METHOD OF TEACHING STRUCTURAL AND COMPOSITIONAL DESIGN FOR A CLOTHING DESIGNER

Mirtalipova Nargiza Xasanxodjayevna
Tashkent institute textile and light industry
Senior Lecturer of department “Design of costume”
nargiza.mirtalipova@mail.ru

Annotation

This article discusses the methods and outcomes of two courses taught to second and third year fashion design students. In both courses, students were given lectures and given the opportunity to develop their own unique structural designs for garment development. The article presents methods for teaching modern design and teaching students through modeling and drawing. Accordingly, the design sector has co-developed and brought the design process into the digital world.

Structural design requires both engineering and design knowledge. Engineers adhere to the principles of physics, mathematics, evaluating comfortable conditions. However, designers plan to structural design from an aesthetic point of view. As a rule, cases of the formation of secretions from the body are found, but in students studying the processes of life, they often do not occur as they occur in real life. Today, there are countless programs used to design and render clothing.

Digital tools allow designers to design clothes they have long dreamed of. In the professional business world, they know that designers - designers will definitely cooperate. This is an important collaboration because both disciplines have a significant impact on clothing, as one determines the conceptual language, while the other decides the comfort and ergonomics of clothing.

In an educational institution, both disciplines have their own educational structure, but are often taught separately, which does not take into account each other's way of thinking and approach to design.

Numerical calculations are usually sufficient for engineers to determine the dimensions of a structural system and components after they satisfy the constraints to which they are tied. But it's harder for designers. It's a journey from inspiration to imagination to start from scratch and bring an idea to life. The design process is a step-by-step development of an idea with several transitions; and the initial design of the garment plays an important role in the overall design. By the way, designers approach the design of structures from an aesthetic point of view.

Sometimes they like to flaunt components, and sometimes they encapsulate the system because they reduce the impact on structure and improve design aspects. The specialization of the two disciplines was noted as a disadvantage, as designers viewed structure as a purely technical problem, while designers began to consider designers who were not interested in

fundamental and economic issues. Designers need to know about materials, structural designs, project management and time.

The science of design composition expands the artistic and scientific horizons of the future specialist, improves his professional skills. It is known that there are three equal and inseparable aspects in design: function, construction and aesthetics. This science is design, it studies the artistic, that is, the aesthetic side, partly the constructive side. So he talks about abstract things. This is the basic scientific method of science "Fundamentals of Composition". This science can be divided into two main parts. In the first part, the means of composition are studied (point, line, plane, volume, meter, rhythm, contrast, nuance, color, etc.). A simple information sign project will be completed.

The student will be ready to master the discipline of fashion design starting in the second year of study. The second part of science is devoted to the creation of various design systems. Such characteristics of systems as a spatial environment, volumetric form, and a closed environment are studied. At the end of the study of each type of system, compositions are closed that are attributed to a person and endowed with a conditional function. Compositional studies are approaching the design of clothing.

The three courses discussed in this article showed that not all students showed the same interest in structural design courses. As educators, we have a responsibility to develop a curriculum that combines active student participation with a share of tasks and assignments. They must understand that designing structures is not a burden contrary to their design intent. It's the skeleton that makes their design buildable and sometimes it's the coat that makes their design stand out even more. By deciding the structure for a small scale, they can learn the basics. By studying unusual examples of large-scale structures, they can better understand the basics.

In the Design-to-Design course, the content was established with this in mind and was applied with only a few adjustments in the second cycle. In summary, the final evaluation of the course clearly showed that the students were interested in learning about modern structures and clothing, as they gave the highest score to the materials, documents and videos used in the course up to date.

References

1.Alakavuk, E. (2016). Integration of building construction courses in the architecture education programme. ERPA 2015, SHS Web of Conferences, 26, doi: 10.1051/shsconf/20162601036

2.Dhanorkar, S. S., and Tarar, A. (2017). A Comprehensive and Integrated Pedagogical Approach for Teaching Structures in Architecture. International Journal of Engineering Research and Technology. ISSN 0974-3154 Volume 10, Number 1, 72-86.

3.Guthrie, J. B. (2012). Structural Engineering for Architecture and Construction management Students: Teaching Methods and Changing Needs. American Society for Engineering Education, Page 25.1181.1

4.Ridgway, S. (2000) Building A Site For Thinking: Teaching First Year Building Construction, Architectural Theory Review, 5:2, 14-26, DOI: 10.1080/13264820009478397

5.Shareef, S. S. and Farivarsadri, G. (2020). An Innovative Framework for Teaching/Learning Technical Courses in Architectural Education. Sustainability 2020, 12, 9514; doi:10.3390/su12229514

6.Tzonis, A. (2014a). Architectural education at the crossroads. Frontiers of Architectural Research (2014) 3, 76–78. http://dx.doi.org/10.1016/j.foar.2014.01.001

7.Tzonis, A. (2014b). A framework for architectural education. Frontiers of Architectural Research (2014) 3, 477–479. http://dx.doi.org/10.1016/j.foar.2014.10.001.