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KRASNIUK L. V., HORNYI P. V., TROYAN O. M.  
*Khmelnytskyi National University, Khmelnytskyi, Ukraine***DESIGN OF MODERN CLOTHING BASED ON THE TRANSFORMATION OF NATURAL SOURCES OF INSPIRATION**

**Purpose.** *The purpose of this research work is to develop new models of clothes in the artistic system «collection» using natural sources of inspiration based on the application of the composition rules and methods of artistic design of products.*

**Methodology.** *The basic principles of the systematic approach to artistic design of the author creative collection such as literary analytical research and associative stylization of the source of creativity were used in the process.*

**Results.** *The article shows that the development of the creative concept envisages the choice of the inspiration source which occupies the central place in the artistic designing of the author's clothing collections. A compositional analysis of the source of inspiration – wild dried flowers – was carried out. The choice of compositional elements, principles and means of connection of the author's clothing collection is substantiated. The transformation of the source of inspiration into forms of modern clothing was carried out. Various options for artistic and compositional solutions of clothing collections based on one source of inspiration have been developed. In the material, an ensemble of women's clothing was made and its approbation was carried out in the conditions of contests of young clothing designers and scientific and practical conferences.*

**Scientific novelty.** *The characteristic artistic and compositional features of the source of inspiration – dried wild flowers – have been studied and highlighted, and the principles of their use in the design of modern women's clothing collections have been determined.*

**Practical significance.** *Author's collections of women's clothing have been developed using the artistic and compositional features of wild dried flowers and modern fashion trends. The materials of this study can be reflected in lecture courses on the disciplines «Fundamentals of clothing harmonization» and «Artistic construction of design objects».*

**Keywords:** *clothing design; women's clothes; clothing collection; artistic image; a source of inspiration; transformation of the source of inspiration; digital drawing.*

**Introduction.** Each new clothing model created by a designer can be seen as a means of reflecting the author's vision of the world. The imaginative associations that arise when a designer observes the surrounding world become the basis for designing new clothing models. In order for the created garment to have artistic value, it must meet the requirements of artistic harmony and carry a unique artistic image, so the designer should always search for the figurative expressiveness of the costume.

A special place in the work of designers is occupied by natural motifs, which are an interesting and productive source of inspiration. The extraordinary diversity of natural forms serves as an inexhaustible creative source for designing new unique models of clothes. It is from natural sources that the designer draws

ideas about harmony, beauty, perfection and completeness of the surrounding world. Spending a lot of time in the intense rhythm of the «stone jungle», fashion designers often turn to the theme of nature as a source of inspiration.

The analysis of various sources of inspiration [1; 3; 4; 12-14] that designers use when developing clothing collections has shown that the artistic design of an author's collection of women's clothing using natural sources of inspiration is relevant.

**Analysis of previous research.** The study of literary sources showed that the sources of inspiration, which send the designer a creative impulse to create new clothing collections are quite diverse. At the same time, each of them has its own characteristics and qualities that serve as a compositional basis for creating the author's image of clothing models [4, 12].

The authors of the study [10] analyzed various sources of inspiration and noted that almost all design is made by transforming, combining, and adapting elements of previous designs, as well as various elements and aspects of other objects, images, and phenomena. The authors conclude that literally anything can be a source of inspiration for a designer.

Paper [16] states that sources of inspiration help the designer to create both interesting design elements and principles of individual design. The author Fatma Mete examined the main types of sources of inspiration and noted that sources of inspiration contribute to the creation of original design and play an important role throughout the creative stage of the process of creating clothing collections.

Paper [17] is devoted to studying the influence of the source of inspiration on the development of the designer's main idea in the process of creating new clothing models. Using examples, the authors analyzed how professional fashion designers develop their creative idea through sketches and how the sources of inspiration provided to them stimulate their ideas. It was noted that each participant in the experiment used sources of inspiration differently. Some designers adapted the inspiration through associations and simplifications, working with photos of inspiration sources, while others were inspired by associations and memories from childhood, as well as by the fabrics provided for the study. The results of the study showed that both intangible and tangible sources of inspiration play a certain role in the process of designing new clothing models. The authors also emphasized the important role of social, cultural, and technological aspects in the process of finding new ideas.

Among the various sources of inspiration, nature occupies a special place. The authors of the work [19] paid special attention to nature as one of the most important sources of inspiration. The article states that natural sources of inspiration are something that is very

close to people, which is why designers return to natural analogues again and again. The article explores the possibility of using natural sources, namely floral motifs, for decorating the surface of fabric. The authors conclude that the diversity of the flora can be an endless source of ideas for a designer.

Along with the attractiveness of nature, fashion designers often look for inspiration in the world of flowers. Article [18] notes that flowers have long played an important role in clothing decoration. This is especially noticeable when clothing ceases to play a purely functional role and rises to the level of decoration and self-expression. The aesthetic appeal of such clothes can be seen by analyzing the large number of clothes, both ancient and modern, that contain flowers in some way. Over the centuries, some flowers have acquired a special symbolic meaning. The symbolism of flowers is primarily used in various rituals, to create floral or other decorations for holidays, to express certain feelings, emotions, and intentions.

Literary sources [11; 18; 20] indicate that each flower carries its own symbolism. For example, a rose is associated with love, an orange flower symbolizes eternal love, a daisy – innocence and purity, sunflowers – happiness and optimism, lilies – purity and elegance, iris – bravery, wisdom and faith, mimosa – chastity. Therefore, flowers as a source of creativity not only add aesthetic appeal to products, but also have a certain symbolic meaning, allowing designers to evoke emotions and tell stories through their creative projects.

Study [15] focuses on the fashion trends of the late 19th and early 20th centuries. The authors analyze the images of clothing in the Art Nouveau style, show how floral fashion made revolutionary changes in design. The article notes that the Art Nouveau style was inspired by natural forms, in particular the curved lines of plants and flowers. Swirling floral patterns that integrated nature into clothing design were popular during this period. Plant motifs can be seen in fabrics, ornaments, decorations, etc. In

addition to plant and flower forms, clothing designers widely use the color palette of Art Nouveau, insects and birds also have a great influence.

Flowers were chosen as a creative source of inspiration by the authors of the study [7], resulting in an interesting collection of women's clothing in the classical-romantic style. The source of inspiration for the collection is the poppy – flowers with bright red large petals and black spots of regular shape. The key features of the source of inspiration, namely shape, color, texture, silhouette, bring a sense of beauty, elegance and freshness to the collection's images.

The article [5] describes the stages of designing and manufacturing a creative collection of women's clothing, which uses the author's means of decorative finishing of products – perforation. The authors propose to use perforations based on floral motifs to decorate the products. The composition is based on the metric order – repetition of the same patterns at regular intervals. The proposed perforation, which is made by hand with floral motifs, harmoniously complements the simple laconic form of the collection's products.

The authors of the article [2] consider the design of the author's collection of women's clothing in the romantic style with the use of floral motifs in the artistic and compositional solution of the collection's products. The sources of inspiration for this collection are the peony flower and the romantic style in clothing. In the course of transforming the source of inspiration, the authors highlighted its main artistic and compositional features – delicate colors, rounded flower shape, plasticity of lines and texture of peony petals. The preservation of the figurative and associative connection of the products with the source of inspiration was achieved by using smooth silhouette lines of the products, silk fabrics with a soft texture and delicate pastel colors. The silhouettes of the products feature a voluminous shape that is associated with the shape of peony buds, and the multi-layered ensembles resemble the

corolla of a peony flower, the source of inspiration.

Thus, natural forms, in particular the world of flowers, have always been a popular fashion trend, often serving as a source of inspiration. Therefore, creating an author's clothing collection based on the use of natural sources of inspiration is an urgent task nowadays.

**Statement of the problem.** The purpose of this study is to develop new models of clothing in the artistic system «collection» using natural sources of inspiration based on the application of compositional rules and methods of artistic design of products. The main objectives of the study are: compositional analysis of the selected source of inspiration; justification of the choice of compositional elements, principles and means of connection; transformation of the source of inspiration into forms of modern clothing; development of various options for artistic and compositional solutions for clothing collections; production of an ensemble of women's clothing in the material.

**Results of the research and their discussion.** For the design of women's clothing collections, the source of inspiration is natural motifs, namely wild dried flowers. Dried flowers are desiccated flowers and herbs that do not lose their beauty, but seem to «freeze». They are free, wild, untamed, stable and unpretentious, and also durable (Fig. 1).

Theoretically, any flowering plant can be a dried flower, but florists believe that not all plant species are able to maintain their integrity and aesthetic appearance after drying. Usually these are annual plants, less often biennials [8].

One of the characteristic features of dried flowers is the presence of an inflorescence, that is, a stem with many flowers, which, like small modules, create a perfect composition. Inflorescences can be simple or complex. Simple inflorescences are those with a single elongated axis. Compound inflorescences are a system of simple inflorescences that branch out from the main axis (Fig. 1) [6].



Fig. 1. Types of wild dried flowers



Fig. 2. Moodboard of future clothing collections

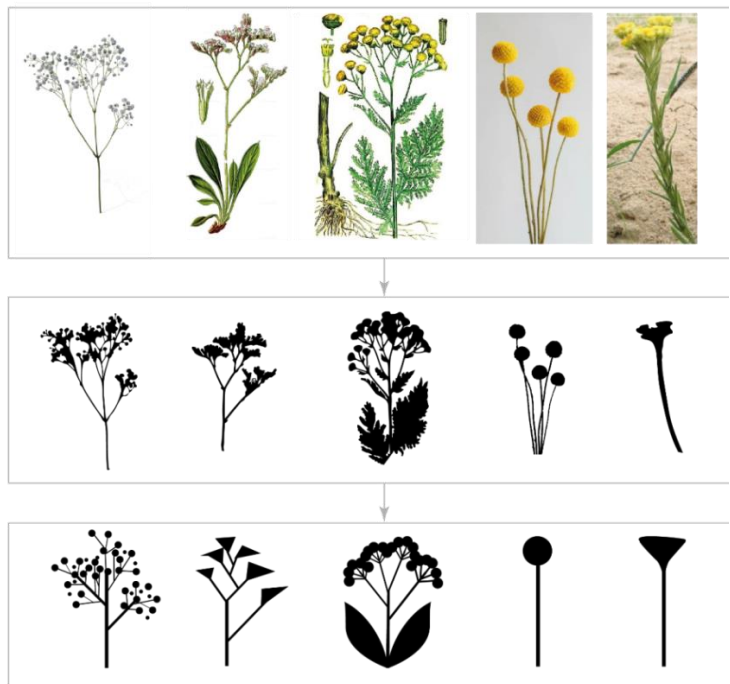


Fig. 3. Stylization and simplification of dried flower shapes

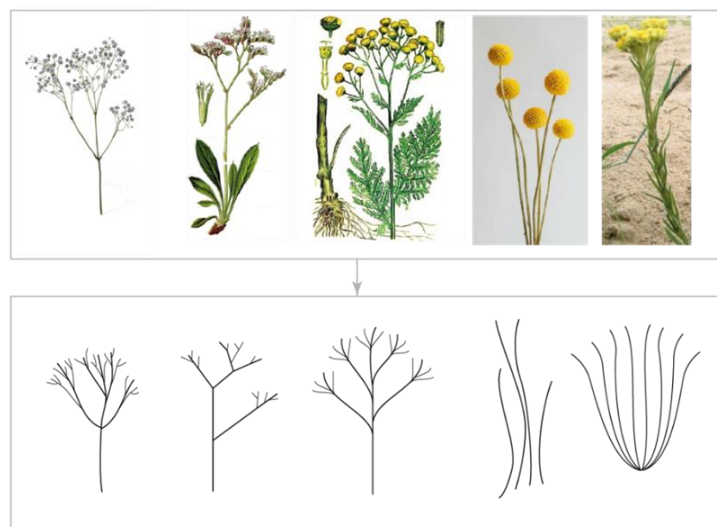


Fig. 4. Stylizing the lines of the inspiration source

The stem of these plants is usually thin and straight, but can be of different thicknesses, depending on the species. The leaves are also long and thin, but some species have toothed leaves. These features of dried flowers inspired the designing of an elongated silhouette in clothing that gives the impression of graceful simplicity. The inflorescences can also be transformed into shapes of clothing or accessories, as well as transferred into embroidery on clothing details.

The simplicity of the shape of dried flowers became an inspiration for the development of new models of clothes. The main idea of this project is to convey a sense of calm and unity with nature in the products of the clothing collections, and to express the atmosphere of a quiet blooming field where only the rustle of dry herbs and flowers is heard. It is a place of peace for the body and soul, a place where you can be yourself, take a break from the noise of the metropolis and feel the presence of silence.

Based on the analysis of the source of inspiration, a Moodboard was developed (Fig. 2), which concentrates the main idea of future clothing collections, namely, creating the atmosphere of a wild field and a sense of harmony and unity with nature.

Each collection is created on the basis of a number of creative means that are combined into certain elements of shaping and are founded on the principles and laws of composition, creating a harmonious and balanced solution. These elements are: shape, color, pattern, line, decoration, texture, etc. Each of these elements makes it possible to reveal the same source of inspiration from new angles.

A shape is the appearance of an object that can be described by its dimensions, relationships between its various parts, contours, and surfaces. A shape has a set of properties that allow us to describe its appearance and evoke certain emotions in the viewer. Among them are content, appearance, and character. Since the chosen source of

inspiration, namely wild dried flowers, has a varying shape, which is mostly determined by the type of inflorescence, the stylization and simplification of dried flowers of different types and shapes was performed (Fig. 3).

Analyzing the shapes of wild dried flowers, it is clearly seen that such a compositional element as a line is an integral part. After all, the stems of dried flowers are lines that can be rhythmically repeated, grow symmetrically or asymmetrically relative to the main stem, form inflorescences (which also consist of groups of lines), or be independent lines. Therefore, a line can act as a self-sufficient element or be part of other elements as well (Fig. 4).

Looking at the complex inflorescences of wild dried flowers, it should be noted that they consist of many small flowers. Therefore, each flower can be considered a module that is repeated in the overall composition of the plant. Stylized modules can be used as clothing details or to create interesting variants of prints, drawings, and ornaments (Fig. 5).

When combined, dried flower inflorescences create a visual characteristic of the surface, i.e. texture, which is determined by the appearance and structure. And by collecting different types of wild dried flowers in a separate composition, can be obtained a unique texture that will differ in size, shape, depth, pattern, color, and can be smooth, porous, wavy, rough, depending on the type of plants in it (Fig. 6).

Color is one of the most important compositional elements, as it can create mood, influence emotions, and attract the viewer's attention. Wild dried flowers have a variety of colors, depending on the type of plant. The color palette of dried flowers usually includes warm, muted, faded colors (milk, yellow, beige, sand, khaki, shades of brown and red). At the same time, there are dried flowers that retain their bright color over time (yellow, orange, pink, purple, red). The stages of stylizing the color palette of the source of inspiration are shown in fig. 7

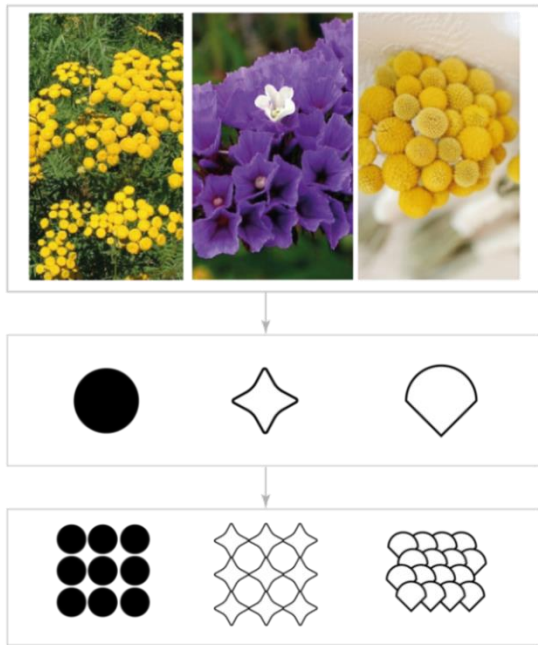


Fig. 5. Stylizing flowers as modules

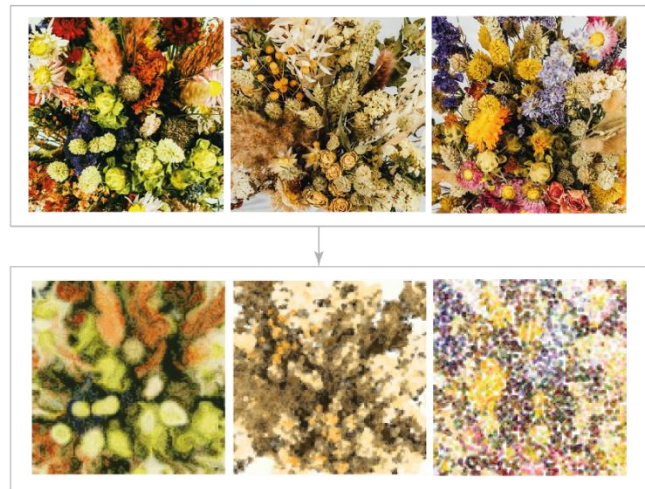


Fig. 6. Stylizing dried flower textures

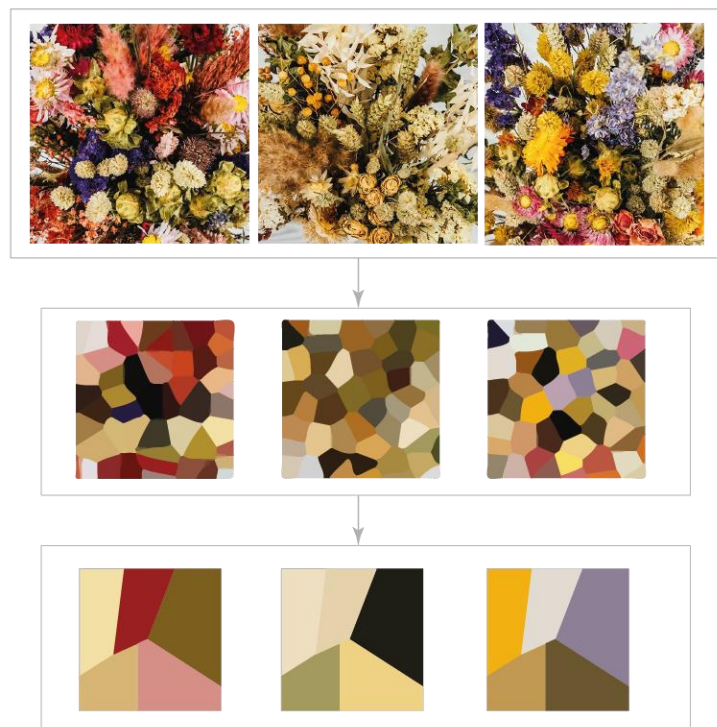


Fig. 7. Stylizing the color palette of an inspiration source

Decoration, as a compositional element, creates aesthetically pleasing and unique products using various techniques and materials. Embroidery was chosen as one of the types of decoration for the designed collection. Embroidery has its own independent composition, which consists of certain

compositional elements, so the above-mentioned compositional elements (shape, module, color, texture) can become the basis for designing new variants of embroidery.

Transforming a source of inspiration into shapes of clothing is an important stage in designing a collection that allows a designer to

create a unique and original product that matches their vision and style.

After examination and analyzing the shape of the source, we transformed the shape of the dried flowers into the shape of clothing in the form of graphic series. The results of the process are presented in fig. 8, which shows schemes with five levels of transformation of the shape of the inspiration source into graphic series.

The first level of the transformation scheme shows two versions of a generalized and simplified representation of the shape of the inspiration source.

The second level of the transformation scheme presents images of the geometric appearance of clothing silhouettes that best match the chosen source of inspiration – wild dried flowers.

At the third level of the transformation scheme, various developed variants of silhouette shapes are presented. They correspond to the selected silhouettes at the second level of the transformation scheme, namely: straight, tight and semi-fitted clothing silhouettes.

The variants of the examples of silhouette clothing shapes shown on the fourth level of the transformation scheme. They reflect various design techniques (formation of darts, reliefs, other types of divisions) that can be used to get the desired shape of the garment.

The fifth level of the transformation scheme depicts various types of style features using stylized compositional elements, selected main compositional principles and means of connection. These design features include: neck shapes, collar variants, types of fasteners, sleeve and garment lengths, decoration, etc.

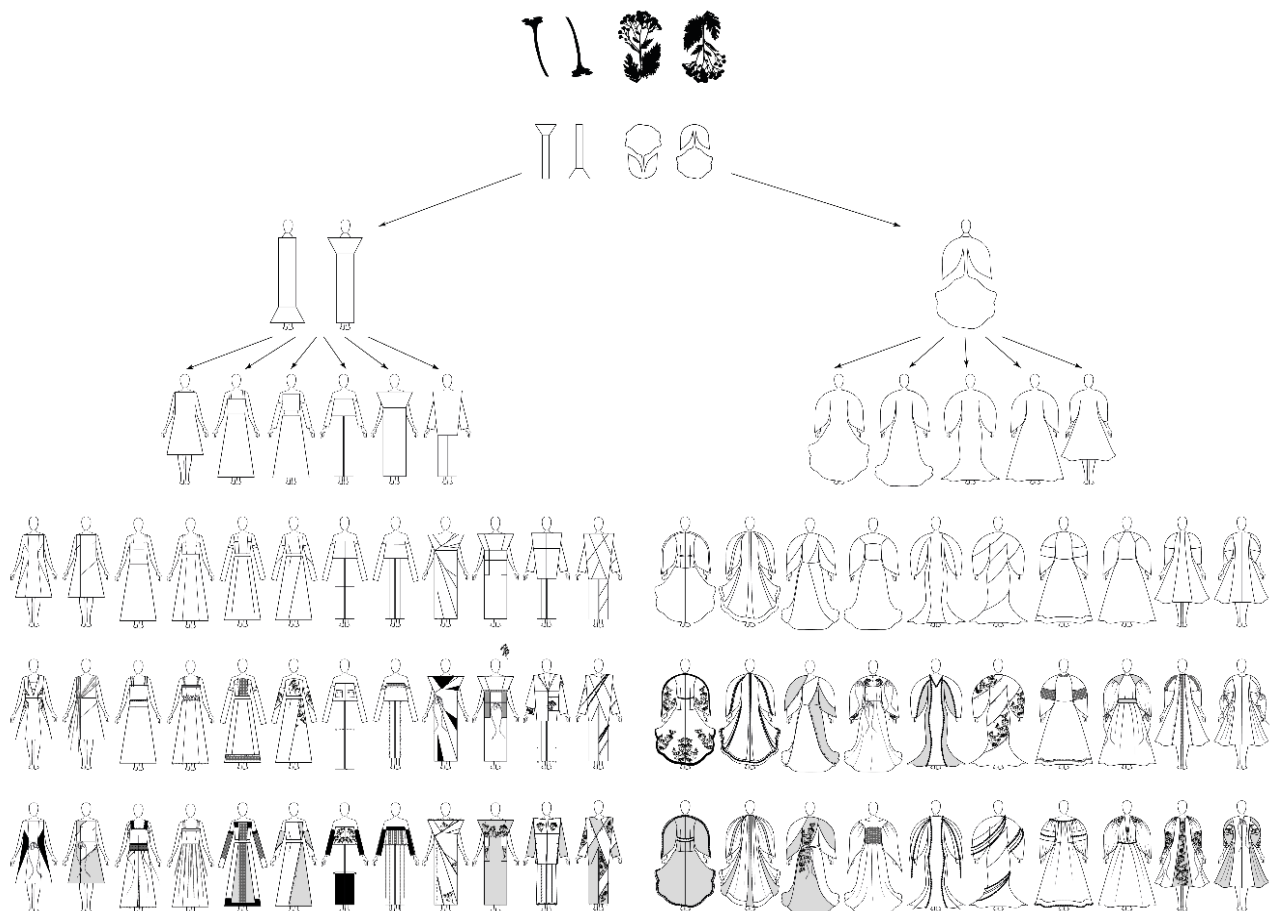


Fig. 8. A scheme of transformation of the inspiration source into forms of modern clothing



**Fig. 9.** Preliminary design of the «Field Whisper» collection  
(author Oksana Korinovska, supervisor Larysa Krasniuk)



**Fig. 10.** The «Free Traveler» women's clothing collection  
(author Oksana Korinovska, supervisor Larysa Krasniuk)



**Fig. 11.** Preliminary design of the «Bloom with grace» collection  
(author Oksana Korinovska, supervisor Larysa Krasniuk)



As a result of using the inspiration source transformation method, 44 different and interesting variants of ideas for further clothing collection design were obtained.

As a result of the inspiration source transformation into the shape of clothing, 5 different variants of women's clothing collection ideas were developed. They embody the chosen source of inspiration, revealing its artistic image.

Adobe Illustrator and Adobe Photoshop programs were used to create digital sketches of the collections. Initially, line drawings were created in Adobe Illustrator with a simple fill of the base colors that were chosen to develop the models. They became the basis that was further used in Adobe Photoshop. In this program, images with textures of fabrics and embroideries were superimposed, and chiaroscuro and small details were worked out. The final version of the digital sketches was also worked on in this program, creating a background with imitation of paper texture, layering to achieve the effect of watercolor and scuffs.

The collection «Field Whisper» (Fig. 9) includes five models of women's dresses with an extended silhouette of different lengths. The main compositional element is the shape, the principle is expressiveness, and the means of connection is plasticity; the secondary compositional element is embroidery and lace trim. The plasticity of the shape in the models is achieved with the help of a soft shoulder line and voluminous ripples at the waist and wrists. The source of inspiration is conveyed through floral embroidery and a shape reminiscent of dried flowers. The main idea of the collection is to convey the atmosphere of the quiet rustle of dried flowers from the breeze of a light summer wind in the field.

In the «Free Traveler» collection (Fig. 10) the main compositional element is the line, which is enhanced by asymmetry and dynamics of the shape, the main principle is motion. The line is clearly distinguished by long braided cords attached to the asymmetrical edges of the garments, elongated silhouettes and vertical

divisions. Each look resembles an elongated stem of a dried flower. The main idea of this collection is to reflect the desire for freedom in the image of a free traveler who walks slowly through wide flowering fields at sunset and tells mysterious stories and legends.

The compositional solution of the «Bloom with grace» collection is characterized by clear geometric shapes (Fig. 11). The main compositional elements of the collection are diamond-shaped decorative embroidered inserts on the details of the products. The embroidery reflects the coloring of wild dried flowers with its texture and colors. The main compositional means of the collection are dynamics and asymmetry. The collection includes skirts, pants, blouses, a dress, a jacket, and a coat. The aim of this project is to show the colors of the morning wild field in calm weather. At such moments, wild dried flowers fully reveal their delicate beauty.

The «Mother Nature» womenswear collection (Fig. 12) is inspired by childhood memories of long walks among the wild fields of Podillia. The main compositional element of the collection is texture. It creates blurred, indistinct shapes of the products, which are intended to create an image of a field with dried flowers. A special feature of this collection is the use of knitted openwork fabric with voluminous flowers and leaves, with hanging threads that form uneven asymmetrical edges on the dresses.

Fig. 13 shows a preliminary design of the «Presence of Silence» clothing collection. The silhouettes of the models are elongated, like the stems of dried flowers. The compositional solution is based on a combination of beige (the color of dried flowers) and black (a contrasting background associated with the ground). The peculiarity of the collection's artistic solution is the embroidery on the details of the products, which is based on stylized shapes of inflorescences. The collection offers raw edges of details, woven belts with long fringes that sway with movement and are associated with the movement of dry grass and flowers in the wind.



**Fig. 12.** Preliminary design of the «Mother Nature» collection  
(author Oksana Korinovska, supervisor Larysa Krasniuk)



**Fig. 13.** Preliminary design of the «Presence of Silence» collection  
(author Oksana Korinovska, supervisor Larysa Krasniuk)



**Fig. 14.** The central model of the  
«Presence of Silence» collection



**Fig. 15.** Braided belt and bag –  
addition to the collection

Thus, using the same source of inspiration allows the author to interpret it differently each time, creating a variety of interesting images. The use of different compositional elements allows to create a large number of new ideas for collections. Each of the designed garments reflects the chosen source of inspiration – wild dried flowers in a different way.

Thus, the developed collections have a clear associative connection between the chosen source of inspiration and models of clothes; correspond to the main conceptual idea of the project; are characterized by adherence to the principles of compositional harmony; take into account modern fashion trends.

**Conclusions.** A compositional analysis of the chosen source of inspiration – wild dried flowers – has been performed. Its main features have been analyzed and highlighted. The main idea of the project, which reflects the author's view of the source of inspiration, is determined. Based on the analysis of the source, a Moodboard was developed, which concentrates the creative concept of the designed collections, namely the reflection of a sense of harmony, peace, comfort, and unity with nature in women's clothing collections.

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The main compositional elements of the source were stylized. In accordance with the stylized compositional elements, the main compositional principles (expressiveness, motion, imagery, semantic factor) and the corresponding means of compositional connection are selected.

5 sketches of women's clothing collections with different artistic and compositional solutions have been developed. The main features of the developed collections are their imagery and integrity, which is achieved by making models of each collection in a single stylistic direction. The artistic and compositional solution of each collection interprets the author's concept in a different way, presenting various possible options for its development.

Based on the results of the research, an ensemble of women's clothing called «The Presence of Silence» was made, which is the central model of the collection of the same name. The ensemble fully corresponds to the author's concept and perfectly reflects the characteristic features of the source of inspiration – wild dried flowers, and has an undoubtedly harmonious artistic and compositional solution.

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**ДИЗАЙН СУЧАСНОГО ОДЯГУ НА ОСНОВІ  
ТРАНСФОРМАЦІЇ ПРИРОДНИХ ДЖЕРЕЛ НАТХНЕННЯ**

**Мета.** Метою даної дослідницької роботи є розробка нових моделей одягу в художній системі «колекція» з використанням природних джерел натхнення на основі застосування композиційних правил і методів художнього конструювання виробів.

**Методологія.** В роботі використано такі основні принципи системного підходу до художнього оформлення авторської творчої колекції, як літературно-аналітичне дослідження та асоціативна стилізація джерела творчості.

**Результати.** У статті показано, що розробка творчої концепції передбачає вибір джерела натхнення, яке посідає центральне місце в художньому проектуванні авторських колекцій одягу. Проведено композиційний аналіз джерела натхнення – польових сухоцвітів. Обґрунтовано вибір композиційних елементів, принципів і засобів комунікації колекції авторського одягу. Здійснено перетворення джерела натхнення у форми сучасного одягу. Розроблено різноманітні варіанти художньо-композиційних рішень колекцій одягу за одним джерелом натхнення. У матеріалі складено ансамбль жіночого одягу та проведено його апробацію в умовах конкурсів молодих дизайнерів одягу та науково-практичних конференцій.

**Наукова новизна.** Досліджено та висвітлено характерні художньо-композиційні особливості джерела натхнення – польових сухоцвітів, визначено принципи їх використання в дизайні колекцій сучасного жіночого одягу.

**Практична значущість.** Розроблено авторські колекції жіночого одягу з використанням художньо-композиційних особливостей польових сухоцвітів та сучасних тенденцій моди. Матеріали даного дослідження можуть бути відображені в лекційних курсах з дисциплін «Основи гармонізації одягу» та «Художнє конструювання об'єктів дизайну».

**Ключові слова:** дизайн одягу; жіночий одяг; колекція одягу; художній образ; джерело натхнення; трансформація джерела натхнення; цифровий ескіз.

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