented in 1892) and silk crepes (invented and patented by the Biankini-Fere company in Lyon in 1918, had an extremely wrinkled and "shedding" feature.

The famous French fashion designer Madeleine Vionne was one of the first to model her models from silk crepes, which were new for that time (because of the cooperation agreement, mainly crepe deshine, crepe-romaine, and special fabrics with a mixture of silk and acetate developed by the firm "Bianchini-Fere"). This made it possible to create shimmering folds when the fabric was cut diagonally. In addition, Vionne cooperated with the company "Rode".

Intentionally, according to his order, this company produced very large (up to 4-5 meters) wool fiber fabrics. The width of these fabrics allowed Vionne to create coats without a single seam thanks to the bias cut. As a result, Madeleine Vionne was the first to create a dress without a collar, a hooded collar and a turtleneck collar; the lining of the shirt and coat suggested an ensemble consisting of garments made of the same fabric. And the famous silk evening dresses cut in his style defined the silhouette of fashion in the 20s and 30s of the 20th century. The use of the

"zummer" accessory, which once appeared in a completely different field, by the inventor of surrealism in fashion, Elsa Schiaparelli, determined not only the future of this accessory, but also the future of modern clothing, especially youth fashion. Fibers such as viscose, kapron, lycra, invented in recent years, have an incomparable influence on clothing design and fashion. \

Currently, scientific and research work is being carried out in the world on the development of modern materials with natural fiber and good hygienic properties, which are useful for health, meet the technological requirements. The future design project includes bio-, nanofibers, plasma, laser, radiation and other latest technologies with very active results. First of all, military developments are considered as the sources of all new technologies.

But over time, they are successfully implemented by design, taking on a domestic tone.

One of the most advanced trends of the future is nanofiber, which will begin to be used not only in military and pilot clothing, but also in everyday clothing. Today, the innovative process is unlimited in its revolutionary developments, and the design of a new innovative object requires the creation of a unified functional, technical and meaningful complex of objects.

Design as a process of creating a new way of life of a person is not only the design of the external appearance of the object, but also the creation of a common "smart" space around the person with a system of future objects that adapt to the person and even inspire him. That is, design does not disappear as a form-creating project activity, it simply moves to another level, entering the innovative process, and is no longer perceived only as a "beautiful object". Today, the designer enhances functionality and plays an important role in the application of technologies. As a result of the integration of design-project and advanced scientific and technical processes, new styles and trends emerge.

If the main task of today's design is to find a new form, a new aesthetic of the form, the main goal of the design of the modern future may be to restructure the cultural space, to create new values by renewing the environment around people. A similar situation was observed in the avant-garde trend of futurism, which appeared in art in the 10-20s of the 20th century. Based on denial, this movement is rich in fun and powerful ideology, in which lies the idea that the old world must be destroyed before the new world can be created. The following were the basic elements in the aesthetics of futurism: new feelings of life, the problem of feeling the new world, the theme of the city and the new technical world, interest in the psychology of perception, the formation of inner feeling as the basis of the creative method. Game environment, grotesque, supernatural changes, description of objects that are often outside of real events - all these are elements of futuristic style.

However, if the basis of futurism was the denial of the form of the past, the basis of the current design is the rapidly developing electronics, materials and technologies that create new opportunities for design. In turn, the designer's predictive activity challenges scientists and technologists to find new ways to create something that does not yet exist in our lives. As mentioned above, in the modern understanding, design objects are not objects, but needs.

With the development of new technologies, there was a need to create a more intellectual and scientific space around a person. However, the more complex the human technical environment, the less likely it is to create design patterns. The forms of innovative design objects are often simple and compact. There is a kind of biomorphism and, therefore, inspiration in the

figures, exaggerated plasticity combines with technological pieces to create the image of a technically perfect organism. In particular, depending on the modern space, it is possible to note the trends of total technicalization of the environment, micro-miniaturization of product elements and their interactivity, the development of the installed system, and the merging of several objects into one technically complex object.

In this design process, the human factor becomes the main factor, the object is no longer a futuristic fantasy, but an object or a system of objects that changes the way of human life and makes the way of life more comfortable due to new technologies. A number of scientific and practical studies are being conducted in Uzbekistan to improve the technical and cost-effective properties of materials that meet aesthetic, technological and production requirements. In particular, S. Tashpulatov's²⁶² on the creation of high-efficiency resource-saving technology for the production of sewing products, N. Khankhadzhaeva's²⁶³ on the creation of new assortments of knitwear, Kh. On the effective use of raw materials in the production of Khazratkulov's²⁶⁴ patterned knitwear assortment, F. Nigmatova²⁶⁵ on improving the quality of the technology of making clothes from local leather, Q. Kholikov²⁶⁶ on obtaining new types of woolen knitted fabrics, J. Akhmedov's²⁶⁷ on the production of new structured sewing and embroidery threads, D. Aripdzhanova²⁶⁸ scientific research on the creation of a complex technology for the production of women's clothing from wool and mixed fabrics should be cited as an example.

But it is known that the results of these researches are not reaching the designers. Most of the researches are aimed at proving their effectiveness from an economic point of view, and Tashpulatov S.Sh. Creation of high-efficiency resource-saving technology of production of sewing products.

As a result, these developments "become obsolete" without reaching the buyer. The lack of "agile" techniques and methods in production and chemical industry in Uzbekistan is delaying the implementation of designers' proposals, or on the contrary, designers are not aware of innovative developments in new materials and sewing technologies, they may not know about such news. These situations require the strengthening of cooperation relations with the relevant ministries and organizations, as well as the development of mechanisms for the implementation of joint projects, since the field of design is a field at the junction of art, science, and production. For example, as shown in the previous section: ready-to-wear, pret-a-porte, haute couture, stage and image-oriented, conceptual clothing design trends, each based on its goals and objectives, use technological innovation in varying degrees. and uses it in different ways.

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