

Deconstruct to Reconstruct: Turning yesterday's Clothes into Today's Fashion

Dr. Somesh Sanjay Gurao¹, Ms. Manasi Patil²

¹Visual Communication Design, Dr.D.Y. Patil School of Design Dr.D.Y. Patil Vidyapeeth, Pune India,
Email: someshgurao1@gmail.com

²Fashion Design Dr.D.Y. Patil School of Design Dr.D.Y. Patil Vidyapeeth, Pune India ,
Email: patilmanasi2706@gmail.com

Received: 15.07.2024

Revised: 12.08.2024

Accepted: 09.09.2024

ABSTRACT

In a world increasingly aware of environmental sustainability, the practice of turning old clothing into new by cutting and pasting elements together presents a transformative approach to fashion. This method, which embraces both creativity and sustainability, involves deconstructing outdated or discarded garments and reassembling their components into fresh, contemporary pieces. This abstract explores the innovative process, benefits, and broader implications of this approach. The used garments are meticulously deconstructed, with attention paid to preserving valuable elements such as buttons, zippers, and unique fabric sections. By dissecting these pieces, designers gain a rich palette of materials to work with, each piece carrying its own history and character. Next comes the creative phase of reassembly. This involves an imaginative recombination of the salvaged elements, guided by principles of design, aesthetics, and functionality. Sections of fabric are cut and pasted, sometimes literally sewn together, to create new, cohesive garments. One of the most significant benefits of this method is its contribution to environmental conservation. By repurposing old clothes, this practice reduces textile waste, which is a major environmental pollutant. It also lessens the demand for new fabric production, thereby saving water, reducing chemical use, and lowering carbon emissions associated with manufacturing and transportation. Additionally, it encourages a shift in consumer behaviour towards valuing quality and durability over fast fashion. Moreover, this approach fosters a deeper connection between individuals and their clothing. Each piece becomes a story, a blend of past and present, making fashion more personal and meaningful. This can transform the way people perceive their wardrobes, promoting a culture of mindful consumption and appreciation for craftsmanship.

Keywords: Sustainability, Discarded garments, Upcycling, Deconstruction, Environment, Design, Fashion, Reconstructing.

INTRODUCTION

1. Concept of sustainability in Fashion Industry

Sustainability in fashion is an approach that seeks to address the environmental, social, and economic challenges posed by the global fashion industry. As one of the most resource-intensive industries, fashion contributes significantly to pollution, waste, and unethical labour practices. The concept of sustainability in fashion emphasizes creating products that are eco-friendly, ethically produced, and socially responsible, while also maintaining their aesthetic appeal and functionality.

This paradigm shift involves rethinking traditional practices and integrating sustainable methods at every stage of the fashion lifecycle, from sourcing raw materials to production, distribution, consumption, and end-of-life disposal. It advocates for using renewable resources, reducing waste through innovative recycling and upcycling techniques, and designing garments that endure over time, both in quality and style. Moreover, sustainability promotes fair labour practices, ensuring the well-being of workers across the supply chain.

Circular economy principles, such as designing for recyclability and extending product lifecycles, play a crucial role in this transformation. Sustainable fashion also empowers consumers to make informed choices, encouraging practices like clothing rental, sharing, and mindful consumption. Ultimately, sustainability in fashion is not merely a trend but a commitment to harmonizing creativity and responsibility, ensuring a positive impact on the planet and its people.

2. Concept of Linear fashion and its impact on Environment

Linear fashion refers to the traditional model of garment production and consumption, characterized by a "take-make-dispose" approach. In this system, resources are extracted, used to create products, and then discarded as waste after a short lifecycle. This unsustainable practice dominates the global fashion industry, prioritizing fast production, high consumption, and low costs, often at the expense of environmental and social well-being.

The environmental impact of linear fashion is profound. The extraction of raw materials, such as cotton and synthetic fibers, depletes natural resources and contributes to habitat destruction. The production phase involves significant energy and water usage, releasing harmful pollutants into the environment through dyeing, finishing, and other processes. Once garments reach the consumer, their short-lived use and disposal lead to massive textile waste, much of which ends up in landfills or incinerators, releasing greenhouse gases and toxins.

Linear fashion also exacerbates resource scarcity and hinders efforts to combat climate change. Additionally, its reliance on cheap labour often perpetuates exploitative practices. Addressing these issues requires a shift toward more sustainable practices, such as adopting circular economy principles, reducing waste, and promoting mindful consumption. Transitioning from linear fashion is essential to protect the planet and ensure a sustainable future.

3. Concept of Circular Fashion and its impact on Environment

Circular fashion is a sustainable approach to designing, producing, and consuming garments that emphasizes longevity, recyclability, and minimal environmental impact. Unlike the linear "take-make-dispose" model, circular fashion operates on the principles of a circular economy, where resources are reused, waste is minimized, and the lifecycle of products is extended through repair, recycling, and upcycling. This model fosters a system where fashion can thrive without depleting finite resources or harming ecosystems.

The environmental benefits of circular fashion are significant. By prioritizing the use of renewable and recycled materials, it reduces the demand for virgin resources, alleviating pressure on ecosystems and biodiversity. Practices like designing for durability and reparability decrease the volume of waste sent to landfills and reduce greenhouse gas emissions associated with production and disposal. Additionally, circular fashion promotes innovations such as closed-loop recycling, where materials from discarded garments are repurposed into new products, creating a continuous cycle of use.

Circular fashion also empowers consumers to make responsible choices, encouraging rental, sharing, and resale models that maximize the utility of each garment. By shifting to a circular system, the fashion industry can significantly mitigate its environmental footprint, fostering a more balanced relationship between economic growth and ecological sustainability.

4. Concept of Re-purposing and Re-using

The concepts of re-purposing and re-using are at the heart of sustainable practices, focusing on extending the life and functionality of existing materials or products. Re-purposing involves creatively transforming an item into a new product with a different function, while re-using entails utilizing an item repeatedly for its original purpose or in innovative ways. Both practices aim to reduce waste, conserve resources, and minimize environmental impact, making them integral to sustainability in fashion and beyond.

Re-purposing allows for innovative solutions that breathe new life into discarded items. For example, old garments can be transformed into accessories, upholstery, or entirely new designs, blending creativity with resource efficiency. Re-using, on the other hand, encourages the direct use of items without extensive alteration, such as vintage clothing, second-hand sales, or donation systems, reducing the demand for new production.

These practices significantly reduce the burden on natural resources, decrease landfill waste, and mitigate pollution caused by manufacturing processes. Additionally, they promote a culture of mindful consumption, encouraging individuals and businesses to value resources and explore their full potential. By adopting re-purposing and re-using strategies, we can contribute to a circular economy, fostering a sustainable future where waste is minimized, and creativity flourishes.

Need and Purpose of Study

The need and purpose of transforming old clothing into new garments through deconstruction and reassembly are rooted in addressing the environmental and social challenges posed by the traditional fashion industry. Fast fashion has led to an alarming increase in textile waste, resource depletion, and pollution. This innovative approach not only mitigates these environmental impacts by reducing waste and conserving resources but also promotes a sustainable model of consumption that values quality and durability over disposability. Additionally, it fosters creativity and individual expression in fashion design, providing unique and personalized alternatives to mass-produced clothing. Economically, it supports

local artisans and small businesses, encouraging ethical labour practices and the preservation of traditional craftsmanship. Ultimately, this practice serves as a catalyst for a more responsible and sustainable fashion industry, aligning environmental stewardship with creative innovation and economic resilience.

Aims

Advocate for environmentally friendly practices in the fashion industry by repurposing old clothing into new, stylish garment

Objectives

- Conduct studies to quantify the environmental benefits of deconstructing and reassembling old garments, including reductions in waste, water usage, and carbon emissions.
- Survey consumers to understand their attitudes, preferences, and willingness to purchase upcycled clothing, identifying barriers and motivations.
- Develop and document innovative techniques for transforming old clothing into new garments, showcasing creative and functional design possibilities.
- Create educational programs and workshops to teach sustainable fashion practices to designers, consumers, and students.
- Assess the quality and durability of upcycled garments, comparing them to traditionally manufactured clothing and identifying areas for improvement.
- Analyze the cost-effectiveness of producing upcycled clothing on a larger scale, identifying potential economic benefits for small businesses and local communities.
- Implement marketing and educational campaigns to raise awareness about the benefits of upcycled fashion and encourage consumer adoption.
- Work with policymakers to develop and promote regulations that support sustainable fashion practices and reduce the environmental impact of the fashion industry.

REVIEW OF LITERATURE

This study presents insights from a five-year practice-led exploration into integrating upcycling design and production methods in garment mass production. It evaluates the efficiency of upcycling by examining the generation and reuse potential of fabric leftovers from manufacturing. Findings reveal that textile waste constitutes 25–40% of the total fabric used, varying with factory size. Notably, up to 50% of these leftovers, and in some cases 80% for specific types like spreading losses and surplus fabric, can be repurposed into new garments. Successful industrial-scale upcycling demands transparency in waste management and adapting design processes to align with the characteristics of waste materials. (Reet Aus, Harri Moora, Markus Vihma, Reimo Unt, Marko Kiisa & Sneha Kapur, 2021)

Upcycling, the process of transforming used materials into higher-value products, has gained attention as a strategy to reduce waste, though its impact remains limited. The key challenge is integrating this practice into mainstream production and consumption to amplify its societal and environmental benefits. Upcycling aims to make better use of waste materials, conserve natural resources, and promote sustainability. Understanding factors influencing upcycling is crucial for developing effective strategies for broader adoption. This chapter explores upcycling by defining its scope, examining contemporary practices, and evaluating its trends, advantages, and limitations across various domains to foster social and environmental growth. (Kharadi, 2023)

This study aims to review the literature and practices of upcycling, focusing on understanding its concept, key terminologies, processes, and challenges, particularly in clothing. The findings highlight significant contributions to upcycling literature over the past decade and identify terms like recycling, down cycling, upcycling, and redesign. The study emphasizes the role of redesign, involving ideation, reconstruction, and fitting, though challenges like size and pattern variability persist. These can be addressed through techniques like craftsmanship, innovation, and storytelling, aiding scholars and practitioners alike. (Manoj Kumar Paras, Antonela Curteza, 2018)

The reconstruction of clothing and fabrics, often referred to as the “secondary treatment of fabrics,” involves reimagining and reorganizing their original form to create new styles and unique definitions. This process aims to reduce its negative environmental impact while maximizing its positive societal contributions. Designers play the role of “interpreters,” transforming original products into innovative and environmentally responsible creations. From a recycling design perspective, this approach involves redefining materials, applying secondary fabric designs, and repurposing waste clothing. Emphasizing natural and eco-friendly products is crucial, ensuring that the process aligns with sustainability principles while promoting creative and impactful design solutions. (Yuan Zhi, 2022)

The rise in greenhouse gases, depletion of natural resources, and industrial waste have placed sustainability under critical scrutiny, especially in manufacturing. Textiles, a significant part of human consumption, are increasingly in demand as living standards improve globally. The "make-use-and-throw" culture among affluent societies drives large-scale production and disposal challenges. Researchers emphasize responsible consumption and recycling by refurbishing used garments with minimal processing and value addition. Additionally, extracting starch from waste products like germinated grains for use as a textile printing thickener offers dual benefits: waste utilization and enhanced garment value. These initiatives promote sustainable manufacturing and reduce carbon footprints.(M.D. Teli, 2014)

Upcycling, a key aspect of sustainability, addresses excess material waste but lacks widespread adoption due to limited exposure. This study reviewed 19 articles on upcycling in the fashion and textile industry, sourced from Scopus and Google Scholar. Through descriptive analysis, three main themes emerged: upcycling materials, design strategies and business models, and consumer behaviour. The research highlights the need for in-depth qualitative studies and standardized review approaches to develop a robust framework for upcycling businesses. Additionally, it encourages consumers to adopt research techniques like reference searching and snowballing to enhance their understanding and participation in sustainable upcycling practices.(Shaari, 2018)

The fashion industry has significant environmental consequences worldwide, prompting the need for consumers and stakeholders to align with sustainability and circular economy principles. Circular economy offers a framework for promoting sustainable product development, such as green products, cleaner technologies, and practices like upcycling and fiber reuse from discarded clothing. Textile waste, including retail stock, used garments, and industrial fabrics, must shift from being seen as waste to valuable raw materials for closing the loop.This paper highlights the participation of two young designers in TAP's Upcycling Project, showcasing the potential of creative challenges to drive change. Using old plane seat textiles and metal accessories from seat belts, they designed a conceptual long coat based on sustainable fashion principles, earning third place among eight finalists. The project emphasized Eco design and circularity throughout stages like material selection, modelling, and sewing. Media exposure from television and websites underlined the importance of informing consumers to inspire demand for conscious fashion practices.(António Dinis Marques, 2019)

With the rise of the circular economy, recycling and upcycling are becoming pivotal to creating sustainable systems in the fashion industry, promoting a closed-loop model of "design, produce, use, and recycle." This paper investigates community-based approaches to scaling clothing reuse and upcycling through a social innovation lens. It aims to develop practice models that enhance understanding of sustainable fashion and foster collaborative concretion among community stakeholders. Conducted in Shanghai, the research collected extensive first-hand data through field studies, expert and user interviews, and participatory workshops. The findings led to a proposed platform integrating strategic service design with practical toolkit development, representing a novel community-based service model. This approach emphasizes advanced collaboration and concretion, addressing technical and cultural barriers in clothing reuse and upcycling. It highlights the transformative potential of socially innovative design thinking in driving circular fashion and advancing the closed-loop fashion system.(Duan Wu, 2023)

Upcycling involves repurposing pre-consumer textile waste from manufacturers or post-consumer waste from disassembled garments to create new fashion, offering a sustainable solution to reduce landfill waste. While Canadian-specific data is limited, U.S. studies show textile waste contributed 11.3 million tonnes to landfills in 2009, a 40% increase since 1999 (Weber, Lynes, & Young, 2016). This comparative case study included a literature review, demographic surveys, and interviews with Canadian fashion companies practicing upcycling. It examined the challenges these businesses face and their strategic solutions. The findings provide valuable insights into designing, producing, and retailing upcycled fashion in Canada and globally.(Dares, 2019)

This study explores the relationships between environmental concern, consumer creativity, fashion consciousness, and interest in upcycling techniques and purchasing upcycled clothing. A survey was conducted with 120 students from a Mid-Atlantic university using a specially designed instrument with multi-item scales to assess each variable. Simple and multiple regression analyses were used to evaluate the strength, direction, and significance of these relationships. The results indicate significant positive links: interest in learning upcycling techniques is associated with both environmental concern and consumer creativity, while interest in purchasing upcycled clothing correlates positively with environmental concern and fashion consciousness. These findings suggest that brands selling upcycled apparel can effectively target environmentally aware, fashion-conscious, and creative consumers. By appealing to these demographics, such brands can help reduce post-consumer textile waste and promote

sustainability, aligning with the growing demand for eco-friendly and innovative fashion solutions. (Dipti Bhatt, 2018)

This paper explores opportunities for upcycling waste clothing through design workshops held in Accra, Ghana. Upcycling, as a strategy for extending clothing longevity, involves redesigning and reselling garments in new forms. Large quantities of surplus and second-hand clothing from developed nations and major producers like China are shipped to Africa and sold in local markets at low prices. This research engaged five groups of fashion design students from Accra Technical University (ATU) in upcycling clothing sourced from these markets. Using a participatory research approach, students were introduced to the concept and parameters of upcycling. Each group selected a design theme, sourced garments and accessories from Accra markets, and reimagined them into new creations. The project concluded with presentations of completed garments modelled by students. It contributes to the circular economy by demonstrating how waste clothing in developing countries can be transformed into innovative and sustainable fashion, fostering both creativity and resourcefulness. (Alberta St. John James, 2019)

The overconsumption of clothing harms society and the environment, yet reducing consumption is challenging due to clothing's importance in self-expression. This study explored how personal values and clothing style confidence (CSC) influence interest in upcycled clothing. Data were collected from 565 U.S. residents via an online survey and analysed using partial least squares structural equation modelling. Schwartz's self-transcendence and self-enhancement values were examined as precursors to CSC, a multidimensional construct comprising style longevity, aesthetic perception, creativity, appearance importance, and authenticity. CSC was hypothesized to mediate the link between these values and interest in upcycled clothing, including its purchase and learning upcycling techniques. Findings confirmed this mediation, aligning with value-attitude-behaviour theory. Enhancing consumers' confidence in their personal style could serve as intrinsic motivation for change, encouraging individuals to adopt upcycled fashion and prioritize personal expression over following trends, thereby promoting sustainable consumption practices. (Roster, 2024)

Achieving sustainability in the textile and fashion industries is challenging due to their complex and lengthy supply chains, making it clear that responsibility cannot rest solely on the industries. Consumers must adopt sustainable practices at home, emphasizing the need for practical ideas and actions. To explore this, a focus group interview was conducted to examine families' attitudes toward sustainable clothing and upcycling practices. The analysis involved diverse participants and assessed factors such as familiarity with upcycling methods, information-sharing capabilities, and understanding of clothing and fiber production processes. Findings revealed that families engage in selective purchasing of sustainable fashion, adopt environmentally mindful washing and maintenance practices to minimize impact, and participate in recycling and trading used articles. These behaviours highlight a lifestyle approach to sustainable clothing, demonstrating the potential for individual contributions to support sustainability alongside industry efforts. (Sooyoen Shim, 2018)

Textile waste poses a critical challenge to the textile and apparel industries, with its rapid growth, long decomposition time, toxic leaching, and methane emissions causing significant harm to landfills. Designers and manufacturers bear the responsibility of addressing this issue by integrating sustainable solutions into traditional design, production, and end-use systems or creating new frameworks. This research highlights a collaborative design project with the social enterprise EarthLink, which repurposes obsolete corporate uniforms into children's apparel. EarthLink's unique community role supports individuals with mental health challenges while promoting sustainable business and environmental practices. Large corporate partners contribute by supplying discarded uniforms for the upcycling initiative. Massey University enhances this effort through design research, providing innovative production approaches that tackle textile waste and align with industry sustainability goals. This project exemplifies the integration of environmental responsibility and community well-being, creating a meaningful model for addressing textile waste. (Cumming, 2017)

RESEARCH METHODOLOGY

Design 1- Men's Sweat shirt converted to off shoulder Women's Top



Design 2- High Neck Men's t-shirt converted to

Design 3- Men's shirt converted to Top sleeveless top



Scope (Conceptual)

1. Innovative Designs
2. Deconstructing old Garments.

Limitations of the study

1. Limitation as to Sample Type and Sample Size.
This study is limited to 30 Samples of Random people.
2. Limitation as to Geographical area.
This Study is limited to samples from in and around Pune.
3. Limitation as to time.
This study is limited from a time period of 30thJuly 2023 - 30thAugust 2023.

Sample type and Sample Size

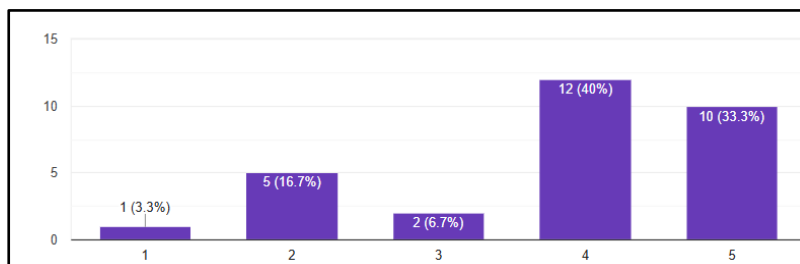
30 random respondents were sent a well-structured questionnaire to know about what is their take on reconstructing of Discarded Garments. The responses were a keen support in this research, which guided towards making a line of upcycled products of thrifted shirts.

Data Analysis and Findings

Q1. How familiar are you with the concept of upcycling old clothes into new garments through deconstruction and reassembly?

How familiar are you with the concept of upcycling old clothes into new garments through deconstruction and reassembly?	1	2	3	4	5
Percentage of respondents	3.3%	16.7%	6.7%	40%	33.3%
Number of respondents	1	5	2	12	10

Data Table-1

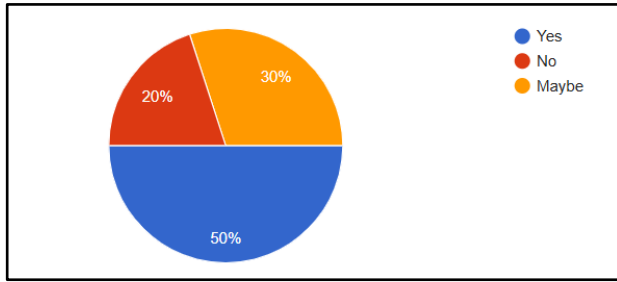


Analysis - From the above data table, out of 30 respondents, 3.3% of them are not familiar at all with the concept of upcycling old clothes into new garments through deconstruction and reassembly, 16.7% are not so familiar with the concept of upcycling old clothes into new

garments through deconstruction and reassembly, 6.7% of them are somewhat familiar with the concept of upcycling old clothes into new garments through deconstruction and reassembly, 40% of them are very familiar with the concept of upcycling old clothes into new garments through deconstruction and reassembly, and 33.3% are extremely familiar with the concept of upcycling old clothes into new garments through deconstruction and reassembly.

Q2. Have you ever bought upcycled or recycled clothing?

Have you ever bought upcycled or recycled clothing?	Yes	No	May-Be
Percentage of respondents	50%	20%	30%
Number of respondents	15	6	9



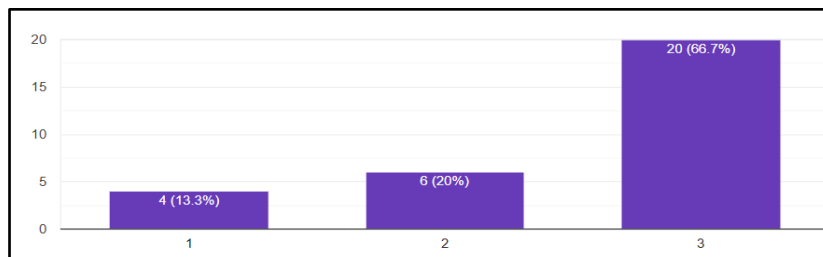
Data Table-2

Analysis - From the above data table, out of 30 respondents, 50% of have bought upcycled or recycled clothing, 20% of respondents have bought upcycled or recycled clothing, and 30% of respondents are not sure about buying of upcycled or recycled clothing.

Q3. How important is environmental sustainability to you when making fashion purchases?

How important is environmental sustainability to you when making fashion purchases?	1	2	3
Percentage of respondents	13.3%	20%	66.7%
Number of respondents	4	6	20

Data Table-3



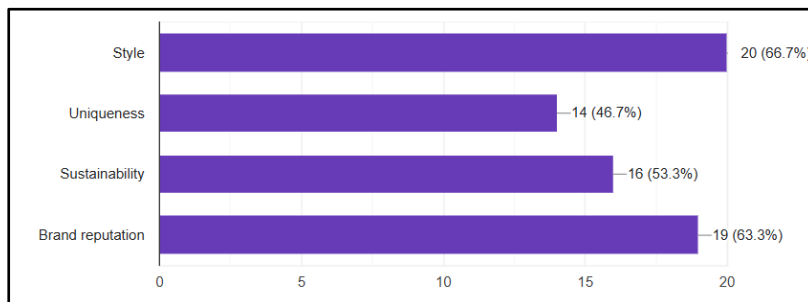
Analysis- From the above data table, out of 30 respondents, 13.3% of respondents feel least importance about environment when making fashion purchases, 20% of them feel somewhat importance about environment when making fashion

purchases, 66.7% of them feel most importance about environment when making fashion purchases.

Q4. What factors do you consider most important in your clothing choices (e.g., style, uniqueness, sustainability, brand reputation)?

What factors do you consider most important in your clothing choices?	Style	Uniqueness	Sustainability	Brand Reputation
Percentage of respondents	66.7%	46.7%	53.3%	63.3%
Number of respondents	20	14	16	19

Data Table-4



Analysis- From the above data table, to make chemical free environment 66.7% of respondents consider Style as consider most important factor in their clothing choices, 46.7% of respondents consider Uniqueness as consider most important factor in their clothing choices, 53.3% of respondents consider

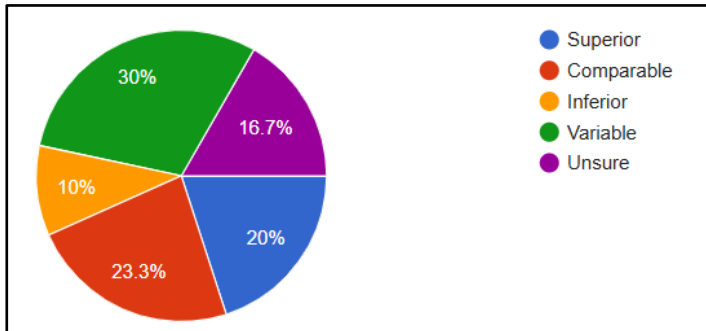
Sustainability as consider most important factor in their clothing choices, 63.3% of respondents consider Brand Reputation as consider most important factor in their clothing choices.

Q5. How do you perceive the quality and durability of upcycled clothing compared to traditionally made garments?

How do you perceive the quality and durability of upcycled clothing compared to traditionally made garments?	Superior	Comparable	Inferior	Variable	Unsure
Percentage of respondents	20%	23.3%	10%	30%	16.7%

Number of respondents	6	7	3	9	5
-----------------------	---	---	---	---	---

Data Table-5



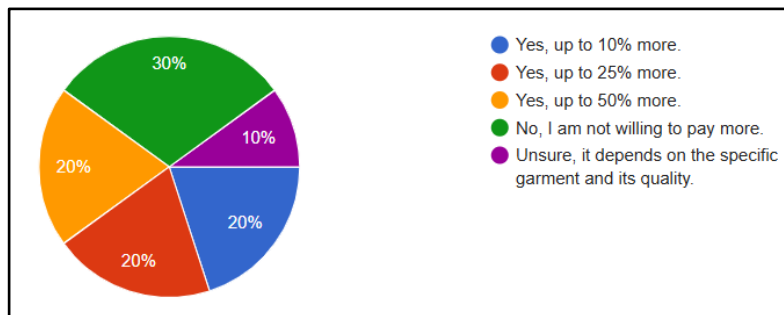
Analysis- From the above data table, out of 30 respondents 20% of them perceive the quality and durability of upcycled clothing compared to traditionally made garments to be Superior, 23.3% of them perceive the quality and durability of upcycled clothing compared to traditionally made garments to be Comparable, 10% of them perceive the quality and durability of upcycled clothing compared to traditionally made garments to be Inferior, 30% of them

perceive the quality and durability of upcycled clothing compared to traditionally made garments to be Variable, 16.7% of them are Unsure about the quality and durability of upcycled clothing compared to traditionally made garments to be Superior

Q6. Are you willing to pay more for garments made from deconstructed and reassembled old clothes? If yes, how much more?

Are you willing to pay more for garments made from deconstructed and reassembled old clothes? If yes, how much more?	Yes, up to 10% more	Up to 25% more	Up to 50% more	No, I am not willing to pay more.	Unsure, it depends on the specific garment and its quality
Percentage of respondents	20%	20%	20%	30%	10%
Number of respondents	6	6	6	9	3

Data table-6



Analysis- From the above data table out of 30 respondents 20% of them are willing to pay 10% more for garments made from deconstructed and reassembled old clothes, 20% of them are willing to pay 20% more for garments made from deconstructed and reassembled old clothes, 20% of them are willing to pay 50% more for garments made from

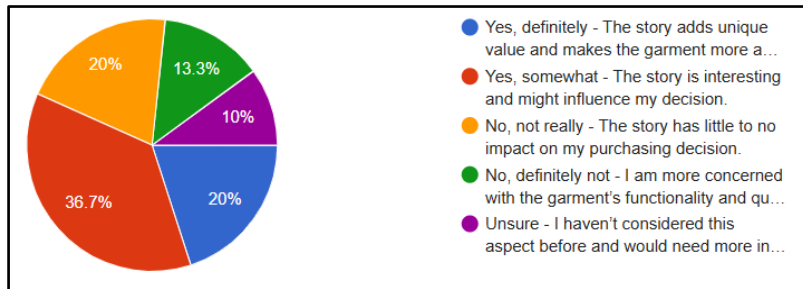
deconstructed and reassembled old clothes, 30% of them are not willing to pay more for garments made from deconstructed and reassembled old clothes, and 10% of them are unsure and their decision will depend on the specific garment and its quality.

Q7. Would the story behind an upcycled garment (e.g., its previous life, the process of its transformation) make you more likely to purchase it? Why or why not?

Would the story behind an upcycled garment (e.g., its previous life, the process of its transformation) make you more	Yes, definitely - The story adds unique value and makes the garment more appealing.	Yes, somewhat - The story is interesting and might influence my decision.	No, not really - The story has little to no impact on my purchasing decision.	No, definitely not - I am more concerned with the garment's functionality and quality	Unsure - I haven't considered this aspect before and would need more information.
---	---	---	---	---	---

likely to purchase it? Why or why not?					than its story.
Percentage of respondents	20%	36.7%	20%	13.3%	10%
Number of respondents	6	11	6	4	3

Data Table-7



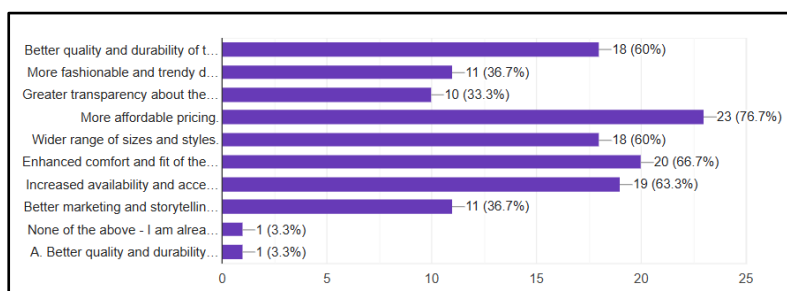
Analysis- From the above data table, out of 30 respondents 20% of them will definitely buy upcycled garment if there is a story behind it, 36.7% of them will somewhat think to buy upcycled garment if there is a story behind it, 20% of them will not be affected by the story to buy upcycled garment, 13.3% of them

will definitely not be affected by the story to buy upcycled garment, 10% of them haven't considered this aspect before and would need more information.

Q8. What would encourage you to buy more upcycled clothing? Are there any specific improvements or features you would like to see in these products?

What would encourage you to buy more upcycled clothing? Are there any specific improvements or features you would like to see in these products?	Better quality and durability of the garments.	More fashionable and trendy designs	Greater transparency about the upcycling process and materials used.	More affordable pricing	Wider range of sizes and styles.	Enhanced comfort and fit of the garments.	Increased availability and accessibility of upcycled clothing	Better marketing and storytelling about the garments' history and transformation.	None of the above - I am already satisfied with upcycled clothing products.
Percentage of respondents	60%	36.7%	33.3%	76.7%	60%	66.7%	63.3%	36.7%	3.3%
Number of respondents	18	11	10	23	18	20	19	11	1

Data Table-8



Analysis- From the above data table, out of 30 respondents, 60% of them would be encouraged to buy upcycled clothing if given better quality and durability of the garments, 36.7% of them would be encouraged to buy upcycled clothing if garments are with fashionable and trendy

designs, 33.3% of them would be encouraged to buy upcycled clothing if there will be greater transparency about the upcycling process and materials used, 76.7% of them would be encouraged to buy upcycled clothing if garments are of more affordable pricing, 60% of them would buy if given wider range of sizes and styles, 66.7% of them would buy if garments are of enhanced comfort and fit of the garments, 63.3% of them would buy if there is increased availability and accessibility of upcycled clothing, 36.7% of them would buy if there is better marketing and storytelling about the garments' history and transformation, 3.3% of them would buy not buy any upcycled garment even considering the above reasons.

CONCLUSION

The practice of creating new garments from deconstructed old clothing is not only a testament to human ingenuity but also a crucial step towards a more sustainable and responsible fashion industry. It marries the principles of creativity and sustainability, offering a viable solution to the environmental challenges posed by the traditional fashion industry. As designers and consumers increasingly embrace this method, it has the potential to revolutionize the way we think about fashion and its impact on our world. The innovative practice of turning old clothing into new garments through the meticulous process of deconstruction and reassembly represents a significant paradigm shift in the fashion industry. This approach not only addresses pressing environmental issues but also reinvigorates the creative process of garment design, blending sustainability with artistry. As we conclude our exploration of this transformative method, several key points underscore its importance and potential impact.

Firstly, the environmental benefits of this practice are profound. The fashion industry is notorious for its substantial environmental footprint, contributing to pollution, excessive water use, and significant carbon emissions. By repurposing old clothes, the deconstruction-reassembly method directly addresses these issues. It reduces textile waste, which is a significant pollutant, by giving discarded garments a new lease on life. Additionally, it lessens the demand for new fabric production, which is resource-intensive and environmentally damaging. This reduction in production translates to lower water usage, decreased chemical pollution, and a smaller carbon footprint. In an era where sustainability is becoming increasingly critical, this approach offers a tangible way to mitigate the environmental impact of fashion.

Beyond the environmental benefits, this practice also fosters a culture of creativity and innovation in fashion design. Traditional garment production often relies on predictable patterns and mass production techniques, which can stifle creativity. In contrast, the process of deconstructing old clothes and reassembling them into new garments encourages designers to think outside the box. They must work with the unique textures, colours, and shapes of the salvaged materials, leading to the creation of one-of-a-kind pieces that stand out in a sea of homogeneity. This not only enhances the aesthetic diversity of fashion but also celebrates the individuality of each garment. Moreover, this approach promotes a deeper, more meaningful connection between individuals and their clothing. In a world dominated by fast fashion, where clothes are often seen as disposable commodities, the process of creating new garments from old ones imbues each piece with a sense of history and personal significance. Consumers are more likely to value and cherish these unique garments, fostering a culture of mindful consumption. This shift in perspective can lead to more sustainable consumer behaviours, such as valuing quality over quantity and prioritizing the longevity of clothing.

The practice also has the potential to drive social and economic benefits. By encouraging local production and artisanal craftsmanship, it can create jobs and support small businesses. This is particularly important in a global economy where many jobs in the fashion industry are outsourced to low-wage countries with poor labour conditions. Promoting local craftsmanship not only ensures fair labour practices but also helps preserve traditional skills and techniques that might otherwise be lost.

In conclusion, the method of creating new garments from old clothing through deconstruction and reassembly represents a multifaceted solution to some of the most pressing challenges facing the fashion industry today. It aligns with the principles of environmental sustainability, fosters creativity and innovation, promotes mindful consumption, and supports ethical labour practices. As designers, consumers, and industry leaders increasingly embrace this approach, it has the potential to revolutionize the fashion industry, making it more sustainable, responsible, and vibrant. This practice exemplifies how creativity and sustainability can coexist, offering a hopeful vision for the future of fashion where style and environmental stewardship go hand in hand.

Area for further Study

- Comprehensive lifecycle assessments comparing traditional garment production with deconstruction-reassembly methods.
- Cost-benefit analysis of producing garments through deconstruction versus traditional methods.

- Economic impact on local communities and small businesses involved in garment reassembly.
- Analysis of market demand and potential for growth in sustainable fashion.
- Strategies for effectively marketing and educating consumers about the benefits of upcycled garments.
- Exploration of new techniques and technologies for deconstructing and reassembling garments.
- Exploration of new techniques and technologies for deconstructing and reassembling garments.
- Development of design education programs focused on sustainability and upcycling.
- Analysis of how upcycled fashion influences social attitudes towards sustainability and consumption.
- Study of the role of government and international organizations in promoting sustainable practices in the fashion industry.
- Design and implementation of educational programs and workshops on sustainable fashion.
- Compilation of best practices and guidelines for implementing deconstruction-reassembly in various settings.
- Longitudinal studies on the business models and success factors of sustainable fashion ventures.

REFERENCES

- [1] Alberta St. John James, A. K. (2019). Clothing Sustainability and Upcycling in Ghana. *The Journal of Design, Creative Process & the Fashion Industry*, <https://www.tandfonline.com/doi/abs/10.1080/17569370.2019.1661601>.
- [2] António Dinis Marques, B. M. (2019). From waste to fashion – a fashion upcycling contest. *Science Direct*, <https://www.sciencedirect.com/science/article/pii/S2212827119308613>.
- [3] Cumming, D. (2017). A Case Study Engaging Design for Textile Upcycling. *Journal of Textile Design Research and Practice*, <https://www.tandfonline.com/doi/abs/10.1080/20511787.2016.1272797>.
- [4] Dares, J. L. (2019). Fashion Upcycling: The Fashion Upcycling: The Challenges, Successes, And Solutions From A Designer's Perspective. https://rshare.library.torontomu.ca/articles/thesis/Fashion_Upcycling_The_Fashion_Upcycling_The_Challenges_Successes_and_Solutions_From_A_Designers_Perspective/14649336?file=28129545.
- [5] Dipti Bhatt, M. A. (2018). Consumer interest in upcycling techniques and purchasing upcycled clothing as an approach to reducing textile waste. *International Journal of Fashion Design, Technology and Education*, <https://www.tandfonline.com/doi/abs/10.1080/17543266.2018.1534001>.
- [6] Duan Wu, M. Z. (2023). Towards Circular Fashion: Design for Community-Based Clothing Reuse and Upcycling Services under a Social Innovation Perspective. *MDPI*, <https://www.mdpi.com/2071-1050/15/1/262>.
- [7] Kharadi, M. S. (2023). Upcycling In Fashion And Textile. *Research Gate*, https://www.researchgate.net/publication/371366137_UPCYCLING_IN_FASHION_AND_TEXTILE.
- [8] M.D. Teli, S. P. (2014). Sustainability Based Upcycling and Value Addition of Textile Apparels. *Globalilluminators*, <https://www.globalilluminators.org/wp-content/uploads/2014/09/MISG-14-144.pdf>.
- [9] Manoj Kumar Paras, Antonela Curteza. (2018). Revisiting upcycling phenomena:a concept in clothing industry. *Research Journal of Textile and Apparel*, https://www.researchgate.net/publication/322728121_Revisiting_upcycling_phenomena_a_concept_in_clothing_industry.
- [10] Reet Aus, Harri Moora, Markus Vihma, Reimo Unt, Marko Kiisa & Sneha Kapur . (2021). Designing for circular fashion: integrating upcycling into conventional garment manufacturing processes. *International Journal of Interdisciplinary Research*, <https://fashionandtextiles.springeropen.com/articles/10.1186/s40691-021-00262-9>.
- [11] Roster, C. A. (2024). Effects of Personal Values and Clothing Style Confidence on Consumers' Interest in Upcycled Clothing Products. *MDPI*, <https://www.mdpi.com/2071-1050/16/15/6393>.
- [12] Shaari, A. H. (2018). *Upcycle Fashion and Textile as Sustainable*. Atlantis Press.
- [13] Sooyoen Shim, J. K. (2018). An exploratory study on up-cycling as the sustainable clothing life at home. *Springer*, <https://link.springer.com/article/10.1186/s40691-018-0129-1>.
- [14] Yuan Zhi. (2022). The Upcycling and Reconstruction of Garments and Fabrics. *Scientific Research*, <https://www.scirp.org/journal/paperinformation?paperid=114931>.