



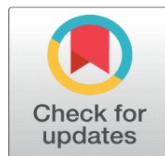
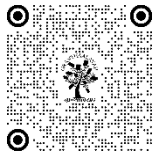


# FASHION ACCOUTREMENTS: VERSATILITY FOR MULTI-UTILITY CLOTHING -“A FANTASY WARDROBE CONCEPT”

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Received 11 May 2024  
Accepted 23 July 2024  
Published 31 July 2024

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DOI  
[10.29121/shodhkosh.v5.i2.2024.1243](https://doi.org/10.29121/shodhkosh.v5.i2.2024.1243)

**Funding:** This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

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## ABSTRACT

Today's young fashion consumers are seeking unique silhouettes to craft more appealing and aesthetic looks. The strong desire for individuality necessitates the exploration and utilization of basic silhouettes. Silhouettes serve as the core structure of the design, providing an authentic foundation upon which innovative solutions can be built. This study focuses on the redesign of additional articles of clothing for their multi-functional utility. Fashion accompaniments allow for the seamless integration of existing wardrobe pieces, significantly curbing excessive clothing consumption and waste, thus promoting sustainability. These versatile clothing pieces offer a range of styles, discouraging the need for frequent clothing purchases. This integrated approach can curb the impulsive buying habits among young fashion consumers presenting a creative solution for fashionable looks. The key is to familiarize customers with strategically planned wardrobes that include compatible detachable clothing pieces. Fashion accompaniments can be augmented to mix and match with existing wardrobe clothing pieces. Designers and fashion brands can be encouraged to focus on perennial clothing with a contemporary touch. It is crucial to educate consumers on the versatility of these accompaniments to effectively incorporate them into daily life. This study seeks to repurpose remnants from high fashion silhouettes into detachable pieces that can be transformed into new clothing designs. The adoption of simplified patternmaking concepts can minimize procurement costs. These silhouette overlays have the potential to revolutionize design and style experimentation, and traditional design boundaries. The transformation of basic shapes into versatile forms can unlock limitless possibilities for their optimal use, leading to an eco-friendly approach to fashion. The suitability of the silhouette to the figure type is a crucial factor in the selection process. The study proposed the implementation of CLO3D technology by brands to personalize looks and ascertain suitability to figure type for captivating results.

**Keywords:** Strategic Wardrobes, Fashion Accompaniments, Versatility, Transformation, Multi-Utility Clothing



## 1. INTRODUCTION

The review article aims to explore the concept of fashion accompaniments to enhance the adaptability and multi-utility of clothing. The core of the study is the redesign of clothing that serves to be used in multiple ways, interchangeable for multiple purposes by different people, thereby reducing excessive consumption and waste in the fashion industry. The proposal is to integrate detachable pieces that can

be mixed and matched with existing wardrobe items, fostering a sustainable approach to fashion. [Quillan \(2020\)](#)

The study analyses silhouettes as the fundamental structure of design, with the potential for innovation and uniqueness. The silhouettes are categorized based on the fit as sheath, semi-fitted, and loose or flared and accentuated their suitability for different figure types and occasions. The study proposed that close-fitted and flared styles are quite popular due to their versatility and semi-fitted silhouettes are preferred more on the grounds of comfort and suitability.

The research emphasizes the importance of sustainable fashion practices, such as repurposing leftover materials from high-fashion garments into detachable pieces. This not only minimizes cost but also promotes eco-friendly wardrobes. The authors advocate for simplified pattern-making concepts and the use of virtual try-on technology to personalize looks and ensure suitability to figure types.

The methodology part is focused on the experimental process of creating adaptable clothing from skirts, showcasing the transformation of basic garments into versatile pieces. The study reveals that a single piece of clothing can be styled in multiple ways, catering to various occasions and consumer preferences.

The study concludes that fashion brands can play a pivotal role in promoting sustainable fashion by offering innovative products that meet consumer demands without compromising on style or functionality. The study encourages the use of leftover fabrics and the creation of multi-faceted garments that can be worn in various ways, reducing the need for frequent purchases and contributing to a sustainable economy.

### 1.1. SILHOUETTES STUDY & SURVEY: ANALYSIS OF FIT AND CONSUMER PREFERENCES

Detailed study of silhouettes, their analysis, and suitability to figure type lays a strong foundation for their selection and their incorporation with detachable pieces to create various styles with limited pieces of clothing. It is essential to get into the insights of the concept to nurture the consumers to select them and attain various fashionable looks as per their needs and suitability. The study incorporates broadly three types of silhouettes which are segmented based on fit as sheath, semi-fitted, and loose or flared. Each silhouette type caters to different figure types and consumer preferences.

**Figure 1**



**Figure 1** Clothing Guide- Types of Dresses.

[www.Stylebox.ca.https://i.pinimg.com/originals/32/26/bb/3226bbf51cb4c5d96d908733a5ab5e41.jpg](http://www.Stylebox.ca.https://i.pinimg.com/originals/32/26/bb/3226bbf51cb4c5d96d908733a5ab5e41.jpg)

Dress Silhouettes from the origin were based on geometric forms. They are the core structures of designing and the golden rule of the design process is to first decide on the silhouette and other design elements to be appended thereafter. [Islam Kiron \(2021\)](#)

Basic silhouettes are classic pieces and can lay a strong foundation for innovation in clothing.

[Figure 1](#) & [Figure 2](#) represents rectangular, straight columns, triangular, wedge-shaped, and tent-shaped silhouettes. [G \(2022\)](#) These silhouettes are quite classy and can be accustomed to different categories of wear. They could be further accentuated with design elements, stylelines, volume, and decorative details. Style, fit, and comfort are the most essential attributes for the adaptation of clothing.

**Figure 2**



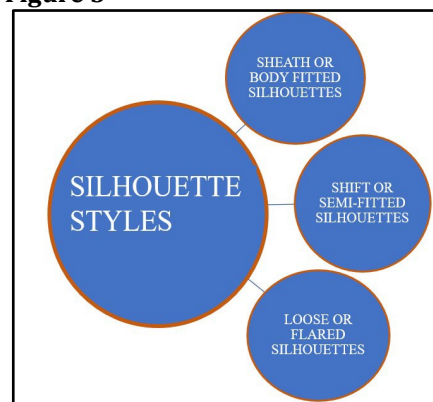
**Figure 2** Clothing Guide-Types of Dresses.

[www.Stylebox.ca](http://www.Stylebox.ca)<https://i.pinimg.com/originals/32/26/bb/3226bbf51cb4c5d96d908733a5ab5e41.jpg>

Fit and its analysis in dress silhouettes is a vital phenomenon for design considerations. Dress

Silhouettes on the grounds of fit are majorly classified as follows [As featured in [Figure 1](#) & [Figure 2](#)]

**Figure 3**



**Figure 3** Silhouette Styles Self-Evaluation Based on Fit.

### 1) Sheath Styles:

Sheath silhouettes are form-fitted and suitable to ideal figure types. Prime examples of this style are corsets, bustier tops, fitted jeans, pencil skirts, and mermaid dresses. These silhouettes are featured as closely fitted to the body through darts, tucks, and princess-style lines along with slits and zippers for easy mobility. These silhouettes are progressively worked with fabrics like jerseys, lycra, and other stretchable fabrics. Heavy to medium-heavy woven fabrics are used for these structured silhouettes. These silhouettes stand ideal for gym wear, sportswear, and evening formal parties. Silhouettes are priced high comparatively concerning the fit involved in it. Pattern making of these silhouettes needs the expertise to retain the fit of clothes. Body-fitted silhouettes are ideal for hourglass figures which emphasize the bodylines of the wearer.

### 2) Shift or Semi-Fitted Styles:

Semi-fitted styles are silhouettes with little ease, easy-going, and comfortable for all age groups and figure types. Rectangular or straight column and A-line silhouettes are ideal for semi-fitted styles. Design and decorative details of choice can be featured in this category. Day-to-day casual wear to semi-formal wear clothes are included in these styles. They are pocket-friendly, comfortable to wear for a long duration, and aesthetically ideal for the majority of the figure types. Fabrics of lightweight to medium-weight can be chosen according to the suitability of the wearer. These silhouettes are mass-produced & consumed within a price range and the potential of the wearer.

### 3) Loose or Flared Styles:

Fit and flare or loose silhouettes have a bifurcation concept. They are referred to as flared styles with fit at the upper bodice and another one as loose style for resort or holiday wear. Fit and flare is a dual phenomenon found in evening wear silhouettes. These styles are suitable for the majority of the figure types and look glamorous on special occasions. Fabrics of light to medium weight, flowy, with a sheen look, are ideal for producing voluminous garments. Excess fabric consumption is involved in these styles. Design and decorative details are implemented in abundance and a lot of layering is found in these styles.

Examples of flared styles are tent dresses, capes, layered, tiered, and circular dresses. Price lines are usually high for high fashion wear. These silhouettes can be reclassified as tops, skirts, pants, jackets, overgarments, and dresses.

Silhouette separates could be mixed-matched to develop various sets of outfits. Combinations can be worked as per the suitability of the figure type and consumer's requisite for the category of wear.

**Table 1**

**Table 1 Interpretation of Data Collected from the Female Age Group of 18-35 Years in Hyderabad (Telangana) Through a General Observation and Informal Group Discussion.**

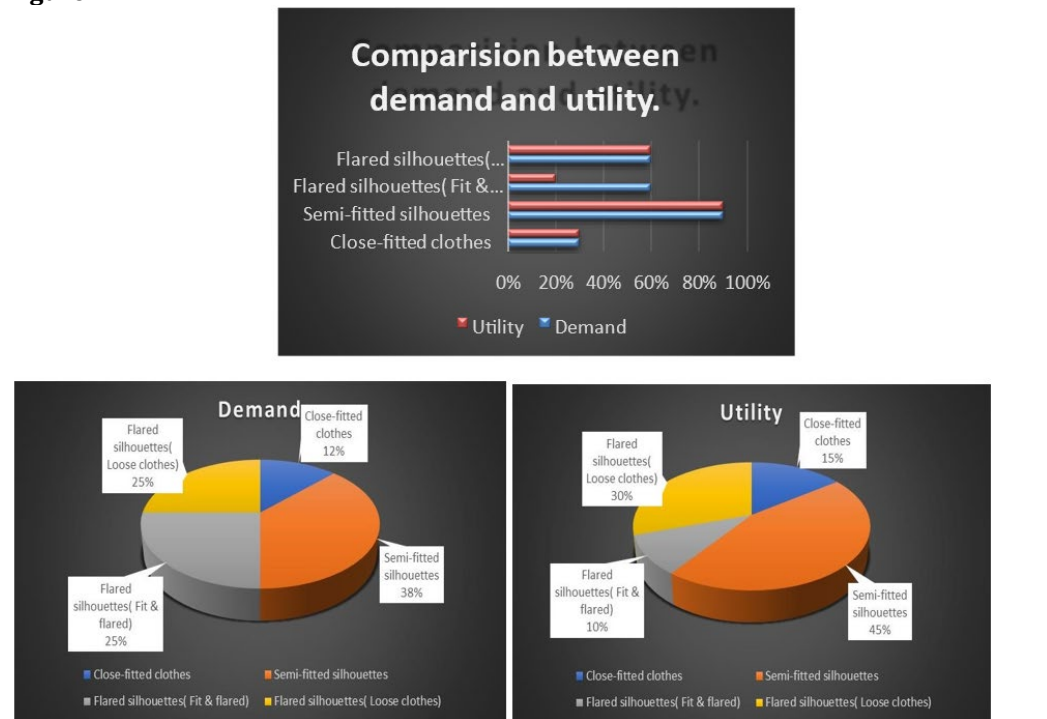
S. No.	Category	Demand & observation Utility	Respondent comments
1	Close-fitted clothes	30%	Not comfortable for day-to-day clothing, Expensive, preferred by few
2	Semi-fitted silhouettes	90%	Most preferred, comfortable, Easy going for all occasions

3	Flared silhouettes		
	a. Fit & Flare	60%-demand & utility-20%	Highly-priced, preferred for special occasions
	b. Loose clothes	60%-demand & Utility-60%	Holiday or leisure wear

**Analysis Result** Fit and flared styles are more in demand but have less utility.

**Table 1** Exemplifies the usability of clothing and the respondent's view of the same. Fit and flared clothing is personified as a means of excess consumption, less utility, and more textile wastage.

**Figure 4**



**Figure 4** Analysis of Silhouettes

**Figure 4a, 4b, and 4c** represent statistical analysis of the data collection done to evaluate the demand, utility, and relative analysis of demand and utility. Analysis was the usability of semi-fitted silhouettes following demand and utility. Fitted silhouettes were suitable to limited figure types and were preferred mostly by youngsters for parties and working professionals for formal occasions.

Flared silhouettes were glamorous with less utility and high production cost. These flared silhouettes can be replaced with detachable overlays for additional look and enhancement. They could be paired comfortably with fitted and semi-fitted trendy silhouettes. Fitted and semi-fitted clothes could be paired with detachable or additional adaptable clothes which could be worn in different ways to present as per the new trend. Adaptable clothing with a simple pattern-making process can create different styles. High fashion garments utility is found to be less and can be a prime aspect for the adaptability of sustainable fashion.



## 1.2. TRANSFORMABLE FASHION & SUSTAINABILITY- SCOPE AND ACCEPTABILITY

The literature review exemplifies the transformation, modular fashion, recycling, and upcycling concepts. Its incorporation is found to be minimal in real applications. Initially, the transformational fashion included the usage of electronics in Chalayan's collection, chemical inks were used to change the clothing items coloring was bought into pictures as hyper colour t-shirts. They looked like more art pieces rather than clothing. It limited the use for consumers due to the difficulties involved in its usage and lack of flexibility. It requires additional & expensive equipment for its production with intricacy in it. Consumers found it challenging to wear transformable clothes as most of them are unconventional and have limited acceptance.

The concept of changeable pieces of clothing can be applied to various dress silhouettes which are transformed as fashion accompaniments to enhance the look of an outfit. Adjustable design components and modular clothing can be incorporated in the most conventional form as a problem solver for the growing demands of the industry. Multi-utility is the prominent feature concerning the styles, seasons, and occasions. A single piece of clothing can be multi-faceted featuring durable and changeable flexibility. Transformational fashion was modified for adjustable clothing that is fastened with zippers, hooks & eyes drawstrings, and detachable components that can be eliminated or added to the clothing. A lot of similarity is found in transformational & modular clothing. Modular clothing was pictured with the concept of detachable pieces to suit the changing needs of the time. Changing of lengths was not supported by all and production costs were considered very high in these items of clothing. [Zhang et al. \(2024\)](#)

The study emphasized the practical implementation of detachable clothing into wardrobes by both designers and consumers to embrace this concept. The concept was sighted in the mid-17th century with the use of detachable collars, cuffs, convertible sleeves, interchangeable panels, and pockets was introduced to simplify garment care and for easy fashion changes. The aim was to create a variety of styles. keeping wardrobe dynamic and versatile, giving a fresh look for different occasions. [Hasan \(2021\)](#)

Transformable garments can increase wear frequency, delay disposal, and ultimately extend the garment's lifespan, as consumers continually adapt them. Although transformable garment design offers the potential for making fashion more sustainable, there is a lack of understanding regarding the importance consumers place on variety in their clothing and the design features needed for garments to be effectively adaptable or dynamic. Versatility is considered as most essential while preferring changeable design functions. These are opted by consumers on the grounds of functionality, ease of matching, layering, comfort, and fun to experiment with various styles in terms of modesty. [Koo et al. \(2013\)](#)

## 1.3. REVIEW ON CONSUMER BUYING BEHAVIOUR

The study states that consumer buying behavior for branded garments gained more prominence among youngsters and was constituted majorly by female students. The study was designed to focus on branded apparel as apparel and textile industries were major contributors to the growth of the economy. [Rajput & Khanna](#)

(2014). Fashion brands have to inculcate sustainable concepts and offer innovative products to consumers in lieu of consumers' interests needs and preferences.

The study discussed fashion innovators as frequent buyers spending more money on new products and product-evaluative clothes. They targeted the young age group of under 30 as the ideal consumers as they seek not only functional benefits but even the aesthetic and experimental values of a product. They are technologically strong and receive new ideas in execution. [Rehman & Kharb \(2018\)](#)

The study directed the concept of detachment toward the desire for new clothing and emotional attachment to the existing pieces of clothing in the wardrobe. [Mellander & McIntyre \(2021\)](#). This detachment from fashion practices might not be preferred by young minds for the emotional significance of clothes. Novelty is prioritized by today's generation. Problem solver has to cater to the needs of the fashionistas with a sustainable approach to fashion.

It states that the design education process plays a major role in the fashion industry's apprehension of sustainability, looking at the concept of how to make designing more sustainable. [Azman et al. \(2019\)](#)

Sustainability to be more effective has to be directed with certain principles and practices in designing. It focuses on philosophies about material sourcing, fabric treatment, production methods, conserving resources, social impact, transparency, and encouraging attachment and appreciation. [Aakko & Sivonen \(2013\)](#)

Adopting 3D technology for visualization offers the advantage of allowing designers to see and experiment with different looks for the wearer before actual construction begins. This approach helps reduce the costs associated with physical prototypes, modifications, and look analysis. By integrating 3D technology, designers can mix and match silhouettes to finalize a design before transforming it into a real application. Incorporating 3D technology into traditional pattern-making is essential for advancing the field and fostering industry growth. [Lag   & Ancutien   \(2019\)](#)

The industry finds a necessity to adopt digital software for virtual garment creation and pattern drafting, significantly enhancing apparel fit over traditional methods and potentially applicable to other garment types. [Yan & Kuzmichev \(2020\)](#). The technological developments in the process of analyzing figure type, pattern-making, fit evaluation, and digitalization of the process can bring drastic changes in the field. Designers can gain new skill sets and have an amalgamation of creativity and engineering. [Gupta \(2020\)](#)

## 2. RESEARCH AREA

The study is focussed to cover the following aspects-

- 1) Explore and analyze the silhouettes to lay a strong basis for design innovation to promote uniqueness and sustainability. It involves an experimentation of basic garments into versatile pieces that can be styled in multiple ways catering to various occasions and consumer preferences.
- 2) Augment Fashion Accompaniments that can be mixed and matched with existing wardrobe pieces, fostering a sustainable approach to fashion and reducing the frequency of clothing purchases.
- 3) Analyze the demand and utility of different types of silhouettes, and preferences of young consumers to minimize excessive clothing consumption and waste.

- 4) Encourage designers and Fashion brands to emphasize perennial clothing with a contemporary touch, nurturing consumers with the versatility of these accompaniments for their effective incorporation in real life.
- 5) Repurpose leftovers from high fashion garments as detachable pieces for transformation in clothing leading to an eco-friendly wardrobe.
- 6) Adaptation of Simplified pattern-making concepts to bring a radical change in design and style experimentation, crossing the boundaries of design thinking.
- 7) Proposed implementation of Virtual try-on technology with the use of CLO3d to visualize the suitability of figure types, enhancing the customer experience and promoting the selection of sustainable fashion options.

### 3. WORKING METHODOLOGY

Silhouettes are the perfect guide to conduct experiments on transformable fashion. Every wardrobe can accommodate basic clothing pieces as per their lifestyle requirements. The trendy classic pieces with detachable accompaniments can develop innovative outfits and a drastic change in the look of the wearer. Mix and match accompaniments with existing wardrobe items allow for a variety of styles without the need for acquiring new clothing. Strategic wardrobe planning is essential to be initiated to get fashion consumers accustomed to adapting compatible detachable pieces. The study aims to suppress impulsive buying behavior and promote more thoughtful and sustainable consumption habits.

In the process of study, skirts are chosen as ideal for experimentation. Due to their simplicity and flexibility in usage, they are considered the most suitable for adaptative clothing. Adaptations from skirts for multi-functional clothing can create endless design possibilities. Excess consumption can be resisted by offering a variety of styles in a short period and be ideal for consumers' desire to change and serve as a sustainable design solution. [Cao et al. \(2014\)](#)

**Figure 5**



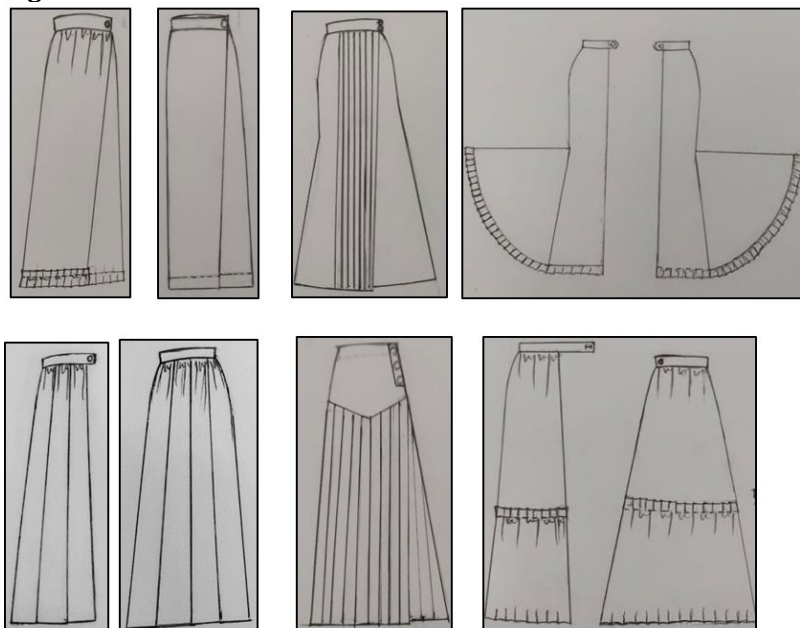
**Figure 5** Types of Skirts. Clothing Guide [Photograph]. [Www.Stylebox.ca](http://www.Stylebox.ca).

<https://www.pinterest.ca/pin/clothing-guide-types-of-skirts--969610994748170811/>



- 1) **Catalogue Planning for Fashion Consumers:** Brands can lay a plan of catalog preparation with adaptations of accompaniments from skirt styles. The fashion consumers will have a scope for selection as per the suitability and the occasion. [Figure 6](#) & [Figure 7](#) represent innovations for fashion accompaniments segregated for Day wear and Evening wear.

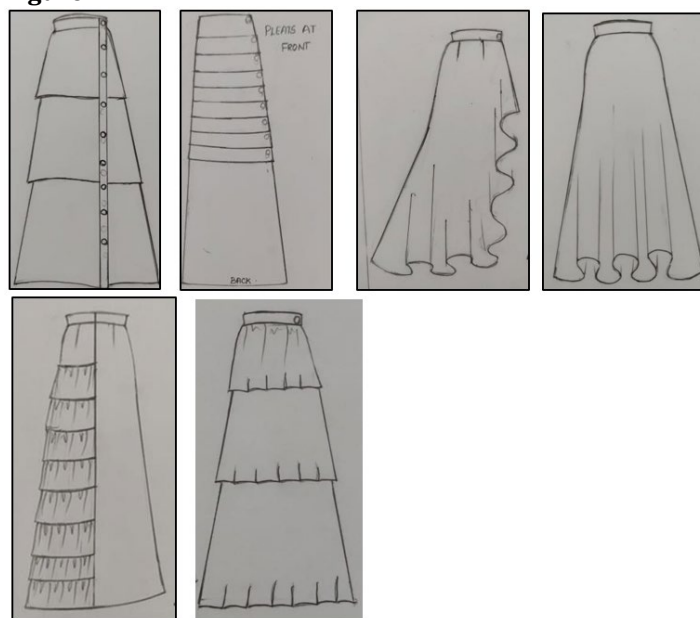
**Figure 6**



**Figure 6** 6a-6g: Day Wear Fashion Accompaniments: Conventional, Stylish, Elegant Detachable Skirts. [Figure 6a,6b,6c, 6d](#) are Quite Classy and Conventional.

[Figure 6e,6f,6g](#) are Trendy, Stylish, and Elegant to be Accompanied for Casual to Formal Wear.

**Figure 7**



**Figure 7** 7a-7e Represents Detachable Evening Wear Fashion Accompaniments for a Glamorous Look. [Figure 7a,7b,7c,7d & 7e](#) are Considered as Outstanding for Evening Wear.

Figure 7a is a layered bias-shaped detachable skirt, 7b has dramatic pleats in front buttoned with snap fasteners which could be lowered down or reduced in length with adjustable pleats and snap fasteners. Figure 7c,7d,7e are detachable accompaniments including voluminous fabric which are quite appealing for bridal and red carpet wear.

**2) Classy and trendy foundation garments for wardrobe:** Based on survey analysis and with the ongoing fashion trend designers can set the trendy and classy silhouettes to be set as foundation pieces of clothing to be accompanied by detachable accompaniments to create stylish looks appropriate for the wearer. Figure 8 represents foundation silhouettes chosen to mix and match with detachable clothing for day wear and evening wear as per suitability to figure type and occasion.

**Figure 8**

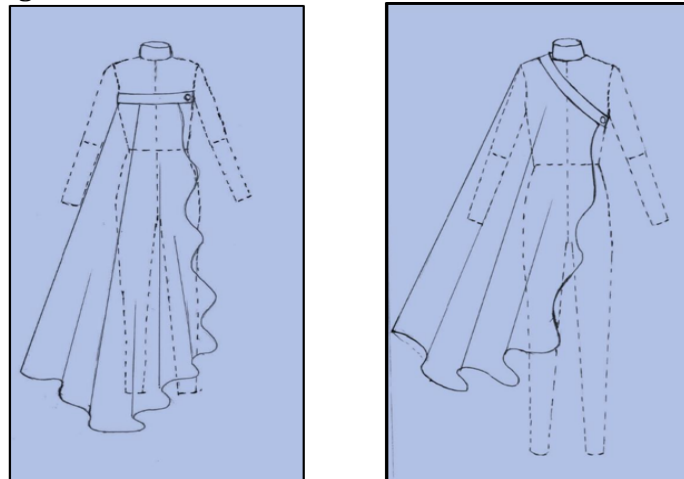


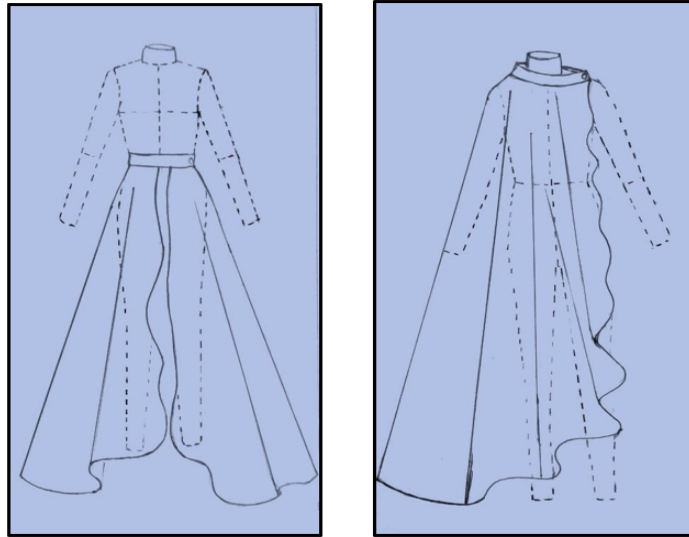
**Figure 8** Classic and Trendy Silhouettes for Foundation Garments

**3) Experimentation has been worked in three different ways:**

- **Analysis on dress form:** Ideas implemented through initial sketches posed on dress form to analyze the look and experimented with the practical production process and style the looks in different ways with the actual garment.

**Figure 9**

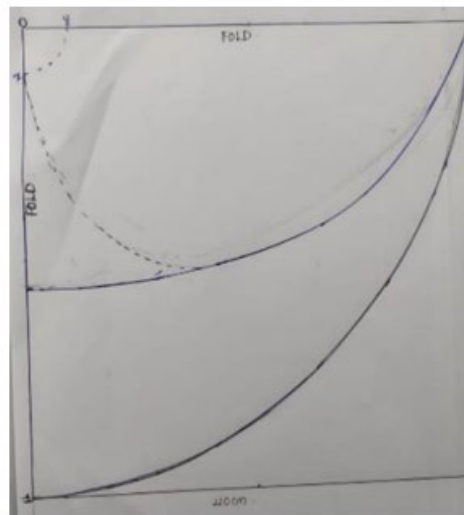




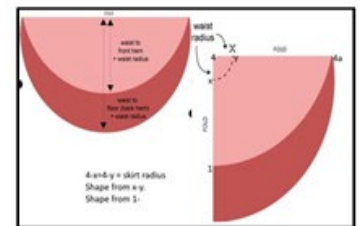
**Figure 9** 9a-9d Represent a High Low Circular Skirt Along with a Waist Belt. The Styling of a Single Piece of Clothing Adorned in Multiple Ways. Style 1 is Adorned at the Bust, Style 2 has a Surplice Design, Style 3 is Adorned at the Waist as a Detachable Skirt, and Style 4 is Ascertained as a Cape Adorned Asymmetrically Around the Neck.

**Production process:** Pattern making and sampling were done for circular high-low detachable accompaniment for Figure 9 in organza fabric to establish its use and analyze the styles from a single piece of clothing. Pattern-making process of the skirts is found to be easy and less time-consuming for production.

#### Drafting of high-low circular skirt:



Construction steps :  
 1. Fold the fabric vertically and horizontally as a square block with equal length and width labeled as 0,1,2,3  
 2.  $0-x, 0-y$  = skirt radius = circumference divided by 3.14 (half circular)  
 3. Shape x-y  
 4. Mark x-4 = 50-60cm front (high length)



Drafting 1 High-Low Detachable Skirt

The drafting and sewing process consumed approximately 20 minutes, and fabric consumption was 2 meters of organza with a fabric width of 44" and was comfortable to work for a semi-circular skirt. The sewing process was undertaken on a Single needle lock stitch Juki machine. It was quite cost effective regarding the process of production and the reuse of leftover fabrics made it more economical.

**Figure 10**



**Figure 10a-10h** \*\*Self-Worked Samples of Circular High-Low Fashion Coordinates Styled in Eight Different Ways on the Dress Form no. 8.

Figure 10a- 10h are the Resultant Design Styles of the Sample and are Adorned in More Than the Illustrated Ways of Styling in Figure 9a-9d.

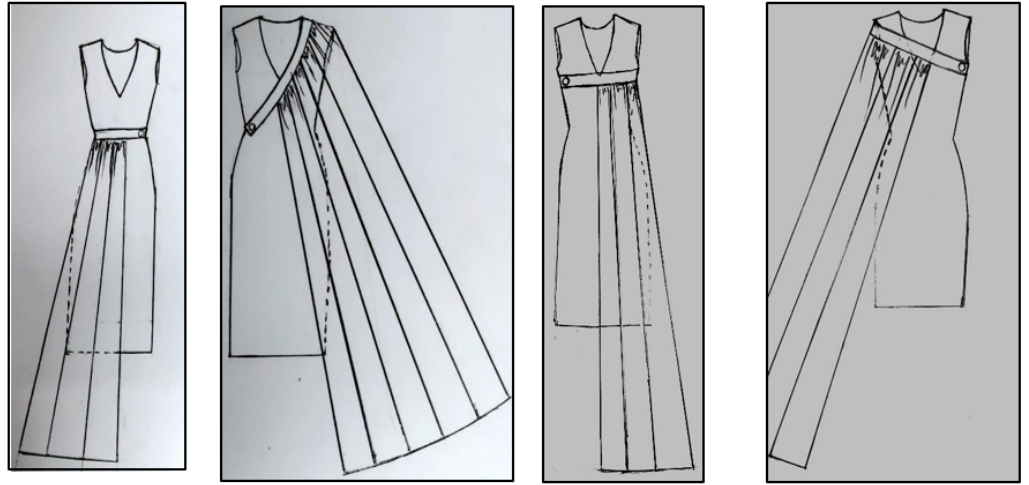
Figure 10a represents wrap over or surplice style, 10b represents a detachable skirt worn over the bust tied at the back, 10c represents the skirt adorned as a cape at the neck with an opening at the center front, 10d represents a skirt styled as cape at neck left side as Asymmetric style, 10e represents worn as detachable skirt with an opening at center front, 10f cape at bust with covering at back and front till sides, 10g shows Asymmetrical at bust fastened at center front, Figure 10h represents cape with front covered and back opening.

Snap fasteners were attested at regular intervals with balls and sockets for easy fastening. The fastening flexibility gave the option to plan different placements and styles to create additional looks for the wearer.

- **Analysis of style adaptation in coordination with foundation silhouette from wardrobe:** A trendy silhouette from Figure 6 has been paired with the detachable article 6c for style experimentation. Figure 11a-11d shows a gathered skirt styled in four different ways. Style 11a represents the article adorned at the waist, and Style 11b is visualized with asymmetrical

placement at the shoulder, and neck fastened at the waist. Style 11c visualized the style at the upper bust. Style 11d visualizes the asymmetrical look with placement at the right side shoulder arm with fastening at the left side seam below the armhole.

**Figure 11**

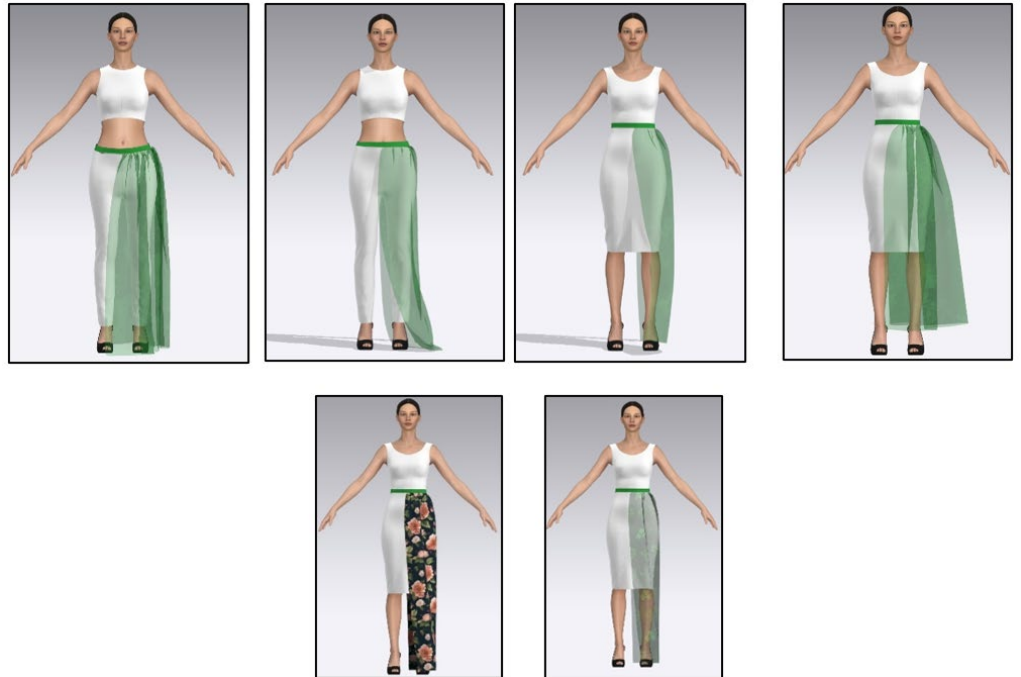


**Figure 11** 11a-11d Illustrates the Multipurpose Utility of a Detachable Garment with Stylish Gathered Accompaniment.

- Virtual presentation and visualization using Clo 3d Software: The advancement of technology has been proposed for the visualization of design styles with 3d software for further design experimentation.

Fabric compatibility with detailing technique and silhouette variation for visualization of a look with the use of Clo 3d software

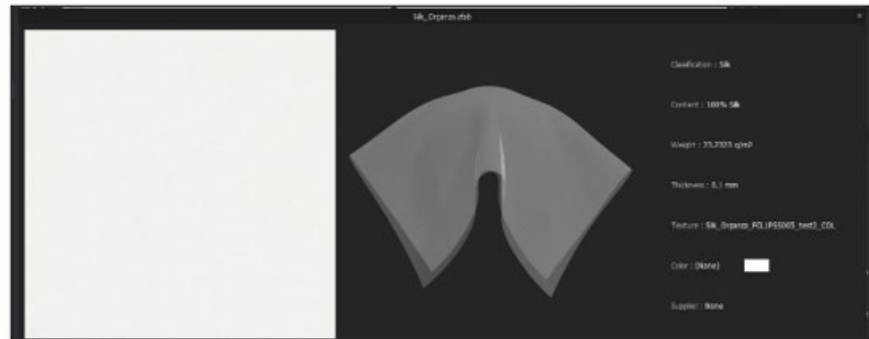
**Figure 12**



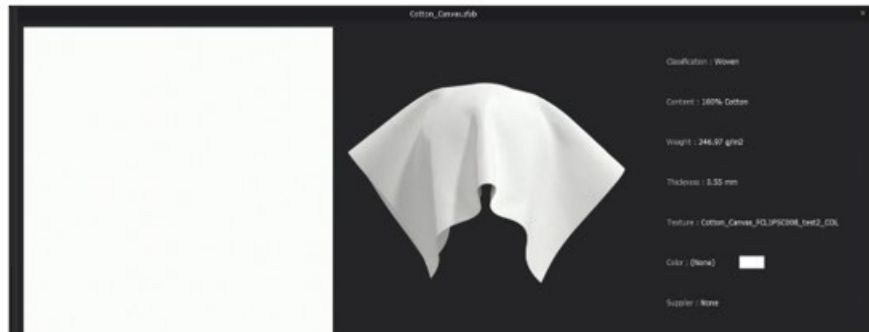




12 (g) Fabric composition and fall of Chiffon



12(h) Fabric Composition and fall of Organza



12 (i) Fabric composition and fall of Cotton

**Figure 12** 12a-12f Have Been Visualized on Clo 7 3d Software with the Fabric Composition as Shared in [Figure 12g-12i](#) Along With it.

[Figure 12a](#) & [12b](#) analyze the styles with two different fabrics chiffon & organza for suitability of gathering detail with a detachable skirt. [Figure 12c](#) & [12d](#) analyze the style with two different foundation silhouettes to check the suitability and look of the wearer. Chiffon fabric is more appealing for gathering details applied in a detachable skirt. Organza fabric is less apt for gathers due to its fabric properties. In real application, organza is more suitable for circular styles.

Clo 3d interprets real applications with the fabric and analyzes suitability with fabrics & detailing techniques. During the process chiffon band thickness had to be increased. It is evident that organza fabric shows less suitability for gathering detail. Chiffon looks more appealing for gathering technique in comparison to organza fabric.

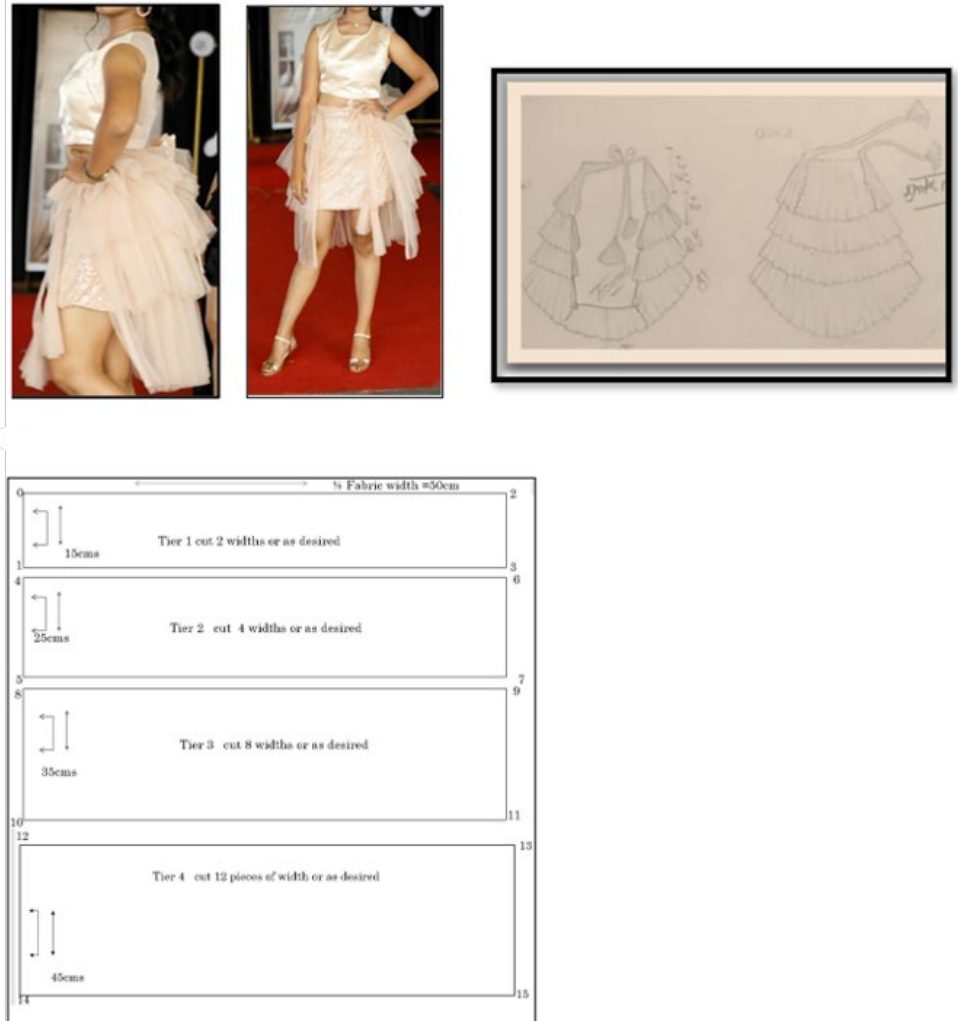
[Figure 12e](#) Analyses the style effect of printed cotton fabric and [Figure 12f](#) represents printed chiffon look. Printed cotton visualizes an opaque look as per

fabric thickness and is ideal for day wear. Chiffon and organza have a set of transparency making it more appealing for evening wear.

The virtual presentation assisted in adapting detailing techniques as per suitability and gave additional options to visualize prints in less time and modify the look as per eye appeal. It offers further possibilities, especially in developing virtual try-on technologies. The continued research helped in the comparison between virtual and real scanned clothing.

- 4) Fashion Detachable Design Collection for young consumers:** The design perspective of this study was enriched with a mini collection of fashion accompaniments along with the students at Hamstech College of Creative Education in Hyderabad. Styles were beautifully crafted with garment construction decorative details like Gathers, Pleats, Ruffles & Texture. Fabrics leftover from design houses were procured for the collection and were worked with minimal consumption and turned out to be the most economical and appealing for young consumers.
- **Style 1** Figure 13a & 13b show a detachable layered short skirt made of stiff net with emphasis at the back paired with a top & basic skirt. Fabric consumption was 5 metres and looked glamorous for party wear.

**Figure 13**



**Figure 13** is the Front & Back View of the Detachable Layered (Short) Skirt. Drafting no.2 Represents a Drawing of Figure 13a & 13b

Figure 14

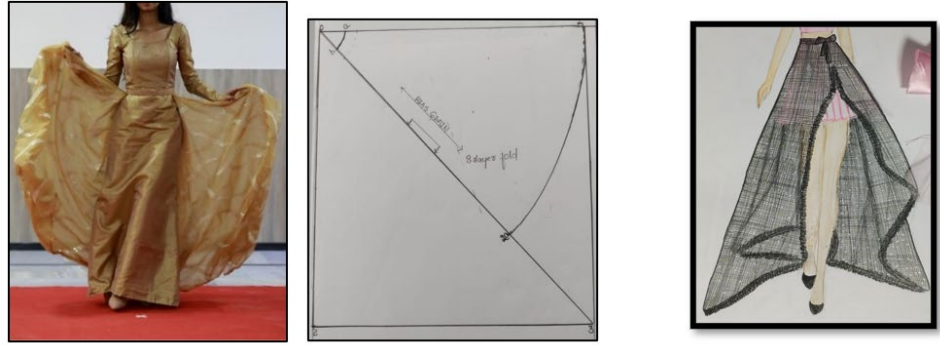


Figure 14

Figure 15

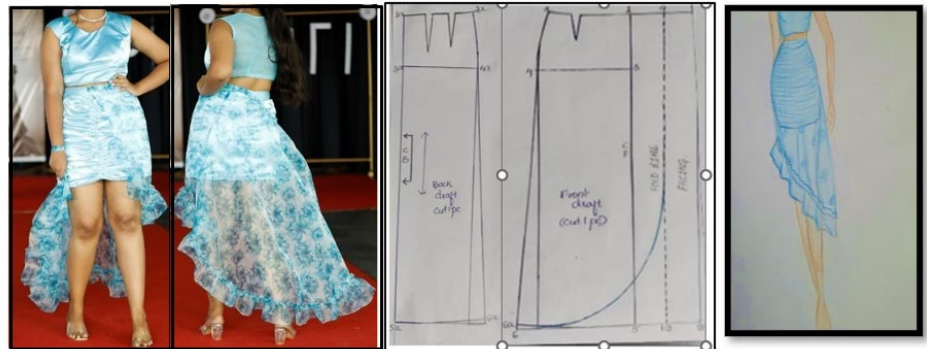


Figure 15

- **Style 2** Figure 14 represents a circular skirt made of silk fabric with a consumption of 4 meters and was adorned along with a One-piece dress. It looked ideal for Evening wear. Color gradation embraced silhouette elegance. Drafting 3 represents drawing of Figure 14.
- **Style 3** Figure 15 showcases a wrap skirt with a graduated flare and single-edge ruffle at the hemline. Printed organza fabric of 3.5 meters was consumed for its preparation. Drafting 4 represents the drawing of Figure 15.

Figure 16

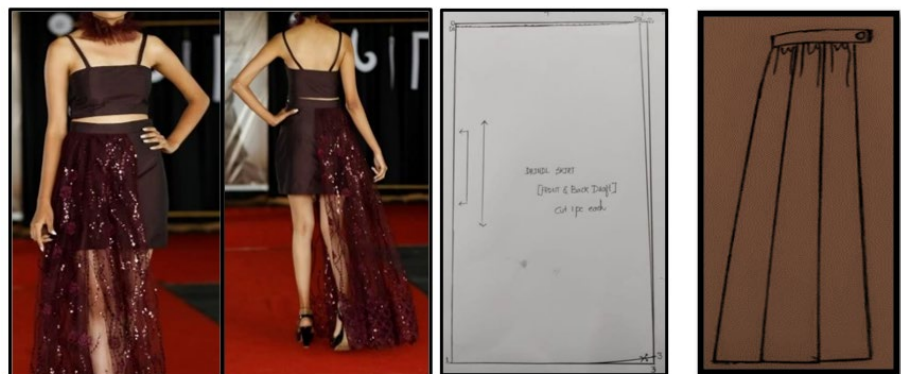


Figure 16

- Figure 17**



- Figure 18**



- **Style 6** [Figure 18](#) was designed exclusively at the back with a texture made of organza fabric and boning. Texture was hand-sewn on the skirt panel.

Texture preparation consumed 6 meters of fabric and 1.25 meters of raw silk for the skirt panel. Figure 18 had a wedge panel as a pattern and texture to enhance the look.

Innovation with textures was the focal for endless possibilities in designing. The complete collection production duration was noted as 14 hours. Time consumption was taken as an average of 1.5 hr for the majority of styles. Layered skirts took 3hrs and textured skirts took 4 hrs to prepare. A simplified pattern-making process was adapted for the accompaniments.

#### 4. RESULT AND DISCUSSION

The transformation of clothing has been simplified, integrating conventional styling into garments. Young designers learned to incorporate these versatile coordinates into their design processes, showcasing a collection. Design education can incorporate real-time applications and enhance the skills to the core.

- Brands can enhance fashion collections by incorporating trendy basic silhouettes as classic pieces and include innovative detachable, made utilizing leftover fabrics from high-fashion garments. A sample catalog was shared for the execution.
- The effectiveness of a single piece of clothing with multi-utility options. These garments can accommodate various sizes, overcome size limitations, and feature practical and flexible fastening procedures, making them convenient for most people.
- Design elements, decorative details, and trendy fabrics can enhance design prospects, achieving an ideal look for the wearer based on the category of wear.
- The Pattern-making process was found to be quite simple and easy to adapt for different styles and can be incorporated easily due to minimal time taken in the production and being cost-effective. This approach allows a single piece to be styled in multiple ways, reducing the need for new purchases and minimizing waste. They can be interchanged between people and could be paired with different sets of garments.
- Catalogues and virtual presentations are recommended for fashion companies to simplify the selection process as suitability to the individual figure type. Clo 3d is proposed as an ideal software for virtual presentation. It can help to mix and match with different silhouettes and suitability to the wearer. Multi utility clothing has to be initiated to young buyers which is versatile and promotes sustainability.

It concludes that basic silhouettes can be retained as foundation garments and versatile overlays can be redesigned from the luxury wear skirts and dupattas. The additional pieces of clothing from Figure 5 can enable the wearers to use them in various styles for different occasions in multiple ways as per their choice. The concept is ideal for Sustainable fashion and promotes the long-lasting use of resources reducing the adverse effects on the economy.

#### 5. CONCLUSION

- Experimentation done on this concept gave profound results. Design perspective in illustrations had limited ideas in imagination, but real



applications gave endless possibilities of innovation for styling and visualizing garments.

- The reusability of existing textiles from wardrobes like leftover dupattas, skirts, and sarees are more effective in this adaptation for fashion detachable. Flared skirts, circular skirts, layered, tiered, and Gathered skirts with the same features can be modified to convert them as detachable accompaniments to be paired in different styles.
- Reconceptualization is to style a fashion co-ordinate as the detachable cape, or a over-garment. This phenomenon of innovation can be further experimented by coordinating styles with other separates like tops, pants, and dresses.
- Recommend designers and brands to use CLO 3D effectively to analyze the suitability of detachable clothing along with the existing wardrobe. Virtual displays analyze the suitability to figure type, fabric, and overall look of the wearer. It can map a realistic presentation of the garment to show how detachables would look along with the different silhouettes, fabrics, and figure types.

## CONFLICT OF INTERESTS

None.

## ACKNOWLEDGMENTS

- 1) The design ideas for experimentation of the multi-purpose utility of clothing [Figure 9] & Garment Sample [Figure 10] showcased is the outcome of Self-conducted experimentation for the adaptation of fashion accompaniments at the Mody University pattern-making lab.
- 2) Design collection of six styles [Figure 13 -Figure 18] was showcased with the support of undergraduate students of Hamstech College of Creative Education, Hyderabad.
- 3) Draftings of Design styles were self-worked with accurate evaluations.

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