

Conceptual Design and Styling from 2022/23 Trends

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Abstract - Conceptual clothing and conceptual fashion are similar terms but have different meanings. Conceptual clothing refers to the highly artistic clothing, which are confined to catwalks. While Conceptual fashion refers to wearable clothes of commercial value. The key to conceptual fashion is to find the balance between creativity and commerciality. For us, clothes are the primary form of visual communication. It will indicate a person's culture, personal beliefs and thoughts. The aim of this project is to design and develop a knitwear collection inspired from Animism, Embracing Frugality, Maximalism and Renaissance concepts. After the COVID pandemic, the consumer mindset has been greatly altered. Some people wanted to explore the world while some want to be reminiscent of the good old days. Some wanted to focus on their inner self while some wanted to cherish the present moment. Through our research, we analysed people's lifestyle and preferences. We found out that people are willing to try concept-inspired clothing. Most of them prefer pastel colours, neutral tones and dark shades than their bright counterparts. Since these colours provide the versatility for most occasions and seasons. After analysing consumer lifestyles and preferences, we started out with design explorations. Initial sample development will be carried out through CLO 3D software. Hence, our project focuses on developing a concept inspired S/S and A/W collection for women.

Key Words: Animism fashion, Embracing Frugality fashion, Maximalism fashion, Renaissance fashion, S/S collection, A/W collection, Women's knitwear

Paper Type: Qualitative research

1. INTRODUCTION

To develop a knitwear collection inspired from Maximalism and Renaissance concepts. The initial sampling of the garments will be done in CLO3D software. We derived the concept from the customer study we conducted. We took an inspiration which are reliable to the chosen concept. Then we have created concept board, inspiration board and mood board. We carried out design exploration process and fabric sampling. From the design exploration process, we chose the final garments and created initial samples in CLO3D software

1.1 Aim and objective:

The aim of the project is to design and develop a knitwear collection inspired from Animism, Embracing Frugality, Maximalism and Renaissance concept. The objective of the project is to develop a knitwear collection suitable for women during the A/W season initial sampling of the garments will be done in CLO 3D software.

1.2 Scope of the project:

This project focuses on designing a knitwear collection inspired from SS and AW 22/23 trends. After the design and garment development phase, styling the collection for promotional activities is also carried out. This project is carried out for launching a collection to meet consumer requirements as per company expectations.

1.3 Intended approach:

The implementation strategy for the project is developing portfolio boards based on data acquired from brand research, trend research and survey.

2. LITERATURE REVIEW

For literature review, the following articles, journals and blogs have been referred. The literature briefs about the conceptual design process, Animism, Embracing Frugality, Maximalism influence and renaissance influence on modern day fashion.

Fatma Mete, "The creative role of sources of inspiration in clothing design", International Journal of Clothing Science and Technology (July 2006).

In the fashion industry, there are two basic approaches to the creative apparel design process. The first method is the material, the fabric-inspired clothing design process. Another method is the conceptual garment design process, which includes some themes drawn from the world of art, nature or products.

Joe and Yu, "Creation of conceptual fashion design process model", J Fashion Technol Textile Eng (2018).

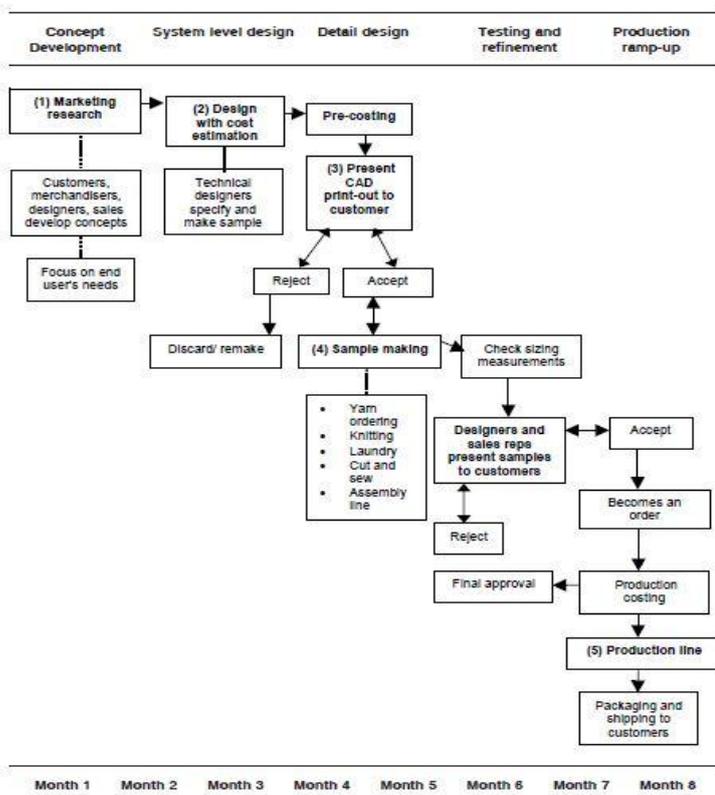
The conceptual approach of adopting interdisciplinary methodologies in material production can

be termed as design innovation. These can be seen in the works of Alexander McQueen, Issey miyake, Hussein Chalayan, Junya watanabe, Rei Kawakubo, and Viktor Rolf .

Pitimaneeyakul, U., LaBat, K.L., & DeLong, M.R., “Knitwear product development process: A case study”, Clothing and Textiles Research Journal (2004).

They developed a process model based on their insights from one U.S. knitwear company. The model was common to most of the companies and they analysed and refined the process. Their product development process is illustrated below.

Fig. 2.1 - Knitwear product development process



The time frame of their developed process took approximately 9 to 12 months. And the overseas product required additional three months as pre-costing designs and manufacturers were given more care.

Bernadine Morris “Fashion versatility: digitized version of an article from The Times’s print archive, before the start of online publication in 1996.” New York times- March 11, 1983.

Angela Velasquez," - Sourcing Journal - 11.05.2021.

The restorative characteristics of Digital Lavender relate to healing rituals, which are rapidly becoming a part of everyday as consumers focus more on physical and mental health as they emerge from quarantine and social isolation

constraints. According to WGSN, hues with a shorter wavelength, like Digital Lavender, induce relaxation and tranquillity

Topfashion “The Animism design development of woman’s wear”- May 10, 2022

Natural Settlers are the intended audience. Nature’s colours and aesthetics satisfy advanced fundamental and cultural clothing requirements. Their immaterial yearning for art led to an interest in long-term performance, experience and preservation, and an art investment bank. A natural environment is being established in cities for the harmony and unity of heart and spirit through vegetarian clothing, zero carbon, and urban rewilding research. Natural strength is the wellspring of Animism’s whole palette. To explore the diversity and usefulness of colours, blue sky, fresh morning, delicate dusk, and sensitive soil are used as the major tones.

Dr. Eric J. Arnould, Senior Fellow of Marketing at the Aalto University Business School “Solving sustainability with animism” – Journal of marketing management- (Feb 2022)

Sustainability is a difficult challenge to solve, but we can do it. But, as I argue in the study, marketing cannot solve the ecological disaster for which it is largely responsible. Instead, we might learn from our forefathers how to live in harmony with the living universe of that we are a part. When paired with unrestricted Tran’s disciplinary research, animist knowledge gleaned from those hazy periods when mankind fostered connections with semi-wild animals and plants contains the answers to solving the sustainability challenge.

Jemma Shin, “WGSN | The Frugal Economy” - WGSN-15.09.20

The frugal fashion were the garments are sustainably produced and follows versatility in a low price. People will start to spend more on only the most needed things like minimalism.

Lorna Hall “Big Ideas 2023: Fashion”- WGSN - 19.01.2021

Frugality will be embraced as a life skill – one that can be mastered, shared and celebrated as a new form of smart consumption. To appeal to this mind-set, it will be imperative to develop products that can be made and used efficiently, and that enable self-sufficiency, aligning with your core consumers’ values and interests. The motivation to be more frugal and less wasteful will not only emerge from financial constraint, but also from a newfound interest in DIY, and as a way to better sync with the seasons, the environment, or with a community or locality.

Trendbook “2023 color trends | design trend forecast”

Lavender Cream, Red Latex, Brown Sand, Wellness Blue and Deep Green Lake will be the Lifestyle color trends of the year 2023

THE REALB “Versatility in LUXE fashion that can make you alluring” - Pret a portar

Clothing that is versatile is an important aspect of one's wardrobe. As a result, you must choose your outfit while keeping just a few points in mind. Add garments that can be readily combined with a variety of outfits and are suitable for a variety of occasions.

Brandon Chia, “How to rock Maximalism Fashion, According to These Street Style Experts”, Harpers bazaar (Feb, 2022).

Maximalism will continue to rage in 2022. While minimalist clothes will always be regarded as effortlessly stylish, in a pandemic-stricken globe, it appears to be taking a backseat. Over the previous two years, the stakes for showing up and showing up have been raised whenever Fashion Week comes around.

Mina Dragani, “A Return to Maximalism: How Fashion Fights Back against COVID-19”, L'Officiel (April 2021).

Maximalist clothing is nothing new in the fashion world. Throughout history, major labels like Comme des Garçons, Gucci, and Schiaparelli have always embraced the maximalist dogmas of extravagance and spectacle. Idle time caused by the pandemic has been filled with viral fashion challenges and personal style explorations.

Brooke Murphy, “Maximalism: The rise of art and fashion”, The Connoisseur (May 2020).

Maximalism has been previously described as an “aesthetic of excess”. As audiences are drawn to happy, playful and uplifting prints, the next unconventional designs begin to bleed into large consumer markets. Today, Maximalism can be created and increased by a graphic design that generates visual material for resonance to customers.

Bianca O'Neill, “How the pandemic projected us into a more modern take on early 2000s maximalism”, Fashion Journal (September 2021).

Maximalism appears to be in abundance, and it's quickly becoming a staple of the Gen Z aesthetic. Bloomberg described it as ‘adorkable’, which is a fair description given its unashamed love of rainbow colours, new-retro design, and strong pattern clashing. Gen Z maximalism is essentially the antidote to Gen Y's slightly overly serious cheugyism.

Ruby McAuliffe and Katie Janes, “The Renaissance Revival: The Joy of Escapist Fashion” Voir fashion (2020).

When present happenings and ongoing feel unsettling (due to political, social or environmental uncertainty), we as a society have a collective desire to look to the past as a way of resisting or escaping the realities of the present.

Abigail Westover, “Influence of the Tudors”, History of costume, European fashion through the ages (March 2012).

In the world of fashion, people with an abundance of influence, control, and power tend to set the current trends and styles. Back in the Olden days, the Monarchs set these trends, while now it is usually celebrities.

“Anthropology: Renaissance fashion Trends Influence on Modern Society”, Yoair blog (May 2021).

The women in England mainly wore tight gowns, square necklines, sleeves with oversized cuffs and trailing skirts. The trendy colors were blue-greens, light to dark greens and greys. Women in France wore deep necklines, black bonnets, delicate embroidery, pearls, rich gemstones and elaborately cut sleeves. Fashion trends in Spain were padding less collars and shoulders, skirts were short and slightly flared. Favoured fabric hues included deep reds, greys, deep greens and blacks.

Mccall, Timothy, “Materials for Renaissance fashion”, Renaissance Quartely (2017).

Radiant brocades and other lavish fabrics provided the lustre of authority and brocades were referred to as ‘cloth of gold’. Hues of Renaissance fashion include lazuli blue, crimson, vermilion and scarlet etc.

Laura, “Fashion houses and their use of Renaissance style as inspiration”, Laura du Pre Blog (June 2016).

For some design houses like Valentino and Alexander McQueen, the Renaissance era is fertile ground for inspiration. Curiel Culture's fall collection was dedicated to Queen Elizabeth (Renaissance and Tudor style). Chanel's 2013 pre-fall collection had got the 16th Century as inspiration. Karl Lagerfeld in his pre-fall 2012-2013 collection, his inspiration was Mary Stuart and thus he combined Scottish tartans and kilts with the design aesthetic of Chanel. Some of the popular Renaissance elements in women's clothing include ruffs, slashed sleeves, squared collars, doublets and balloon style trousers.

Elmira Djafarova and Tamar Bowes, “Instagram made me Buy it: Gen Z impulse purchase in fashion industry”, Journal of Retailing and Consumer services (October 2020).

They conducted a study on the effect of Instagram marketing tools on Gen Z impulse buying behaviour. From their study, they find out that visual impact is the primary factor making Gen Z consumers buy fashion products

through Instagram. And Gen Z female’s impulse purchases are influenced by micro-celebrities who set the trends.

Angela Burns, “Rethinking fabric: The application of fabric manipulation techniques in fashion design education”, International Journal of Arts & Design Education (August 2021).

In recent years, fabric innovation has permeated all areas of fashion design, from ready to wear to haute couture, athletic wear to bridal. Fabric manipulation techniques have spread in fashion throughout and are becoming more and more popular among design students. They analyse key players in this fabric manipulation, such as Issey Miyake (strong cultural foundation), Alexander McQueen (mastery of dress and construction), Jean Paul Gaultier (depth in knowledge of fashion history).

3. MAIN TEXT

3.1 Brand study:

The upcoming new brand details are studied such as target consumer and the brand personality. The research for the upcoming trends have been done with the help of forecasting sites like WGSN, Pop fashion, Google etc.

3.2 Customer survey:

Customer survey is done according to the data obtained from brand and trend research. The questions were created using Google forms and there are 2 sets of questions the first set consists of ten questions which are mostly based on common information of the responder. The next set consists of twelve questions they are mostly based on the lifestyle and clothing information.

Survey questionnaire link: <https://forms.gle/kJ51CrUyfpe8QTQo9>

3.3 Trend and concept:

We have chosen four major trends by reviewing the survey data. They are Animism, Embracing frugality, Maximalism and Renaissance..

Animism: After the onset of COVID, People became more drawn towards inner serenity, self-love, and appreciation for the living world lifestyle. People’s needs and desires evolved as circumstances changed. Trend forecasters identified that a concept known as animism will be a prominent trend in 2022 and the subsequent years as a result of these environmental and political changes. Animism is the belief in a spiritual entity that organises and animates the material world. It is not a new concept. The concept of animism says that everything in the world has a soul, and that we should embrace, respect, and cherish everything we experience. The minimalist, mild natural relaxes people's

anxiousness and impulsiveness, and influences are drawn from the natural world. Adversity gives birth to everything. We strive to create a natural habitat in cities by studying bodily harmony.

Embracing frugality: During pandemic many have faced financial crisis and spend more on hospital bills so after the pandemic most people around the world will search for organic, nature based or frugal fashion. The frugal fashion were the garments are sustainably produced and follows versatility in a low price. People will start to spend more on only the most needed things like minimalism. So here versatility is followed by me. This trend is going to be a major trend in 2023 which is forecasted by WGSN. Here the trend is all about embracing the frugal economy which will be followed by many major brands.

Maximalism: Maximalism is often used in reference to audacious intricate aesthetics or exaggerated silhouettes. However maximalist fashion may also embrace varied visual references to synthesize new meaning.

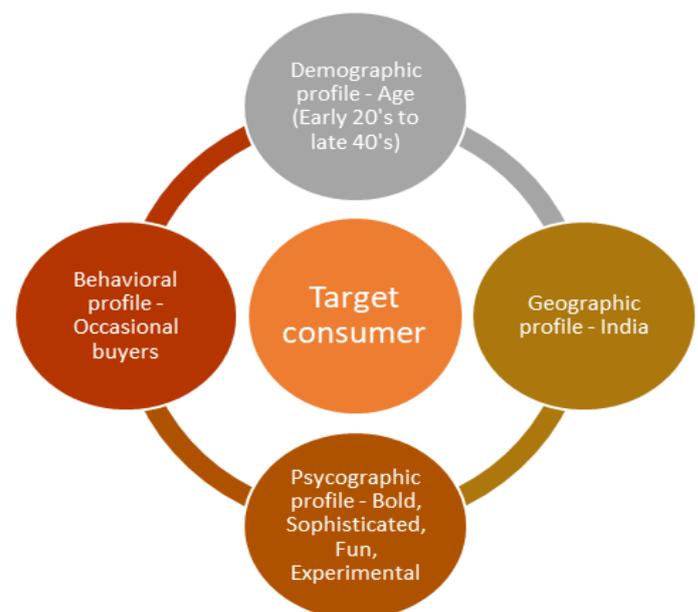
Renaissance: Many fashion reference to medieval and Renaissance times come not from primary sources but through artist’s and filmmakers imaginative interpretations of the past.

4. RESEARCH METHODOLOGY

4.1 Research method – Preliminary survey:

An questionnaire was prepared and floated online for conducting preliminary survey. The questionnaire is utilized to know target population opinion.

Fig. 4.1.1 - Target consumer profile



4.2 Survey Interpretation:

4.2.1 Profile of the respondents:

The questionnaire was distributed and responses were collected from 88 respondents.

4.2.2 Age Group:

Out of the total respondents, 88.6% were between the age of 18-28, 8% were between the age of 28-37 and 3.4% were above the age of 37.

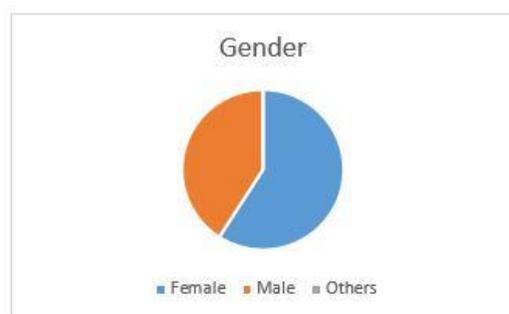
Fig.4.2.1 - Age group of respondents



4.2.4 Gender of the respondents:

About 59.1% of the respondents were female and 40.9% of the respondents were male.

Fig.4.2.2 - Gender of the respondents



4.2.5 Occupation of the respondents:

46.6% of the respondents were students/freelancers, 37.5% of the respondents were company employees, 10.2% self-employed and 5.7% were others.

Fig.4.2.3 - Occupation of the respondents



4.2.6 Frequency of purchasing new garments:

54.5% of the respondents purchase clothes occasionally, 33% of the respondents purchase clothes once in a month, 12.5% of the respondents purchase clothes 1-3 times in a month.

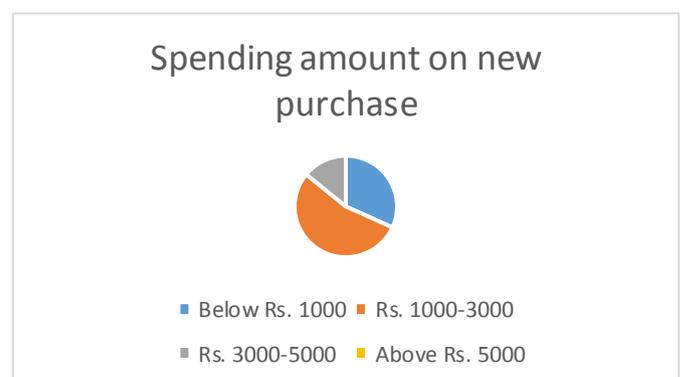
Fig.4.2.4 - Frequency of purchase



4.2.7 Spending amount on new purchase:

52.5% of the respondents spend around Rs.1000-3000, 30.7% of the respondents spend below Rs.1000 and 13.6% of the respondents spend around Rs.3000-5000.

Fig.4.2.5 - Spending amount on new purchase



4.2.8 Preferred way of living:

56.8% of the respondents prefer slow-paced sustainable way of living and 43.2% of the respondents prefer fast and convenient way of living.

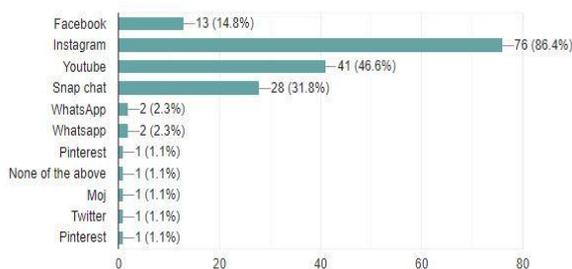
Fig.4.2.6 - Preferred way of living



4.2.9 Preference on social media platforms:

Majority of the respondents preferred Instagram and Youtube, and few of the respondents preferred Snapchat and Facebook.

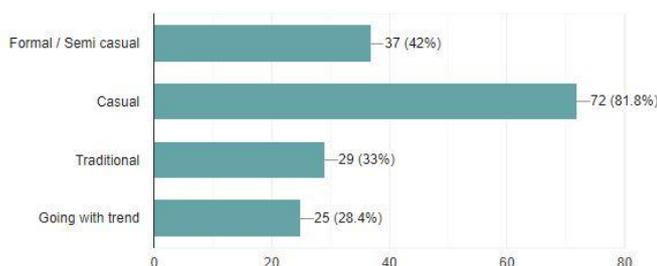
Fig.4.2.7 - Preference on social media platforms



4.2.10 Choice of clothing category:

Majority of the respondents chose casual and semi casual wear as clothing of choice.

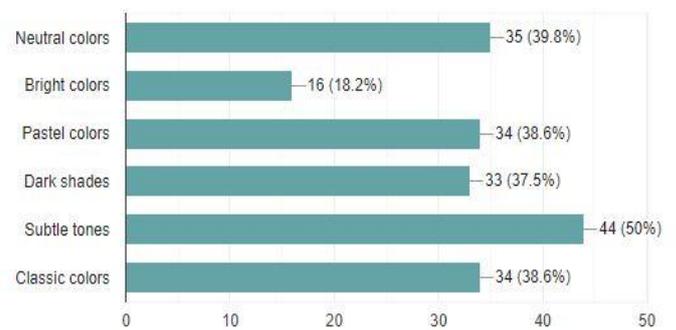
Fig.4.2.8 - Choice of clothing category



4.2.11 Color choice for casual wear:

Bright colors were the least preference of the respondents than other mentioned colors.

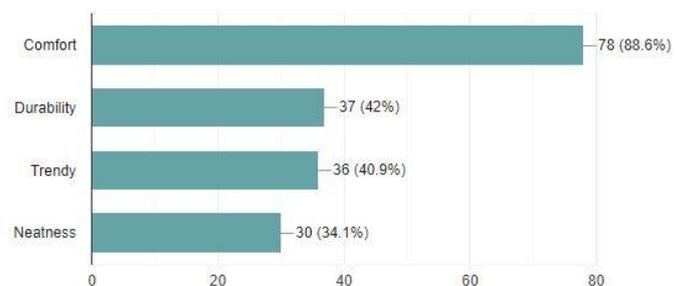
Fig.4.2.9 - Color choice for casual wear



4.2.12 Main requirement of casual wear:

Respondents chose comfort as the main requirement for casual wear.

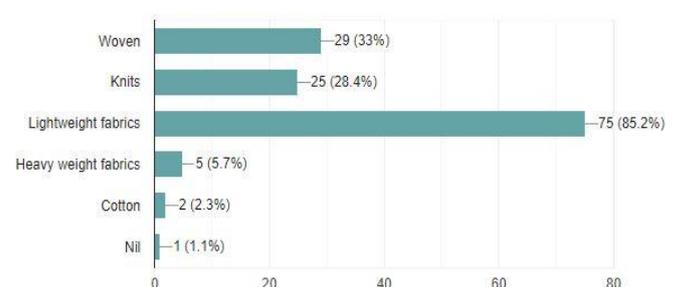
Fig.4.2.10 - Main requirement for casual wear



4.2.13 Fabric choice for casual wear:

Lightweight fabrics is the popular fabric choice selected by the respondents.

Fig.4.2.11 - Fabric choice for casual wear



4.2.14 Acceptance of knit fabrics for casual wear:

53.4% of the respondents were okay with wearing knit fabrics, 33% are not sure about their choice and 13.6% were opposing the idea.

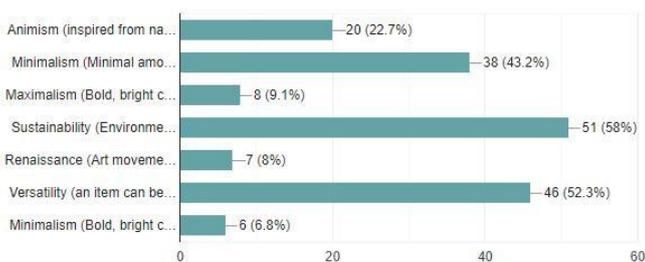
Fig.4.2.12 - Acceptance of knit fabrics for casual wear



4.2.15 Favorite Concepts from the given choices:

Versatility and sustainability were the popular concepts selected by the respondents.

Fig.4.2.13 - Favorite concepts from the given choice



4.2.16 Preference on dressing based on seasons:

72.7% of the respondents are positive on dressing based on seasons, 20.5% were not sure about their preference and 6.8% were opposing the idea.

Fig.4.2.14 - Preference on dressing based on seasons



5. RESULTS AND DISCUSSION - DESIGN

5.1 Brainstorming:

Fig.5.1.1 - Brainstorming mind map for Animism and Embracing Frugality

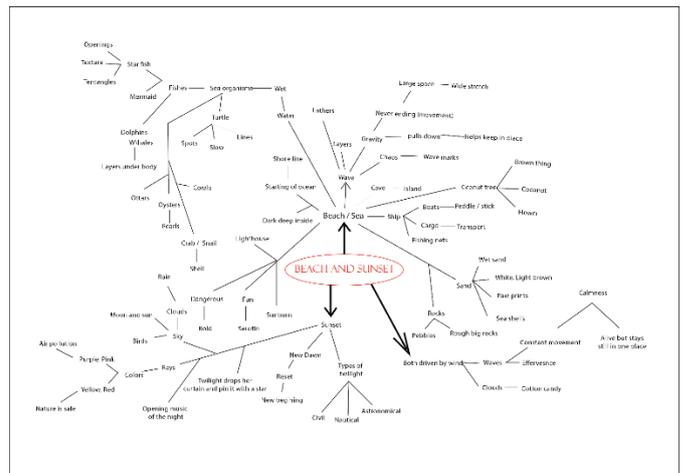
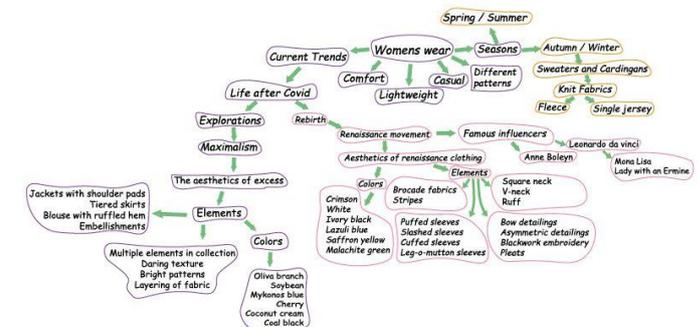


Fig.5.1.2 - Brainstorming mind map for Maximalism and Renaissance



5.2 Concept Board:

Fig.5.2.1 - Animism Concept board

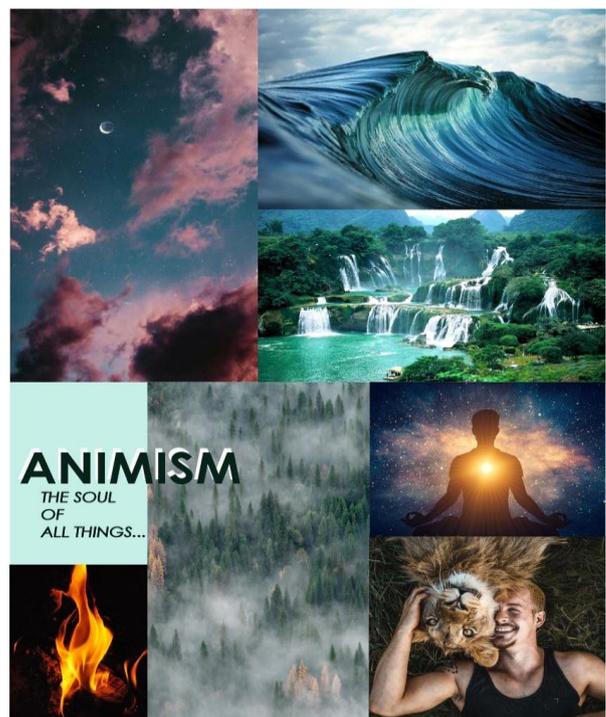


Fig.5.2.2 - Embracing frugality concept board

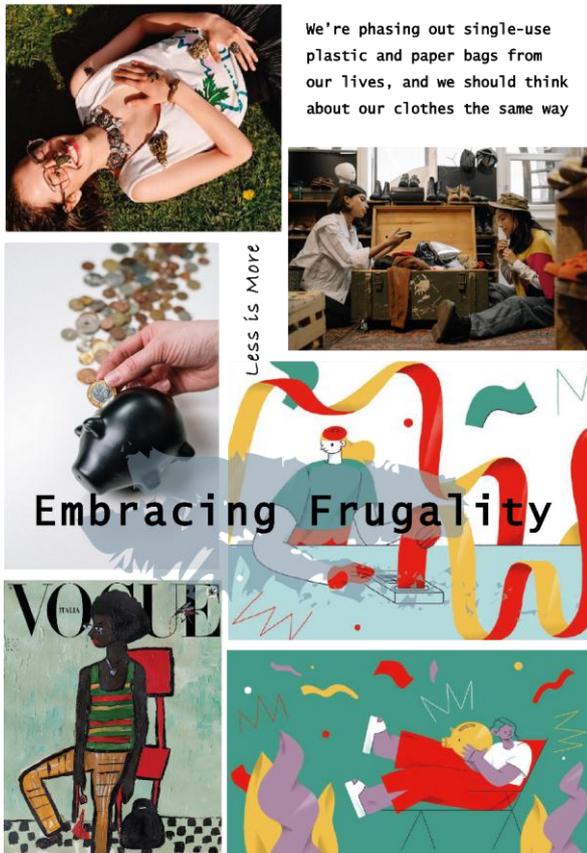


Fig.5.2.3 - Maximalism Concept board

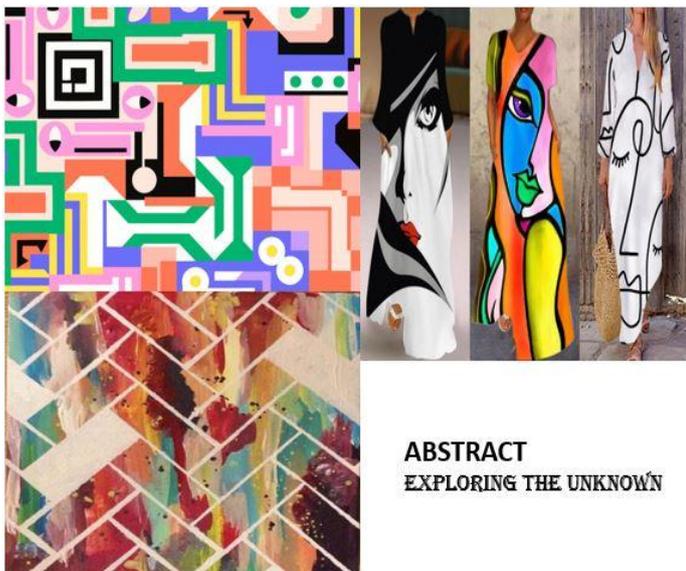
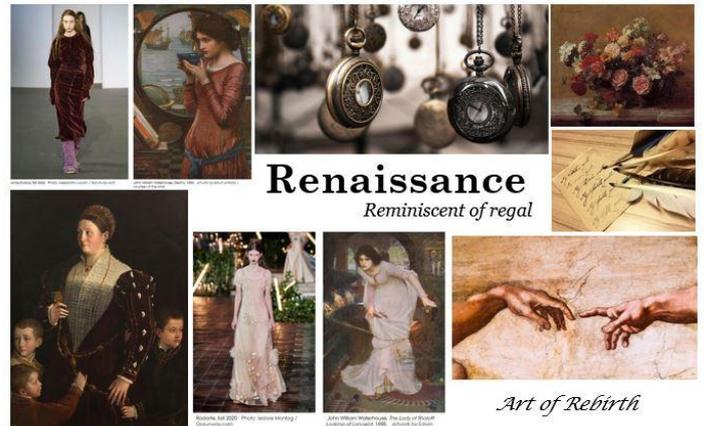


Fig.5.2.4 - Renaissance concept board



5.3 Inspiration Board:

Fig.5.3.1 - Inspiration board for Animism and Embracing Frugality

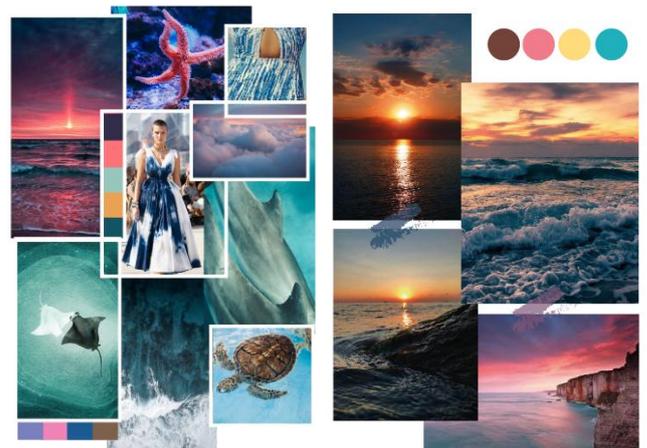


Fig.5.3.2 - Maximalism inspiration board



The collection is inspired from abstract art.

Fig.5.3.3 - Renaissance inspiration board

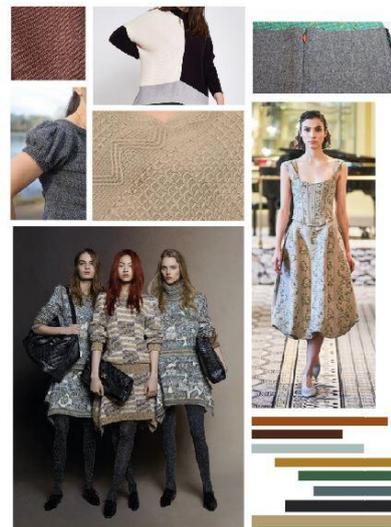


Fig.5.4.2 - Maximalism mood board



The bold brave and the beautifully daring

Fig.5.4.3 - Renaissance mood board



5.4 MOOD BOARD:

Fig.5.4.1 - Animism and Embracing Frugality Mood board



5.5 Design explorations:

Fig.5.5.1 - Embracing Frugality Design exploration 1

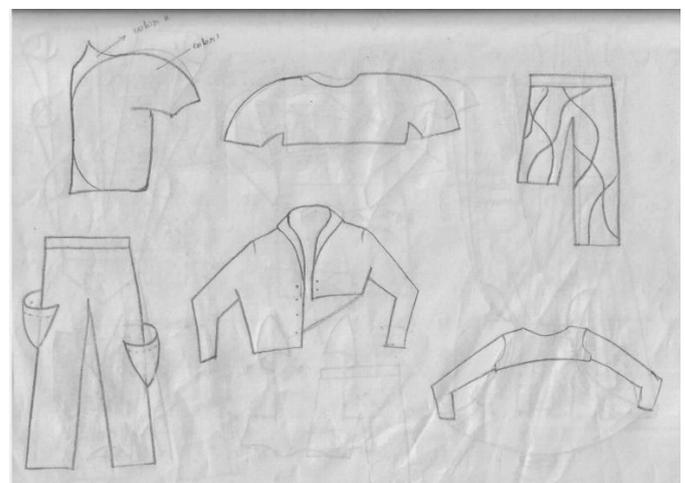


Fig.5.5.2 - Embracing Frugality Design exploration 2

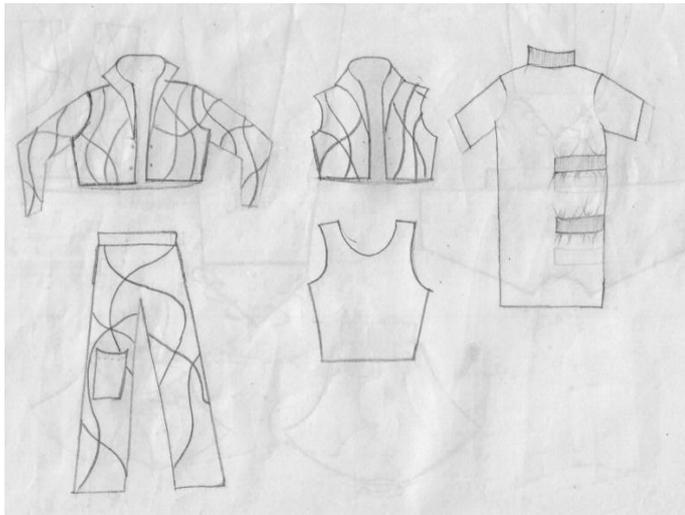


Fig.5.5.5 - Embracing Frugality Design exploration 5



Fig.5.5.3 - Embracing Frugality Design exploration 3

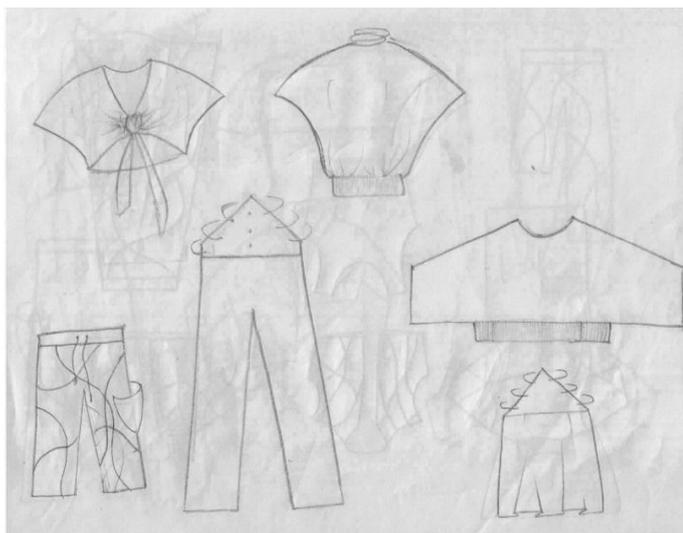


Fig.5.5.6 - Embracing Frugality Design exploration 6

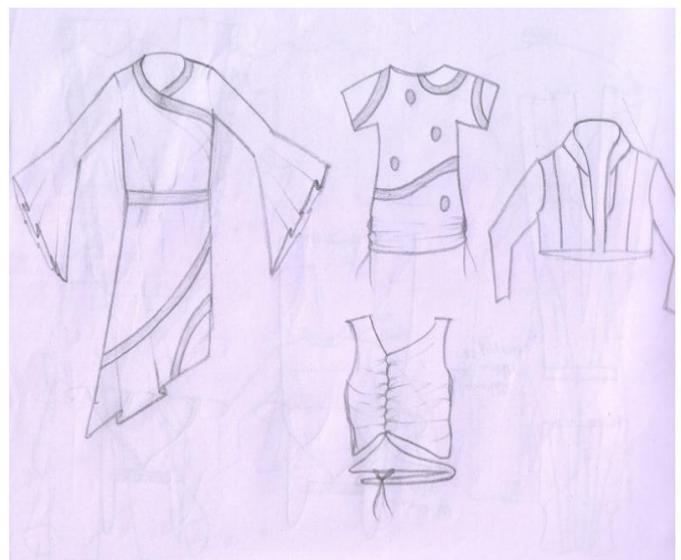


Fig.5.5.4 - Embracing Frugality Design exploration 4



Fig.5.5.7 - Embracing Frugality Design exploration 7

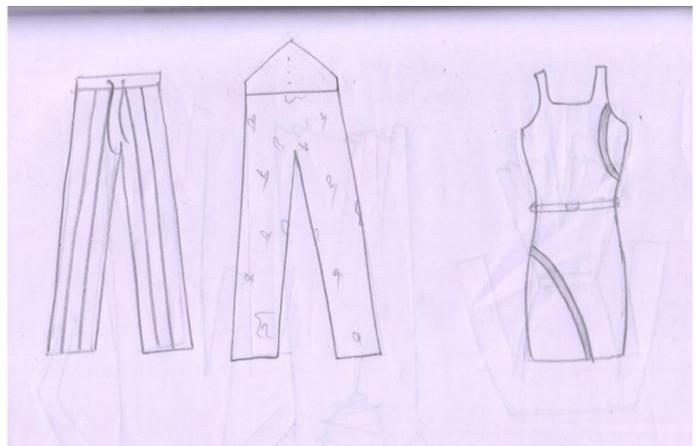


Fig.5.5.8 - Embracing Frugality Design exploration 8



Fig.5.5.10 - Animism Design exploration 3



Fig.5.5.9 - Animism Design exploration 1



Fig.5.5.11 - Animism Design exploration 3

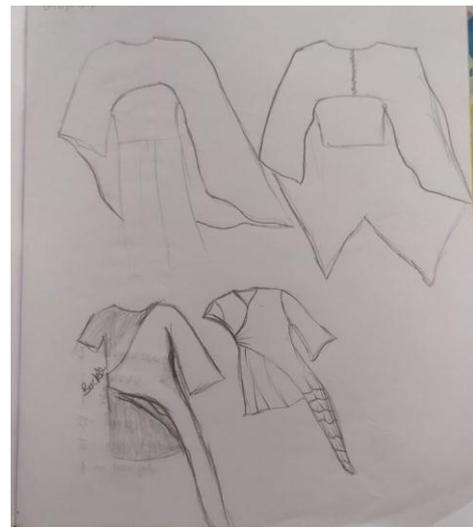


Fig.5.5.12 - Maximalism design exploration 1

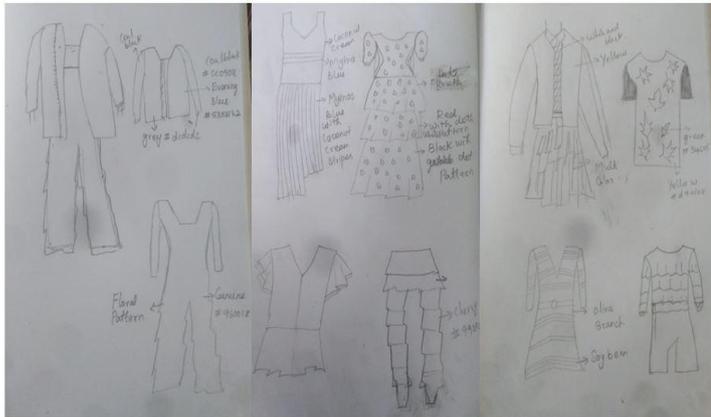


Fig.5.5.13 - Maximalism design exploration 2



Fig.5.5.14 - Renaissance design exploration 1



Fig.5.5.15 - Renaissance design exploration 2

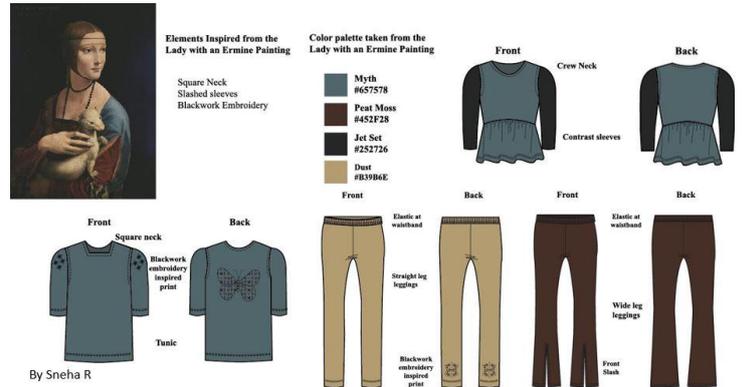


Fig.5.5.16 - Renaissance design exploration 3

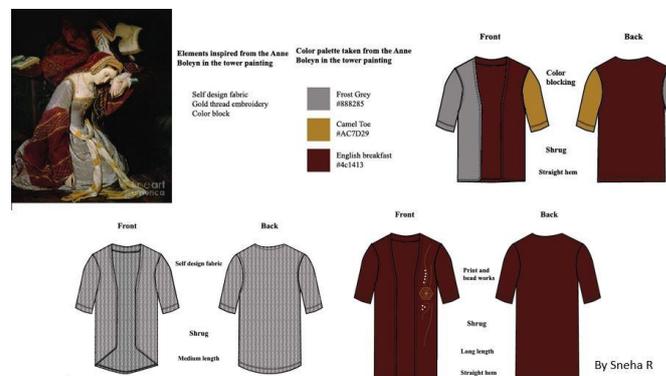


Fig.5.5.17 - Renaissance design exploration 4

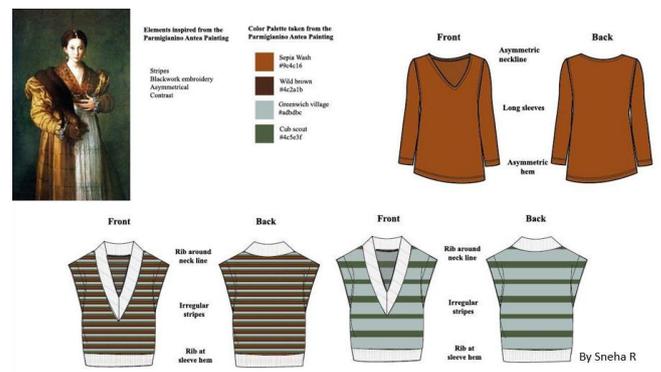


Fig.5.5.18 - Renaissance design exploration 5



6. Sample development in CLO 3D:

Fig.5.6.1 - Embracing Frugality Sample development in CLO 3D 1

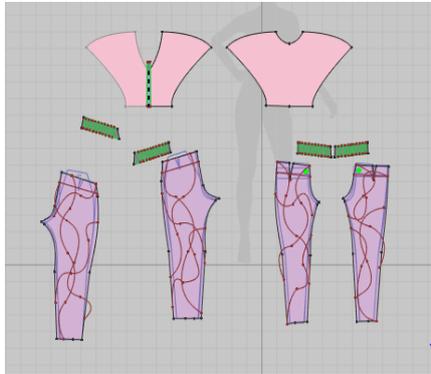


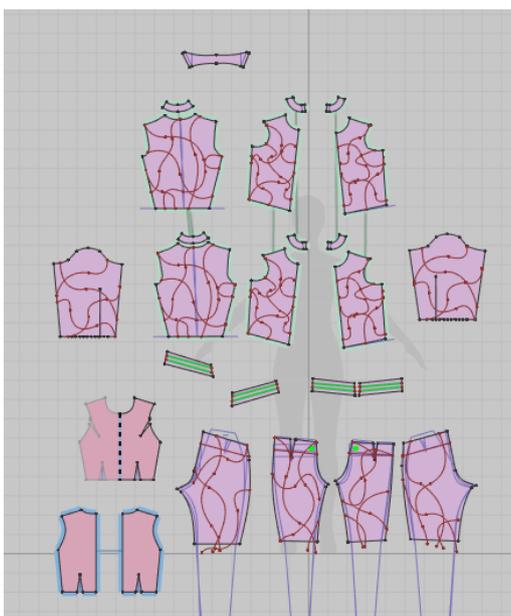
Fig.5.6.3 - Embracing Frugality Sample development in CLO 3D



Fig.5.6.2 - Embracing Frugality Sample development in CLO 3D 2



Fig.5.6.4 - Animism Sample development in CLO 3D 1



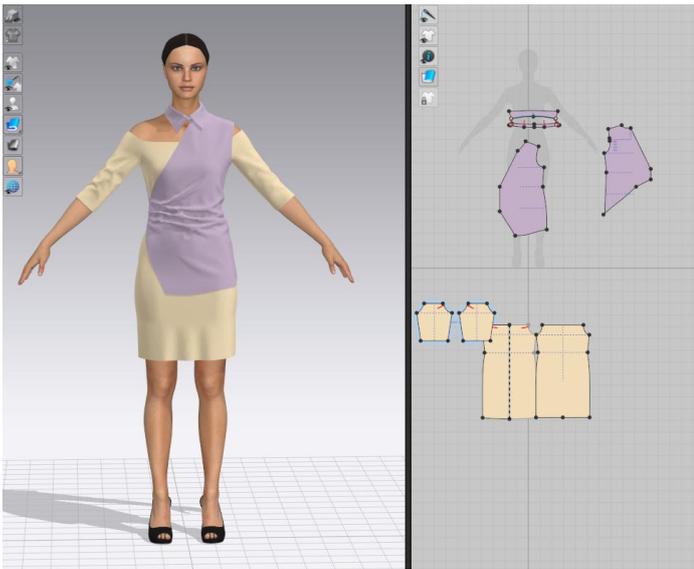


Fig.5.6.5 - Animism Sample development in CLO 3D 2



Fig.5.6.7 - Maximalism sample development in CLO 3D 2

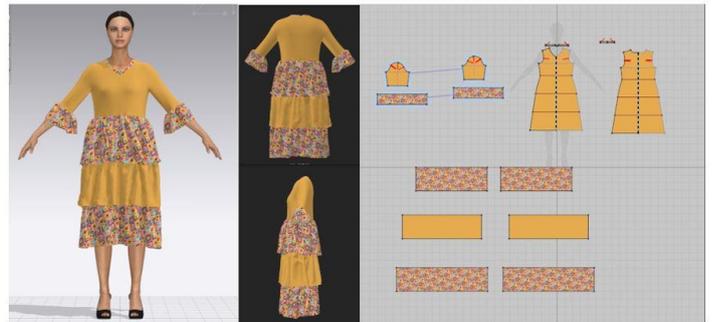


Fig.5.6.8 - Renaissance sample development in CLO 3D 1

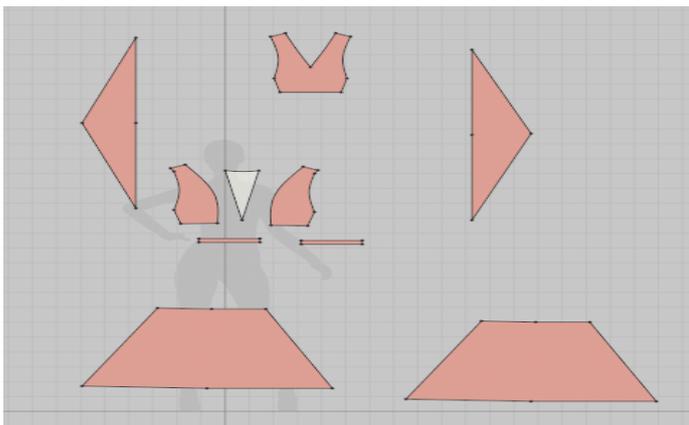


Fig.5.6.6 - Maximalism sample development in CLO 3D 1

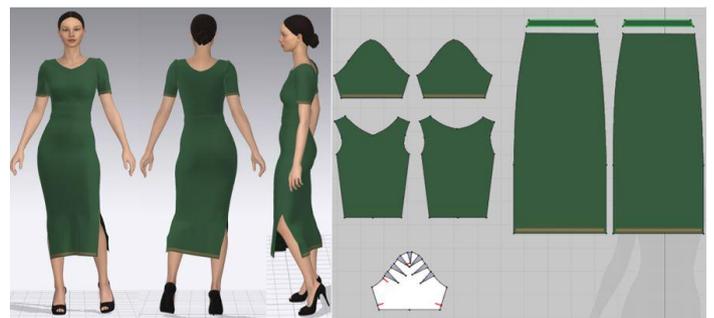


Fig.5.6.9 - Renaissance sample development in CLO 3D 2



Fig.5.6.10 - Renaissance sample development in CLO 3D 3



Fig.5.6.11 - Renaissance sample development in CLO 3D 4



Fig.5.6.12 - Renaissance sample development in CLO 3D 5



6. CONCLUSIONS

We derived the concept from the customer survey data analysis. For the selected concept, we took an appropriate inspiration. Based on the concept, we created brainstorming mindmap, concept board, inspiration board and mood board. Then we carried out design exploration process and fabric sampling. From the design exploration process, we chose the initial garments and created sample garment in CLO3D software.

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