



Received 07.05.2025 Revised 18.08.2025 Accepted 17.09.2025

UDC 7.012: 687

DOI: 10.30857/2617-0272.2025.3.1

Creative modelling of clothing in the work of designers: Trends and directions

Olehoslav Serbin

Postgraduate Student

Kyiv National University of Technologies and Design

01011, 2 Mala Shyianivska Str., Kyiv, Ukraine

<https://orcid.org/0000-0003-2326-3578>**Kalyna Pashkevych**

Doctor of Engineering, Professor

Kyiv National University of Technologies and Design

01011, 2 Mala Shyianivska Str., Kyiv, Ukraine

<https://orcid.org/0000-0001-6760-3728>

Abstract. Methods and techniques of creative modelling assisted in creating new proportions, volumetric forms, and silhouettes of clothing during the development of new designer clothing collections. The aim was to examine the application of creative modelling methods in the collections of world designers showcased during Paris Fashion Week. The article was a theoretical study based on a systematic approach and the application of general scientific methods for analysing research objects, such as analytical-typological, artistic-compositional, visual-analytical, and others. Prospective collections of world-renowned Fashion Houses and brands for the spring-summer 2025 season, presented during Paris Fashion Week, were analysed. Collections featuring models that likely employed creative methods, tools, and techniques of modelling were selected. Based on the analysis of models from the chosen collections, probable techniques and means of creative modelling embedded in the garment construction were identified and described. It was established that the most commonly used techniques and means of creative modelling in designers' collections included the integration of geometric shapes into the structure of the garment and its parts, as well as the transformation of sleeves and other details, where parts of the garment were combined into one large, unified piece that smoothly transitioned from one section of the garment to another, enveloping various parts of the human body and creating a visually complex structure. In addition to these techniques, designers also utilised other means of creative modelling, such as remodelling of the base, artistic-decorative division, and others. Models from the collections of world Fashion Houses and brands were described. The research results could be used in the creative activities of clothing designers, in improving the process of clothing design and its form creation, as well as in the educational process for training clothing designers and fashion constructors

Keywords: clothing form creation; modelling techniques; clothing collection; fashion; style; Fashion House; fashion industry

INTRODUCTION

The primary functions of clothing included protective, aesthetic, informative, and others. With the development and rapid changes in society, the protective function lost its primary role, transferring it to the aesthetic and informative functions. Through clothing, self-expression occurred, with taste, preferences, mood, state, and attitudes demonstrated and conveyed. To ensure the demand for modern clothing, designers,

when designing new collections, paid special attention to ensuring that their products had a certain history, conveyed the main idea, and contained a small story that would resonate with future consumers. The embedded meanings and ideas in the product were represented through volumetric forms, silhouettes, proportional solutions of the clothing components and the entire garment in relation to the human figure, colour

Suggested Citation:

Serbin, O., & Pashkevych, K. (2025). Creative modelling of clothing in the work of designers: Trends and directions. *Art and Design*, 8(3), 11-21. doi: 10.30857/2617-0272.2025.3.1.

*Corresponding author



Copyright © The Author(s). This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (<https://creativecommons.org/licenses/by/4.0/>)

combinations, selected materials, their textures, and other characteristics. Thus, the process of modelling and form creation of future products stood out among the multitude of stages in the clothing design process, as it was at this stage that the leading informative and aesthetic properties of the future product were formed.

The rapid development of the fashion industry required modern solutions and approaches in creating new clothing models. Constructive modelling, as an integral part of the clothing design process, also transformed. The combination, complication, and integration of existing constructive modelling techniques became the basis for the formation and development of creative modelling and clothing form creation methods. Their use could be observed in the work of many world-renowned designers and Fashion Houses. Therefore, when modelling clothing, designers and their creative production team used innovative methods – creative methods, tools, and techniques of clothing modelling. Their application helped reproduce creative ideas in material with high precision and alignment with the concept. This became possible through technical-constructive solutions made by specialists when using creative modelling and clothing form creation. Thus, knowledge and mastery of creative modelling methods became a new requirement for future specialists in the field, which needed to be studied in conjunction with basic constructive clothing modelling.

The topic of clothing form creation and modelling was researched by various Ukrainian and foreign scholars. The possibilities of software and 3D technologies for optimising, increasing efficiency, and improving related indicators in the process of constructing garment patterns and working with them were described in the article M.A. Habib & M.S. Alam (2024). The development of patterns for the initial construction and its modelling, as one of the stages of industrial clothing production, was described in the work J. Geršak (2022). In the article K. Shevchuk (2024), the influence of digital 3D technologies on the stages of clothing design and form creation, its production, and the visualisation of each stage and the final result was analysed. The impact of digital technologies on the clothing modelling process was also described in the article A. Pavliuk & V. Kernesh (2022), in addition to its influence on the overall process of creating products and clothing design in general. The concept of low-waste pattern cutting, as a related method to creative modelling, was considered in the article U. Hameed *et al.* (2023). The work described the basic principles of such cutting and compared it with the traditional clothing modelling method. In the article W. Choi *et al.* (2023), the possibilities of artificial intelligence in developing new clothing models and selecting the best option for the initial construction were examined; the possibilities of artificial intelligence in analysing historical costumes and fashion trends for designing clothing collections were described.

An overview of collections by well-known designers of the late 20th – early 21st centuries who addressed this theme in their work was also presented. In the article Z. Mehta & M. Shah (2024), clothing modelling methods were divided into 2D flat and 3D volumetric modelling methods. Classical methods of clothing modelling on paper were attributed to flat methods, and creative options for modelling and draping new clothing models were attributed to volumetric methods. The article also compared curricula in Indian colleges where a course in creative clothing modelling could be taken. The topic of creative modelling and clothing form creation was also dedicated to books by foreign authors (Nakamichi, 2010; Sato, 2011). Each book described a separate method with its constructive-technological features. Each method included a series of modelling techniques and tools, the sequence of practical application of which was also described by the authors. Some authors divided these methods for designing products from fabrics and separately from knitwear (Nakamichi, 2010).

The article aimed to review the work of world-renowned designers and creative directors of fashion houses and clothing brands to identify and analyse collections for which techniques and methods of creative modelling and clothing form creation were used, as well as to form trends in creative modelling for the upcoming seasons. The scientific novelty of the work was the identification of the dominant tools and techniques of creative modelling in the collections of the spring-summer season of 2025.

MATERIALS AND METHODS

A systematic approach and several analytical methods were employed in the course of this theoretical research, including artistic-compositional, visual-analytical, analytical-typological, and other methods. Models from collections of global fashion houses and brands were selected for the study, for which creative clothing modelling methods were used. The artistic-compositional method was applied to choose collections where the models stood out due to their volumetric form, proportions, atypical silhouettes, and constructive solutions. Statistical analysis was utilised to identify the methods and techniques of creative modelling most frequently used in the development of models within the collections, and the specifics of their application by different designers, who interpreted these methods in their own way using various clothing modelling tools, were investigated. In total, 109 collections from creative directors of world-renowned fashion houses and designers of brands that presented their collections for the spring-summer 2025 season during Paris Fashion Week were analysed. A detailed description of models from collections where the influence of creative modelling methods on the form of the products was most clearly visually expressed was provided in the article, specifically the following collections: Schiaparelli,

Giambattista Valli, Anrealage, Balmain, Rick Owens, Comme des Garçons, Mugler, Atlein, Pressiat, and others. Illustrative material for the research was sourced from the official websites of the fashion houses and the website that first officially showcased the collection models after the direct show.

RESULTS

Primitive people had the need to cover their bodies, protecting them from environmental conditions. The simplest type and form of clothing for primitive people were the skins of hunted animals, which they wrapped around their bodies. With the prolonged process of evolution, changes in living conditions, and environmental factors, there was a gradual evolution of clothing forms – transitioning from simplified to more complex and combined forms. Thus, the early period of human existence was characterised by simplified forms, such as rectangular pieces of fabric, various methods of wearing them on the body, the first tailored clothing – tunics with a T-shaped cut, and their variations, etc. Improved living conditions and gradual technological development contributed to the emergence of clothing with more complex forms. The first tailored clothing appeared, which acquired a more fitted silhouette, emphasising certain parts of the human body. Initially, this was achieved through cutouts in the clothing and tightening these areas with lacing; gradually, the cutouts transformed into full-fledged division lines, breaking the overall piece into components, which allowed for the creation of primary forms and silhouettes of garments.

Over time (in the 16th-18th centuries), clothing with complex construction and voluminous forms became a class distinction, separating the wealthy from ordinary workers and peasants. In the evolution of clothing, the first peak of complicated forms, methods, and techniques of its formation was reached. The next noticeable changes in clothing occurred in the 20th century, which was characterised by alternating shifts between simpler and more complexly arranged forms. For example, in the 1920s, more fitted and straight forms dominated; in the 1940s, clothing forms that emphasised the waist and had a significant expansion at the bottom of the garments appeared (the construction of the garments became more complex); in the 1960s, clothing was looser in fit to the human body, predominantly with a straight silhouette; and with the beginning of the 1990s, a complicated model structure of clothing returned, altering the natural forms and proportions of people. The trend towards clothing with complex construction, forms, and silhouettes had persisted into the early 21st century. Evidence of this lay in the work of global designers who systematically created new, forward-looking collections, showcased a fresh vision of contemporary clothing – its forms, proportions, number of material layers, and more.

For example, Daniel Roseberry, the creative director of the Schiaparelli Fashion House, presented his first ready-to-wear collection, in which he transformed couture into everyday wear. Couture elements in the clothing were conveyed through fine and dense draping of entire details or their parts, braided plaits integrated into garment details, model and oversized collars, modified shoulders in shoulder garments, proportional solutions, the number of material layers in the garment, their combinations, and other techniques. This collection captured attention with its multitude of constructive and model solutions applied in the development of each garment. In many pieces, techniques and methods of transformational reconstruction may have been used to create new, intriguing forms, proportions, and visual effects. For instance, garments featuring an integrated braided plait (Fig. 1, a) stood out because the plait seamlessly transitioned into the garment details, rather than being attached on top of them. Particular attention was drawn to the modified shoulder sections (Fig. 1, a) in the garments (the shoulder seam, sleeve cap, and sleeve-armhole connection knot), where techniques such as the integration of geometric shapes and sleeve transformations might have been employed.

In the spring-summer 2025 collection by the Giambattista Valli Fashion House, women's clothing models were presented in a romantic style. Some models were adorned with textile embellishments – oversized bows and flowers – primarily decorating the neckline. The garments in this collection drew attention with their constructive design: some featured a classic or simplified structure, others incorporated creative draping, and another group included details that smoothly flowed from one part to another, covering various parts of the body (Fig. 1, b). The greatest constructive interest lay in this last group of models. Their standout feature was the likely transformation and reconstruction of the garment's original structure by merging several details into a single, enlarged piece, which was arranged on the figure with folds and gatherings, softly enveloping the human body. A defining characteristic of this collection was that these garments were crafted from identical fabrics, in a single colour, without the use of additional elements, emphasising the proportions, silhouette, and constructive solutions of the designs.

The Anrealage Spring 2025 Ready-to-Wear Collection stood out among the multitude of other collections at Paris Fashion Week for its originality. This sports clothing collection was an exploration of fantastical forms and silhouettes that had been previously atypical for this range of products. The main materials for all items in the collection were nylon, organza, and soft tweed (Fig. 1, c) with a special impregnation that rendered the fabric airtight. Each model had a base garment worn directly on the body and an outer capsule layer that formed the shape and silhouette of the garment when filled with air. Small fans embedded in the base garment were used to

inflate the capsules. To achieve such forms in the design process, creative modelling techniques may have been employed. For example, techniques such as integrating geometric shapes into the garment's structure, geometric

deconstruction, manipulating darts, and transforming sleeves reconstructed the original garment structure by adding spherical, wave-like, and ellipsoidal fragments that formed the overall clothing shape when filled with air.



Figure 1. Clothing models with creative modelling

Note: a – Schiaparelli Spring 2025 Ready-to-Wear Collection; b – Giambattista Valli Spring 2025 Ready-to-Wear Collection; c – Anrealage Spring 2025 Ready-to-Wear Collection

Source: J. Diderich (2024c), B. Moore (2024), A. Wynne (2024)

Among all the women's clothing collections for the spring-summer 2025 season at Paris Fashion Week, the collection by the Balmain Fashion House stood out. Almost all the presented models incorporated geometric shapes in their structure, creating corresponding silhouettes and proportions. In Figure 2, a, a skirt was depicted, for which the approach of integrating geometric shapes into the garment's structure may have been used to achieve its silhouette. The shape of the trousers and skirts was derived from the shape of a bottle of the new perfume by the same Fashion House. The shoulder models (Fig. 2, a) shared a common model solution for the garment's support area (shoulder seam, sleeve cut, sleeve cap shape, etc.), for which, it can be assumed, the same modelling approach was used as for the waist garments. The basis was taken from a semi-raglan sleeve, into the cap of which a geometric figure was integrated, forming a new sleeve shape and altering the proportions of the garment. To fix the clear geometric shape of the sleeve cap, in addition to the constructive base, an internal shoulder pad was used, which replicated the shape of the cap and filled it. The models of such sleeves differed from each other in the angle of the geometric shape of the sleeve cap, width, and length; some models were asymmetrical – featuring only one sleeve and leaving the other arm exposed. An even more complex application of the approach of integrating geometric figures was presented in Figure 2, a, where the designer developed a model of a skirt and a dress with voluminous additional parts that collectively formed the outlines of a stylised face. To enhance the expressiveness of these models, different textures of the garment details were used, achieved through the use of a package of internal materials and frequent decorative stitches.

American designer Rick Owens, the creative director of the eponymous Fashion House, presented a women's collection of alternative fashion. Experimentation occurred most with shoulder clothing, significantly lengthening and widening the shoulder seam in the garments, transforming the structure and shape of the sleeve, giving them exaggerated unusual forms and sizes (Fig. 2, b). For the design of such garments, modern clothing modelling methods may have been employed, including the transformational reconstruction method, such as sleeve transformation techniques and geometric deconstruction. The altered sizes and shapes of the sleeves were emphasised through straight horizontal and rectangular divisions. New proportions and volume were proposed in women's dresses (Fig. 2, b). The assumption could be made that the bodice base of the dress was cut-off and, like the dress skirt, had a tight fit to the human figure, holding the dress in place. The additional volume on the dress bodice could have been achieved by arranging the upper detail using the technique of draping with soft folds and gathers or pleats.

The most futuristic women's clothing collection at Paris Fashion Week was presented by the Comme des Garçons Fashion House. The models attracted attention with their constructive-technological solutions. Visual assessment of the clothing allowed the hypothesis that most models derived their construction from the structure of geometric shapes or their combinations, whose silhouette they reproduced (Fig. 2, c). Inside the structure of these garments, more familiar details or fragments of clothing with typical support surfaces were likely added, enabling the clothing to be worn and held on the body. The garment depicted in Figure 2, c may have been formed by attaching mesh capsule details over ordinary

body-hugging clothing. The combination of all capsule details created a complex structure, proportions, form, and silhouette of the entire model. Fabric rolls were used as filling for each capsule detail. The dress model in Figure 2, c consisted of grotesquely enlarged classic clothing details, in which the front, back, their parts, and yokes, etc., could be observed. All these components were

divided into parts by segments of equal size, filled with air, turning the garment into a balloon or an imitation of an inflatable mattress. These voluminous details seemed to be placed over the human body, concealing it inside. Therefore, the assumption could be made that these models also had an internal support surface to which these air-filled details were attached.



Figure 2. Creative clothing modelling in women's clothing collections

Note: a – Spring/Summer 2025 Balmain Womenswear; b – Rick Owens Spring/Summer 25 Womenswear; c – Comme des Garçons Spring 2025 Ready-to-Wear Collection

Source: M. Socha (2024a), M. Socha (2024b), M. Socha (2024c)

The spring-summer collection by the Mugler Fashion House was created under the inspiration of the beauty of nature, specifically the elegance and tenderness of flowers. The natural forms of flowers inspired stylisation of the classic shapes and silhouettes of women's suits, dresses, skirts, pants, and other garments. The majority of the models featured a tight fit along the waistline with emphasis on the hip or shoulder lines. Floral motifs and their natural plasticity were conveyed through shaped neckline cuts, the design of jacket lapel edges, modified forms at the hip level, constructive-decorative division lines of garment details, silhouettes, and decorative elements of waist garments. A distinctive feature of the collection was the shape of the garments along the hip line, which resembled the form of the calyx of a blooming flower bud (Fig. 3, a). From a constructive perspective, this shape could have been modelled using an approach called the integration of geometric forms into the garment's structure. Waist garments also had their own model features along the hip line (Fig. 3, a). The assumption could be made that the pants had vertical reliefs on the front and back halves, which transitioned into a flowing form of the side leg details at the hip area. This constructive-decorative detail resembled the plasticity of a flower petal, overlaid on the sides of the garment at the hip line; the upper part of the detail was finished with a piece that duplicated the petal's shape and connected to the main pant details. A similar constructive solution could have been observed in shoulder garments, such as the jacket and dress from the collection.

By incorporating geometric figures into clothing in the form of overlaid details, cutouts, and silhouette lines, the designer of the world-renowned Pierre Cardin Fashion House created new proportional relationships in the spring-summer 2025 collection. It included a group of models that stood out due to their constructive design. For example, a dress made of dark blue denim (Fig. 3, b) combined creative modelling techniques such as artistic-decorative division, decorative enlargement of detail sections, copying, and more. Using these techniques, the garment could be modelled so that it visually consisted of details with similar configurations. Shoulder garments like the bomber and trench (Fig. 3, b) shared a common design in the support area with an internal framework. In these models, a sleeve transformation technique may have been applied, as the upper part of the sleeve cap was merged with the front and back pieces, which were united into a single detail along the shoulder seam. A framework was inserted into the seam connecting this support detail to the rest of the garment, maintaining an oval shape around the wearer's body. The bright dress (Fig. 3, b) drew attention not only with its contrasting colour combination but also with a model feature where the central front skirt detail was so elongated that it ended with a wearable neckline cutout. Thus, the middle front skirt detail folded at the bottom and transitioned into the upper part of the dress. The women's pants (Fig. 3, b) featured a significant expansion along the hip line, further secured with a tab at the top. This expansion gave the details a geometric shape resembling a triangle.

The Atlein clothing brand demonstrated its vision of contemporary women's clothing for the spring-summer 2025 season during Paris Fashion Week. A notable group was the shoulder garments with creative modelling; these silk dresses and tops may have been designed using the sleeve transformation technique. The collection featured two transformation variants: The first variant was a combination of the sleeve with the bottom of the front detail (Fig. 3, c), which formed soft folds due

to the fabric's plasticity; the second variant was a combination of the sleeve with the upper part of the front detail of the garment. A distinctive feature of this variant was that the upper part of the sleeve revealed a portion of the arm and smoothly transitioned into the opposite shoulder seam, setting a diagonal direction for the overall draping. The garment models (Fig. 3, c) with creative sleeve modelling were further emphasised by dense draping and an asymmetrical silhouette.



Figure 3. Creative modelling in garment models

Note: a – Mugler Spring 2025 Ready-to-Wear Collection; b – Pierre Cardin Spring 2025 Ready-to-Wear Collection; c – Atlein Spring 2025 Ready-to-Wear Collection

Source: J. Diderich (2024a), R. Richford (2024), T. Zhang (2024)

In the spring-summer 2025 collection, the designer of the eponymous clothing brand Duran Lantink demonstrated the designer's vision of what could be done with clothing and how it would interact with the human body. The designer primarily aimed to explore the possibilities of creating clothing of various forms, rather than altering human proportions, which might have seemed the case at first glance from the designer's works L. Templeton (2024). Through special internal pads of spherical or sharply angular geometric shapes, the designer proposed to lift the natural hip line, making it more geometrically expressive and emphasising the joints (Fig. 4, a). By integrating new geometric forms into the garment's structure in the form of special pads,

the shape and size of the main garment details were altered accordingly. Knitted fabrics ensured a tight fit of the new pad forms and a smooth transition to the natural forms of the human body. Equally interesting was the shape of the sleeve cap in the dresses (Fig. 4, a), which differed from other models in the collection. The basis for modelling such a sleeve shape may have been a raglan-yoke sleeve. Achieving this sleeve cap shape was facilitated by the use of creative modelling techniques such as decorative enlargement of detail sections and draping with gathers and pleats. The voluminous sleeve form (Fig. 4, a) was so large that it visually created the impression that the sleeve was merged with the collar – an optical illusion in the collection's models.



Figure 4. Models from collections with creative modelling

Note: a – Duran Lantink Spring 2025 Ready-to-Wear Collection; b – Pressiat Spring 2025 Ready-to-Wear Collection

Source: L. Templeton (2024), J. Diderich (2024b)

The Pressiat brand's collection for the spring-summer 2025 season, presented during Paris Fashion Week, also raised issues of ecology, the state of the planet amidst current events, and the frequent wars that occurred on its various continents. The main inspiration for the designer in the collection was deserts J. Diderich (2024b). The collection included garments created by draping the main fabric, which replicated the forms of sand dunes in deserts. These garments enhanced other models with unconventional cuts. Such were the shoulder garments with a model hood that was cut in one piece with the front and back details (Fig. 4, b). In addition to the hood details being cut in one piece, it had an asymmetrical face opening. Its shape was designed in such a way that when worn on the person's head, it smoothly transitioned to the sleeve cap. Due to the absence of shoulder seams and the shape of the hood, parts of the garments also replicated the forms and plasticity characteristic of deserts.

DISCUSSION

Designers actively created clothing that constructively differed from the collections they had developed in the past, gradually rethinking the form of modern clothing, its stylistics, and the ways of reproducing their ideas in materials and their combinations. These changes were linked to global shifts in the world and society, which constantly arose, intensified, and over time disappeared or transformed into other events or phenomena. Each designer, in their creative work, paid attention to these events, embedding their thoughts, experiences, attitudes, and calls to action in response to external events and situations. The specificity and particularities of such changes in the world and society required a new representation in clothing, which was conveyed through altered proportions, unexpected stylistic solutions, new combinations of textures and materials, and so forth.

To achieve the desired new result, the creative team of the brand and the Fashion House was tasked with finding a constructive-technological solution to realise the designer's ideas and intentions. Most often, the solution lay in atypical modern methods and approaches in clothing modelling and form creation, known as creative methods. These methods, in turn, were the result of a large number of creative experiments by their authors, who refined techniques for creating volume, forms, fabric textures, and so on, which continued to be improved and transformed into new techniques of clothing form creation. It was determined that the leading techniques of creative clothing modelling in modern designers' collections included the transformation of sleeves and other garment details, spiral cutting, the integration of geometric forms into the garment's structure, flat draping with gathers and folds, remodelling of the base, and others. Some brands had separate experimental groups within their staff who worked with various materials, seeking new

constructive techniques and methods for creating new forms and silhouettes. The research results confirmed the conclusions in the work of the authors O.I. Serbin & K.L. Pashkevych (2024), who investigated the methods and techniques of creative modelling in the collections of the Alexander McQueen Fashion House, and supplemented their conclusions with new, more extensive information about the use of creative modelling methods in the collections of other Fashion Houses. Other aspects of the research topic were described in the work of the author K.-H. Choi (2022), in which the potential of three-dimensional dynamic fashion clothing along with three-dimensional virtual modelling systems in clothing design was analysed. The capabilities of three-dimensional clothing modelling software and its impact on the fashion industry were investigated by the author in the work L. Derman (2020).

The interconnection between textile and cutting method was described in the article D. Sgro (2020). The author proposed a rethinking of the significance of each component in their interrelationship, using the example of the creative garment modelling method called Dynamic Cutting. Dynamic cutting was a modern creative cutting technique that simultaneously emphasised both the textile and the garment's form, without prioritising one over the other. The study demonstrated how the chosen material became an integral part of the process of creating dynamic garment shapes during cutting. Depending on the desired outcome, an appropriate approach was selected from a variety of methods for utilising materials in the cutting process. The research also highlighted the reciprocal influence of creative modelling on designers' creativity, serving as a primary source for further innovation.

In the article O.I. Serbin & K.L. Pashkevych (2024), the creativity of the creative directors of the Alexander McQueen Fashion House was explored. The study analysed the constructive solutions, forms, and silhouettes of garments, for the design of which the brand's artisans employed methods and techniques of creative modelling. The most frequently used techniques were identified, namely the integration of geometric shapes into the structure of the garment and its individual parts, as well as various sleeve transformation variations. The research concluded that creative modelling methods had become part of the brand's DNA, as they were applied in the development of most of the Fashion House's collections. Techniques such as spiral cutting and decorative-constructive division frequently appeared in collections designed by Sarah Burton.

In the article E.D. Amany (2023), one of the creative clothing modelling methods was described – the Japanese method known as Transformational Reconstruction, developed by Shingo Sato. The author outlined some of the method's techniques, explaining the sequence of pattern modelling for future garments to showcase the method's potential and its role in

enhancing creativity during the design of new clothing models. Additionally, a survey was conducted among professors and college lecturers to assess the feasibility of integrating transformational reconstruction techniques into educational curricula as an innovative approach to clothing modelling. The contribution of creative clothing modelling and design to reducing production waste in mass production was described in the article S. Kim & H.Y. Kim (2022). Creative modelling was considered a method that promoted efficient and rational use of resources, as well as a method with ecological responsibility in the production process. This assertion was practically tested using examples of traditional Korean clothing, specifically sapok pants, pungcha pants, and dan-sokgot, which differed in their construction. The study found that such modelling and design methods could reduce fabric waste by up to 6%. A study on the use of decorative finishing in clothing in designers' collections from around the world was conducted by the authors of the article K. Pashkevych *et al.* (2022). Collections of designers from Europe, Australia, Asia, America, and Africa were analysed. It was found that designers most frequently used embroidery for clothing decoration, specifically techniques such as Lunéville embroidery, satin stitch, Richelieu, goldwork embroidery, machine embroidery, and others. The study identified current and fashionable colours for clothing decoration, as well as regions where decorative finishing was used most and least frequently.

In the work K. Pashkevych *et al.* (2023), the authors analysed and identified the main stages of the establishment and development of decorative finishing in women's costumes from the 20th to the early 21st century. It was established that each period in fashion was characterised by specific types of decorative finishing. The authors studied the application of finishing by world designers of the 20th and 21st centuries and identified the main trends in decoration. The article described the techniques and stages of creating handmade finishing in the collections of such world-renowned Fashion Houses as Elie Saab, Dior, and Dolce & Gabbana. The article S.Q. Leghari & B.K. Shar (2021) was dedicated to the art of mirror embroidery technique. This technique was investigated through examples of women's clothing decoration and home interior items in two Sanghar villages – Mulvi Khair Muhammad and Haji Abdul Karim Laghari. During the research, a phenomenological approach was adhered to, with consideration given to the characteristics of the decoration technique, as well as the visual and cultural aspects of this embroidery art. In a similar vein, I. Ugrehelidze (2024) explored the revival of vintage and retro aesthetics in contemporary fashion, drawing attention to the significance of decorative costume elements and retro techniques in shaping modern fashion narratives. The study emphasised how nostalgia-driven trends influence contemporary

design, including decorative processing methods and reinterpretation of historical fashion motifs.

Deconstructivism in the collections of globally recognised fashion houses and brands was analysed in the work A. Geczy & V. Karaminas (2020). The research topic was explored through the creative output of three leading figures of deconstructivism in fashion: Kawakubo, Margiela, and Vetements. It was determined that deconstructivism in Kawakubo's works destabilised the binary distinctions of internal-external, body-clothing, old-new, worn and discarded, and so forth, and that Kawakubo's creativity influenced the development of this approach in Margiela. He was the first to challenge the conventions of "haute couture," experimenting with oversized proportions, unconventional silhouettes, displaying garments inside out, and more. It was observed that the creative approach of Vetements' creative director, Demna Gvasalia, was shaped by the influence and inspiration drawn from Kawakubo and Margiela. In his collections, Demna Gvasalia broadened the notion of clothing functionality and purpose, presenting a fresh perspective on style and fashion as a whole.

The article N.V. Chuprina *et al.* (2020) uncovered how factors of design activity influenced the formation of systems in fashion. Based on the criteria of contemporary cultural aesthetics, the transformation of fashion standards in costume design and the overall image was characterised. Design practices and trends of anti-globalisation and individualisation in 21st-century fashion were investigated, and the interconnections among all structural elements of fashion as a cyclically closed system were elucidated. It was outlined how conceptual foundations and their interpretation in designers' creativity impacted the formation of current images and trends in fashion. Design activity was identified as a factor in the formation and realisation of innovations in fashion and aesthetic standards within the modern artistic and cultural sphere.

CONCLUSIONS

In the article, the spring-summer collections for 2025, presented by world-renowned Fashion Houses and brands during Paris Fashion Week, were analysed. It was established that the share of collections containing models designed using methods and techniques of creative modelling had steadily increased; similar models were also showcased by brands that had just begun to introduce such models into their collections. The article examined and described those collections in which the garments were modelled using more complex and labour-intensive methods, techniques, and means of creative modelling. These methods were employed to design clothing with unconventional proportional relationships, new voluminous forms, silhouettes, and more. Thus, the following types of tectonic systems in clothing were distinguished, which designers demonstrated in their collections: monolithic, mesh shell, and

frame types. The shell and frame types were the most commonly used by designers in recent collections, as they emphasised the model features of the constructive design of the garments obtained through the use of creative modelling in their design process.

It was established that in the design of these garments, techniques of creative modelling such as the integration of geometric forms into the garment's structure, sleeve transformation, fragmentary copying, geometric deconstruction, and others may have been used, as well as means such as artistic-decorative division, remodelling of the base, decorative enlargement of details and their parts, and other means. Based on the analysis conducted, the techniques and means of creative modelling that were most frequently used by designers during the development of the collections were identified. The integration of geometric forms into the garment's structure and the transformation of the sleeve and other garment details were the modelling techniques that were most commonly found in the collection models; remodelling of the base and artistic-decorative division were the most frequently used means of creative modelling. The largest number of

models designed using these methods was presented in the collections of Fashion Houses and brands such as Anrealage, Balmain, Comme des Garçons, and Mugler. Future research could have encompassed the analysis of designers' creativity who had presented their collections during other fashion weeks or the analysis of collections from other seasons; the study of global practices in the application of creative modelling in the process of developing new clothing models, with the identification of dominant methods and techniques, the derivation of trends in clothing modelling, and the formulation of recommendations for its application in practical activities.

ACKNOWLEDGEMENTS

None.

FUNDING

None.

CONFLICT OF INTEREST

None.

REFERENCES

- [1] Amany, E.D. (2023). Using transformational reconstruction (T.R) as a technique for developing creativity in fashion design education. *International Design Journal*, 13(4), 203-213. doi: 10.21608/ijd.2023.305340.
- [2] Choi, K.-H. (2022). 3D dynamic fashion design development using digital technology and its potential in online platforms. *Fashion and Textiles*, 9, article number 9. doi: 10.1186/s40691-021-00286-1.
- [3] Choi, W., Jang, S., Kim, H.Y., & Lee, K.H. (2023). Developing an AI-based automated fashion design system: Reflecting the work process of fashion designers. *Fashion and Textiles*, 10, article number 39. doi: 10.1186/s40691-023-00360-w.
- [4] Chuprina, N.V., Krotova, T.F., Pashkevich, K.L., Kara-Vasylieva, T.V., & Kolosnichenko, M.V. (2020). *Formation of fashion system in the XX – the beginning of the XXI century*. *Vlákna a Textile*, 4, 48-57.
- [5] Derman, L. (2020). Digital clothing collection design and presentation as an automated grammar of the 21st century. *Culture and Modernity*, 2, 118-122. doi: 10.32461/2226-0285.2.2020.222363.
- [6] Diderich, J. (2024a). Mugler spring 2025: Flower power. *WWD*. Retrieved from <https://wwd.com/runway/spring-2025/paris/mugler/review/>.
- [7] Diderich, J. (2024b). Paris was burning at pressiat's spring 2025 extravaganza. *WWD*. Retrieved from <https://wwd.com/runway/spring-2025/paris/pressiat/review/>.
- [8] Diderich, J. (2024c). Schiaparelli spring 2025: Five easy pieces. *WWD*. Retrieved from <https://wwd.com/runway/spring-2025/paris/schiaparelli/review/>.
- [9] Geczy, A., & Karaminas, V. (2020). Time, cruelty and destruction in deconstructivist fashion: Kawakubo, Margiela and Vetements. *ZoneModa Journal*, 10(1), 65-77. doi: 10.6092/issn.2611-0563/11088.
- [10] Geršak, J. (2022). Planning of clothing design, pattern making and cutting. In *Design of clothing manufacturing processes: A systematic approach to developing, planning, and control* (pp. 175-218). Philadelphia: Elsevier. doi: 10.1016/B978-0-08-102648-9.00002-5.
- [11] Habib, M.A., & Alam, M.S. (2024). A comparative study of 3D virtual pattern and traditional pattern making. *Journal of Textile Science and Technology*, 10(1), 1-24. doi: 10.4236/jtst.2024.101001.
- [12] Hameed, U., Zaheer, S., Amin, N., & Hussain, S. (2023). Exploring low-waste patternmaking techniques for sustainable solutions in the fashion industry. *Journal of Design and Textiles*, 2(2), 41-64. doi: 10.32350/jdt.22.03.
- [13] Kim, S., & Kim, H.Y. (2022). Creative exploration: Zero-waste fashion design practices with traditional Korean clothing. *International Journal of Fashion Design, Technology and Education*, 16(2), 198-213. doi: 10.1080/17543266.2022.2148293.
- [14] Leghari, S.Q., & Shar, B.K. (2021). The art of mirror embroidery on women's wear and home furnishing products, in two villages of Sanghar Sindh. *Textile*, 19(2), 122-135. doi: 10.1080/14759756.2020.1783056.

- [15] Mehta, Z., & Shah, M. (2024). Pattern cutting/making course: A study on the extent of learning provided by design schools and the students' inclination towards it. *GLS KALP: Journal of Multidisciplinary Studies*, 1(4), 50-65. doi: [10.69974/glskalp.01.04.65](https://doi.org/10.69974/glskalp.01.04.65).
- [16] Moore, B. (2024). Giambattista Valli spring 2025 ready-to-wear: Campaigning for the youth vote. *WWD*. Retrieved from <https://wwd.com/runway/spring-2025/paris/giambattista-valli/review/>.
- [17] Nakamichi, T. (2010). *Pattern magic: Stretch fabrics*. London: Laurence King Publishing.
- [18] Pashkevych, K., Liu, J., Kolosnichenko, O., Yezhova, O., & Gerasymenko, O. (2022). [The use of decorative trim in clothing collections of designers from around the world](#). *New Design Ideas*, 6(3), 273-284.
- [19] Pashkevych, K., Yezhova, O., Chuprina, N., Shmagalo, R., Liu, J., & Petrova, O. (2023). [Decorative trim in the collections of fashion houses of the 20th-21st centuries: Evolution, modern techniques](#). *New Design Ideas*, 7(2), 224-242.
- [20] Pavliuk, A., & Kernesh, V. (2022). Use of digital technologies in women's dress design. *Bulletin of Khmelnytskyi National University*, 1(6(315)), 163-169. doi: [10.31891/2307-5732-2022-315-6-163-169](https://doi.org/10.31891/2307-5732-2022-315-6-163-169).
- [21] Richford, R. (2024). Pierre Cardin's space looks aged for spring 2025. *WWD*. Retrieved from <https://wwd.com/runway/spring-2025/paris/pierre-cardin/review/>.
- [22] Sato, S. (2011). *Transformational reconstruction*. St. Helena: Center for Pattern Design.
- [23] Serbin, O.I., & Pashkevych, K.L. (2024). Methods of transformational reconstruction in the collections of Alexander McQueen Fashion House. *Theory and Practice of Design*, 34, 427-436. doi: [10.32782/2415-8151.2024.34.47](https://doi.org/10.32782/2415-8151.2024.34.47).
- [24] Sgro, D. (2020). Dynamic cutting using material engagement with textiles in pattern cutting for fashion design practice. *Journal of Textile Design Research and Practice*, 8(2), 232-255. doi: [10.1080/20511787.2020.1728101](https://doi.org/10.1080/20511787.2020.1728101).
- [25] Shevchuk, K. (2024). Digital transformations in clothing design at the beginning of the 21st century. *Bulletin of Lviv National Academy of Arts*, 52, 119-128. doi: [10.37131/2524-0943-2024-52-12](https://doi.org/10.37131/2524-0943-2024-52-12).
- [26] Socha, M. (2024a). Fashion and beauty meet on Balmain's runway for spring 2025. *WWD*. Retrieved from <https://wwd.com/runway/spring-2025/paris/balmain/review/>.
- [27] Socha, M. (2024b). Rick Owens goes as 'Rapturous' as possible for spring 2025. *WWD*. Retrieved from <https://wwd.com/runway/spring-2025/paris/rick-owens/review/>.
- [28] Socha, M. (2024c). An air of hope at Comme des Garçons for spring 2025. *WWD*. Retrieved from <https://wwd.com/runway/spring-2025/paris/comme-des-garcons/review/>.
- [29] Templeton, L. (2024). Duran Lantink featured fine forms, including Naomi Campbell, for spring 2025. *WWD*. Retrieved from <https://wwd.com/runway/spring-2025/paris/duran-lantink/review/>.
- [30] Ugrekhelidze, I. (2024). Vintage revival: Exploring nostalgia and retro aesthetics in contemporary fashion. *Interdisciplinary Cultural and Humanities Review*, 3(2), 35-44. doi: [10.59214/cultural/2.2024.35](https://doi.org/10.59214/cultural/2.2024.35).
- [31] Wynne, A. (2024). Anrealage's Kunihiro Morinaga had the wind in his sleeves for spring 2025. *WWD*. Retrieved from <https://wwd.com/runway/spring-2025/paris/anrealage/review/>.
- [32] Zhang, T. (2024). Atlein explores tougher side of femininity for spring 2025. *WWD*. Retrieved from <https://wwd.com/runway/spring-2025/paris/atlein/review/>.

Креативне моделювання одягу в творчості дизайнерів: тенденції та напрями

Олегослав Сербін

Аспірант

Київський національний університет технологій та дизайну

01011, вул. Мала Шияновська, 2, м. Київ, Україна

<https://orcid.org/0000-0003-2326-3578>

Калина Пашкевич

Доктор технічних наук, професор

Київський національний університет технологій та дизайну

01011, вул. Мала Шияновська, 2, м. Київ, Україна

<https://orcid.org/0000-0001-6760-3728>

Анотація. Методи та прийоми креативного моделювання допомагають створити нові пропорції, об'ємні форми та силуети одягу при розробці нових дизайнерських колекцій одягу. Актуальність дослідження зумовлена необхідністю впровадження методів та прийомів креативного моделювання для розширення виразних можливостей сучасного дизайну одягу, створення інноваційних пропорцій, об'ємних форм і силуетів, що відповідають тенденціям розвитку індустрії моди. Мета роботи – розглянути застосування методів креативного моделювання у колекціях світових дизайнерів, продемонстрованих під час тижня моди в Парижі. Стаття є теоретичним дослідженням, основою якого є системний підхід та застосування загальнонаукових методів аналізу об'єктів дослідження, таких як: аналітико-типологічного, художньо-композиційного, візуально-аналітичного та інших. Проаналізовано перспективні колекції всесвітньовідомих будинків моди та брендів на весняно-літній сезон 2025 року, які були продемонстровані під час тижня моди у Парижі. Відібрано ті колекції одягу, у яких присутні моделі, для проектування яких могли використовуватись креативні методи, засоби та прийоми моделювання. На основі аналізу моделей з обраних колекцій, було виявлено та описано ймовірні прийоми та засоби креативного моделювання, які закладені в будову виробів. Встановлено, що найбільш вживаними прийомами та засобами креативного моделювання у колекціях дизайнерів були інтеграція геометричних форм у будову виробу та їх частин, а також трансформація рукава та інших деталей виробу, при якій деталі виробу об'єднувались у одну загальну велику деталь, яка плавно переходить від однієї частини виробу до іншої, огортаючи різні частини тіла людини, утворюючи візуально складну будову виробу. Окрім вказаних прийомів дизайнери використовували й інші засоби креативного моделювання, зокрема, розмоделювання основи та художньо-декоративне членування та інші. Описано моделі з колекцій світових будинків мод та брендів. Результати дослідження можуть використовуватись у творчій діяльності дизайнерів одягу, в удосконаленні процесу дизайн проектування одягу та його формоутворення, а також у навчальному процесі при підготовці дизайнерів одягу та модельєрів-конструкторів

Ключові слова: формоутворення одягу; прийоми; колекція одягу; мода; стиль; будинок моди; фешн індустрія