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Sketching as a tool of creativity: Transformation of methods in fashion design

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Abstract. Modern fashion design exhibits a tendency towards experimentation, personalisation, and innovative solutions, which requires designers to develop creative thinking and flexibility in the search for new forms and concepts. The purpose of the present study was to conduct a comparative analysis of conventional and innovative fashion sketching techniques in the context of acquiring creative competencies by future fashion designers, to find strategies for their effective combination. An interdisciplinary approach was employed to investigate the relationship between the development of fashion design methods and the acquisition of creative competences by students. The techniques of fashion sketching were analysed based on comparative historical, cultural-historical, sociological, and formal-stylistic research methods. The effective combination of conventional and innovative sketches was presented using the modelling method. The study analysed the conventional sketching methods in fashion design, considered their psychological and emotional impact on student creativity, and proved the significant role of manual methods in the development of creative skills of future designers. Modern digital tools for creating clothing sketches were overviewed, the features of working with digital technologies were outlined – the speed of execution and flexibility in editing such sketches were highlighted, the high accuracy of drawings and designs made using computer software was emphasised. A comparative analysis of conventional and digital methods of creating clothing sketches was performed, the advantages and disadvantages of their use in the educational process were identified. The study assessed the effects of these methods on the development of creative skills and determined the best strategies for their combination in creating design products. The expediency of integrating digital tools into conventional sketching courses according to the stages of creation and tasks was argued. The practical significance of the present study lies in the fact that the findings obtained can be used to improve educational methods for training competitive specialists adapted to modern trends in the fashion industry

Keywords: fashion design; design education; fashion sketches; digital technologies; artistic methods; visualisation of ideas

INTRODUCTION

In an environment of constant evolution of the fashion industry, the success and competitiveness of a designer is determined not only by technical skills, but also by flexibility and creativity of thinking, the ability to adapt to changes, find creative solutions to standard tasks, and openness to the implementation of innovative concepts in fashion design. The development of such creative competencies in future fashion designers is critical for both design education in Ukraine and the development of the industry as a whole. Furthermore, role of visual communication is growing: a design sketch performs not only a technical but also a communicative function, helping to effectively present the idea, concept, and style of a future project. The relevance of the subject under study lies in the need to develop the creative competencies of future fashion designers in the context of the rapid transformation of fashion sketching methods, which is driven by the influence of digital technologies, the integration of 3D visualisation, and other graphic editors into the process

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of visualising a design idea. The study of this topic will help not only to better understand modern approaches to teaching fashion sketching, but also to propose optimised methods for developing the creative potential of future fashion designers.

The theoretical foundations of the development of creative competences were considered in the studies of many Ukrainian researchers who noted that creativity was a key quality of a modern fashion designer. Creative competence was viewed as the ability to generate innovative ideas, experiment with shapes, textures, and colours, as well as adapt to changes in the fashion industry. L. Kalinina (2017) analysed the methods and forms of teaching that contribute to the development of creative competence, as well as the role of teachers in this process. The researcher emphasised the need to introduce innovative technologies and create a favourable environment for students' creative expression. O. Bereziuk & M. Tymchenko (2024) addressed the pedagogical conditions for the development of creative abilities in design students through involvement in artistic and project activities.

A considerable number of studies covers the effects of innovative techniques and digital technologies on the fashion industry overall and the educational process specifically. L. Derman (2020) analysed the effects of digital technologies on the processes of designing and presenting clothing collections in the modern fashion industry. This study highlighted the significance of integrating digital technologies into fashion design and presentation processes, which enables designers to adapt to a rapidly changing environment and meet the demands of the modern market. Valuable for understanding the current challenges and opportunities for the development of fashion design education in Ukraine was the study by M. Melnyk (2016), where the researcher analysed how changes in the economic and cultural environment, as well as the influence of international trends, determined the vector of fashion education in Ukraine. The study also discussed modern educational programmes, interdisciplinary approach, and interaction between theory and practice in the training of young designers. Kirsten *et al*. (2024) outlined the changing landscape of fashion education, including the evolution of fashion sketching. The study discussed the integration of digital technologies and sustainable development, emphasising the need for an interdisciplinary approach to educating fashion designers. Current approaches to fashion sketching methods, consideration of advantages and disadvantages, conventional and innovative techniques, as well as ways to solve this problem can be found in the studies of M. Kovalova *et al.* (2022) and V. Mytsa (2024). The researchers analysed how digital tools were changing conventional methods of expression, opening new opportunities for creativity.

Y. Kawamura (2023) performed a thorough study of digital transformations in the fashion industry, where the researcher examined the social, cultural, and economic aspects of fashion in the postmodern era, especially in the context of digital technologies. The researcher analysed the development of the fashion industry and the interaction of this development with the latest digital trends, exploring how digital platforms, social media, and other innovations affect the production, consumption, and distribution of fashion. The reviewed studies confirmed the significance of updating the methods and techniques for creating a fashion sketch in the context of the global digitalisation of the design and presentation of a design product, and the need to apply them in the training of future fashion design professionals. However, the issue of the best combination of conventional and digital approaches to sketching in the educational process, as well as the mechanisms for the effective development of students' creative and technical skills, is still understudied. This creates the basis for further research in this area.

An analysis of previous studies revealed that the transformation of fashion sketching (from conventional techniques to the use of digital technologies), as well as the effects of these changes on the development of creative skills of fashion designers, were most often considered in several scientific fields, including design theory, design education, and digital transformations in the fashion industry. The purpose of the present study was to evaluate the effectiveness of conventional and innovative approaches in design education in Ukraine, to analyse modern methods of fashion sketching and their influence on the development of creative competences of future fashion designers, and to propose ways to improve educational methods to ensure high-quality training of fashion designers according to current market needs.

MATERIALS AND METHODS

To obtain the most substantiated findings, the present study employed general scientific and special research methods. An interdisciplinary approach was employed to conduct a thorough study and expand the understanding of the issue: the analysis of design, psychological, pedagogical, art history aspects, as well as digital technologies, helped to comprehensively assess the principles of developing creative thinking in students. The theoretical scientific method helped to formulate the conceptual framework of the study, define key concepts, and consider the history and current state of development of this topic in the scientific literature. The use of empirical methods helped to collect factual materials on students' mastery of fashion sketching techniques and their effects on the development of creative skills. The techniques of fashion sketching were analysed based on comparative historical, cultural-historical, sociological, and formal-stylistic research methods. The conventional and innovative fashion sketches were compared by such indicators as technical complexity, creative freedom and artistic expression, speed of

execution and flexibility of editing, technical accuracy, material costs and environmental impact. Based on the analysis, using the modelling method, a clear strategy for the effective combination of conventional and digital sketching methods for the development of creative competencies of future fashion designers was proposed, following the stage of creating a design product, the goals set, and the skills mastered.

The materials of the present study included both theoretical and practical components that provide an integrated approach to the study of the topic. The theoretical framework of the study was formed based on scientific studies on fashion design, fashion history and fashion illustration, fashion sketching methods, as well as monographs and publications on pedagogy and psychology of creativity to assess the development of creative competencies in design students. The practical materials of this study included sketches and creative projects of students of the Lviv National Academy of Arts and the I. Trush Lviv Professional College of Decorative and Applied Arts. This group of materials included works made using conventional techniques (pencils, ink, charcoal, watercolour, markers, etc.) and digital sketches made in graphic editors such as Adobe Photoshop and Adobe Illustrator.

RESULTS AND DISCUSSION

The initial stage in the implementation of a creative idea, a designer clothing collection or a particular image is the design process, which includes the creation of visual prototypes of future products. The design and graphic part, sketching, and creating graphic illustrations are a prominent part of the design process, and therefore mastering these skills is essential for the competitiveness of future fashion designers. A fashion sketch was defined as a graphic or digital representation of a future product concept that conveyed the designer's core ideas regarding silhouette, proportions, constructive and decorative elements, texture, and colour scheme, as discussed by Y. Ji *et al.* (2002). Such a sketch can be made manually using conventional techniques and graphic tools (pencils, watercolours, markers, etc.) or in digital programs (Adobe Photoshop, Adobe Illustrator, Procreate, Clo 3D). Changes in project culture overall, and the growing interest in foreign practices in fashion design specifically, have led to the spread of a new format for graphic expression of creative ideas. The project process of a modern designer has been enriched by the concepts of sketch, sketchbook, sketching, portfolio, and fashion illustration. With the emergence of the latest technologies and tools of the design language, the content and form of the sketch and sketchbook were rethought, according to S. Povshyk (2015). The transformation of the hand sketch is strongly linked to the development of digital technologies. Historically, design students mastered the technique of drawing with pencil, ink, watercolour, and markers on paper, a process that required high artistic skill but gave sketches artistic expression. With the advent of the first graphic editors in the 1990s, the sketching process revolutionised, the process of creating them became somewhat simpler, and it became possible to quickly edit details, change colours and textures of future garments. However, despite digital advancement, manual techniques are still crucial for the development of creative thinking and the shaping of a designer's unique style.

The characteristics of conventional design methods include aspects such as expressiveness and uniqueness, as each designer shows their personal signature through them. The use of varied materials, such as pencils, ink, watercolours, or pastels, provides artistic expression, conveying the atmosphere and texture of the future product. One of the main advantages is the speed of capturing ideas without the need for complex technical processing. Another prominent aspect is the tactile experience of working with paper, which helps to better understand the shape and composition. The quality of a sketch directly depends on the artist's skill level, including mastery of proportions and anatomy. Despite the development of digital technologies, hand sketches continue to be a valuable tool in the creative process, especially at the conceptual stage, when it is necessary to quickly convey the idea and character of the future product. As A.P. Dubrivna & K.A. Kruzhylina (2020) noted, conventional sketching is characterised by the use of fine art techniques that enable the illustrator to reveal the specific features of the author's graphic style, due to the technological features of each of them. Therewith, manual sketches have limited editing capabilities, as making changes can require considerable effort, especially when working with watercolour or ink, and the colour palette created manually by mixing materials makes it challenging to accurately reproduce shades in future versions.

In terms of the psychological and emotional impact of conventional sketching methods on the creative process, hand drawing promotes deeper immersion in the work, activating tactile perception and the connection between the hand and the brain, which enhances creative thinking. The physical interaction with materials – the texture of paper, the movement of a pencil or brush – creates a meditative effect, helping to focus and express emotional states through lines, strokes, and colour combinations. The impossibility of undoing the previous action stimulates courage and confidence in one's decisions, promotes deeper immersion in the artistic process, and facilitates experimentation and intuitive search for new shapes and textures. Furthermore, hand sketching allows designers to become emotionally attached to their work, as the creation process is personal and profoundly individual.

The emergence and deep rooting of digital fashion design methods is provoked by the emergence and

development of digital evolution, which has revolutionised people's lives not only in the field of art but also overall. As M. Kovalova *et al*. (2022) stated the transition to new values along with modern technologies is becoming the key to new philosophical thoughts, becoming the root cause of progress and the development of creative thinking and emotional prosperity. Digital technologies in sketching open new opportunities for designers, changing the process of creating fashion sketches towards efficiency, accuracy, and flexibility. The use of software such as Adobe Illustrator, Photoshop, Procreate, Clo3D, and Marvelous Designer allows quickly editing shapes, colours, and textures without having to start over. Furthermore, learning about modelling and designing clothes using 3D technologies contributes to a better understanding of the technological aspects of creating clothes, facilitates work with structures and materials (e.g., visualisation of technically complex clothing models). Overall, the introduction of such methods into the educational process contributes to its modernisation, intensifies the creative process, and allows designers to collaborate more effectively with other professionals in their future professional activities (Shevchuk, 2024). Such digital editors provide high image accuracy, which is crucial for technical sketches and drawings. Therewith, the digital format of sketches simplifies the process of storing, organising, and presenting them. The use of 3D sketch visualisation software allows quickly assessing the future shape of clothing, plastic, and fabric texture, and its behaviour on the figure without creating a real mock-up, which saves time and resources.

Digital sketching greatly expands the capabilities of designers, but it has a series of critical drawbacks that should be considered when training designers. First of all, this includes the lack of tactile experience, the loss of naturalness and artistic expressiveness of a fashion sketch, as well as the risk of losing creativity – graphic editors simplify the process but can limit the experimental nature and expressiveness of lines inherent in hand sketches. In some cases, the use of templates, presets, or other automatic functions can reduce the level of creativity by replacing manual labour and the intuitive approach of the future designer. Furthermore, creating high-quality sketches requires suitable software and hardware, which is often expensive and requires extra technical knowledge. Mastering the skills of conventional and digital fashion sketching represent two distinct approaches to the design process, both of which are significant in the training of future fashion designers. As K. Tallon (2008) observed, conventional methods promote the development of artistic skills, intuition, and creative expression, while digital technologies enable designers to work faster, more accurately, and with large amounts of information. Each of these approaches has its advantages and limitations, and therefore their comparative analysis helps to better understand their role in the development of professional skills and competences of future fashion designers (Table 1).

Table 1. Comparison of conventional and digital garment sketches

Comparison criteria	Handmade sketches	Digital sketches
Technical complexity	Requires specific skills and knowledge, a certain level of professional aptitude.	Ability to use ready-made templates and presets, technical knowledge to work in graphic editors.
Creative freedom and artistic expression	High emotionality, a sense of texture, experiments with line and stroke.	Lack of tactility, work with predefined elements: brushes, textures, and patterns.
Speed of execution	Depends on technique and experience, much slower than the digital method.	Fast sketching thanks to digital tools, copying, and templates.
Editing flexibility	Limited, error correction is not always possible.	Variable models, quick and easy sketch editing: change of proportions, details, colour, texture, etc.
Technical precision	Relative: depends on the technical skills of the designer, errors are possible.	High: accurate preservation of proportions, symmetry, scaling.
Material costs	Regular costs for paper, inks, markers, pencils, etc. Costs increase depending on the quality of the materials.	High initial costs for software and hardware, but more cost-effective in the long term.
Environmental impact	Consumption of paper and inks causes an environmental impact (deforestation, chemical dyes).	Smaller ecological footprint due to the absence of physical materials but consumes electricity and generates electronic waste.

Source: developed by the author of this study based on data from N. Pantus (2011), O. Zakharkevych *et al*. (2023)

A prerequisite for creating a high-quality creative sketch is a certain set of technical and creative skills. For instance, to create a fashion sketch by hand, one needs to know how to draw and paint in colour (watercolour, gouache, etc.), the proportions and features of the human figure, colour theory, and style. A fashion sketch is not only a tool for creating a fashion design, but also a form of artistic expression that contributes to the development of an individual style (Hopkins, 2018). The development of a unique graphic language of a fashion designer is a complex and lengthy process that requires sufficient effort and creativity, while the

process of transforming a virtual idea into a final design product directly depends on these skills. The process of creating digital sketches of clothes is technically simpler. In this case, when visualising a design idea, one can use ready-made templates for both shapes and colour, texture and graphic solutions, while modern 3D modelling programmes create opportunities for virtual fitting of future clothes. The challenge lies in the need for relevant knowledge to work with software that is constantly being updated and changed. Therewith, the use of ready-made templates is less conducive to the development of students' creative competencies than creating a sketch manually, as the development of a creative idea will not be limited to template solutions.

The method of creating a fashion sketch also affects the level of creative freedom and expression of author's ideas. For instance, when drawing by hand, physical contact with the material (paper, pencil, paint) contributes to an intuitive creative process that includes high emotionality, a sense of textures and surfaces, and spontaneity of lines and shapes. Conventional sketching provides a tactile, hands-on experience. A prominent feature is the fact that the practice of sketching changes approaches to creativity, stimulates the emergence of innovative ideas, and develops skills in perceiving and reproducing objects in space. As S.H. Pashukova & D.A. Chemberzhi (2023) pointed out, the visual aspect of sketching gives designers the opportunity to deeply consider and understand shape, proportion, colour, and texture, which improves their skills and affects the quality and expressiveness of their work. Digital sketching helps to overcome the physical limitations of materials: the transfer of textures and colours that are not available in conventional techniques, the ability to create digital brushes of different configurations for different visual effects. The lack of tactility and working with a list of ready-made elements such as colour palettes, sets of textures and prints, graphics, lines, and strokes, although it accelerates and stimulates the creative flow, yet at the same time limits the design idea to the tools at hand.

Using the example of the works by A. Peretiatko, a student of the Lviv National Academy of Arts, one can see that hand sketches (Fig. 1) are artistically expressive, evocative, graphic language and stylistic solution illustrate the design idea, create a certain mood that refers to a concrete consumer, while a vector digital sketch (Fig. 2) helps to successfully convey the shiny and matte texture of fabrics, although it is less emotionally coloured.

Figure 1. A series of sketches of outerwear. Watercolour, markers, pencils
Source: Student A. Peretiatko, teacher O. L. Myronovych, LNAA, 2024

Figure 2. Variability of outerwear model. Vector digital sketch
Source: Students A. Peretiatko, S. Mnykh, A. Pavliuk, teacher O. L. Myronovych, LNAA, 2024

A noticeable advantage of digital sketches over hand-drawn ones is the speed and efficiency of their execution. High-quality graphic representation of clothing using conventional techniques and tools requires considerable time and effort (e.g., drying a layer of paint before applying the next). Computer graphics systems make it easy to manipulate and modify the object being created. They provide the ability to use any materials, apply a wide range of colours, and model various scenes and situations in which the object of design may find itself (Bertola & Teunissen, 2018; Zaikina, 2020). Automation of processes (e.g., copying and modifying repetitive elements) also helps expedite the sketching process. The variability and ease of editing digital sketches is also significant (Fig. 2). One can make changes to such sketches right on the spot, as well as distribute and share them. Conventional hand-drawn sketches fall short in terms of flexibility and ease of editing. Modern computer software considerably improves the technical accuracy of garment sketches, making them not only artistically expressive but also as close as possible to real production. Programmes such as Adobe Photoshop or Adobe Illustrator allow working with precise sizes and scales, while auxiliary lines and grids prevent inaccuracies and violations of anatomical proportions. Furthermore, the ability to work with digital palettes based on Pantone, RGB, or CMYK codes simplifies the process of colour selection and reproduction. However, the accuracy and clarity of fashion sketches always depends on the technical skills of the designer.

At first glance, the material cost of conventional sketches may appear significantly lower than that of digital sketches, as they do not require expensive software and equipment. However, the cost of materials for conventional sketches depends on the current state of the economy, while the need for these materials is constant. Digital design requires an initial investment, but is more cost-effective in the long term, requiring fewer physical materials (Pros & cons: Traditional vs digital fashion design, 2023). In the context of environmental issues in the fashion industry, it is vital to reduce the negative impact of designers' activities. For example, digital fashion design has a lower environmental impact in the long term, as it reduces the use of paper, paints, and inks, which helps to reduce waste and chemical pollution. However, the production and disposal of electronic devices (graphics tablets, computers) creates the problem of e-waste and energy consumption. At the same time, conventional fashion sketching techniques, while not requiring electricity, cause deforestation for paper and chemical pollution due to the use of synthetic materials.

Having analysed the specific features of using manual and digital sketches in the education of fashion designers, it becomes clear that these are not mutually exclusive approaches. The point is not to choose one over the other. Both have their advantages and disadvantages, with successful designers often combining them to create a unique style (Pros & cons: Traditional vs digital fashion design, 2023). On the contrary, the interaction of these methods forms new perspectives for the development of creative competences of future fashion designers. The key is the targeted use of conventional and innovative approaches at the relevant stages of clothing design according to the goal and objectives. At the stage of developing the concept of a future design project, it is more fitting to use conventional handmade sketches. Such sketches allow quickly conveying ideas, emotions, and the overall image; hand drawing allows experimenting with composition, shapes, and colours, creating the first visual concepts that are not limited to technical requirements (Fig. 3).

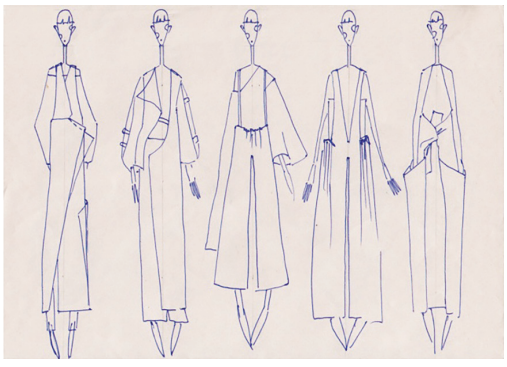
a)  b)

Figure 3. Preliminary design of a clothing collection
Note: a) Initial stage of sketching. Paper, ballpoint pen; b) Design of a clothing collection. Digital raster image
Source: Master's thesis. Student Kh. Konyk, teacher O. L. Myronovych, LNAA, 2018

Digital sketching simplifies the creation of different variants of first designs, enabling quick and easy changes of the proportions, colours, textures, and other details of products. Likewise, it is convenient to create technical sketches or designs in graphic editors, as an elevated level of accuracy can be achieved, and such a sketch can be easily edited, adding accurate measurements and making the necessary corrections

(Fig. 2). The process of finalising the concept is very individual, depending on the designer's creative style and the theme and concept of the future clothing collection, and therefore in this case, both digital visualisations (e.g., 3D rendering) and graphic illustrations (watercolour, gouache, monoprints, etc.) can be employed (Fig. 4). At the stage of preparing materials for production, sketches need a universal graphic language that can be read by multiple specialists, as well as clarity and accuracy to achieve the intended result, and digital drawing methods meet these requirements. Thus, the use of distinct types of sketches at each stage allows the designer to strike a balance between creativity and technical accuracy, ensuring an efficient and high-quality process of developing a clothing collection.

Figure 4. Sketches of ethnic style uniforms
Note: a) Paper, gouache, liners; b) Digital raster image
Source: Course work. Student A. Sledz, teacher H. I. Shevchuk, I. Trush Lviv Professional College of Decorative and Applied Arts, 2024

It is also critical that students master multiple types of sketching at the relevant stages of their professional development, as there is a relationship between creativity, intelligence, and personality characteristics (Barron & Harrington, 1981). Specifically, digital sketching training involves mastery of figure, clothing, and detail drawing, as well as a sense of colour and style. The development of a unique graphic style requires direct contact with the material, and therefore, admittedly, learning conventional techniques takes precedence. Mastering digital sketches without relevant training can lead to template design solutions and minimise the creative component of a design project.

Generating creative and imaginative ideas is one of the crucial components of design thinking. Design thinking is a structured methodology that stimulates the development of creative competences in future fashion designers. Design not only as a creative process, but also as a methodology for solving problems in uncertain situations was considered in the work of Ukrainian researcher O. Kostiuk (2023). The researcher analysed design thinking in a broad context, interpreting this multi-stage process (problem definition, idea generation, prototyping, sketching) as an innovative method of developing creative skills. Specifically, much attention was paid to the exploration of decision-making and teamwork, and the effects of design thinking on the professional environment. In contrast to the present study, O. Kostiuk's study focused more on the practical aspect, the nuances of using conventional and digital sketches and their significance for the development of design thinking. Thus, the use of digital templates of shapes or colour schemes in the learning process can lead to a restriction of creative freedom, banality of artistic solutions, or repetition of ideas.

The growing popularity of digital technologies in the fashion industry suggests the need to investigate the specific features of their adaptation to the educational process of future fashion designers, as well as their value in the development of creative competences and original, author's style. The relevance of this issue is emphasised by the considerable interest in this topic among scientists. For example, studies emphasised that innovative technologies are essential for modern design education (Saprykina, 2019; Khramova-Baranova & Kudrevych, 2023), which correlates with the presented analysis of conventional and innovative sketching techniques. Although the cited study was more focused on the general educational process, it confirmed the signifcance of sketching and visualisation as basic skills of a future fashion designer. The present study supplemented the existing data with an in-depth analysis of the development of an individual design style through sketching, which is one of the key stages in the development of creative competences.

Furthermore, there is a wide range of innovations and the development of various technologies in fashion design. Despite the latest technological opportunities in the design and manufacture of design products, most researchers confirm the significance of combining conventional and digital methods in design (Chuprina & Struminskaya, 2017; Shcherban *et al*., 2018;

Hämmerle *et al*., 2020). The value of digital methods in fashion illustration was argued in a study that provided practical recommendations for working in Adobe Photoshop and Adobe Illustrator (Tallon, 2008). Although the study mainly focused on digital sketching, the researcher also emphasised that digital sketching not only complements manual sketching methods but also provides new opportunities for creative expression.

When analysing the effectiveness of students' mastery of conventional fashion sketches in the context of the massive spread of digital illustrations and sketches, it is worth mentioning the analytical report by the Boston Consulting Group (Hämmerle *et al*., 2020), which examined the digital transformation in the fashion industry and explained the need to introduce digital technologies at all stages – from design to production. The cited study also considered the effects of digital technologies on design education and professional training. Agreeing with the need to integrate modern technologies into the educational process, the present study proposed the best way to combine both traditional and digital methods of fashion design.

The integration of digital technologies into design education opens new opportunities for the development of professional skills of future fashion designers, but at the same time poses certain challenges for educational institutions and students. With the development of online education and platforms for selling design products, it is clear that digital sketches will become increasingly popular among fashion designers, but along with the introduction of the latest technologies, it is vital to preserve conventional teaching methods that promote the development of creativity and creative competencies. To maintain the quality of design education, educational institutions must constantly update their curricula to adapt to technological changes and ensure an adequate balance between conventional methods and the latest digital tools. Despite the use of technology, educational institutions should encourage students to maintain their creativity and artistic expression, as technology should complement the creative process, not negate it.

CONCLUSIONS

The comparative analysis of traditional and innovative sketching techniques in fashion design revealed the significant role of this tool in design education, specifically for the development of creative and professional competences of future fashion designers. Manual methods and techniques of drawing a fashion sketch provide an academic foundation, create conditions for creative experimentation and development of an author's unique style. The visual aesthetics and harmony of the finished sketch directly depends on the skills of the person who creates it, but conventional techniques allow creating artistically expressive, detailed sketches in various graphic techniques and styles. Furthermore, the design idea is not limited to template solutions, while the tactile sensations of the material complement such a sketch with the energy and mood of the creator.

The introduction of innovative sketching techniques in design education helps students to adapt to modern trends in the fashion industry. Digital sketches have a series of advantages: speed and convenience of their creation, ease and flexibility in editing such sketches, as well as the ability to create a variable range in terms of shape, proportions, colour, or texture. Furthermore, this approach is environmentally friendly and convenient for archiving or disseminating information. However, only a complementary combination of these two sketching techniques in the learning process will help to prepare a professional competitive fashion design er, as traditional and innovative approaches to design education have distinct effects on the development of creative competencies. In this context, the sequence of skills acquisition is also significant: from tradition to innovation. However, the ratio of digital and material environments also depends on the design concept and the initial conditions of the future project. The key areas for further research include exploring the global practices of integrating innovative techniques into design education, comparing conventional and digital sketching methods in well-known design schools, which will help identify the most effective methods of training designers in the context of global fashion trends.

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Ескіз як інструмент творчості: трансформація методів у дизайні одягу

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Анотація. В сучасному дизайні одягу спостерігається тяжіння до експериментальності, персоналізації та інноваційних рішень, що вимагає від дизайнерів розвитку креативного мислення та гнучкості в пошуку нових форм та концепцій. Метою дослідження було проведення порівняльного аналізу традиційних та інноваційних технік модного ескізування в контексті набуття креативних компетентностей майбутніми дизайнерами одягу, пошук стратегій їх ефективного поєднання. Для дослідження взаємозв'язку між розвитком методів модного проєктування та набуття здобувачами освіти креативних компетентностей застосовано міждисциплінарний підхід. Техніки модного ескізування проаналізовано на основі порівняльно-історичного, культурно-історичного, соціологічного та формально-стилістичного методів дослідження. Ефективне поєднання традиційних та інноваційних ескізів показано за допомогою методу моделювання. Проаналізовано традиційні методи ескізування в дизайні одягу, розглянуто їх психологічний та емоційний вплив на студентську творчість, доведено вагому роль ручних методів в розвитку креативних навичок майбутніх дизайнерів. Здійснено огляд сучасних цифрових інструментів для створення ескізів одягу, окреслено особливості роботи з цифровими технологіями – виділено швидкість виконання та гнучкість у редагуванні таких ескізів, акцентовано на високій точності малюнків та креслень, виконаних за допомогою комп'ютерних програм. Здійснено порівняльний аналіз традиційних та цифрових методів створення ескізів одягу, виявлено переваги та недоліки їх застосування в навчальному процесі. Проведено оцінку впливу цих методів на формування креативних навичок, визначено оптимальні стратегії їх поєднання в проєктуванні дизайнерських продуктів. Аргументовано доцільність інтеграції цифрових інструментів у курсах традиційного ескізування відповідно до етапів створення та поставлених завдань. Практична значущість проведеного дослідження полягає у тому, що отримані результати можуть бути використані для вдосконалення освітніх методик з підготовки конкурентоспроможних фахівців, адаптованих до сучасних тенденцій модної індустрії

Ключові слова: дизайн одягу; дизайн-освіта; ескізи одягу; цифрові технології; художні методи; візуалізація ідей