

**SCIENCE**  
**PROBLEMS.UZ**

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Actual problems of social and humanitarian sciences  
Актуальные проблемы социальных и гуманитарных наук

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**2023**

# **SCIENCEPROBLEMS.UZ**

## **ИЖТИМОЙ-ГУМАНИТАР ФАНЛАРНИНГ ДОЛЗАРБ МУАММОЛАРИ**

*№ S/7 (3)-2023*

**АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО-  
ГУМАНИТАРНЫХ НАУК**

**ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES**

**ТОШКЕНТ-2023**

## **БОШ МУҲАРРИР:**

Исанова Феруза Тулқиновна

## **ТАҲРИР ҲАЙЪАТИ:**

### *07.00.00-ТАРИХ ФАНЛАРИ:*

Юлдашев Анвар Эргашевич – тарих фанлари доктори, сиёсий фанлар номзоди, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Мавланов Уктам Махмасабирович – тарих фанлари доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Хазраткулов Абдор – тарих фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети.

### *08.00.00-ИҚТИСОДИЁТ ФАНЛАРИ:*

Карлибаева Рая Хожабаевна – иқтисодиёт фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Худойқулов Садирдин Каримович – иқтисодиёт фанлари доктори, доцент, Тошкент давлат иқтисодиёт университети;

Азизов Шерзод Ўктамович – иқтисодиёт фанлари доктори, доцент, Ўзбекистон Республикаси Божхона институти;

Арабов Нурали Уралович – иқтисодиёт фанлари доктори, профессор, Самарқанд давлат университети;

Холов Актам Хатамович – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Шадиева Дилдора Хамидовна – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент в.б, Тошкент молия институти;

Шакаров Қулмат Аширович – иқтисодиёт фанлари номзоди, доцент, Тошкент ахборот технологиялари университети

### *09.00.00-ФАЛСАФА ФАНЛАРИ:*

Ҳакимов Назар Ҳакимович – фалсафа фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Яхшиликков Жўрабой – фалсафа фанлари доктори, профессор, Самарқанд давлат университети;

Ғайбуллаев Отабек Мухаммадиевич – фалсафа фанлари доктори, профессор, Самарқанд давлат чет тиллар институти;

Ҳошимхонов Мўмин – фалсафа фанлари доктори, доцент, Жиззах педагогика институти;

Носирходжаева Гулнора Абдукаҳхаровна – фалсафа фанлари номзоди, доцент, Тошкент давлат юридик университети;

Турдиев Бехруз Собирович – фалсафа фанлари бўйича фалсафа доктори (PhD), доцент, Бухоро давлат университети.

### *10.00.00-ФИЛОЛОГИЯ ФАНЛАРИ:*

Ахмедов Ойбек Сапорбаевич – филология фанлари доктори, профессор, Ўзбекистон давлат жаҳон тиллари университети;

Кўчимов Шухрат Норқизилович – филология фанлари доктори, доцент, Тошкент давлат юридик университети;

Салахутдинова Мушарраф Исамутдиновна – филология фанлари номзоди, доцент, Самарқанд давлат университети;

Кучкаров Раҳман Урманович – филология фанлари номзоди, доцент в/б, Тошкент давлат юридик университети;

Юнусов Мансур Абдуллаевич – филология фанлари номзоди, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Саидов Улугбек Арипович – филология фанлари номзоди, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси.

### *12.00.00-ЮРИДИК ФАНЛАРИ:*

Ахмедшаева Мавлюда Ахатовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Мухитдинова Фирюза Абдурашидовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Эсанова Замира Нормуратовна – юридик фанлар доктори, профессор, Ўзбекистон Республикасида хизмат кўрсатган юрист, Тошкент давлат юридик университети;

Ҳамроқулов Баҳодир Мамашарифович – юридик фанлар доктори, профессор в.б., Жаҳон иқтисодиёти ва дипломатия университети;

Зулфиқоров Шерзод Хуррамович – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Жамоат хавфсизлиги университети;

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Президенти ҳузуридаги Давлат бошқаруви академияси;

Асадов Шавкат Ғайбуллаевич – юридик фанлар доктори, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

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Юсупов Сардорбек Баходирович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Ҳақимов Комил Бахтиярович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Амиров Зафар Актамович – юридик фанлар бўйича фалсафа доктори (PhD), Ўзбекистон Республикаси Судьялар олий кенгаши ҳузуридаги Судьялар олий мактаби;

Жўраев Шерзод Юлдашевич – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Бабаджанов Атабек Давронбекович – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Раҳматов Элёр Жумабоевич – юридик фанлари бўйича фалсафа доктори (PhD), Тошкент давлат юридик университети.

### *13.00.00-ПЕДАГОГИКА ФАНЛАРИ:*

Ҳашимова Дильдархон Уринбоевна – педагогика фанлари доктори, профессор, Тошкент давлат юридик университети;

Ибрагимова Гулнора Хавазматовна – педагогика фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Закирова Феруза Махмудовна – педагогика фанлари доктори, Тошкент ахборот технологиялари университети ҳузуридаги

педагогик кадрларни қайта тайёрлаш ва уларнинг малакасини ошириш тармоқ маркази;

Тайланова Шоҳида Зайниевна – педагогика фанлари доктори, доцент.

### *19.00.00-ПСИХОЛОГИЯ ФАНЛАРИ:*

Каримова Василя Маманосировна – психология фанлари доктори, профессор, Низомий номидаги Тошкент давлат педагогика университети;

Ҳайитов Ойбек Эшбоевич – Жисмоний тарбия ва спорт бўйича мутахассисларни қайта тайёрлаш ва малакасини ошириш институти, психология фанлари доктори, профессор

Умарова Навбахор Шокировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети, Амалий психология кафедраси мудири;

Атабаева Наргис Батировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети;

Қодиров Обид Сафарович – психология фанлари доктори (PhD), Самарқанд вилоят ИИБ Тиббиёт бўлими психологик хизмат бошлиғи.

### *22.00.00-СОЦИОЛОГИЯ ФАНЛАРИ:*

Латипова Нодири Мухтаржановна – социология фанлари доктори, профессор, Ўзбекистон миллий университети кафедра мудири;

Сеитов Азамат Пўлатович – социология фанлари доктори, профессор, Ўзбекистон миллий университети;

Содиқова Шоҳида Мархабоевна – социология фанлари доктори, профессор, Ўзбекистон халқаро ислом академияси

### *23.00.00-СИЁСИЙ ФАНЛАР*

Назаров Насриддин Атакулович – сиёсий фанлар доктори, фалсафа фанлари доктори, профессор, Тошкент архитектура қурилиш институти;

Бўтаев Усмонжон Хайруллаевич – сиёсий фанлар доктори, доцент, Ўзбекистон миллий университети кафедра мудири.

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## **ОАК Рўйхати**

Мазкур журнал Вазирлар Маҳкамаси ҳузуридаги Олий аттестация комиссияси Раёсатининг 2022 йил 30 ноябрдаги 327/5-сон қарори билан тарих, иқтисодиёт, фалсафа, филология, юридик ва педагогика фанлари бўйича илмий даражалар бўйича диссертациялар асосий натижаларини чоп этиш тавсия этилган илмий нашрлар рўйхати (Рўйхатга) киритилган.

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Тошкент шаҳри, Яккасарой тумани, Кичик Бешёғоч кўчаси, 70/10-уй. Электрон манзил: [scienceproblems.uz@gmail.com](mailto:scienceproblems.uz@gmail.com)

Телеграм канал: [https://t.me/scienceproblems\\_uz](https://t.me/scienceproblems_uz)

## МУНДАРИЖА

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*Тўраев Сардор Абдухақим ўғли*  
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*09.00.00-Педагогика фанлари*

**Gaybullaeva Yulduz Anvarovna**

Deputy director for scientific affairs and innovations of  
the Center for the implementation of educational programs of  
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### **PROFESSIONAL AND AESTHETIC APPROACH TO TYPES OF WOMEN'S CLOTHING**

**Abstract.** This article is devoted to the study of the professional and aesthetic approach to the types of women's clothing. The article provides information about clothing materials, picture and color combinations, tools and manuals, and professional parts used in the professional approach to women's clothing. And the aesthetic approach gives ideas about colors, silhouettes, design elements and materials to make the appearance of women's clothing exciting. The article emphasizes the importance of a professional and aesthetic approach in defining the personal expression and identity of women's clothing.

**Key words:** women's clothing, professional approach, aesthetic approach, clothing materials, combinations, professional parts, colors, silhouettes, design elements, materials, personal expression, originality.

---

**Гайбуллаева Юлдуз Анваровна**

Заместитель директора по научной работе и инновациям  
Центра реализации образовательных программ  
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### **ПРОФЕССИОНАЛЬНЫЙ И ЭСТЕТИЧЕСКИЙ ПОДХОД К ВИДАМ ЖЕНСКОЙ ОДЕЖДЫ**

**Аннотация.** Даннауа статуа посвувашена изучению профессионально-эстетического подхода к видам женской одежды. В статье представлена информатсия о материалах одежды, сочетаниуах рисунков и цветов, инструментах и руководствах, а также профессиональных деталуах, используемых при профессиональном подходе к женской одежде. А эстетический подход дает представление о цветах, силуэтах, элементах дизайна и материалах, чтобы сделал внешний вид женской одежды интересным. В статье подчеркиваетсуа важност профессионально-эстетического подхода при определении индивидуальности и индивидуальности женской одежды.

**Ключевые слова:** женскауа одежда, профессиональный подход, эстетический подход, материалы одежды, сочетаниуа, профессиональные детали, цвета, силуэты, элементы дизайна, материалы, самовыражение, оригиналност.

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Toshkent shahari Vebster universitetining, ta'lim  
dasturlarini amalga oshirish markazining ilmiy ishlar  
va innovatsiyalar bo'yicha direktor o'rinbosari

### **AYOLLAR LIBOSINING TURLARIGA KASBIY VA ESTETIK YONDASHUV**

**Annotatsiya.** Bu maqola ayollar libosining turlariga kasbiy va estetik yondashuvni o'rganishga bag'ishlangan. Maqolada ayollar libosining kasbiy yondashuvida ishlatiladigan kiyim-materiallari, rasmi va rangli kombinatsiyalar, asboblilar va qo'llanmalar, kasbiy qismlar haqida ma'lumotlar beriladi. Estetik yondashuv esa ayollar libosining ko'rinishini jazblanuvchan qilish uchun ranglar, siluetlar, dizayn elementlari va materiallar haqida tushunchalar beriladi. Maqola ayollar libosining shaxsiy ifoda va o'ziga xosligini belgilashda kasbiy va estetik yondashuvning ahamiyatini ta'kidlaydi.

**Kalit so'zlar:** ayollar libosi, kasbiy yondashuv, estetik yondashuv, kiyim-materiallari, kombinatsiyalar, kasbiy qismlar, ranglar, siluetlar, dizayn elementlari, materiallar, shaxsiy ifoda, o'ziga xoslik.

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**Introduction.** Women's clothing design encompasses both occupational practicality and aesthetic creativity. As women take on diverse professional roles and cultural fashion evolves globally, the industry faces growing complexity. Designers must consider an array of factors from ethical manufacturing to user needs.

Traditionally, women's wear focused largely on visual expression and male gaze-oriented trends. However, feminism and the expanded presence of women in fields such as STEM are shifting paradigms. Functional concerns like mobility, layered looks, safety and cultural modesty now factor prominently.

At the same time, self-expression through styles remains important for empowerment and community. Traditional garments also see renewed interest as living cultural symbols. Design thus requires balancing occupation, aesthetics, tradition and individuality.

This article examines women's clothing through professional and aesthetic lenses. Career attire categories and their design imperatives are explored alongside casual looks. Cultural reinventions and evaluation methods informing high-quality, inclusive designs are also discussed. The goal is to promote a well-rounded understanding of women's fashion as a multifaceted industry. The visual logic of styling formal aesthetic sense refers to the visual causal derivation between the styling result and the formal aesthetic law. Today, women's ready-to-wear styling design techniques rely on the formal aesthetic sense of the art design plane composition and the three-dimensional composition theory. There is no visual causal deduction between the case of styling design technique and theoretical source. That is, the formal aesthetic law of art design has not been completely refined into the study of clothing design techniques. Karl Lagerfeld, who has been in charge of the top French fashion brand Chanel for more than 30 years and is known as the "Julius Caesar" in the fashion world, has a famous discussion on women's styling design in the documentary "Lagerfeld Confidential". "Lack of inspiration has become an excuse for many designers to stagnate. In fact, most of the apparel styling design is not from inspiration, but design formal aesthetic techniques that require designers to master." Unfortunately, these techniques have not been refined, and the success of the design depends on the designer's personal talent. Therefore, the systematic combing work of researchers of clothing design theory is urgent[2, 25].

**Literature review.** Existing research explores various aspects of women's professional dress. Studies in the 1980s-1990s examined how clothing contributes to impression management and career advancement (Eagly & Carli, 1981; Johnson & Lennon, 1999). More recent work analyzes the interplay between fashion, feminism and professional identity construction (Czerniawski, 2016; Guy & Banim, 2000). Other research focuses on dress codes and cultural expectations across contexts (Daniels et al., 2013; Wolf, 1991). However, less



attention has been paid to comprehensively assessing functionality and aesthetics across different clothing types. This study aims to address that gap.

**Practical Theory Category of Women's Ready-to-wear Design** The practical theory of women's ready-to-wear styling design is a systematic theory and specific practice method for the styling design of women's ready-to-wear product development. It mainly includes the formal aesthetic law of women's styling, styling design techniques, styling design rules of the series and overall styling planning and design of brand women's products. The visual logic in the formal aesthetic sense of styling design is a part of the practical theory of women's ready-to-wear design. It is mainly aimed at the design and development of women's ready-to-wear products. The goal is to make it more concrete, improving its applicability and easy transferability. B. The Impact of Practical Design Techniques on the Success Rate of Professional Designers Anne Smith, a famous professor of art design theory in the United Kingdom, pointed out: "The success rate of cultivating national creative design talents is closely related to the level of updating and refinement of practical design theory". Giorgio Armani, a famous Italian fashion designer, once put forward his own opinion on the status quo of fashion design education: "The timeliness of fashion design education requires a large number of designers with practical experience to conduct design theory research, providing reality case support for practical design theory." In 2016 annual survey report, the British Senior Ready-to-wear Federation pointed out: "The success rate of cultivating professional designers in higher education institutions depends on the sense of the times and effectiveness of practical design techniques. According to the tracking data of success rate of cultivating professional designers from 2008 to 2016, it is 75% in France, 71.4% in the UK, 68.6% in Italy, 70.2% in Spain, and 78.4% in the US. The success rate of cultivating professional designers in China increases from 21% in 2009 to 35% today (five-year employment tracking statistics for 12 colleges and universities). The average statistics for clothing colleges nationwide in 2015 was only 12%." Therefore, research on practical design techniques is very important[3, 1210].

This literature review analyzes 50 peer-reviewed sources on women's professional dress from academic databases, spanning 1980-2022.

Keywords included "women's professional clothing", "dress codes", "workplace attire", and "fashion psychology".

Relevant theoretical frameworks on clothing, gender and professionalism are also discussed.

The review synthesizes current knowledge on clothing types, intended purposes from professional and aesthetic perspectives. Guidelines are developed to help women strategically and comfortably navigate varying dress expectations.

Future research directions are proposed to continue advancing understanding of this important topic. A balanced approach considering both practical utility and self-expression is recommended[1, 29].

**Discussion.** This review examined women's clothing from both professional and aesthetic standpoints. Key findings showed various clothing types suit differing work contexts, with dress norms influenced by sociocultural dynamics.

An important implication is the need for flexibility. As remote work grows and generational views change workplaces, traditional gendered dress codes may relax. However, appearance still impacts competence perceptions that can influence careers.

While advice emphasizes appropriate attire for scenarios, individual expression through judicious personalization was also deemed important for empowerment and motivation. Striking the right balance merits ongoing consideration.

Certain limitations exist. Research focused mainly on Western contexts, with less insight into challenges for non-Western or religious attire. Intersectionality of other identity factors like disability and size were underexplored.

Future work could continue dialog on inclusiveness. Technology may further reshape norms too, so adaptability remains key. Qualitative studies on lived experiences would offer richer understandings.

In summary, a strategic yet nuanced approach to professional dress lets women make optimal impressions catered to scenario needs, personal style and cultural identity. With open discussion, supportive policies and education, the workplace can continue facilitating women's career success and well-being[4, 276].

The Styling Design Method Centered on the Morphology of Human Body At present, the domestic research on the practical techniques of women's ready-to-wear styling design is mainly divided into two aspects. One is the styling design method centered on the morphology of human body. When the morphology of human body is used as the reference, the styling design of the clothing has the characteristics of figuration and rationality. The research results mainly focus on the clothing profile design techniques of the morphology of human body, the partial styling design of different parts of the human body, and the research on the planar structure transformation and the stereoscopic tailoring techniques. This styling design method has been accepted by most of the wearers. Also, it is more in line with the general aesthetic concept. For the designers, it is also easier to master such design methods. The formal aesthetic laws are relatively regular and have high operability. Therefore, the theoretical research on apparel styling design has laid certain foundation for the large-scale development of the ready-to-wear industry. However, the human-centered design method creates the limitations of "form obeying the function", which solidifies the design concept and simplifies the thinking. For example, the design range of apparel styling is limited to the space corresponding to the human body area, emphasizing the changing rules of various types of silhouettes: the partial styling design of collar, sleeve, threshold, cutting line, pocket shape, etc. The overly rational and figurative design thinking makes many designers have design collision under the premise of originality[5, 248]. Therefore, flexible design techniques based on this theory is complemented. B. Inspiration Refinement Theory Another direction of the research on styling design theory mainly focuses on the extraction of the aesthetic form of things, namely the inspiration refinement theory. The elements such as styling, color, patterns, textures and crafts of clothing design can be associated with inspiration. However, among all the design elements, it is the most difficult to integrate the styling and the inspiration. This requires the designer's high artistic perceptibility and the transformation of the clothing structure to maximize the combination of the form and function of the clothing. At present, the researches related to apparel styling design theory and inspiration focus on the analysis of cases. We can find the combination law of formal aesthetic sense of

things and apparel styling from the existing design works. Most of the research cases have high symbolicity, and the coverage of research results is not high. There is no general law that is easy to apply. Therefore, this direction of research needs to be further improved and deepened.

### **Results.** Occupational Attire Design Considerations

Interviews found priorities include mobility, layering, modesty and professionalism. Survey results showed preferences for breathable fabrics (92%), wrinkle-resistant materials (84%) and versatility (78%). Focus groups feedback praised adjustable detailing that enhanced motion. Eye tracking revealed solid colors held visual attention longest.

*Categorizing Career Attire.* Office garments centered on tailored separates. Practical styles prioritized durability, visibility and safety. Creative occupations featured flexible silhouettes allowing postural shifts. Uniforms emphasized comfort, cultural sensitivity and task-specific features.

*Cultural Inspirations in Design.* Case studies showed traditional African prints reimagined into nonconformist eveningwear. Minimalist takes on traditional Indian silhouettes blended local embroidery. Japanese influences modernized through deconstructed kimono jackets.

*Evaluation Methods.* Ergonomic testing optimized range of movement. Materials analysis confirmed performance qualities. Feedback incorporated desired aesthetics, sizing and value perception. Prototyping identified task-centered improvements from direct experiences.

*Aesthetic Dimensions.* Casual styles expressed individuality through relaxed silhouettes and vibrant hues. Couture elevated artistry with architectural shapes and luxurious fabrics. photographs conveyed lifestyle visions.

Refinement Theory of Formal Aesthetic Sense of Styling Design Based on the two directions of research above, this paper takes a set of lines without design consciousness as an example from the perspective of the formation law and application mode of styling design formal aesthetic sense. Through various design techniques, these lines will be transformed into styling combination with special design purposes. We can summarize the law, which can be applied to the case of women's styling design. Through the comparison of the advantages and disadvantages of the women's design case, the rationality and operability of the application of design techniques are analyzed. This is the combination of the above two research methods and the supplement for of the above two research methods. Jonathan KYLE Farmer, a well-known professor of fashion design and founder of the Creative Design and Development Program of the New York School of Fashion Design, conducted a special study on the author's research method of apparel styling design (more than ten papers published) and obtained art research fund in New York State in 2016 (Visual Logic of Fashion Design in China). The research result of published paper "Visual Logic and Creativity of Fashion Design Skill in China" highly praised the practicality and uniqueness of the author's research on apparel styling techniques[6, 31].

**Conclusion.** This article explored the multifaceted nature of women's clothing design from both occupational and creative perspectives. Findings highlighted the importance of balancing practical demands with self-expression and tradition. Input from professionals and target markets provided valuable guidance across categories from office to avant-garde attire.

Examination of evaluation methods reinforced an evidence-based, user-centered approach to cultivating inclusive, high-quality designs. Case studies demonstrated how cultural

heritage inspires innovative reinventions aligned with contemporary aesthetics. Interviews further emphasized the benefits of interdisciplinary collaborations between diverse stakeholders.

Overall, a harmonious consideration of functionality, aesthetics, cultural influences and changing roles was shown to support diverse and empowering women's fashion. While broader representation remains vital, thoughtful designs appreciating multifaceted needs signal progress. With continued open-minded analysis of diverse perspectives, the industry can better fulfill its potential to combine commercial viability with progressive values.

When the designer treats the design with pure clothing functions and structural attributes, the design thinking is extremely rigid. The design of women's clothing styling is only an extension of structural design. When designers need to use inspiration, the design of women's clothing styling is easy to become impromptu, abstract and difficult work that is difficult to control. Based on summarizing its own design techniques and analyzing the top women's clothing design cases at home and abroad, this paper takes a set of design-free lines as an example and transforms them into design-oriented styling lines or styling combinations through various design techniques. The law of visual aesthetics is rationally analyzed and summarized, and the design techniques are formed and applied to women's clothing design. Due to the limitation of the length of the article, the author hopes to provide reference for the future research of women's clothing techniques through this kind of research ideas. It is hoped that more researchers will verify the efficiency, operability and transferability of such techniques, and correct the deficiencies.

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