

An Approach to Achieve Zero Wastage Pattern for Female Skirt

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Abstract: According to this concept, a zero waste pattern is one that is created so that when the clothes is cut, it leaves no waste behind. Cutting fabric into different pieces and assembling them using sewing, fusing, welding, and other techniques to form garments is the basic method of creating clothes. Many yards of cloth are typically wasted in the process. In the process, a lot of cloth is frequently wasted. Zero waste skirt design is the major focus of this thesis. The activities and design procedures that result in such clothing are the main subject of this thesis's discussion of zero-waste pattern design. Zero Waste fashion design is regulated in the fashion industry because some production issues like the classification of clothing designs to generate size categories and the usage of fabric as a material create a new kind of convenience. In order to assure an ideal system, this study examines typical skirt design styles, which brings needless variables into the planning process. As a result, the process of creating patterns is improved by the elimination of analog variables. The study demonstrates that practical adjustments in the creative style of the skirt design may be made while maintaining the skirt's structural integrity and employing traditional patterns. The findings may be applied to help the development of zero rust pattern creation techniques and to direct pattern makers and manufacturers in objective further selection.

Keywords: Zero-Waste Design, Jigsaw Puzzle Technique, Transformational Reconstruction, Creative Pattern Cutting, Creative Skirt Design

1. Introduction

In the process, a significant amount of cloth is typically wasted. For an undergraduate discussion, I dug into the work of French fashion designer "Madeleine Vionnet". As a result, I was concerned that historically, colorful societies had manufactured clothing in a method that wasted little to no fabric [1]. Thanks to two decades of exploration. I started to believe that a modern, sustainable atmosphere may allow for zero-waste fashion creation. My experience as a pattern maker and fashion designer made my feeling stronger.

Fashion design with no waste is the main focus of this thesis. In this thesis, the term "zero-waste garment making" refers to a garment that has been created and pattern cut so that, when the garment is cut, every fiber is present and none is left as out-cut waste in the background. "Zero-waste fashion design" refers to

the conditioning and design procedures that result in comparable clothing in this thesis. The term "zero-waste fashion" is still vague and open to several interpretations. I believe that zero-waste fashion should be our shared objective as a company and as a global community. A community of drug users and fashion directors would forgo all material and immaterial waste in the production of fibers, the spinning and processing of yarn, the design and production of fabrics, the design and production of clothing, storage and transportation, trade, the use of clothing, and the reversal of coffers at the conclusion of the first use of clothing. As previously discussed in this thesis, a key component of that cycle is zero-waste fashion design. The designed garment is previously unassailable; it cannot be changed.

1.1. Definitions

1.1.1. Fast Fashion

Fast fashion is a term used to describe the apparel industry's business model of replicating recent catwalk trends and high-fashion designs, mass-producing them at a low cost, and bringing them to retail stores double-quick while demand is at its highest. The term "fast fashion" is also used generically to describe the products of the fast fashion custom model. Fast fashion grew during the late 20th century as the manufacturing of clothing turned less expensive as a result of more effective supply chains, new quick-response manufacturing approaches, and greater reliance on low-cost labor in the apparel manufacturing industries of South, Southeast, and East Asia, where women make up 85–90% of the garment pool. Labor practices in fast fashion are frequently exploitative, and due to the gender attention of the garment industry, women are more vulnerable. Retailers who employ the fast fashion strategy include Primark, H&M, Shein, and Zara, all of which have become large organizations by driving the high development of inexpensive seasonal and trendy clothing that appeals to fashion-conscious consumers. The global fashion industry is responsible for 8–10 percent of global carbon emissions per year, to which fast fashion is a large contributor. The low cost of products favoring synthetic materials and chemicals and minimum pollution abatement measures have led to excess waste.

1.1.2. Sustainable Fashion

A program for fashion designers that focuses on slow fashion, alternative materials, and ethical clothing manufacture. A carbon-neutral fashion sector built on equity, social justice, animal welfare, and ecological integrity is what is meant by the word "sustainable fashion," which also refers to the goods, processes, conditioning, and actors (policymakers, businesses, and consumers) working toward this goal. Sustainable fashion businesses focus on more than simply apparel or accessories. It covers every aspect of how clothing is made, used, and disposed of, including who does what, when, where, and how long it will last before going to waste. The sustainable movement looks to combat the large carbon footprint that fast fashion has created by reducing the environmental impact of fashion, such as air pollution, water pollution, and overall climate change. The target of the sustainable fashion industry is to slow down the global product and consumption processes in fashion and to develop socially responsible, eco-conscious materials and product practices. The sustainable fashion industry offers further ethical purchasing choices for consumers by marketing garments on behalf of continuity, sustainable fabrics and other accouterments, and ethical labor.

1.2. Research Objectives

The objective of developing a zero wastage pattern for a basic skirt is to create a more sustainable and environmentally-friendly approach to fashion design. This

objective can be broken down into several specific goals:

- 1) Minimize Fabric Waste
- 2) Reduce Environmental Impact
- 3) Promote Sustainable Fashion
- 4) Maintain Quality and Style
- 5) Document and Share Findings
- 6) Continuously Improve
- 7) Measure Impact
- 8) Contribute to a Circular Economy
- 9) Educate and Inspire
- 10) Drive Industry Change

1.3. Advantages of Zero Waste Fashion Design

Zero-waste fashion design offers several advantages, both for the fashion industry and the environment. Here are some of the key benefits:

- 1) Reduced Environmental Impact
- 2) Conservation of Resources
- 3) Lower Carbon Footprint
- 4) Sustainable Production Practices

2. Literature Review

"A Renaissance in Material Appreciation: A Case Study in Zero Waste Fashion," *Journal of Textile Design Research and Practice* [2]. In this study, a descriptive and interpretative research approach has been used. The data includes interviews with teachers and fashion designers who have experimented with the strategy in their design practice. Therefore, the article uses both a theoretical and a practice-based approach to ZWF design with the aim of creating new understanding about the ZWF strategy and its connection to material appreciation and the textile design field.

Conclusion: Through a case study of ZWF, the article looked at the appreciation of materials. The zero-wastage pattern is also relevant to my study. I quickly figured out how to create a zero-waste pattern after reading this post.

"Precious Cut: Exploring Creative Pattern Cutting and Draping for Zero-Waste Design," *International Journal of Fashion Design, Technology, and Education* [3]. Contemporary methods of fashion construction create a waste of 15% of the total fabric, leaving a "significant ecological footprint." Without changing the basic figure of contemporary women's day wear and tear, three garments were designed and constructed with different zero-waste styles to reduce or eliminate fabric waste from the cut process of creating garments as well as achieve a figure-flattering fit.

Conclusion: This research is grounded in practice. The goal of this practice-based research was to present and evaluate the novel TR method implementation inside the zero-waste framework. Additionally, I intended to use TR cutting for my study.

A comparative review of zero-waste fashion design thinking and operational research on cutting and packing optimization, *International Journal of Fashion Design, Technology, and Education* [4]. This paper provides a review

aimed at comparing cutting and packing research in the textile industry and the area of zero-waste fashion design. Both research domains seek to minimize waste material while approaching the problem from very different perspectives. The C&P research investigates the use of mathematical and computational techniques for minimizing material waste in the marker planning problem, while the ZWFD provides creative pattern-making solutions for the same problem.

Conclusion: The study topics of cutting and packing and zero-waste fashion design are compared in this article, along with potential areas of cooperation. This essay teaches me how to cut fabric with zero waste in mind.

Product Design/Faculty of Architecture and Design, Duta Wacana Christian University, Indonesia [5]. The zero-waste pattern created in this study is simple, but it can be joined with two pieces of cloth. One length of fabric can be used to create two different clothing modes. People can be creative by using different fabric motifs combined and matched based on their creativity and tastes. As more people make zero-waste apparel, it's hoped that fashion waste can be reduced. There are four creations of zero-waste pattern design from two main zero-waste patterns that will be discussed in this paper.

Conclusion: This essay is based on research on how to create patterns with no waste at all. The researcher describes many pattern cutting techniques in this work, as well as how to create fabric cutting markers.

Hybrid zero-waste design practices Zero-waste pattern cutting for fusion garment weaving and its implications, *The Design Journal* [6]. This practice-based design analysis analyzes methods of eliminating fabric waste through zero-waste pattern cutting to expand the issues possible through composite garment weaving and speculates as to the implications for the wider industry and society. Employing a hermeneutic phenomenological approach, I tested known strategies in the environment of industry and responded with new imperative strategies to the challenges that arose.

Conclusion: The results of the iterative design process, as well as the subsequent experimental design work, are informed by the surrounding discussions and reflections. The researcher in this study uses a 3D design to cut and create his creation. The zero-waste approach used by this researcher is hybrid.

Jennifer Banning, Illinois State University, USA HaeJin Gam, University of North Texas, USA. The purpose of this study was to develop and evaluate class projects in which students applied the concept of "zero waste pattern cutting" [7], so they would be more aware of fabric waste generated during the design process. In this project, learning has been utilized as an active learning approach that encourages students to effectively learn new knowledge [8] the project should be a tool for teaching content while including a sustained inquiry process, the creation of a product, and an authentic connection to the real world. It is suggested that the project design process include: (1) considering the context; (2) generating ideas; and (3) building the framework.

Conclusion: This study came to the conclusion that implementing specialized sustainability systems while encouraging students may happen in courses. Since zero-waste pattern cutting differs greatly from traditional pattern cutting, it poses both difficulties and possibilities for learning for students.

Reusing crafted fabric and zero-waste fashion approaches Waste material is one of the major reasons for pollution here and now because environmental mindfulness is increasing day by day [9]. A considerable quantity of fabric is wasted when making garments. Clothing and apparel waste create serious pollution. In this study, there's a sustainable design approach to making new designs by using waste clothes. Up-cycling is applied to make the cloth from waste Bangladeshi-drafted fabric, and zero-waste fashion is also applied to that. The aim of this study is to improve attention to reusing our own fabric and the use of new sustainable ways.

Conclusion: The goal of this project is to raise awareness of sustainability, which is now a hot topic, and to encourage people to waste away less stuff. Through this study, experimenters have stressed how zero destruction pattern creation may reduce pollution.

Katherine Townsend and Fiona Mills, School of Art and Design, Nottingham Trent University, Nottingham, UK Published online on May 22, 2013. How the pursuit of less waste leads to further creative pattern cutting [10]. This researcher explains that zero-waste, recycling, upcycling, and working with advanced materials present pattern knives with new challenges through which to develop more creative practice, a critical element of contemporary fashion design. This composition discusses the term "mastery" in relation to zero-waste approaches to cutting and analyzes how such innovative conceptions continue to inform the role of the pattern cutter. The paper also illustrates how the capability to master a specific approach or fabric can enable the examiner to reach a position of skill, objective knowledge, and understanding that can be applied to new design areas.

Conclusion: This study proposes a high priest with a broad body of knowledge and experience encompassed by a cutting capability that is logical, rational, and experimental as the definition of "mastery" in connection to creative pattern cutting. For zero-waste pattern manufacturing, the researcher highlighted pattern forms in this study.

Timo Rissanen Doctor of Philosophy in Design 2013, University of Technology, and Sydney Zero-Waste Fashion Design is a study at the intersection of cloth, fashion design, and pattern cut [11]. The study of this thesis is zero-waste fashion design. In this thesis, "zero-waste fashion design" refers to the activities and design processes that lead to analogous garments. Zero-waste fashion is still a broader term with potentially multiple interpretations. In my view, our common aim as an organization and as a global community should be zero-waste fashion. This would be a community of fashion directors and users who eliminate waste—material and immaterial waste—in every case of fiber generation. Yarn spinning and processing, fabric design and manufacture, garment design and manufacture, storage

and transport, deals, garment use, and the cycling reverse of resources at the end of the first use life of the garment.

Conclusion: The thesis's presentation of zero-waste fashion design is one possible stage in that loop. This thesis is only an investigation. Zero-waste patterning and cutting are the only focus of this study's effort to reduce fabric waste.

3. Research Methodology

A qualitative technique was devised in order to start addressing the paper's objectives. The original practice-based experiments that served as the basis for this study involved the use of zero-waste pattern-cutting methods to create a variety of clothes. The investigation of creativity in zero-waste pattern making led to the creation of this study. The literature study, in which data were acquired from books and used as background research, provided information on zero-waste. In this study, the practice-based research methodology was also applied. Practice-based research, according to Candy and Edmonds, is a strategy for gaining new information through practice, and the outcomes of practices carried out in research and practice using this method are interdependent or complementary. One of the three zero-waste test garments, one with the jigsaw puzzle and one TR clothing, is examined in detail in this paper. Three test garments were designed, built, and tested for appearance and fit as part of the overall study. This study focuses on getting the greatest fit and appearance possible while reducing fabric waste throughout the cutting process. My department's professors constructed clothing in fashion textiles and then assessed each one to see if the designs were appealing to modern consumers based on fit and appearance standards.

The "panel skirt," "gathered skirt with panels," and "gored skirt" skirt styles were taken into consideration for the current study (Winifred Aldrich). Additionally, a unique strategy was used to reduce waste. First, among three methods for creating flat designs, including the Metric, Muller, and Basic Blocks patterns, the approach that would ensure the least amount of waste was chosen. Based on the design of the pattern block, each fashion industry develops a preference for production techniques [12]. Darts and skirt scale are two additional crucial aspects of the skirt design. Due to the design structure, the Basic Blocks pattern method is more relevant than the other two methods for designing the zero-waste straight skirt. Additionally, the Muller and Basic Blocks pattern combination styles was used to design other skirts. The skirt pattern was initially created as accurately as possible, and the amount of wastepaper was determined by cutting and weighing the waste pieces. The following step of the zero-waste design process involved altering the inner lines and rearranging the clothing parts in the marker layout, both of which were waste-causing variables. The same guidelines for zero waste were applied in this metric. The fabric and waste paper are computed for each stage, though, and if the waste is eliminated in numerous steps, the waste reduction of each procedure will be assessed. The middle size of the international standards was employed in this study to

measure clothing. Measurements of the waist, hips, and the requested skirt height.

3.1. Zero-Waste

Zero-Waste Fashion There are two sorts of waste that are delivered during the production of a garment in the fashion business. First, there is waste created by the industry throughout the manufacturing process, such as leftover chemicals and materials. The second is garbage that customers create throughout the consumption process. The goal of zero waste fashion is to eliminate pre-consumption waste, which is the leftover textile waste created during the cutting process of a garment. The zero-waste movement has gained popularity recently and is closely related to environmentally friendly manufacturing techniques. Use all the fabric (of a certain size) in a single garment or collection is the foundation of zero-waste methods.

Creative cutting techniques have been stated to help shape sustainable fashion when used in the manufacture of clothing since they enable the fabrication of items with no corresponding fabric waste. There seems to be a clear distinction in how the phrase "zero-waste" is applied when defining terms within this subject. For instance, zero-waste fashion design can be defined as the elimination of pre-consumer fabric waste through the use of a design process that incorporates pattern cutting. This paper's main emphasis is on the integration and fusion of the conventional design and manufacturing processes. It is important to distinguish between this emphasis on zero-waste during the design and manufacturing processes and post-consumer zero-waste strategies, which prevent clothing from ending up in landfills by using systems such as reprocessing and up cycling.

3.2. Transformational Reconstruction

Since the traditional design process yields patterns, a creative pattern-cutting methodology is a good place to start if you want to eliminate fabric waste. As a result, innovative pattern cutting is required for zero-waste fashion design. It is important to take into account the shape of the pattern components in the two-dimensional figure of patternmaking in order for them to interlock with one another and the fit of the garment simultaneously. The toile is taken off the dress form, partially cut along the design lines, and also set flat on the fabric as pattern pieces in order to use them two-dimensionally. As stated, "The pattern cutting must be integral to the design process, which distinguishes zero waste fashion design from current fashion design." TR Design's first concept was to manipulate your clothing in 3D rather than 2D. Create a muslin in the fitting of your choice and fit it on your test subject (or mannequin) to get started. The following step is to grab a pen and directly sketch your design onto the muslin. Take the muslin off the mannequin when you're happy with your new design and cut a hole in it. By this point, you should most likely have a flat pattern ready to use, but if not, I suggest watching the video TR Cutting School - Easing and Forming. The modified pattern parts are

then cut out in the appropriate fabric and sewn together as the last step.

4. Results and Discussion

4.1. Panel Skirt

Figure 1 shows the archived pattern making flat of a panel skirt. When the pattern is making and cutting the pattern pieces using the paper, the all waste paper was collected and

weighed. This weighing data is called by the total weight of the pattern layout and manifested to compare the amount of residual waste [13]. In the panel skirt design, 15% of the total weight of the marked layout considered as waste (Winifred Aldrich). When I complete my marker I get an efficiency of 96.48. For this cleverness leads to the reduction or elimination of waste. Because the fundamental pattern of the skirt is designed according to the standard method, it is achievable to size and produces in mass scale.



Figure 1. Zero Waste Panel Skirt Pattern.

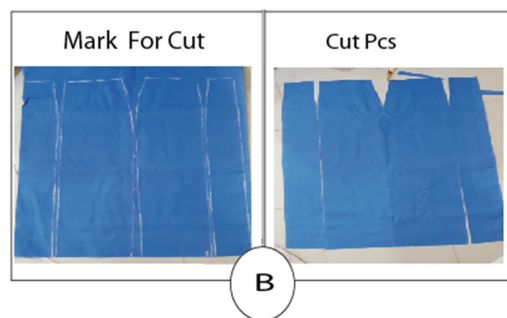


Figure 2. Fabric mark for Cutting.

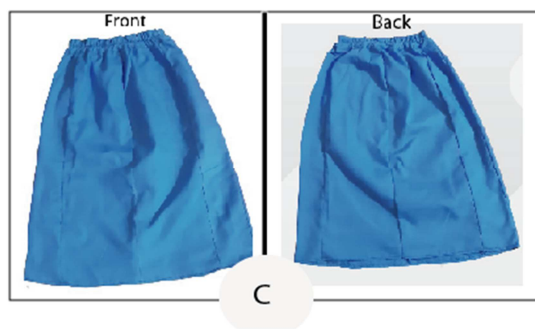


Figure 3. Final Dress.

Table 1. Panel Skirt Measurements Chart.

Name	According to Winifred Aldrich	My Measurements
Waist	68	70
Hips	94	72
Waist to hips	20.6	20.6
Length	Affected by fashion	54

Here I separate the panel part from across the panel pattern. I divided 2 parts into the each side pattern. Furthermore, the waist area removed from the skirt. Besides the marker you see I added all back part together and all the front parts together. Therefore, I will take action to remove the waste based on the skirt height, consumer size, skirt model, material, and fabric width, which all make zero waste in clothing production. On the other hand Figure 2 show the how I mark the fabric and cut it. First I mark all of the parts into the fabric and cut it. Then I stitch it. Moreover, Figure 3 shows the pleated panel skirt prototype in the zero-waste design in front and back view.

4.2. Gathered Skirt with Panels

These pattern-making methods can be used for designing a zero-waste Gathered Skirt with panels, however, the Basic Blocks pattern method was used for this study. In this case,

more than 10% of the total weight of the pattern layout is wasted (Winifred Aldrich). When I complete my marker I get an efficiency of 90.91 %. The marked areas as waste are shown in Figure 4. Most of the fabric waste is produced due to the narrowing of the side seam. The re-pattern making of the Gathered Skirt with panels was done to eliminate the

waste using two solutions.

Firstly, the curved side seam was neglected, and the three pieces of the skirt were continuously considered, and the shape of the skirt was obtained by sewing darts on the waistline area.

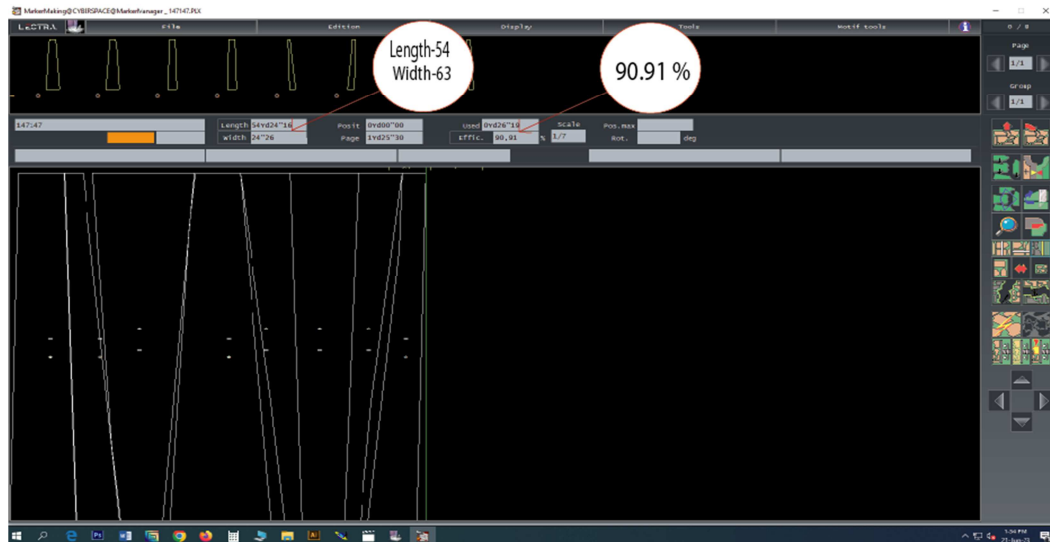


Figure 4. Zero Waste Gathered skirt with panel's pattern.

As shown in Figure 4, it is possible to design Gathered Skirt with panels through the base of the straight skirt based on the Muller method by creating pleats. Hence, the pattern layout was divided into two equal parts. The side seam was redefined, and the waistline was in one direction to remove the waste. Also, the pleats on the front and back were drawn in the same size and the extra fabrics were considered as a pleat. Moreover, the pleated Gathered Skirt prototype in the zero-waste design in front and back view. Figure 5 shows the mark of the fabric for where it can be an important inspiration source for design without or minimal waste. Now, in Figure 6 show the cut pieces for making Gathered Skirt. When we stitch and attached all of the part then I make Gathered skirts. In Figure 7 shows a creative design of the Gathered skirt in front, back and side view.

Table 2. Gathered skirt with panels Measurements Chart.

Name	According to Winifred Aldrich	My Measurements
Waist	66	76
Hips	92	74
Waist to hips	20.6	20.6
Length	Affected by fashion	54

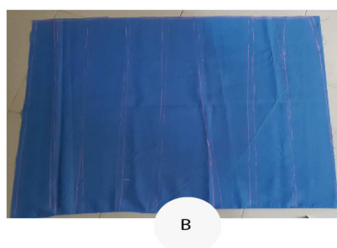


Figure 5. Mark for Cut.

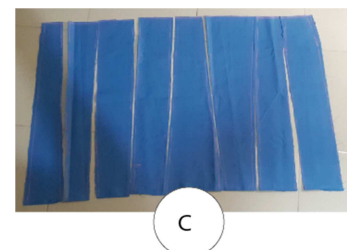


Figure 6. Cut pieces.

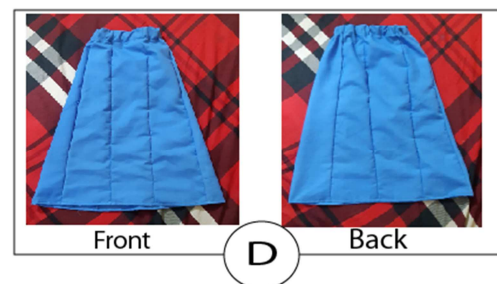


Figure 7. Final Dress.

4.3. Gored Skirt

After conducting this research, several of the skirt designs offered by fashion resources were selected for idea generation. The skirt design was first prepared in accordance with the vogue for regular pattern manufacturing. After removing the pieces from the primary configuration, the amount of wastepaper was estimated. In this case, more than 15% of the total weight of the pattern layout is wasted (Winifred Aldrich). When I complete my marker I get an efficiency of 90.36 %. Further, the patterns were examined

based on the designers' cleverness and then, a new structure of the skirt was presented without waste. Hence, Figure 8

shows the marker of the gored skirt for making zero waste pattern making.



Figure 8. Zero waste gored skirt pattern.



Figure 9. Fabric mark for Cutting.



Figure 10. Cut pieces.

According to the aims of this study, the excess seam at the edge of the crescent at the bottom was reduced regarding the zero-waste idea. In Figure 9 I mark the fabric for cut. As a view of creative design, it was formed by changing the lines and sewn together. Moreover, the extra waist parts were considered in the form Figure 9. Figure 10 shows the mark of the fabric for where it can be an important inspiration source for design without or minimal waste. Then the figure 10 show the cut pieces of the fabric for making gored skirt. Moreover, Figure 11 shows the gored skirt prototype in the zero-waste design in front and back view.

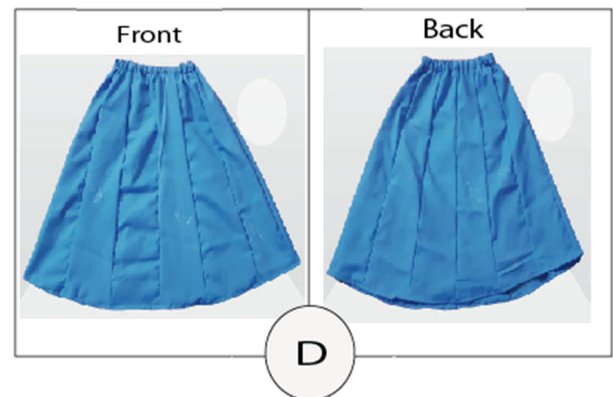


Figure 11. Final Dresses.

Table 3. Gored skirt Measurements Chart.

Name	According to Winifred Aldrich	My Measurements
Waist	68	78
Hips	94	76
Waist to hips	20.6	20.6
Length	Affected by fashion	54

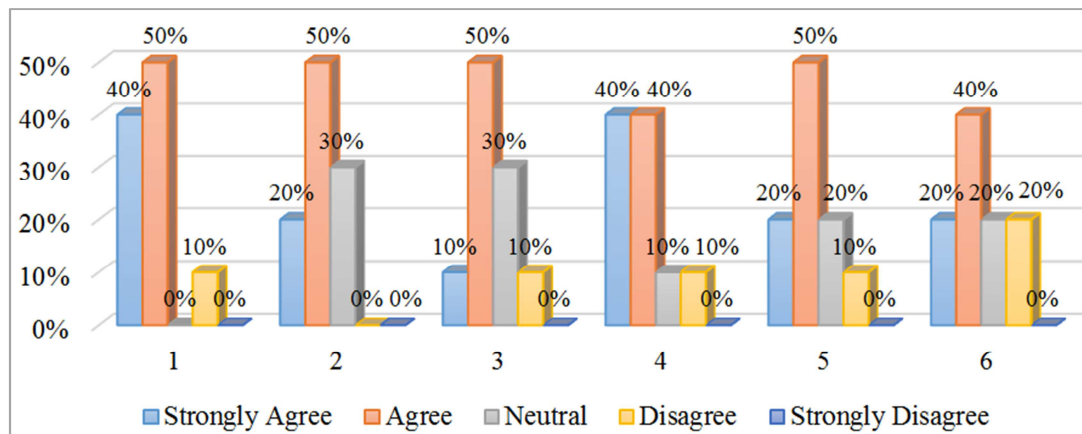
5. Analysis and Findings

Survey (Analysis on Designers Opinion)

This study is done on an approach to achieve Zero Wastage Pattern for female skirt. The key point of this paper is which techniques or strategies can help to make zero waste pattern design. Anyway, this study has done a Likert scale survey on some designers to see whether there are essential to develop in the zero waste pattern design. In fact, the designers' questionnaire comprised six open ended and

closed index question. The questionnaire was explicitly designed so that they (designers) could give their opinion along with their opinions along with their justification. The purpose of the questionnaire was to find out whether we should change the design techniques for zero waste pattern design. The questionnaire also aim to discovered designers opinions on changing the zero waste pattern design. By following there initiative this paper is trying to implement the

zero waste pattern design product so that we can reach at our previous level. From that report we can reach internationally at a high position. The researcher surveyed designers to determine their opinion on how much they are supporting the developing the zero waste pattern design. The survey was done among 10 designers who participated, which is show in this bar Figure 12.



Source: Field Survey 2023

Figure 12. Questionnaire Result on Bar Graph.

Figure 12 has shown on survey result from participated designers how effective to improve zero wastage pattern design.

Table 4. Likert Scale Questionnaires.

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Do you think zero waste pattern design is needed					
Does Zero waste pattern design play a special role in reducing our fabric waste?					
Is marker Design important for Zero waste pattern design?					
Is the marker efficiency I found is acceptable for zero waste pattern design?					
Do you think my fabric efficiency will reduce fabric waste?					
Do you think the skirt I designed according to the marker is correct?					

Source: Field Survey 2023

Table 4 has shown some questionnaire and those are done in Likert scale format for survey.

Table 5. Questionnaires Result on Number Chart.

	Q1	Q2	Q3	Q4	Q5	Q6
Strongly Agree	40%	20%	10%	40%	20%	20%
Agree	50%	50%	50%	40%	50%	40%
Neutral	0%	30%	30%	10%	20%	20%
Disagree	10%	0%	10%	10%	10%	20%
Strongly Disagree	0%	0%	0%	0%	0%	0%

Source: Field Survey 2023

Table show the survey results with a numbering chart from participating designers.

6. Data Analysis

Q1: According to the survey report most designer have said that it is necessary to develop the zero wastage pattern design. Also they said that nowadays people are so conscious of fashion. From the survey report the author found 40%

results on Strongly Agree against Q1. Besides, other designers also said agree and result show 50% against on Q1. Many have said that zero stage is now practiced in many places and all types of items are possible to carry zero stage markers. In the other ways only 10% of the results are disagree with this question.

Q2: According to the survey report against Does Zero waste pattern design play a special role in reducing our fabric waste? The author has found 20% results on Strongly Agree

against Q2. Besides, other designers also said agree and result show 50% against on Q2 and the other ways 30% result on Neutral.

Q3: According to the survey the author found 10% results on Strongly Agree against Q3. On the other ways 50% results on agree with this question. In this question 30% results on neutral and 10% are disagree with this question. But they said that it is necessary to develop to make zero waste pattern making.

Q4: According to the survey against is the marker efficiency I found is acceptable for zero waste pattern design? The results on 40% are strongly agree with this and 40% results on agree with this question. On the other hand 10% of this result are Neutral and 10% results on Disagree. Some designer said that, this will be difficult to get more 90% efficiency. Some of the author appreciate me to get more than 94% efficiency.

Q5: According to the survey the author found 20% results on Strongly Agree against Q5. Besides, other designers also said 50% results on agree with this question and 10% results on disagree with this question.

Q6: According to the survey report against "Do you think the skirt I designed according to the marker is correct"? The author has found 20% results on Strongly Agree against Q6. Besides other designer also said agree and result show 40%. On the other hand 20% results on Neutral and 20% results on disagree in this question. Some designer like my skirt that I make. Some said me the design was very good and fitting was excellent.

This research writing makes an effort to identify the fast fashion issues that are relevant to today's trends, as discussed above. Next, we will conduct an astronomically detailed analysis to determine the greatest scope of Marketing, Recycling, and Environment concerns of Fast fashion in the well-known brands of the fashion industry [14]. As suggested by its name, it responded more quickly than other styles. These products are in high demand from young customers to keep up with the trends and the current need. Initially, it took more than six months for a garment to go from design to runway, but now it only takes five to six weeks to meet demand. Retailing that is "floor-ready" is involved. On the other side, it makes sure that new trends in the industry and high-road shops are brought in quickly. It improves confusability and quick prototyping, small batches mixed with numerous sorts for the customers' needs. Fast fashion has its own designers, so it can assess the market whenever the firm needs to for product creation and marketing goals. There is less of a scope for the idle plutocrat for the investors because the development of the plutocrat is more prevalent for the rapid-fire demand, which supplies the maximum application of money.

7. Conclusion

A combined learning strategy for creative cutting is made possible by Zero Waste Pattern Cutting. The potential to analyze and create holistically is presented to pattern cutters

when they use experience knowledge within a sustainable framework to various issues. In order to advance practice and change attitudes about what constitutes originality and value in fashion, zero-waste initiatives go beyond just preserving resources. Creative pattern cutting frequently results through a process of trial and error while experimenting with various cutting processes. The capacity to assess the process and apply this information to advance additional developing patterns is often necessary.

In conclusion, the more traditional design and creating process does change with the advent of zero-waste pattern-cutting techniques, with additional iterations occurring between the design and production phases. The ability of the pattern cutter to contribute to the creative design opinions made during the process of bringing collections to market can encourage the inventor and pattern cutter to collaborate more closely at this stage of problem-solving in an industrial setting.

Conflicts of Interest

Authors declare no Conflict of interest.

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