

**UDC 7.05: 746.4**

**Kisil Maryna<sup>1</sup>**, *Ph.D. in art criticism*  
*Kharkiv humanitarian-pedagogical academy, Ukraine*  
*E-mail: kisilmaryna@gmail.com*

**SHAPING CLOTHES: METHODOICAL SEARCH AND  
EXPERIMENT SIN EDUCATIONAL PROCESS**

*Abstract: The article deals with topical issues of modern shaping garments. The main emphasis was placed on methodical search in shaping in the structure of educational process of training of fashion designers. The study has highlighted two areas of search shaping – artistic-conceptual and constructive-making. Among the sources of formation was selected associative, bionic and material objects (created by man). The article also describes methods of formation that have been tested and improved in practice, associative morphological and reversible.*

*Keywords: form, fashion design, method, shaping.*

**Problem statement.** In modern design, fabrication is one of the most important steps in clothing design. Primarily, it is explained by the fact that actually the renovation of clothing models is going extremely intensively, combining and search for new variations in design is often the primary mean of conceptual decision of collection or the modern clothes line. Of course, there are the other ways to obtain the new visual effects such as textiles, decor, but experimentation with the form is one of the key steps in the design practice. The quick form making in design leads to the intensive search to acquire the new structures and forms of clothing. This is reflected in the request of designers to the different sources of forming and search of the renewed methods and means of form making which would expand the formative instruments and would accelerate the process of new ideas generating. This question is relevant not only for the practice, but also in the clothing preparation process of designers because the ability to experimentize, the absence of stereotypical thinking, the critical evaluation ability of the results give the possibility to designer in his future practice to find

---

<sup>1</sup>©KisilM. V.

quickly the necessary solutions in form making. So the methodical component examination and experiment in form making is the actual problem not only for design practice but also for the design education.

**Analysis of the recent researches.** The form making question, methods and means of form making interest the wide range of professionals involved in this field – from teachers of the specialized higher education establishments to practicing designers, theorists and art historians. From the position of methodological aspects of form making for the analysis of recent studies it has been chosen publications of several authors, which studies affect the various issues of form making, but generally they give the opportunity to identify the main trends in modern scientific researches. Primarily it has been considered the works of A. Kennedy, E. B. Stoehrer, J. Calderin [3] and K. McKelvey, J. Munslow [4], which are devoted to the consideration of the full cycle of clothing design, including work with inspiration, pre-project researches, the development process from drawing to material structure, presentation and specializations in clothing design. In the work of McKelvey, J. Munslow [4] the great attention is paid to the inspiration research and the work with it, as well as the detailed review of the design process, where, are selected the structural elements such as “design process” (colour, silhouette, proportions, fabric, print, pattern, texture, details, sampling, construction) and “prototyping” (flat pattern cutting, toile modelling, structure embellishment) [4:2]. In his work G. Guseinov [2] clarifies the design methods, in particular emphasizes the heuristic methods, where he explains the characteristic features of the associations, analogies, bionic methods etc. T. Belko [1] also pays attention to the bionic design of costume, explaining in his study the major bionic structures and the possibilities of their use in clothing design. In her thesis I. Pleshkova explains the content of conceptual direction of costume at the end of XX – the beginning of XXI century, but she does not apply to the form making process and the means of its activation in the project activity [5]. Also in the interest of study it has been analyzed the works of Tomoko Nakashimi [6], P. Travers-Spencer and S. Zaman [7], Colette Wolff [8], which disclose the

applied problems of form making and it is provided the tools for the experimentation with the form. As a result, it has been established the analysis of publications after the study subject that the represented material is fragmented and the authors in their works explain the certain aspects of the form making process. At the same time, it can be stated the lack of a comprehensive work that would be revealed the form making technique and experimentation, as in practice activity as in the educational process.

**Article purposes.** The main purpose of article is the development and characterization of new teaching methodology searches which able to activate the process of creation of new forms and structures of clothes and to help designers in their work.

**The main part.** The process of clothing design has a consequent process structure that logically consists of transformation steps of idea into the material design product. Directly the search of form and form making can be performed in two ways: artistically-sketch and design-breadboard. This is connected with the different ways of thinking of designers. For some the artistically-graphic search is essential, and they may spend a lot of time on it. And when they will be completely confident in their project, they will go to the structurally breadboard implementation. For others there is the convenient designing-breadboard method of form making because they feel better the material in hands and to experiment with the form directly on the person's figure or mannequin. However, these methods of forming search must equally develop an educational process that would in practice the designer was an opportunity to choose how efficiently work on paper or on a mannequin.

Work with sources of form belongs to the pre-project research stage and is the starting point in inspiration search for the project. In the performed study it has been determined three groups of form making sources: associative (not objective events, feelings, fantasies) bionic (flora and fauna), material objects (people, architecture, and art, everything created by man during his activity). During the testing process of form making methods the students appealed to these groups of form making in most cases.

So, as a result of research and testing of different methods of form making search it has been determined the following: associative, morphological and reversible.

Associative method of form search. This technique belongs to heuristic methods of design and according to it content is present in each method, as the designer adopts any inspiration associatively for the further transformation in the project. G. Guseinov thinks that the associative thinking development of designer appears in the transformed objective, abstract and psychological associations in the graphical searches of object solution [2,223].

Thus, it has been proposed to the students the one concept for the whole group. At the next stage each student should determine his own author's concept. For example, the concept "to know how ..." which each student explained as he thinks fit – "... as night", "... as wind" and so on. Further the key requirement was the collage creation in accordance with the concept. Collage could be created as manually as with the use of digital technology. The collage form has been agreed with the group. At the next stage, each student should synchronously call the product range associated with the image in the collage, such as a wind – a dress, volcanoes – jacket, pyramids – parka, etc. When a student is defined with the range, the next task is the base model development which would visually reproduce the mood of collage and the overall concept. At this stage the project researches are very important, in which the author transformed the elements of structure, principles of action, and the object's atmosphere in the material structure of clothing form. This process was quite lengthy and delicate, but as a result of work it has been received the sketch decision of the basic model at the base of which it has been proposed the model range. The last stage was the most difficult, as it provided all the range of project implementation in the material.

Morphological method of form search. This technique is based on combinatorial design methods. This technique is relevant for the assortment series design or the collection lines, etc. Formation of the concept project is the starting point in any design process; the morphological method also begins with the selection and formation of the design concept. At the first stage for this method is important

the assortment range choice, which is decomposed into the separate morphological elements (clothing details). The additional analysis of the inspiration sources, tendencies, trends allows to designer to choose those morphological features which will be actual and on which he can focus in the final product. With the morphological elements of clothes, the main form of work is the variant blocks forming of clothing details which can be represented in the form of charts, tables and so on. For example, the men's shirts assortment consists of the following morphological blocks as front and back, sleeves, collar, cuffs, sleeves, back yoke, bottom and so on. The next stage – combinatorial – provides the new clothing forms formation by combining the basic elements in the new variations. Thus, the designer receives the constructor or the ideas generator, which then are finalized and implemented in the material.

Reversing methods of clothing forming. Experimentally it has been developed the method the main idea of which is the reverse process of sketch project process – “concept – textures – form making – sketch project”. The project concept or its variants are developed by the teacher, then begins the group work in the key words list forming. This list can consist of 10 words and they should reflect the basic characteristics of the concept – artistic and compositional, and structural, and functional. After this stage begins the visual material search according to the keywords. The quantity of the visual material on each word depends on the number of students involved in the project. The next stage – is also the group work, which consists in image select – one for each keyword. After it the group starts to search the texture decisions and form making techniques, according to the concept [6, 8]. At this stage the skills of model making and the three-dimensional thinking are very important. Further, the students develop the sketch project including in it their or the group texture and form-making searches. After the sketch project development, the students continue to work on the practical implementation in the material. These techniques were proposed to the students from different training courses (from 3 to 5) of specialty “Fashion design” in KSADA. To the advantages of such experimentation in teaching process is the project thinking activation, willingness to the new business activity, the ability

increase of students to take the decisions, the skills development of their own ideas improvement and the ability to defend them, the responsibility formation for the adopted design decisions. The main problems encountered in the work process, have been associated with the individual qualities of students who were not ready for such work and showed some inertia in decision making and execution of the tasks. However, in general, the results were successful which promote to the work continuance in direction.

**Conclusions.** This work the further development acquired the research of form making methods used as in the learning process, as in the practice activity of clothing designers. In the result of study, it has been identified two trends of form making search – artistic-conceptual and constructive-making. Among form making sources it has been defined associative, bionic and material objects. It has been studied the method of form making – associative, morphological and reversible.

**Research perspectives.** The performed study has the different perspective vectors for the topic continuing. On one side the review of methodological and teaching aspects of form making studding is promising, and on the other side the interesting and important direction is the development of the applied techniques the decision of which can be made in practical design activity which increase the intensiveness of new project decisions receiving.

### **References**

1. *Белько Т. В.* Бионические принципы формообразования костюма: дис. на соискание научной степени докт. тех. наук: спец. 17.00.06. М., 2006. 342с.: ил.

2. *Гусейнов Г. М., Ермилова В. В., Ермилова Д. Ю. и др.* Композиция костюма : [учеб. пособие для студ. высш. учеб. заведений] 2-е изд., стер. М. : Издательский дом “Академия”, 2004. 432 с.

3. *Kennedy A., Stoehrer E. B., Calderin J.* Fashion Design, Referenced: A Visual Guide to the History, Language, & Practice of Fashion. Beverly, MA : Rockport-publishers, 2013. 416 p.

4. *McKelvey K., Munslow J.* Fashion design: process, innovation & practice [2nd edition]. Wiley, Hoboken, N.J., 2012. 236 p.

5. *Плешкова И. С.* Концептуальное направление в дизайне

одежды XX – начала XXI века: автореф. дисс. на соисканиенауч. степени к. искусстведения: 17.00.06. С.-Петерб. гос. у-т техн. и диз.]. С-Пб., 2010. 31 с.

6. *Tomoko N. Pattern Magik.* Tokio, 2005. 96 p.

7. *Треверс-Спенсер С., Заман З.* Справочник дизайнера по формам и стилям одежды. М. : Рипол-Классик, 2008. 144 с.

8. *Wolff Colette.* The Art of Manipulating Fabric. New York : Krause Publikations, 2000. 290 p.

### **Transliteration**

1. *Belko T. V.* Bionicheskie printsipyi formoobrazovaniya kostyuma: dissertatsiya...doktora teh. nauk: spets. 17.00.06. M., 2006. 342 s.

2. *Guseynov G. M., Ermilova V. V., Ermilova D. Yu. i dr.* Kompozitsiya kostyuma: [ucheb. posobie dlya stud. vyissh. ucheb. zavedeniy]. 2-e izd., ster. M. : Izdatelskiy dom “Akademiya”, 2004. 432 s.

3. *Kennedy A., Stoehrer E. B., Calderin J.* Fashion Design, Referenced: A Visual Guide to the History, Language, & Practice of Fashion. Beverly, MA : Rockport-publishers, 2013. 416 p.

4. *McKelvey K., Munslow J.* Fashion design: process, innovation & practice [2nd edition]. Wiley, Hoboken, N.J., 2012. 236 p.

5. *Pleshkova I. S.* Kontseptualnoe napravlenie v dizayne odezhdyyi HH – nachala HHI veka: avtoref. diss. na soiskanie nauch. stepeni k. iskusstvedeniya: 17.00.06. S.-Peterb. gos. u-t teh. i diz. S-Pb., 2010. 31 s.

6. *Tomoko N., Zaman Z.* Pattern Magik. Tokio, 2005. 96 p.

7. *Trevers-Spenser S.* Spravochnik dizaynera po formam i stilyam odezhdyyi. M. : Ripol-Klassik, 2008. 144 s.

8. *Wolff Colette.* The Art of Manipulating Fabric. New York : Krause Publikations, 2000. 290 p.

### Аннотация:

**Кисиль М. В. Формообразование одежды: методические поиски и эксперименты в учебном процессе.** В статье рассматриваются актуальные вопросы современного формообразования одежды. Основной акцент было сделано на методические поиски в формообразовании одежды в структуре учебного процесса подготовки дизайнеров одежды. В результате

исследования было выделено два направления поиска формообразования – художественно-эскизный и конструктивно-макетный. Среди источников формообразования было выделено ассоциативные, бионические и материальные объекты (созданные человеком). Также в статье рассмотрены методики формообразования, которые были проверены и усовершенствованы на практике – ассоциативная, морфологическая и реверсивная.

**Ключевые слова:** форма, дизайн одежды, методы, формообразование.

Анотація:

**Кісіль М.В. Формоутворення одягу: методичні пошуки та експерименти в навчальному процесі.** В статті розглядаються актуальні питання сучасного формоутворення одягу. Основний акцент було зроблено на методичні пошуки у формоутворенні в структурі навчального процесу підготовки дизайнерів одягу. В результаті дослідження було виділено два напрямки пошуку формоутворення – художньо-ескізний та конструктивно-макетний. Серед джерел формоутворення було виокремлено асоціативні, біонічні та матеріальні об'єкти (створені людиною). Також в статті розглянуті методики формоутворення, які були перевірені та удосконалені на практиці – асоціативна, морфологічна та реверсивна.

**Ключові слова:** форма, одяг, дизайн одягу, методи, формоутворення.

*The article entered release in 13.01.2017*