



Received 11.06.2025 Revised 07.11.2025 Accepted 27.11.2025

UDC 687.016

DOI: 10.30857/2617-0272.2025.4.2

## Design projecting of clothing collections based on the transformation of the forms of women's costume of the 1920s

**Larysa Krasniuk\***

PhD in Technical Sciences, Associate Professor  
Khmelnytsky National University  
290016, 11 Instytutska Str., Khmelnytsky, Ukraine  
<https://orcid.org/0000-0003-1429-7178>

**Oleksandr Troyan**

PhD in Technical Sciences, Senior Research Fellow  
Khmelnytsky National University  
290016, 11 Instytutska Str., Khmelnytsky, Ukraine  
<https://orcid.org/0000-0003-3339-3659>

**Olena Lushchevska**

PhD in Technical Sciences, Associate Professor  
Khmelnytsky National University  
290016, 11 Instytutska Str., Khmelnytsky, Ukraine  
<https://orcid.org/0000-0003-2689-798X>

**Valeriy Pryvala**

PhD in Technical Sciences, Associate Professor  
Khmelnytsky National University  
290016, 11 Instytutska Str., Khmelnytsky, Ukraine  
<https://orcid.org/0000-0003-3465-6369>

**Olha Novak**

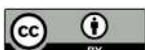
Master  
Khmelnytsky National University  
290016, 11 Instytutska Str., Khmelnytsky, Ukraine  
<https://orcid.org/0009-0009-1524-2161>

**Abstract.** The relevance of the study is determined by the need to explore new creative techniques for developing original clothing collections distinguished by artistic expressiveness, high aesthetic quality, and strong emotional content. The aim of the research was to develop artistic design projects for women's clothing collections inspired by the women's costume of the 1920s. The research methods included the study of creative sources, which involved analysing silhouettes, shapes, characteristic lines, proportions, colour schemes, textures, decoration, accessories, and complementary elements. The morphological analysis method applied in the study entailed generating new ideas through the reinterpretation and transformation of the source of inspiration into forms of contemporary clothing. The research also involved the selection and stylisation of compositional elements of form creation, the implementation of the project in material, and the testing of design solutions within the context of fashion design competitions. As a result, an artistic and compositional analysis of the source of inspiration was carried out, identifying the key shapes, silhouettes, proportions, decorations, and colours of the chosen reference. The core idea of the project was formulated, reflecting the authors' individual vision of the inspirational source. A mood board was created, encapsulating the authors' conceptual vision for the designed collections. Four variations of creative

### Suggested Citation:

Krasniuk, L., Troyan, O., Lushchevska, O., Pryvala, V., & Novak, O. (2025). Design projecting of clothing collections based on the transformation of the forms of women's costume of the 1920s. *Art and Design*, 8(4), 26-38. doi: 10.30857/2617-0272.2025.4.2.

\*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/>)

collections of modern women's clothing were developed, all inspired by a single source – the women's costume of the 1920s. A women's ensemble was produced and presented as part of fashion design competitions. The practical value of the study lies in developing the artistic and compositional foundations for designing contemporary women's clothing inspired by historical costume as a creative source

**Keywords:** historical costume; artistic image; mood board; sources of inspiration; creative concept; transformation of the creative source

## INTRODUCTION

Inspiration plays a key role in the designer's creative activity, as it allows designers to discover interesting forms of clothing, combine historical and contemporary styles, and create something engaging and original. Without a source of inspiration, the clothing manufacturing process risks becoming a routine task, and the garments may lose their originality. Therefore, it is essential for designers to constantly seek new sources of inspiration to maintain a creative approach and develop their own personal style.

The development of a creative collection involves selecting a source of inspiration, which is an important component of the design process. The article by L. Krasniuk & O. Troyan (2020) stated that sources of inspiration are extremely significant elements of a designer's creativity, as they facilitate the generation of new ideas and the creation of an individual designer style. The researchers defined the main types of inspiration sources and revealed their role in the creative search for original ideas in clothing design. Authors A. Baigelenov *et al.* (2025) asserted that the source of inspiration plays a vital role in design, but its specific impact on design practice remains under-researched. By surveying professional designers, the authors found that designers draw inspiration from diverse sources, including existing visualisations, real-world phenomena, and personal experience. Based on this, the researchers concluded that modern design rarely emerges "from scratch" and almost always relies on one or more sources of inspiration. The authors claimed that practically all design outcomes result from some combination of previous designs, real-world phenomena, and the designer's personal experience and knowledge.

A. Omwami *et al.* (2020) noted that sources of inspiration are divided into two categories: real and mental. Real sources include objects and phenomena that exist in objective reality; that is, they can be perceived by the senses and have physical properties. Mental sources exist in the designer's consciousness; they are a product of thought, imagination, or feelings, such as memories, stories, perceptions of nature, or everyday life. It is this multiplicity of inspiration sources, stemming from the endless variety of the surrounding world, that allows the designer to create clothing collections that are simultaneously fashionable, original, and timeless. Despite the crucial role inspiration plays in design, its specific influence on the creative activity of the fashion designer remains insufficiently studied. This is why the

dissertation research by A. Omwami (2024) aimed to investigate inspiration in clothing design, involving the study of the interaction between inspiration and creative processes across various aspects of fashion design. The author contended that although clothing design is somewhat similar to other creative endeavours, it possesses exceptional features, the main one being the permanent interaction of the components of the "clothing-person-environment" system.

The study by B. Chen (2025) was dedicated to another feature of contemporary clothing design, namely the strong link between fashion and art. The author noted that in the nowadays, designers strive to use clothing design as a form of art or as a means of artistic expression; therefore, fashion design often goes beyond traditional visual presentation and simple commercial activity. In their work, the author noted that clothing design is increasingly recognised as a form of artistic expression that embodies the designer's imagination, reflections, or ideals. That is, fashion is not only an aesthetic phenomenon but also a cultural practice that preserves traditions while adapting them to a contemporary context. The work by V. Cherevach (2023) emphasised that the historical foundation and continuity in fashion are very important, as they are a form of expressing cultural identity and a way of establishing a connection with previous generations.

The importance of historical and cultural heritage in clothing design was described by F.E. Agordah (2025). The author argued that historical and cultural heritage is a vital link between the past and the present. The use of traditional textile products, patterns, and construction methods allows for the revival of cultural traditions, the development of new authentic products, and thereby the shaping of the future of design, contributing to the development of fashion, and preparing the next generation of designers to create clothing. The undeniable significance of historical and cultural heritage in the development of designer clothing collections was noted in the work by H. Papeta (2020). The author stressed that the ethnic motifs of Ukrainian folk dress are an inexhaustible source of ideas, images, and forms, where designers find new forms of spiritual and aesthetic continuity by using techniques of historical stylisation and reconstruction.

The relevance of the presented research is driven by the increased demands for the artistic expressiveness of modern clothing and, consequently, the need to find

creative techniques for the purpose of creating designer clothing collections that embody both aesthetics and functionality and carry powerful emotional content. The aim of this work was to develop artistic projects for women's clothing collections based on the motifs of the 1920s women's costume as a source of inspiration, and to realise the authors' idea in material for the approbation and verification of the design solutions.

## MATERIALS AND METHODS

This scientific work included both theoretical and practical research, providing a comprehensive approach to exploring the possibilities of transforming the women's costume of the 1920s and creating new clothing models based on it. The combination of theoretical analysis and applied research was aimed at studying the methods and processes of artistic clothing design based on the figurative interpretation of the women's costume of the 1920s as a source of creative inspiration. Thus, theoretical studies created the necessary prerequisites for developing original ideas, while practical research made it possible to test their effectiveness and bring them to life. The theoretical component of the work included literary and analytical research to study the mechanisms and ways of using historical costume as a source of inspiration; visual and analytical research of verbal sources of information (drawings and photographs) used to examine stylistic features and distinctive characteristics of historical clothing; structural analysis applied to the study of composition, form, silhouettes, and colours of clothing models; and morphological analysis conducted during the transformation of identified features of the creative source into clothing models and for evaluating various design options for the developed collections. The research was based on a range of literary sources, including scientific and research literature, information presented on online platforms of fashion publications such as Vogue and WWD (Women's Wear Daily), as well as fashion history literature. When searching for new forms of collection models, the method of analogy was applied, in which analogous solutions from the women's costume of the 1920s were used to create new models, such as the dropped waistline, straight silhouette, rectangular and oval shapes, and decorative elements. The heuristic combination method was used to conduct a combinatorial search for new compositional and artistic solutions by combining elements of historical clothing with contemporary fashion features.

The study was conducted in several stages. At the first stage, literary and visual sources dedicated to the historical period of the 1920s and descriptions of women's costume of that time were thoroughly examined. The second stage involved a comprehensive analysis of the compositional elements of the women's costume of the given period. The analysis also considered the work of renowned contemporary designers such as Michael Kors and Reem Acra, who, in designing their

collections, turned to the fashion of the 1920s as a source of creative inspiration. To visualise the author's concept and optimise the creative process, a mood board was developed at the third stage of the research, and the main idea of the design project was formulated – recreating the atmosphere of freedom, luxury, and extravagance embodied in the images of the 1920s. The next stage of the research involved selecting compositional elements – form, silhouette, line, colour, texture, and decoration – followed by the creation of four variations of original women's clothing collections ("Retro Luxury," "Jazz and Glamour," "L'Art Nouveau," and "Charleston"). Their creation was based on the principles of stylisation and interpretation, as well as partial transformation without destroying the structural connection with the source of inspiration. The practical component of the research included the development of sketch projects for the author's clothing collections, executed using traditional techniques. In addition, one of the designed clothing ensembles, "Retro Luxury," was produced in material form and tested in the context of fashion design competitions ("Barvy Podillya" in Khmelnytskyi and "Constellation 'Kashtan'" in Kyiv). Thus, the application of the described methodological approaches made it possible to propose various artistic and compositional solutions for women's clothing collections based on a single source of inspiration.

## RESULTS AND DISCUSSION

**Historical and folk costume as a source of inspiration for the fashion designer.** For many contemporary designers, the most compelling and interesting factors in forming creative concepts are the historical costume of a certain period, retro fashion, and clothing style. M. Melnyk (2019), analysing historicism in fashion, reviewed the cyclicity of modern fashion development, highlighted the reasons and motives for fashion designers turning to historical heritage, and traced and provided clear examples of the application of features from past eras' costumes in contemporary fashion. The scholar examined many examples of using historical samples in the collections of famous designers and attested to the existence of imaginative and artistic connections between modern fashion and the clothing of past centuries. The author noted that these connections help clothing creators to successfully embody historical motifs in contemporary images.

In the work of H. Yuan (2023), it was noted that the modern fashion industry is a quite dynamic and rapidly developing sector that grows thanks to the creativity of designers who are constantly seeking inspiration and innovative approaches. The author asserted that designers play a crucial role in shaping trends and new styles, drawing inspiration from various sources, among which they often pay homage to the past, creating vivid images. Within the scope of this research, it was also demonstrated that historical sources,

particularly the fashion of the 1920s, inspire the creation of new ideas through the adaptation of iconic forms, colors, and decorative techniques to meet the needs of the contemporary consumer. D. Murphy (2011) provided examples of London designers using historical clothing as a source of inspiration. The author noted that the artistic and illustrative properties of historical clothing quite often form the basis of designers' ideas, determining the forms, proportions, and materials of the garments. The author showed that some designers became famous thanks to their collections created specifically from historical clothing motifs. These designers include: Vivienne Westwood, Alexander McQueen, Zandra Rhodes, Steward Stockdale, and Barry Tulip. Using their individual design techniques, these creators demonstrated novel solutions, reproducing unexpected connections between historical and current fashion.

The work of N. Sapfirova *et al.* (2024) was dedicated to researching the influence of historical costumes, as well as the culture and art of different historical epochs, on clothing design in the 20<sup>th</sup> and early 21<sup>st</sup> centuries. The authors outlined specific historical periods, investigated the chronology of artistic styles, and demonstrated their influence on the design of clothing and accessories in current haute couture collections. Summarising their research, the academics noted that designers are attracted by the creative possibilities provided by the costumes, ornamental motifs, patterns, painting, and religious artefacts of past epochs. A similar approach was implemented in the presented research: a meticulous analysis of the decorative elements and colours of the 1920s allowed for the adaptation of characteristic ornaments, textures, and compositional techniques within various assortment groups – from outerwear to evening dresses.

In the work of M. Kertakova (2022), the conceptual influence of the 19<sup>th</sup>-century historical costume on 21<sup>st</sup>-century fashion was examined using the examples of collections by such famous designers as Christian Lacroix, Jean-Paul Gaultier, Alexander McQueen, and Vivienne Westwood. The author noted that despite the fact that famous designers are inspired by long-gone eras, the fashion of the past returns not as something stagnant, but is expressed in differences in structural and decorative solutions, in the use of materials and their colour combinations, and in the mixing of fabrics of different composition and structure. The authors O. Ditkovska *et al.* (2022), in studying historical and modern models of women's capes (or cloaks), established that historical clothing has not lost its relevance and is a source of inspiration for contemporary designers. The conducted retrospective analysis showed that the types, forms, materials, and decorative elements of capes have constantly changed, yet this type of garment has not lost its popularity throughout the centuries since the 1750s. In the 2020s, the cape featured in the haute couture collections of famous global designers, such as

Chloé, Alexander Wang, Valentino, Elie Saab, Burberry, Christian Dior, Michael Kors, Fendi, Louis Vuitton, D&G, Marc Jacobs, Max Mara, and others.

In the work of I. Ugrekhelidze (2024), the revival of vintage and retro styles in contemporary fashion was explored. The author noted that nostalgia for the past is a driving force that contributes to the reinterpretation of historical clothing and the shaping of prospective fashion by designers based on retro-motifs from the past. The work examined the key trends of vintage and retro styles in modern fashion (materials, colours, prints, embellishments, and accessories), particularly in the 2024 collections of renowned global brands such as Proenza Schouler, Max Mara, Gucci, Ralph Lauren, Louis Vuitton, Hermès, and Yves Saint Laurent. The research conducted by the author also showed that retro-motifs significantly influence the formation of modern fashion trends, and the designer's task is their competent interpretation and stylisation when creating a look.

Researchers N. Chuprina *et al.* (2020) established that ethnic style, eclecticism, and artistic kitsch are among the foundations of design practices in 21<sup>st</sup>-century fashion. Based on a comprehensive analysis of collections developed in an ethno-style inspired by Ukrainian folk dress, the authors identified a number of elements most frequently used by designers for projecting modern clothing. In conclusion, the authors asserted that an effective means against the mass standardisation of fashion products is clothing design using vintage styles, which form the basis of unique individual looks and thereby expand the possibilities of design. Examples of using street fashion as a creative source are provided in Kh. Lozynska (2011) and K. Pashkevych *et al.* (2023). In these articles, scholars investigated street fashion as a component of urban culture and the modern fashion industry and used it as a creative source for developing contemporary youth clothing collections.

M.S. Kyiashko *et al.* (2018) studied historical documents regarding the Trypillian culture and reproduced authentic options for constructing the form of Trypillian costumes. Based on this information, the scholars proposed interesting artistic and compositional techniques for solving modern clothing models. The authors selected a harmonious combination of colours and created original ornamental embellishment for the garments, considering modern fashion, based on which a women's clothing collection was developed. Motifs of the Trypillian cultural heritage also became a source of inspiration for the Ukrainian brand BEVZA, which presented a women's clothing collection for the Spring-Summer 2021 season at New York Fashion Week (Vogue Ukraine, 2020). The contemporary minimalist style characteristic of this brand was creatively combined by designer Svitlana Bevza with elements of the Trypillian civilisation.

The work of N.V. Billi-Ruban *et al.* (2018) examined the national costume of Hungarians from the 19<sup>th</sup> to

the beginning of the 20<sup>th</sup> century, which was chosen as the creative source for designing a collection of modern clothing. The transformation of the chosen creative source, the stylisation of its unusual forms, as well as the decorative and colouristic features of the Hungarian costume, were laid at the foundation of the development of contemporary women's festive wear ensembles. B. Sun's (2023) research aimed to substantiate the possibility of the innovative application of traditional elements inherent in Chinese culture in contemporary clothing design. The work noted that traditional cultural elements should be considered symbols, emblems, legends, customs, and rituals that hold an important place in traditional culture, are the foundation of the culture, and define the spirit of the nation. The author stated that using traditional cultural elements in modern clothing can introduce creativity into its design, provide unique styles, and thereby satisfy consumers' needs for individuality and diversity, as well as promote traditional culture and increase the competitiveness of products on the market. Similarly, in this study, the cultural codes of the 1920s were transformed into contemporary design solutions, considering the trends of the 2020s, which proves the universality of the ideational value of historical sources.

Thus, informational studies have attested that historical and folk costume are constant sources of creative inspiration. Turning to historical and folk heritage is a key moment in the creative process of fashion designers, as historical and folk costume offers diverse cuts, styles, and silhouettes, materials, and embellishments that can be adapted to modern clothing, which may be of interest to the consumer. Therefore, historical and folk costume not only preserves cultural heritage but also serves as a valuable resource for the development of the modern fashion industry.

**Studying the source of inspiration: Women's fashion of the early 20<sup>th</sup> century.** Researchers C. Eckert & M. Stacey (2000) asserted that sources of inspiration play an important role in the design process, as they give the designer the creative impulse for new ideas, forms, and images. F. Mete (2006) noted that a designer can find a source of inspiration everywhere: in art, music, nature, architecture, and historical costume. Sources of inspiration are diverse and dissimilar. Each has its own characteristic features, which form the basis for creating a unique and engaging artistic image.

The fashion of the 1920s was influenced by significant economic, political, and social changes, especially in Western European countries and the USA. This period, known as the "Roaring Twenties," was marked by massive social, cultural, and economic transformations, particularly in Western nations. It was then that fundamental changes in women's fashion took place, including the rejection of corsets in favour of short and loose dresses, accompanied by a transformation of women's hairstyles and lifestyle. The main trend is considered to

be the simplification of the female wardrobe by moving away from layering and gradually transitioning to more comfortable and convenient clothing (Reddy, 2020). The silhouette of femininity was replaced by a slender figure without distinctly emphasising the female body's form. The trends of that era were centred around the androgynous, masculine image of the "la garçonne" (the flapper), which brought the female appearance closer to the male, rejecting traditional notions of femininity (Ramzi, 2024). The shift dress, made of thin and light fabrics, was topical and was often embellished with lace, fringe, and sequins. Dresses were worn with both long sleeves and without sleeves, and featured a small neckline (Shevniuk, 2008; Holovenko *et al.*, 2023). Popular in women's clothing were the straight silhouette without a defined waist, as well as the silhouette with a dropped waistline and a full skirt (Fig. 1).



**Figure 1.** Fashionable dresses of the 1920s  
**Source:** S. Bagai (2020), S. Albuquerque *et al.* (2023)

The renowned designers of the 20<sup>th</sup> century included Gabrielle Chanel, Paul Poiret, Madeleine Vionnet, Jeanne Lanvin, Jean Patou, and Elsa Schiaparelli (Fig. 2). In 1926, it was the Chanel brand that created the "little black dress," which caused a significant stir, as black at that time was mainly associated with mourning symbolism. Paul Poiret introduced loose silhouettes into fashion and abandoned corsets, while Madeleine Vionnet became famous for her draping techniques (Shevniuk, 2008).



**Figure 2.** Women's clothing models of the 1920s

**Note:** a – Paul Poiret, 1925; b – Madeleine Vionnet, 1926; c – Madeleine Vionnet, 1924; d – Gabrielle Chanel, 1926; e – Gabrielle Chanel, 1926

**Source:** The Kyoto Costume Institute (2023)

As for women's outerwear, in the 1920s, the cloak became widely used – a loose-fitting long outer garment, often decorated with luxurious fabrics and fur details. This item of clothing was usually chosen for

evening outings and formal events (Fig. 3). The mantilla not only corresponded to the aesthetic ideas of the time, but also served as a kind of marker of social status, embodying elegance and femininity in interwar fashion.



**Figure 3.** Women's outerwear of the 1920s

**Source:** D. De Angelis (2019)

Women's hats in the 1920s usually had narrow round brims or no brims at all. The cloche hat, designed by French fashion designer Caroline Rebou in 1919, became a popular headwear item. Hats were usually made of felt or straw and decorated with ribbons, feathers, pom-poms or artificial flowers (Shevniuk, 2008; Ramzi, 2024). Common women's hairstyles of this period

included short la garçonne cuts and curls created with hottongs. Typical accessories included boas, fans, gloves, fur capes, small reticule bags and cigarette cases (as smoking was considered a sign of the times), and pearl jewellery was particularly prized. In the second half of the decade, short skirts became popular, and silhouettes became less voluminous and more form-fitting (Fig. 4).



**Figure 4.** Fashionable forms of women's clothing, 1925-1929

**Source:** Behance (2018)

One of the world's most famous designers who turned to 1920s fashion as a source of inspiration was Michael Kors. In his 2012 collection, he recreated the atmosphere of the 20<sup>th</sup> century and integrated it into modern life, but with own sense of style, characterised by elegance and classic features. The designer used a straight silhouette, repeating the silhouette of a sheath dress and a V-neckline, but made it more open than in the 1920s. The main decoration of the collection is sequins, and the plasticity of the shapes, colours and forms of the models correspond to the characteristic features of the era (Fig. 5).



**Figure 5.** Michael Kors, autumn-winter 2012 collection

**Source:** S. Bewkes (2012)

Reem Acra, a designer known for her dresses and their embellishments, successfully recreated the fashion of the 1920s in own women's clothing collection. She showed the characteristic cut of dresses from this period in collection – a low waist – and also used long gloves, an accessory popular in the 1920s. The silhouettes of the dresses were similar to that of a sheath dress, which does not emphasise the female figure. The dresses were decorated with sequins and striking shiny geometric details, and the colours were nude (Fig. 6).



**Figure 6.** Reem Acra, autumn 2012 collection  
**Source:** R. Mitra (2012)

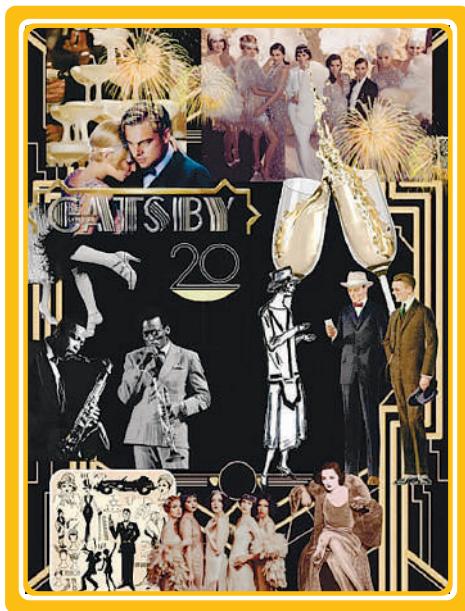
Thus, the fashion of the 1920s, which was a period of significant change and innovation, remains relevant nowadays, offering designers countless opportunities for creativity and self-expression. Contemporary designers, drawing inspiration from its distinctive features, successfully use it as a basis for creating new, striking looks. Its stylistic codes – from low waistlines to geometric shapes and decorative elements – serve as a valuable source for rethinking fashion in the context of postmodern eclecticism.

**Designing authors' clothing collections based on a source of inspiration.** The starting point of the new clothing collections' design process is the mood board, the main task of which is to visualise the mood and the designer's original idea for the future collection. J.E. Munk *et al.* (2020) wrote that a mood board helps to optimise the creative process and strategically direct the designer's efforts towards achieving the final goal: bringing the author's vision for the projected clothing collections into reality. Information presented by C. Eckert & M. Stacey (2000) indicated that mood boards play a leading role in the phenomenon of inspiration. N. Endrissat *et al.* (2016) noted that mood boards perform communicative functions between people, as well as providing the designer with a unique tool for generating ideas both literally and figuratively. C. Freeman *et al.* (2017) investigated the reliability and objectivity of assessing the creativity of mood boards in the field of design education. The academics emphasised that further studies on the peculiarities of creating mood boards, as well as improving methods for the objective assessment of their creativity, are relevant tasks. Within the framework of this study, the mood board not only served as a starting visualisation tool but also determined the compositional logic and associative structure of the designer's collections, which underscores the practical effectiveness of this method.

Based on the results of studying the source of inspiration – the women's costume of the 1920s – a mood board was created, which presents the concentrated authors' concept for the projected clothing collections, specifically reflecting the spirit of the "Roaring Twenties" era. Thus, the developed mood board demonstrated the main idea of the collections, namely the atmosphere of freedom, luxury, extravagance, and a variety of spectacular looks (Fig. 7).

In the process of designing collections, one of the defining tasks was the selection of compositional elements. Among these, form is of particular importance, as it functions as a primary means of visual communication in costume design. Form precisely determines the three-dimensional spatial structure of the clothing, outlines its contours and silhouette, and shapes the emotional and aesthetic perception of the composition. Rectangular and oval silhouettes were predominantly characteristic of the clothing of the analysed period. At

the same time, the line was an important compositional factor in 1920s costume, manifesting in both smooth rounded configurations and clearly defined vertical, horizontal, and diagonal directions. Embellishment, as a compositional element in costume design, serves to enhance its visual and aesthetic expressiveness. Analysis of the 1920s historical costume showed that the most common use in women's light clothing of this period was lace and fringe, while fur was prevalent in outerwear. The revealed colouristic features of the women's costume of this period are of practical interest for contemporary fashion modelling, as they can serve as a basis for selecting trim materials and colour solutions in the process of creating new collections. It was established that in the 1920s, the colour palette of the costume fulfilled not only an aesthetic but also a symbolic function, reflecting the socio-cultural characteristics of the era. Black, popularised by the Chanel brand, was established as a characteristic feature of evening wear and symbolised elegance. White was associated with purity and simplicity and was most often used in summer dresses. Saturated shades such as red, yellow, orange, and blue shaped the looks of everyday and evening wear, emphasising the dynamism and life-affirming mood of the time. The pastel palette gave the looks a sense of romance and feminine softness. At the same time, metallic colours – gold and silver – accentuated the luxury and decorative brilliance of the costume, reflecting the atmosphere of the 1920s era.



**Figure 7.** Mood board based on the source of inspiration

**Source:** developed by the authors

The results of the study of the form, silhouette characteristics, colour solutions, texture, and embellishment inherent in the source of inspiration became

the basis for creating four designer women's clothing collections, where the imaginative kinship with the authentic costume is preserved through the principles of stylisation and interpretation with elements of form and silhouette transformation. This approach allowed for the adaptation of the characteristic features of the source to contemporary design, ensuring a diversity of the created models. The main compositional element of the developed "Retro Luxury" collection (Fig. 8) is colour, the means of connection is contrast, and the main compositional principle is the semantic factor. The secondary element is form. The collection consists of five models – women's dresses of a straight silhouette and a suit – and aligns with the fashion direction of the 1920s with the addition of contemporary elements. The assortment group includes: dresses, a corset, a jacket, a waistcoat (vest), a shirt, and trousers. The main colour is black, and the accent colour is cherry-red, which is relevant for 2025. The models utilise accessories that were popular in the 1920s, namely: a reticule (small handbag), pearl jewellery, artificial flowers and feathers, and a boa. The silhouette forms of the dresses and their proportions correspond to the chosen source.



**Figure 8.** Sketch design project of the "Retro Luxury" collection

**Source:** developed by the authors

In the "Jazz and Glamour" collection (Fig. 9), lace trim was chosen as the main compositional element, symmetry as the connecting element, and imagery as the compositional principle. Colour is a secondary element of the collection. The range includes dresses, trousers, skirts, blouses, shirts and waistcoats. The collection is designed for festive occasions and successfully combines feminine images with elements of men's suits. Particularly relevant are the waistcoat with lace inserts and the shirt with puffed sleeves and a bow at the neck. The shapes of the garments and accessories, such as long gloves, boas, tiaras, lace stockings, and hairstyles, are stylised versions of corresponding elements of historical costumes from the 1920s.



**Figure 9.** Sketch design project of the "Jazz and Glamour" collection

**Source:** developed by the authors

In the "L'Art Nouveau" collection (Fig. 10), ornament was chosen as the main compositional element. The compositional principle and means of connection are imagery and rhythm. Form is a supporting element. The collection consists of outerwear, dresses, and knitted accessories, and was created with consideration for potential industrial realisation, based on a single fundamental constructional form.



**Figure 10.** Sketch design project of the "L'Art Nouveau" collection

**Source:** developed by the authors

The composition of the "Charleston" collection (Fig. 11) was built upon the combination of two compositional elements. These are, first and foremost, colour, based on the principle of nuance and contrast, and the second element is the line, based on the principle of symmetry and balance. The collection includes the following assortment: skirts, trousers, blouses, and bodysuits.

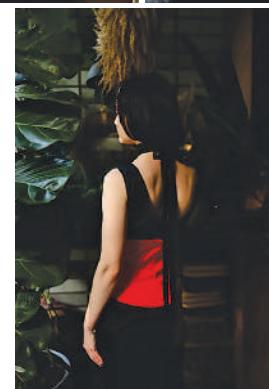
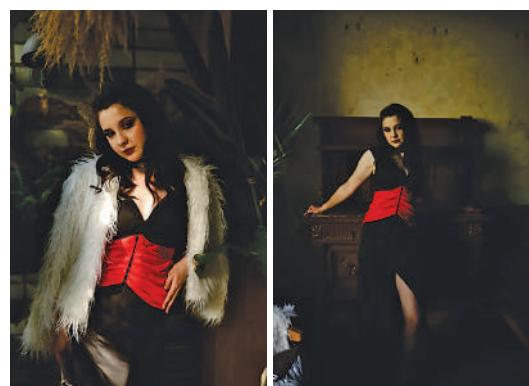
Each of the created models reflects the chosen source of inspiration – the Western European women's costume of the 1920s – in a different way. Thus, an associative link between the chosen source of inspiration and the contemporary clothing models is clearly

traceable in the developed collections. The created models adhere to the core conceptual idea of the project, are characterised by compliance with the principles of compositional harmony, and take into account modern fashion trends. Based on the results of the research, a women's clothing ensemble from the "Retro Luxury" collection was realised in material. The developed ensemble not only aligns with the designer's concept but also clearly conveys it through the successfully selected compositional elements, creating a holistic and harmonious image (Fig. 12).



**Figure 11.** Sketch design project of the "Charleston" collection

**Source:** developed by the authors



**Figure 12.** Photo of the "Retro Luxury" ensemble

**Source:** developed by the authors

The sketch projects of the clothing collections and the ensemble "Retro Luxury" were tested within the framework of the All-Ukrainian competition for young fashion designers "Barvy Podillya" (Khmelnytskyi) and the 22<sup>nd</sup> International Competition "Constellation 'Kashtan'" (Kyiv). Thus, using the same source of inspiration enables the author to creatively interpret it, producing a variety of intriguing images. The application of different compositional elements allows the designer to generate new ideas for shaping new styles and aesthetics. At the same time, the figurative solutions of each developed collection are subordinated to the chosen source of inspiration and reflect the author's creative concept – the creation of the atmosphere of the 1920s.

## CONCLUSIONS

A compositional analysis of the chosen source of inspiration – the Western European women's costume of the 1920s – was carried out, identifying and examining its characteristic features. The main concept of the project was defined, reflecting the authors' interpretation of the source of inspiration. Based on the analysis of the compositional features of the chosen source, a mood board was developed, encapsulating the creative concept of the designed collections – the reflection of the atmosphere of the "Roaring Twenties," the world of dance, luxury, and extravagance.

Based on a detailed analysis of the inspirational source, the key compositional elements, techniques, and principles for designing the collections were selected. On this basis, sketch projects of women's clothing collections of various assortments and purposes were developed, each featuring distinct artistic and compositional solutions. The use of colour contrast in the collection "Retro Luxury" made it possible to create a vivid image in the style of The Great Gatsby. Emphasis on lace embellishment and a restrained colour palette in the collection "Jazz and Glamour" formed

the basis of an elegant and glamorous image of a 1920s jazz party. The collection "L'Art Nouveau", built upon the rhythm of ornaments and diversity of forms, demonstrated an artistic approach to the transformation of outerwear forms. In the collection "Charleston", everyday looks were created through the use of fluid lines and a subtle colour palette.

The main features of the developed collections are their expressiveness and integrity, achieved by creating all models within a unified stylistic direction. The artistic and compositional solution of each collection, through the use of different forms, silhouettes, materials, colours, and details, interprets the authors' concept in diverse ways, presenting multiple directions for its development and generating a wide range of creative ideas for new models of contemporary clothing. The obtained results provided a foundation for further scientific and practical exploration of historical costume as a source of inspiration within the context of modern fashion design. Future research may focus on an in-depth analysis of the artistic and compositional characteristics of the 1920s women's costume in an intercultural comparative aspect, the use of digital technologies for visualising developed authors' collections and experimentally testing compositional solutions in space, as well as exploring the possibilities of adapting the identified artistic and compositional approaches to contemporary fashion with consideration of sustainable design principles.

## ACKNOWLEDGEMENTS

None.

## FUNDING

None.

## CONFLICT OF INTEREST

None.

## REFERENCES

- [1] Agordah, F.E. (2025). Cultural heritage and fashion: Integrating traditional values into modern fashion design at Takoradi Technical University. *International Journal of Research in Education Humanities and Commerce*, 6(2), 143-165. [doi: 10.37602/IJREHC.2025.6211](https://doi.org/10.37602/IJREHC.2025.6211).
- [2] Albuquerque, S., Pio, G., & Gomes, F. (2023). Fashion and visual language: A social semiotic analysis of women's clothing in photographs from the 1920's. *Alfa: Revista de Linguística*, 67, article number e16841. [doi: 10.1590/1981-5794-e16841t](https://doi.org/10.1590/1981-5794-e16841t).
- [3] Bagai, S. (2020). [1920s fashion: Dawn of women's liberation](#). *Journal of Emerging Technologies and Innovative Research (JETIR)*, 7(8), 509-514.
- [4] Baigelenov, A., Shukla, P., & Parsons, P. (2025). How visualization designers perceive and use inspiration. In *CHI '25: Proceedings of the 2025 CHI conference on human factors in computing systems* (article number 1168). New York: Association for Computing Machinery. [doi: 10.1145/3706598.3714191](https://doi.org/10.1145/3706598.3714191).
- [5] Behance. (2018). *1920's. Brief history of fashion in pictures*. Retrieved from <https://www.behance.net/gallery/68039345/1920s-of-Fashion>.
- [6] Bewkes, S. (2012). NY Fashion Week fall 2012: Michael Kors. *Quintessence*. Retrieved from <https://quintessenceblog.com/ny-fashion-week-fall-2012-michael-kors/>.
- [7] Billi-Ruban, N.V., Siedoukhova, Y.V., & Kozmanko, G.Y. (2018). [Hungarian folk costume as a source of creativity for the soul clothing design](#). *Light Industry*, 1, 26-33.

- [8] Chen, B. (2025). Fashion and art: Diverse possibilities in creation. *International Journal of Education and Humanities*, 18(2), 196-201. [doi: 10.54097/s1azhf85](https://doi.org/10.54097/s1azhf85).
- [9] Cherevach, V. (2023). Fashion as a cultural practice: Identification by main characteristics. *Bulletin of the National Academy of Management of Culture and Arts*, 3, 88-93. [doi: 10.32461/2226-3209.3.2023.289820](https://doi.org/10.32461/2226-3209.3.2023.289820).
- [10] Chuprina, N., Krotova, T., Pashkevych, K., Kara-Vasylieva, T., & Kolosnichenko, M. (2020). [Formation of fashion system in the XX – the beginning of the XXI century](#). *Fibres and Textiles*, 4, 48-57.
- [11] De Angelis, D. (2019). [1920s brocade opera coat reflecting feminism & the “Modern girl”](#). *Fashion Research Collection*, 1-12.
- [12] Ditzkowska, O., Lushchevska, O., & Bakhantsova, L. (2022) Cape: Historical past and fashionable present. *Bulletin of Khmelnytskyi National University*, 4(311), 87-93. [doi: 10.31891/2307-5732-2022-311-4-87-93](https://doi.org/10.31891/2307-5732-2022-311-4-87-93).
- [13] Eckert, C., & Stacey, M. (2000). Sources of inspiration: A language of design. *Design Studies*, 21(5), 523-538. [doi: 10.1016/S0142-694X\(00\)00022-3](https://doi.org/10.1016/S0142-694X(00)00022-3).
- [14] Endrissat, N., Islam, G., & Noppeneij, C. (2016). Visual organizing: Balancing coordination and creative freedom via mood boards. *Journal of Business Research*, 69(7), 2353-2362. [doi: 10.1016/j.jbusres.2015.10.004](https://doi.org/10.1016/j.jbusres.2015.10.004).
- [15] Freeman, C., Marcketti, S., & Karpova, E. (2017). Creativity of images: Using digital consensual assessment to evaluate mood boards. *Fashion and Textiles*, 4, article number 17. [doi: 10.1186/s40691-017-0102-4](https://doi.org/10.1186/s40691-017-0102-4).
- [16] Holovenko, T.M., Kozar, O.P., Bondarchuk, Yu.S., & Shovkomud, O.V. (2023). [History of costume: Cultural heritage of the peoples of the world](#). Lutsk: Lutsk National Technical University.
- [17] Kertakova, M. (2022). Analysis of transfer and application of the conceptual dimensions of the historical costume from the XIX century in the practice of the fashion designers of women's fashion in the beginning of the XXI century – year 2003 (fall-winter collections). *Knowledge International Journal*, 54(5), 835-841. [doi: 10.35120/kij5405835k](https://doi.org/10.35120/kij5405835k).
- [18] Krasniuk, L., & Troyan, O. (2020). [Designing the author's collection of women's clothing with the use of painting as the source of inspiration](#). *Fibres and Textiles*, 3, 97-102.
- [19] Kiyashko, M.S., Nikolaieva, T.V., & Nikolaieva, T.I. (2018). [Study of the artistic and compositional characteristics of the costume of the Trypillian culture in the design of modern clothing collections](#). *Technology and Design*, 2(27), 1-11.
- [20] Lozynska, Kh. (2011). [Youth costume in European fashion of the 1990s](#). *Bulletin of the Lviv National Academy of Arts*, 21, 94-99.
- [21] Melnyk, M. (2019). [Historical costume as a source of inspiration for stylists, fashion artists and clothing designers](#). *Art Education: Methodology, Theory, Practice*, 1, 162-170.
- [22] Mete, F. (2006). The creative role of sources of inspiration in clothing design. *International Journal of Clothing Science and Technology*, 18(4), 278-293. [doi: 10.1108/09556220610668509](https://doi.org/10.1108/09556220610668509).
- [23] Mitra, R. (2012). Reem Acra RTW Fall 2012. *Women's Wear Daily*. Retrieved from <https://surlu.qlzwhi>.
- [24] Munk, J.E., Sorensen, J.S., & Laursen, L.N. (2020). Visual boards: Mood board, style board or concept board? In *Proceedings of the 22<sup>nd</sup> international conference on engineering and product design education*. Aalborg: Aalborg University. [doi: 10.35199/EPDE.2020.47](https://doi.org/10.35199/EPDE.2020.47).
- [25] Murphy, D. (2011). [Dialogues between past and present: Historic garments as source material for contemporary fashion design](#). *V&A Online Journal*, 3, 1-13.
- [26] Omwami, A. (2024). [From inspiration to garment ideas. Elucidating the threads of inspiration in apparel design ideation](#). (Academic dissertation, University of Helsinki, Helsinki, Finland).
- [27] Omwami, A., Lahti, H., & Seitamaa-Hakkarainen, P. (2020) The variation of the idea development process in apparel design: A multiple case study. *International Journal of Fashion Design, Technology and Education*, 13(3), 341-351. [doi: 10.1080/17543266.2020.1817573](https://doi.org/10.1080/17543266.2020.1817573).
- [28] Papeta, H. (2020). Ethnic motives in designer collections of clothing by Lyudmyla Semykina. *Demiurge Ideas Technologies Perspectives of Design*, 3(2), 241-248. [doi: 10.31866/2617-7951.3.2.2020.220083](https://doi.org/10.31866/2617-7951.3.2.2020.220083).
- [29] Pashkevych, K., Simak, A., Chuprina, N., Malko, A., & Petrova, O. (2023). [Street fashion as a creative source for developing modern youth clothing collections](#). In *Current problems of modern design* (pp. 233-235). Kyiv: Kyiv National University of Technologies and Design.
- [30] Ramzi, L. (2024). A 1920s fashion history lesson: Flappers, the bob, and more trends that made the roaring twenties roar. *Vogue*. Retrieved from <https://www.vogue.com/article/1920s-fashion-history-lesson>.
- [31] Reddy, K. (2020). 1920-1929, 20<sup>th</sup> century, decade overview. *Fashion History Timeline*. Retrieved from <https://fashionhistory.fitnyc.edu/1920-1929/>.
- [32] Sapfirova, N., Pasko, O., & Chemberzhi, D. (2024). The impact of history and culture on modern fashion and accessories design. *Theory and Practice of Design*, 3(33), 214-225. [doi: 10.32782/2415-8151.2024.33.23](https://doi.org/10.32782/2415-8151.2024.33.23).
- [33] Shevniuk, O.L. (2008). [History of the costume](#). Kyiv: Knowledge.

- [34] Sun, B. (2023). The innovative application and value of traditional cultural elements in modern clothing design. *Frontiers in Art Research*, 5(6), 106-109. [doi: 10.25236/FAR.2023.050620](https://doi.org/10.25236/FAR.2023.050620).
- [35] The Kyoto Costume Institute. (2023). *Fashion history from the 18<sup>th</sup> to the 20<sup>th</sup> century*. Cologne: Taschen.
- [36] 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).
- [37] Vogue Ukraine. (2020). *The Trypillia culture: BEVZA SS 2021 collection*. Retrieved from <https://vogue.ua/article/fashion/brend/tripolskaya-kultura-kollekcii-bevza-vesna-leto-2021-42052.html>.
- [38] Yuan, H. (2023). The innovation process in fashion design. In *Proceedings of the 2023 2<sup>nd</sup> international conference on public culture and social services* (pp. 276-281). Lombardia: Domus Academy. [doi: 10.2991/978-2-38476-130-2\\_34](https://doi.org/10.2991/978-2-38476-130-2_34).

## Дизайн-проєктування колекцій одягу на основі трансформації форм жіночого костюма 20-х років ХХ століття

### Лариса Краснюк

Кандидат технічних наук, доцент  
Хмельницький національний університет  
290016, вул. Інститутська, 11, м. Хмельницький, Україна  
<https://orcid.org/0000-0003-1429-7178>

### Олександр Троян

Кандидат технічних наук, старший науковий співробітник  
Хмельницький національний університет  
290016, вул. Інститутська, 11, м. Хмельницький, Україна  
<https://orcid.org/0000-0003-3339-3659>

### Олена Лущевська

Кандидат технічних наук, доцент  
Хмельницький національний університет  
290016, вул. Інститутська, 11, м. Хмельницький, Україна  
<https://orcid.org/0000-0003-2689-798X>

### Валерій Привала

Кандидат технічних наук, доцент  
Хмельницький національний університет  
290016, вул. Інститутська, 11, м. Хмельницький, Україна  
<https://orcid.org/0000-0003-3465-6369>

### Ольга Новак

Магістр  
Хмельницький національний університет  
290016, вул. Інститутська, 11, м. Хмельницький, Україна  
<https://orcid.org/0009-0009-1524-2161>

**Анотація.** Актуальність дослідження обумовлена необхідністю пошуку нових креативних творчих прийомів створення авторських колекцій одягу, які відрізняються художньою виразністю, високими естетичними властивостями та потужним емоційним змістом. Метою дослідження була розробка художніх проектів колекцій жіночого одягу за творчим джерелом – жіночим костюмом 20-х років ХХ ст. Методи дослідження включали вивчення творчих джерел, що передбачало аналіз силуетів, форми, характерних ліній, пропорцій, колірного рішення, фактури, оздоблення, аксесуарів та доповнень. Метод морфологічного аналізу, застосований у роботі, передбачав опрацювання нових ідей шляхом переосмислення та трансформації джерела натхнення у форми сучасного одягу. Дослідження передбачало вибір та стилізацію композиційних елементів формоутворення, реалізацію проекту у матеріалі та апробацію проектних рішень в умовах конкурсів дизайнерів одягу. В результаті виконано художньо-композиційний аналіз джерела натхнення, визначено основні форми, силути, пропорції, оздоблення та кольори обраного

джерела. Сформовано основну ідею проекту, яка відображає авторський погляд на джерело натхнення. Створено mood board, у якому сконцентрована авторська концепція проектованих колекцій. Розроблено чотири видозміни творчих колекцій сучасного жіночого одягу за мотивами одного творчого джерела натхнення – жіночого костюма 1920-х років. Виготовлено жіночий ансамбль та здійснено його показ в рамках конкурсів дизайнерів одягу. Практична цінність дослідження полягала у розробленні художньо-композиційних основ проєктування сучасного жіночого одягу за мотивами історичного костюма як джерела натхнення

**Ключові слова:** історичний костюм; художній образ; mood board; джерела натхнення; творча концепція; трансформація творчого джерела