



## CONSTRUCTION CHARACTERISTICS AND DEVELOPMENT STAGES OF DIFFERENT TYPES OF COLLECTIONS

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### Abstract

This article presents the design characteristics and stages of development of different types of collections.

**Keywords:** classification, mannequin, collection, silhouette, transformation, accessories, unification, concept.

### Introduction

Like any object of industrial design, an industrial clothing collection is created in a certain sequence by many specialists. The first stage of development includes the following activities:

1. Studying the object factors of consumption and demand: the dynamics of incomes of the population, the level of per capita income, retail trade turnover, etc.
2. Identification of the typological characteristics of consumers for whom this collection is being developed.
3. Study of the relationship between the identified needs of consumers and the lifestyle of consumer groups for which the collection is being developed.

**The second stage** is the implementation of research results in determining the types of shaping. At this stage, the idea of the collection takes on material forms.

**The third stage** is a test in the control group of consumers.

**The fourth stage** is the design of an advertisement for a new collection (development of advertising images, creation of posters, video clips, etc.), press releases.

Thus, when designing a collection, the designer must clearly understand who the collection is intended for and what needs it should satisfy. At the same time, it is necessary to take into account the typological features of consumers when designing clothes:



1) *Classification of consumers by gender and age and age subgroups.*

2) *Classification of consumers by size and height.* Promising collections, as well as industrial collections, are most often shown on fashion models, but many models cannot be mechanically transformed, for example, for large sizes or for heights I-III (from 148 to 161 cm), special solutions are needed, other proportional articulations, other volumes.

3) *Classification of consumers on the basis of completeness.* When designing an industrial collection, it must be taken into account that 19.5% of the adult population has a low fullness, 50.5% - medium, 26.5% - large and 3.5% - very large.

4) *Classification of consumers on the basis of fashionable orientation.* All consumers are divided into groups depending on their active participation in fashion: 2.5% are "innovators", i.e. those who are ready to experiment and create new fashion. It is for these consumers that avant-garde collections are designed, offering new forms and styles [1]:

-13.5% are "early adopters", i.e. those who pick up the new fashion and are a leader in their environment. For these consumers, collections are designed that contain the latest fashion trends in shapes, colors, material structures;

-34% is the "early majority" - those consumers who follow the fashion, but with caution, rejecting all its extremes. Collections are designed for this group, in which there are current fashion trends, but in a "softened" form;

-34% is the "late majority" - those consumers who follow the new fashion only when it is widely spread in society. They rather follow the previous fashion without adopting the latest forms and styles;

-16% are "lagging behind" (traditionalists) - those consumers who reject fashion trends, accepting some innovations when they are no longer fashionable. For these consumers, collections of the classical direction are intended, in which there are no fashionable features.

5) *Price classification.* The number of models in the collection and their features depend on which category they belong to. About 65% of models belong to the cheap group, about 30% - to the medium group, 2...5% - to the expensive group. Margins for expensive models in wholesale and retail trade are higher than for medium and cheap ones.

Expensive models are distinguished by current fashion trends, unique designs, "sharpness" of silhouettes, high-quality fabrics and finishes. On expensive models there is the name of a famous designer or a brand of a well-known company. This group includes ready-to-wear collections. Models of this group are produced in very



small series - 5 ... 10 reproductions. The more expensive the collection, the more models it includes [8].

Models of the middle group are distinguished by practical cuts, softened fashionable silhouettes, fashionable fabrics and reliable brands (for example, Klaus Steilmann or Leavis). Cheap models should have an attractive appearance, intricate cuts, be new in comparison with the models of the previous collection of the same group, be sewn from fabrics of fashionable colors, with fashionable patterns and textures. Models belonging to the cheap group are produced in large series. Therefore, the cheaper the clothes, the fewer models are included in the collection.

6) *Classification of models by purpose.* The designer must clearly understand to which specific assortment group the model belongs, or it was originally conceived as multifunctional. This depends on the cut, the choice of fabric and color.

7) *The image of the company.* When developing a collection, the designer must take into account what image of this brand has developed among consumers or what image needs to be created. Therefore, the models of the collection should correspond to the general style with which consumers associate the clothes of this company: conservative, trendy, folklore or ethnic, youth, for middle age.

The need for such differentiation and the desire to increase the number of potential customers led many firms in the 1980s. began to increase the number of their collections, supplementing the main collections of men's and women's clothing with the so-called parallel collections, designed for a younger consumer, and collections of a different range and purpose. The first in this direction was to expand his "fashion empire" Italian fashion designer G. Armani. In addition to the main collections of expensive men's and women's clothing under the brand "Giorgio Armani", he now produces parallel collections "Mani", "Emporio Armani", "Armani Exchange", "Borgonuovo / 21", "Armani jeans" (denim clothing) and "Armani Golf" (expensive sportswear). Almost all famous designers have gone this way. Each such collection has a specific addressee, whose needs and psychological portrait are clearly understood by the creators of the collection [2].

*The second stage of the development of the collection* - the embodiment of the concept of the collection in specific models - takes into account all the above features of consumers. At the same time, of course, there is a specificity in the creation of both a high fashion collection, a promising collection, and a mass industrial collection. The French couturier K. Dior told about the sequence of work on the haute couture collection in his book *Christian Dior and Me*. At the time when this book was published, K. Dior's method of working on the collection was not



quite traditional for the couturier: 'he did not start with fabric (creating new models by tattooing), but with a sketch, which is typical for working on a collection of ready-made clothes [7]. However, subsequently, in high fashion houses, the sketch acquired a leading role as a way to search for new ideas, and the stages of work on the collection proposed by K. Dior turned into a new tradition. K. Dior called *the first stage "studio"*. At this stage:

- the first sketches of silhouette forms of the future collection are created on the basis of associations with natural and other forms, sketches of models are developed;
- ideas of the future collection are discussed, the most successful sketches are selected and finalized in accordance with the main idea of the collection;
- Based on the selected sketches, model layouts are created, options for their finishing are selected. According to one sketch, it is possible to create several fabric models, from which the best one will then be selected;
- all models of the collection are reviewed and the final selection is made.

K. Dior called *the second stage "workshops"*. At this stage:

- a collection plan is being developed;
- fabrics are selected for models of the collection;
- fashion models are selected who will demonstrate certain models;
- models and their variants are sewn on specific fashion models, fittings are carried out;
- accessories are selected with which it is supposed to demonstrate the models of the collection;
- working rehearsal;
- review and finalization of the collection;
- A general rehearsal of the collection viewing is being held.

*The third stage* K. Dior called *"salon"*. At this stage, a plan for displaying the collection is developed, the order in which models are shown, and the direction of the show are determined [3].

Work on the creation of an industrial collection has its own specifics. Before sketches are created, the concept of the collection, assortment, raw materials, purpose of models and the entire collection are determined. This serves as the starting point for the first stage, which can be roughly called **"creation"**.

At this stage, a series of sketches of models for the future collection are developed in accordance with a specific color scheme and specific materials, the leading silhouette (s) and the style of the collection are determined. The second stage can





be called "**collection planning**" - the required number of models in the collection is determined, which depends on the pricing policy of a given company, on distribution methods, on the number of collections produced per year. At this stage, a preliminary selection of sketches is carried out, which will then be embodied in the material. The third stage is called "**execution of models**". At this stage, based on the sketch of the model, a mock-up fabric (usually muslin) is created, on which the design of the model is checked, adjustments and corrections are made. The design of the model is most often created by the method of constructive modeling, in which the drawing of already existing basic models is transformed, and model features are introduced into it. Then models are sewn from fabric on fashion models [5].

**The fourth stage** - "selection of models", or "**weeding of the collection**" - is carried out before the official show, from already sewn things to fashion models. The selection is carried out, as a rule, by the director of the company, employees of the sales department, as well as the main customer, who sells the models of this company better. Based on data on demand trends, the most successful and profitable models are selected. At the same time, the opinion of fashion models about the models they demonstrate is necessarily taken into account. Selection methods depend on the policy of the company, but in any case, a small number of models remain from the collection, for which prices are set.

**The fifth stage is "creating patterns"**. Since the development of patterns for all sizes is quite expensive, this stage is started after the complete development of the collection. The use of computer technology can significantly reduce costs at this stage.

**The sixth stage is "production"**. At this stage, series of collection models are produced, the number of which in a series depends on the price policy of a given company.

**The seventh stage** is the "**distribution and advertising**" of the collection. This includes not only the activities of commercial enterprises, but also the participation of the company in industrial exhibitions and fairs, which helps to find business partners and expand the scope of activities, as well as advertising in the media, etc.

Working on a ready-to-wear collection, which is essentially a luxury industrial collection, has some differences from working on a regular industrial collection. So, the "production" stage is started after the "demonstration of the collection" stage. Fashion show is the primary and main form of advertising, a powerful advertising tool in the competition between designers for the "title" of fashion. At the premiere



show of the new collection, which is held as part of the “ready-to-wear” week (in Paris, New York, Milan, London, Barcelona or Dusseldorf), first of all, press representatives are invited - fashion photographers, fashion magazine editors and fashion columnists, as well as representatives of trade organizations. Buyers who are engaged in purchases for the largest department stores and boutiques, after the shows, make orders to companies for certain models, and it finally becomes clear what circulation models from the presented collection should be released by the beginning of the fashion season.

In addition, the ready-to-wear collection is, in fact, a promising collection - a "forecast" collection and a "program" collection for numerous industrial mass collections. The main tasks when designing a promising collection [4]:

- 1) development of a new figurative solution, taking into account ethnic characteristics and fashionable orientation of potential consumers;
- 2) development of tonal, color and plastic solutions for traditional and non-traditional assortment;
- 3) use of new materials and fittings in the collection;
- 4) designing hats, shoes and accessories that represent new trends and styles;
- 5) creation of new constructive foundations for the basic forms of the collection, representing new fashion trends;
- 6) creation or use of progressive technological processing in the execution of models, the use of new technologies;
- 7) advertising, in particular the development of a scenario for the demonstration of a new collection, the selection of certain models, the creation of images for the show (hairstyles, make-up models), the choice of musical arrangement, the choice of the place for the premiere show, etc.

An industrial collection often consists of a number of assortment collections, which is due to the fact that in modern fashion the boundaries between clothes for different seasons are often blurred, sets prevail in mass fashion, and a single assortment remains popular.

An assortment collection often consists of several mini-collections of models developed on the same constructive basis. At the stage of designing an industrial collection, it is necessary to unify and standardize the basics, technological units and details - the creation of a catalog of structural and technological elements of clothing, which saves money and time when launching new models into production [6]. Frequent changeover of threads in the industry creates additional difficulties in the production of new models. The unification of elements and the use of



computer technology can significantly reduce costs and reduce the time for the introduction of new models. The mobility of small and medium businesses creates additional benefits in a constantly changing environment. In small businesses, the time to launch a new model can be no more than two weeks: one week for development, one week for control testing (when the reaction of customers to the new model is checked).

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