

A horizontal illustration featuring four women in traditional Indian clothing. From left to right: a woman in a blue and white patterned sari with a red blouse; a woman in a white sari with a red and gold border and a red blouse; a woman in a white sari with a red and gold border, a red blouse, and a red skirt, with her hands raised; and a woman in an orange sari with a white border and a purple blouse. The text 'HISTORICAL DEVELOPMENTS IN FASHION INDUSTRY' is centered over the image in a large, bold, black serif font.

HISTORICAL DEVELOPMENTS IN FASHION INDUSTRY

Prof. Kali Rawat



Historical Developments in Fashion Industry

Historical Developments in Fashion Industry

Prof. Kali Rawat



BOOKS ARCADE

KRISHNA NAGAR, DELHI

Historical Developments in Fashion Industry

Prof. Kali Rawat

© RESERVED

This book contains information obtained from highly regarded resources. Copyright for individual articles remains with the authors as indicated. A wide variety of references are listed. Reasonable efforts have been made to publish reliable data and information, but the author and the publisher cannot assume responsibility for the validity of all materials or for the consequences of their use.

No part of this book may be reprinted, reproduced, transmitted, or utilized in any form by any electronic, mechanical, or other means, now known or hereinafter invented, including photocopying, microfilming and recording, or any information storage or retrieval system, without permission from the publishers.

For permission to photocopy or use material electronically from this work please access booksarcade.co.in

BOOKS ARCADE

Regd. Office:

F-10/24, East Krishna Nagar, Near Vijay Chowk, Delhi-110051

Ph. No: +91-11-79669196, +91-9899073222

E-mail: info@booksarcade.co.in, booksarcade.pub@gmail.com

Website: www.booksarcade.co.in

Edition: 2024

ISBN: 978-81-19923-25-0



CONTENTS

Chapter 1. Summer Romance: History, Types, and Process of Chikankari Embroidery	1
— Prof. Kali Rawat	
Chapter 2. Desi Denim: Unraveling the Fashion Integration between Western and Indigenous	11
— Prof. Anwar Khan	
Chapter 3. Gulzar: A Floral Story in the Fashion Industry	21
— Prof. Ishita Kulkarni	
Chapter 4. Cultural Heritage and Identity Crisis of the Indian Gorkhas in Darjeeling	30
— Prof. Gaura Srivastava	
Chapter 5. From Fashion Evolution to Personal Evolution.....	39
— Prof. Namrata Momaya	
Chapter 6. Empowering Maternity Fashion to Bridging the Gap for Rural Women in India	48
— Prof. Kali Rawat	
Chapter 7. Exploring the Symbolism and Significance of Hindu Mythology.....	57
— Prof. Vaibhav Panchal	
Chapter 8. Fashioning Tradition: The Aesthetic Journey of Khavda Pottery in Wearable Art.....	67
— Prof. Antra Paul	
Chapter 9. Crafting Tradition in the Global Age: A Comprehensive Study on Challenges and Strategies for Preserving India's Rich Heritage in Textile and Clothing Crafts	76
— Prof. Prakash Sonkamble	
Chapter 10. Temporal Threads: Crafting a Fashion Collection Inspired by Time Perception and Childhood Enthusiasm.....	86
— Prof. Namrata Momaya	
Chapter 11. Sustainable Fashion: Investigating Environmental and Social Impact with a Focus on Ethical Practices and Responsible Design	96
— Prof. Aarushi Purohit	
Chapter 12. Kalpavruksha Based Collection: Unraveling the Beauty in Antique Threads.....	106
— Prof. Abhrojit Boral	

CHAPTER 1

SUMMER ROMANCE: HISTORY, TYPES, AND PROCESS OF CHIKANKARI EMBROIDERY

Prof. Kali Rawat, Assistant Professor
ISDI, ATLAS SkillTech University, Mumbai, Maharashtra, India
Email Id- kali.rawat@atlasuniversity.edu.in

ABSTRACT:

"Chikankari – summer romance" is the main focus, where people study how it has changed over time in its products. Chikankari holds significance in the cultural heritage of Lucknow. Chikan embroidery is an ancient art form that originates from India. The craft is thought to have been brought to India by Noor Jahan, and it became a favorite of the Nawabs of Lucknow who extensively embraced it. So it became a part of Lucknow's culture. People often decorated their clothes with embroidery. In the past, rich and important people liked embroidery, but now everyone does. As a result, there are a lot of poorly done work and uncreative designs in the market now, which has made the quality of craftsmanship worse. Since the beginning of time, people have thought culture is very important. Every community does some kind of art or crafts. Besides improving technology and finding new ideas, moving towards a sustainable society also needs a strong culture that supports changes in how we make and use things. The importance of sustainability is growing in today's world. This is about the traditional Indian craft of making accessories using Chikankari fabric. The emphasis is on developing sophisticated and luxurious lifestyle items.

KEYWORDS:

Chikankari Embroidery, Chikankari Fabric, Designs, India Chikankari.

1. INTRODUCTION

Love is a powerful, complex yet beautiful emotion that has been the subject of art, literature, and philosophy for centuries. The feeling of love is often described as one of the most intense and profound emotions that a person can experience. It can manifest as a deep sense of connection and attraction to another person, as well as a desire to nurture and care for them. The beauty of love lies in its ability to transform us and the world around us. It can bring people together, inspire acts of kindness and generosity, and create a sense of unity and connection that transcends boundaries and differences [1]. Love is a force that can move us to compassion and empathy, to acts of selflessness and sacrifice, and to a deep appreciation of the beauty and wonder of life. In the face of adversity and hardship, love has the power to sustain and uplift us, reminding us of the resilience and strength of the human spirit. Love can be compared to the intricate beauty of the chikankari fabric. Just as chikankari is a form of embroidery that requires great skill and attention to detail, love also requires effort and dedication to cultivate and maintain [2]. Both share a pristine quality, that transcends materialism and impermanence. For its quintessential timelessness, Chikankari fabric can be passed down through generations. Love too, has the power to endure and be passed down through families and communities, creating a legacy and connection [3].

Just as chikankari involves weaving together different threads and patterns to create a unique design, love also involves weaving together the different personalities, strengths, and weaknesses of two individuals to create a beautiful bond. Chikankari fabric is delicate and requires gentle care to ensure that it remains beautiful and intact. Similarly, love requires tenderness and compassion to survive and flourish. Overall, the artistry and craftsmanship of chikankari fabric serve as a powerful metaphor for the beauty and complexity of love, reminding us of the care and attention required to create something truly special and enduring [4]. Although today, love has evolved to become more complex and difficult. Modern love is a complex and multifaceted experience that can be both exciting and challenging. In today's world, we have more choices and options than ever before when it comes to relationships,

past to now. This paper shows that Chikankari has stayed original and unique over time. It has also changed to meet the needs of the market for clothes and fabrics. This has helped it to keep going and do well.

2. LITERATURE REVIEW

2.1 Chikankari: Its History and Tradition:

Singh *et al.* [4] research looks at the different types of chikankari workers in India. It found that 40% of workers aged 25-35 years do their work at home or for a contractor. 31.66 percent of people finished high school, but no one has a postgraduate degree. Most people (37.50%) have 10-15 years of experience in chikankari. Moreover, 56.67 percent of people live in joint families, and all home-based workers work on contracts instead of having their businesses. Analysis of how long people work shows that less than 37 percent work 6-8 hours each day, and only 15 percent work more than 8 hours. Financially, 11.67 percent earn less than Rs. 5000 38.33 percent of people earn Rs. 2000 or less. 2000-4000 rupees for chikankari. The study focuses on the problems that come from sitting or standing in the same position for a long time at work. This can cause muscle and bone pain, especially in the back. Problems like bending your neck and working in tight spaces can cause more health issues. This shows that the working conditions in the chikankari industry need to be better.

Singh *et al.* [2] described that the chikankari is renowned and appreciated worldwide. Embroidery is when you use a needle and thin thread to make pretty designs on fabric. To reach the study's goals, we planned a design that included descriptions and experiments. The research was done in Lucknow city. We used both specific and random ways to choose the study area and samples. One hundred twenty workers were chosen from businesses in Lucknow. Many places in Lucknow make chikankari, but we only picked two because of our research needs. When looking at the information from different parts of the chikankari industry, we found that the workers in unit I were dealing with a big ongoing issue. 366 percent of people felt tingling in their hands because of their work. They had to stay in one position for a long time. 20% of the workers in unit II who did embroidery had arthritis, which was a big health issue. These ongoing issues that different groups of workers were dealing with were just temporary and were caused by the conditions in which they were working.

S. Kaur and R. Kaur [10] described that the chikankari embroidery offers a special touch that can assist textile designers in achieving a distinct appearance for fabric embellishment. The many ways of designing clothes give designers the freedom to try new things and create new items for people to buy. The focus of this research was on creating see-through drapes using a form of embroidery known as chikankari. We wanted to learn about the history of this embroidery and use it to make 30 curtain designs. Then we picked the best 3 designs to embroider and make into curtains. We used observation and surveys to collect samples of materials and interview schedules to evaluate the designs. We sewed chikankari embroidery onto a few fabric samples. The design was chosen because it included all the main stitches used in chikankari embroidery. These sewn examples were then examined by a group of judges. Motifs were gathered from many places to use in the design. After the patterns were collected, designs for curtains were created. Curtains were designed using a computer program called Adobe Photoshop. 30 people looked at the designs and judged them. The designs were ranked and given scores afterward. Three top designs were picked for sewing. Next, the 3 chosen materials were decorated with thread and sewn together.

Sawant *et al.* [11] described that embroidery crafts are an important aspect of a country's cultural and artistic heritage, as well as playing a significant role in its economy. There are numerous approaches and elaborate designs that people use to create visually appealing

embroidery art. In villages and small towns, many people make money by doing embroidery. It also helps to keep the culture alive. Handicrafts are important for keeping a country's culture alive, and can also be seen as beautiful art. Many people see these art pieces as reminders of the past that they can share with others who like and respect them. Each state in India makes its cloth crafts. This paper only talks about the old-fashioned embroidery from the Northern Region. These embroidered pieces are very costly because skilled craftspeople are the only ones who make them. These embroidered items are not only costly, but they also take a lot of time and hard work to make.

2.2 An Overview of Embroidery Patterns in India:

Sarkar Phyllis *et al.* [12] discussed is about embroidery from all over India. The designs include elaborate floral patterns from the Mughal court and vibrant decorations featuring shells and mirrors. The book has beautiful examples from the V&A collection to show the different Indian textile traditions. It also has close-up pictures to show the different stitches used in embroidery. The book is full of ideas for modern designers and embroiderers, and it also has beautiful pictures for people who like Indian arts and crafts.

T. Rastogi [13] discussed that India has a lot of old-fashioned fabrics that are important to its history. It's a collection of art and crafts from different groups of people. Tribal textiles are special because each one is unique and shows the feelings and identity of a certain culture or group of people. The Dongria Kondh is a tribe from Odisha, and they live on the hills of Niyamgiri, mainly in the Rayagadha district. This community's arts and crafts show how important the mountains are to them. The walls of the village have triangle designs and the people wear colorful cloth embroidery known as "Kapda Gonda". The design of the fabric reflects the cultural identity. The research process involves studying the social and cultural significance of Kapda Gonda through interviews with artisans who do the embroidery. The study aims to teach artisans new ways to design traditional Kapda Gonda patterns. This will help them understand how they can change their craft to better fit the needs of their community. By adding new designs to Kapda Gonda patterns, the artisans can create many different designs for today's society.

A. Thompson [14] discussed that Anglo-Indian embroidery was a type of craft that imitated brocade and was often applied to printed fabrics from India, including handkerchiefs. Types of stitches are satin, stem, buttonhole, feather, herringbone, Rumanian, and laid-work with trellis couching. The design has a popular pinecone or buta pattern called paisley. The renewed interest in Indian designs started around the time when Queen Victoria celebrated her 50 years as queen in 1887 and her time ruling over India. A tablecloth with Anglo-Indian embroidery is being talked about. The fabric is made of smooth satin and has colorful embroidered stitches on it.

2.3 Features of Chikankari:

Prajapati and Tiwari [15] discussed that Embroidery is a hobby that many women enjoy because it allows them to be creative and relaxed. Chikankari art was popular in Awadh and later in Lucknow, but it lost support during British rule. The craftsmen could not read or write and were having difficulties. Indian embroidery has its own special and unique identity. They are grouped based on how they are made and where they come from. Chikan's work is a beautiful form of art from Central India. It is used in clothing and home items in a variety of colors. The Muslim community still controls the Chikan industry.

M. Hedge [16] discussed that the traditional clothes made in different states of India have designs on them. These designs are made on the threads and fabrics used in making the clothes. The design can be made by coloring, printing, sewing on decorations, and adding extra touches

to the fabric. Some traditional fabrics and designs are not as unique as they used to be because so many clothes are made by machines in factories now. Every state in India has its special local art and culture. The article talks about different traditional textiles from different regions in India like Pashmina, Kachchh, Kullu, Naga, Panja weave, Phulkari, Chikankari, Shisha work, and Kasuti. We want to show people who love global fashion clothes the beautiful traditional clothing from different parts of India. Mixing different regional ethnic designs and combining them into a new style is popular right now. Learning from the old wisdom and skills used to make textiles and handicrafts can help make the economy and society grow. Creating new styles can bring a fresh and different look to designs. The fashion industry is creating new business models for fast fashion items and the competition is growing quickly around the world.

2.4 The Long-Term Development of Chikankari:

The fancy clothes made in India are a tradition with beautiful designs that have a special meaning. The methods of dyeing, washing, and printing come from old traditions and use natural materials. They need to be done in a way that won't harm the environment. Chikankari is a type of embroidery that has always been supported by royalty and is now used by many different designers. However, the way this embroidery was being made was slowly killing the true meaning of this art. It was supposed to represent our cultural history, not just look pretty. We should think about keeping some of these processes that are still used in other Indian crafts because they are good for the workers and honor traditional knowledge. J. Kalra [17] looks at how this craft was made in the past and how it's being made now. It also explores how culture and the environment are involved in the craft. We will create a plan by doing research and testing ideas, and then work with artisans in rural areas of Lucknow, India. The goal is to improve health and design problems related to a particular handicraft. The researcher, along with other people who want to bring back old crafts, organizations that are not part of the government, and designers, wants to help old ways of doing things come back to life and keep skills alive. This will help rural areas become better at coming up with new ideas and doing things well. Sushila *et al.* [18] discussed that India has been decorating fabric for many years. This tradition has continued despite challenges and has kept local crafts alive. These crafts show the world how amazing India's culture is. Women all over the world have been using dye, print, paint, and embroidery to decorate their clothing and fabric items for a long time. An embroidery is a form of art where people use a thread and a needle to create beautiful designs. It takes a lot of time and hard work. It's like painting, but with a needle instead of a brush. Embroidery makes everyday things look nice and fancy. Indian embroidery is inspired by nature and the colors of the plants and animals in each region. In today's society, more and more people want clothes with embroidery because they look nice and are popular in fashion. The fashion industry needs things made quickly, but hand embroidery takes a long time. The experts, including teachers and P, looked at the collected motifs and gave their opinions. High school students. According to the experts, 15 patterns were chosen and drawn using CorelDRAW-12 to make them look detailed and delicate. 48 different patterns were made by using 15 different designs in every possible way. The experts evaluated the designs and selected the top four for placement on Kurtis.

J. Kalra [17] discussed that the beautiful fabrics made in India have intricate designs and patterns that tell meaningful stories. The skills of dyeing, washing, and printing come from old traditions and use natural materials. This way of working should be done in a way that is good for the environment and can continue for a long time. Chikankari is a type of embroidery that was always liked by kings and queens and is now used by many different designers. The way this embroidery was made slowly lost its important cultural meaning and became just a decoration instead of a way to express heritage. We should think about keeping some of these

old methods used in Indian crafts because they are good for the workers and a way to honor traditional knowledge. This paper will give information about the design, culture, and environment of this craft from the past to now. We will study and experiment to create a plan that helps the artisans in rural Lucknow, India with their health and design problems related to their handicrafts. The researcher, along with others, wants to help rural areas revive old crafts and skills to create new ideas and do a great job. Rinku [19] discussed that the creative economy has been important in making rich countries' economies grow in the last twenty years. However, the creative economy is a new thing for countries in the Global South. This could be important for making sure all areas of these countries grow and develop equally, instead of just focusing on big industries. In a country like India, it is a big challenge to make new policies that support this industry by changing current policies to make them more flexible and inclusive for future growth. There is a big need to study this industry to learn about the problems with work, business owners, and the market. Furthermore, the books and studies we have now don't fully explain what factors affect how much money creative workers in India make. This research focuses on the importance of creative industry workers and how much they are paid. It uses information from the traditional embroidery industry in Lucknow, India. The study found that the age and education of the workers are important for lower levels of income, while work experience and religion are important for higher levels of income. Also, men make a lot more money than women.

3. DISCUSSION

3.1 An Overview of the Chikankari embroidery:

Chikankari embroidery, an ancient Indian art form, has experienced substantial transformations over the years. It is believed to have started during the time of the Mughal rulers and was supported by the royal courts. The fancy sewing on thin fabrics like muslin and silk showed that something was very fancy and beautiful. Chikankari embroidery uses classic flower and paisley patterns that are connected to feelings of love and beauty. The chikankari embroidery can depict the depth of human sentiments, such as love. Chikankari is made through meticulous stitching and careful focus on small elements. It takes patience, skill, and dedication. In the same way, love needs patience, hard work, and commitment to grow and be successful. The intricate and delicate Chikankari embroidery mirrors the fragile and intricate nature of love. Like Chikankari embroidery, which must be handled with care due to its delicate fabric and intricate stitches, love also requires nurturing, attention, and patience to thrive. In conclusion, the complex and timeless art of Chikankari embroidery shows the lasting importance of love and how it has changed over time. It represents the beauty, complexity, and depth of this universal human feeling. A collection of all-white items can show off the pretty embroidery and make the designs look elegant and fancy. A collection of all-white clothes can be used in many different ways because white goes with lots of different colors and looks.



Figure 1: Representing the origin city of the chikankari, Lucknow.

3.2 Origin of the Chikankari:

Lucknow is the birthplace of Chikankari, a traditional embroidery style shown in Figure 1. It is also called Chikan embroidery. The word "chikan" means sewing patterns in Hindi and Urdu. Chikankari is a type of fancy sewing with pretty designs on different kinds of cloth like cotton, silk, and chiffon. People usually use white thread on light-colored fabrics to do embroidery, but they can also use other colors. Different types of stitching, such as backstitch, chainstitch, and hemstitch, are typically found in Chikankari embroidery. It usually has flower and paisley designs and also shapes like squares and triangles. The design is sewn by hand, and it may take a while to finish if it's detailed. In India, Chikankari embroidery is widely enjoyed and utilized to craft a variety of clothing items including sarees, salwar kameez, and kurtas. It is also used to make things like pillowcases, tablecloths, and curtains for the home.

3.3 A Brief History of Chikankari:

References to Indian Chikan work date back to the 3rd century BC. A Greek traveler named Megasthenes reported that Indians utilize muslin fabric with floral designs. There are multiple narratives about the beginnings of Chikankari embroidery in India. They say a traveler was going through a village in Lucknow and asked a poor farmer for some water. The traveler was happy with the kind treatment from the peasant. He taught the peasant how to do Chikankari so that he would always have enough food to eat. Lucknow city is famous for its Chikankari work. Queen Noorjahan is believed to have introduced Chikankari embroidery to India during Emperor Jahangir's reign. Chikankari is a type of art that comes from Persia. It usually has floral patterns with stems and leaves. In addition to flowers, the Paisley design has shapes that look like beans. It also showcases palm leaves, grass stems, birds, and animal designs such as peacocks and butterflies, alongside geometric motifs. This makes it possible to create many different types of art with this design [20]. Chikankari originally used white fabric and white embroidery, but now it comes in a variety of traditional and unique colors. Chikankari used to be done on Muslin cloth, but now it is done on lighter fabrics like Chiffon, Organza, Cotton, Silk, and Georgette. The reason for having many different types of fabric is that it takes less effort to make thin, light fabric than it does to make heavy, hard fabric.



Figure 2: Representing the printing set utilized in the Chikankari embroidery Process.

3.4 Chikankari Embroidery Process:

Chikankari is a labor-intensive embroidery style that is done entirely by hand. The process typically involves the steps. The first step in the process is to create a design for the embroidery. The design is usually drawn onto the fabric using a pencil or chalk. The fabric is stabilized using a hoop or a frame to ensure that it remains taut while the embroidery is being done shown in Figure 2. The embroidery is done by hand using a variety of stitches such as tai-chi, bakhiya, pechni, and ghaspatti. After the embroidery is complete, the fabric is washed to remove any marks or stains from the stitching process. The final step in the process is to finish the fabric by cutting and trimming any excess threads or fabric. In conclusion, Chikankari is a traditional embroidery style that has a rich history in India. The process is labor-intensive and involves a variety of stitches such as taipchi, bakhiya, pechni, and ghaspatti.

3.5 Types of chikankari embroidery-flat stitches:

Taipchi is the stitch that is most favored, easiest to use, and most budget-friendly. Sewing typically involves making these stitches on the fabric's upper side. They are commonly used in parallel rows. Taipchi is used to fill in the parts of petals and leaves and is also used in designs called ghaspatti. The Taipchi stitch looks like the jamdhani stitch and is used to make small floral designs all over the fabric. Normally, additional decorations are added to taipchi. Pechni is a type of embroidery that is mostly done on a taipchi base. The taipchi work is done by wrapping the thread around it in a regular way to make it look like a spring. This is done on the right side of the fabric, just like taipchi. In this embroidery pattern, a design is first marked with taipchi and then covered with small vertical satin stitches. This gives a nice finish on the inside of badla. There are two types of Bakhia and it's mostly about working in the shadows. Ulta Bakhia is often done on a see-through cloth, usually on the back of the fabric and under the design. This looks pretty and nice. Shidhi Bakhia is a type of stitching where threads are crossed over each other on the fabric's surface. It does not create any shading effect, unlike the Ulta bhakia. Khataoi is a type of embroidery that is similar to chikan work and includes cutwork. "Gitti is often used to create a wheel-like pattern by sewing a long satin stitch and a buttonhole stitch together. " Jangira is a type of stitch that is often used with a line of pechni or thick taipchi.



Figure 3: Representing the Chikankari design clothes.

Chikankari involves delicate threadwork embroidery and originally featured white-on-white designs shown in Figure 3. It is considered one of the best textile decorations in India and is still popular in fabrics like muslin, silk, chiffon, organza, and net. Many young Indians are enjoying the combination of traditional poetry with modern design in clothing. Designers are including this style in their collections of Western and festive wear, making it even more popular. Women want to look elegant without being too flashy, and chikan work is the perfect way to achieve that. Fashion designer Anjul Bhandari says that whether you're dressing casually or for a special event, adding special details is the most important part of your outfit. Soft and light colors like mint green, lavender, and blush are the best for Chikankari during the festive season. Layering is a big trend right now, so we suggest pairing a thick Chikankari outer layer with a boota or solid inner layer. Even if you like simple jewelry, you can still choose something with enamel, pearls, and diamonds for a special occasion.

4. CONCLUSION

Our goal is to support and promote the timeless art of Chikankari by repurposing old fabric into new accessories. Making new and modern products will help the craftsmen compete with others and attract more customers. Our objective is to support Chikankari by employing both traditional and innovative approaches to uphold its beauty. Chikankari has kept its special qualities. This new idea has helped Chikankari to keep going and grow. Creating new and creative products will help craftsmen compete with others and make modern products that can attract more customers. This will assist chikankari in rediscovering its beauty, in both contemporary and classic forms. It is recommended to preserve the traditional craftsmanship of chikankari as a royal art and shield it from commercialization and mechanization.

REFERENCES:

- [1] S. Singh, "Historical review of Zardozi," *Int. J. Health Sci. (Qassim)*, pp. 6102–6108, 2022, doi: 10.53730/ijhs.v6ns3.7343.
- [2] P. Singh, P. Sharma, and C. Preeti Singh, "Work profile of women workers involved in chikankari industries and impact on their health," ~ 1169 ~ *J. Pharmacogn. Phytochem.*, vol. 7, no. 4, pp. 1169–1174, 2018.
- [3] J. Singh, A. Srivastava, and M. K. Awasthi, "Study of value chain of Indian textile handicrafts: A case of Lucknow Chikankari," *Prabandhan Indian J. Manag.*, vol. 11, no. 5, pp. 28–41, 2018, doi: 10.17010/pijom/2018/v11i5/123810.
- [4] P. Singh, P. Sharma, and C. Preeti Singh, "Status of workers involved in chikankari work at small scale industry," *Phytojournal.Com*, vol. 7, no. 4, pp. 1175–1177, 2018, [Online]. Available: <https://www.phytojournal.com/archives/2018/vol7issue4/PartT/7-4-186-839.pdf>
- [5] S. Ashmore, "Whiter than white: Chikankari, a flowering of muslin," *Selvedge*, no. 87, pp. 42–45, 2019.
- [6] M. Fernande and D. N. Joshi, "Lucknowi kurta," *Indian Text. J.*, vol. 34, no. 8, pp. 1431–1436, 1984.
- [7] T. Singh and P. V. K. Yadav, "Consumer's Attitude Towards Chikankari Products as Occasion Wear," 2023, pp. 2379–2379. doi: 10.46254/in02.20220560.
- [8] S. Purwar, "Entrepreneurial transformation in chikankari embroidery handicraft," *Int. J. Appl. Home Sci.*, vol. 5, no. 1, pp. 180–184, 2018.
- [9] J. Mishra, "SEWA-competing in the Chikankari market," *Emerald Emerg. Mark. Case Stud.*, vol. 6, no. 2, pp. 1–15, 2016, doi: 10.1108/EEMCS-05-2014-0153.
- [10] S. P. Kaur and R. Kaur, "Designing of sheer curtains with contemporary use of Chikankari," *Text. Trends*, vol. 57, no. 1, pp. 29–34, 2014.
- [11] J. Sawant, R. Guru, S. Kulkarni, and P. Yadav, "Indian Northern Region Old Heritage Hand Embroidery Manufacturing Techniques," *ShodhKosh J. Vis. Perform. Arts*, vol. 4, no. 2, 2023, doi: 10.29121/shodhkosh.v4.i2.2023.377.

- [12] A. K. Sarkar Phyllis, G. Tortora, and I. Johnson, "Indian Embroidery," in *The Fairchild Books Dictionary of Textiles*, 2022. doi: 10.5040/9781501365072.8024.
- [13] T. Rastogi, "Design Intervention on the Motif Patterns of 'Kapda Gonda' Craft of Dongria Kondh Tribe of Orissa," *ShodhKosh J. Vis. Perform. Arts*, vol. 4, no. 1, 2023, doi: 10.29121/shodhkosh.v4.i1.2023.268.
- [14] A. Thompson, "Victorian collaboration: Anglo-Indian embroidery," *Embroidery*, 2003.
- [15] P. Prajapati and P. S. Tiwari, "Chikankari- the white embroidery," vol. 8, no. 4, pp. 115–120, 2021.
- [16] M. Hegde, "Introspection on regional traditional textiles of India into development of innovative fashion costumes," *Journal of the Textile Association*, vol. 80, no. 1, pp. 20–24, 2019.
- [17] J. Kalra, "Ethical and organic innovation in the handicraft industry: Perpetuating the essence of heritage in Chikankari," *Int. J. Des. Soc.*, vol. 7, no. 2, pp. 67–86, 2013, doi: 10.18848/2325-1328/cgp/v07i02/38531.
- [18] Sushila, S. Yadav, K. Khambra, and N. M. Rose, "Development of designs using Chikankari embroidery motifs for fabric painting," *Ann. Biol.*, vol. 32, no. 1, pp. 110–116, 2016.
- [19] Rinku, "Wage determinants of creative industry workers: A quantile regression analysis of traditional Indian embroidery (chikankari) industry workers of Lucknow," *Reg. Sci. Policy Pract.*, vol. 15, no. 5, pp. 1008–1018, 2023, doi: 10.1111/rsp3.12660.
- [20] M. Jain, "Case Study Social entrepreneurship- Using Business Methods to Solve Social Problems□: The Case of Kotwara," *Decision*, 2012.

CHAPTER 2

DESI DENIM: UNRAVELING THE FASHION INTEGRATION BETWEEN WESTERN AND INDIGENOUS

Prof. Anwar Khan, Assistant Professor
ISDI, ATLAS SkillTech University, Mumbai, Maharashtra, India
Email Id- anwar@isdi.in

ABSTRACT:

This paper looks at how bringing together two different cultures is important and how it affects the world. It's not just a popular fashion, but it helps bring different cultures together. Produce a straightforward line of outerwear clothing that blends Indian textiles and expertise with denim. The clothes should blend modern style with traditional Indian designs. This idea came from noticing how much people like Indian fabrics and traditions lately. Celebrities all over the world are not only complimenting them but also wearing them. Our textiles and craftsmanship have been more widely appreciated as a result of Indian designers and cultural events. Our study discussed the designs by learning about textiles, embroideries, and dyeing techniques, and understanding where they come from and their history.

KEYWORDS:

Chikankari Embroidery, Clothes, Denim Fabric, Fashion, Kantha Embroidery.

1. INTRODUCTION

Denim is one of the oldest fabrics, but it's still popular today. From the beginning, it has always been made from 100% cotton. Denim is a popular clothing choice for people of all ages, so a lot of new styles and designs have been created in the last few decades. Because of these new ideas, there are now many different types of denim for people to choose from. The way people want fabrics to be has changed because of better technology and higher living standards. Today's shoppers want clothes that not only look nice but also feel comfortable. The warp yarn is usually colored blue with dye made from indigo [1]. Indigo was the most important natural dye until synthetic dyes were invented in the late 1800s. Denim never goes out of style in fashion. Many fashion designers have shown that this is true. Denim is now known as the top choice for casual clothing, and it is popular with people of all ages and income levels. Now, denim factories are spending a lot of money to come up with new ideas for making denim [2]. This also means that companies that make jeans will try out new ways to finish their products. Treating cotton fabrics with cellulase enzymes can have good and bad effects. By adjusting the process conditions, we can make sure the strength of the material doesn't decrease too much, while still keeping its other qualities. In making denim, we can use enzymes instead of chemicals and machines to finish the fabric. Enzymes are safe for the environment and can break down naturally [3].

Enzyme technology has many benefits, one of which is that it makes it easier to combine different processes. Enzymes used in denim finishing have many good points: they work well, react fast, can be used in gentle conditions, only work on certain materials, are easy to control, break down easily, and have many different uses in industry. Most enzymes work best at temperatures between 30 and 70 degrees Celsius when the environment is not too acidic or too basic. Stretchy fabrics are being used more and more in all kinds of clothing, like fashion, sportswear, medical, and practical clothes [4]. Customers want the clothes to look good, fit well, and feel comfortable. The manufacturer wants the fabric to be easy to work with and for the final garment to look nice. The main things we are working on to make things better are making them more comfortable, working better, and being kind to the environment. It's really important for denim clothes to feel comfortable and fit well. Many studies are being done to create stretchy jeans [5]. New silk denim is now available and it's soft, light, and comfortable

to wear all year round. It's changing the way people think about denim and fashion. The growing demand for denim fabric has made it difficult for denim product makers to come up with new and better products that meet the needs of different kinds of customers. The main things that are being worked on to make things better are making things more comfortable, making them work better, and being friendlier to the environment. Denim clothes need to be comfortable and fit well. Many studies have been done to create stretchy jeans. The material now contains elastane fibers. The weft yarn is created using Lycra and Spandex materials. Denim can also be made stretchy by using the ring and open-ended core spun yarns. Strong stretchy yarns made on TFO machines are also used to create stretchy denim fabrics. Furthermore, stretchiness is achieved through the use of two-part synthetic yarns, in addition to yarns with multiple parts. To make things work better, artificial fibers are mixed with natural fibers. This fabric looks traditional but performs better than 100% cotton denim because it is more resistant to wearing away [6]. Regular cotton denim is not as strong as this fabric. Additionally, man-made materials such as polyester and polypropylene are employed. To make denim fabrics softer for women's clothing, we use a mixture of Cupro, Modal, Promodal, Tancel, and Rayon. Bamboo and hemp are being mixed to make denim cloth. To make things look fancy, we use different types of fancy yarns. Some types of this yarn include slub yarn and multicount yarn. The club can be different in how thick, long, and twisted it is. These threads can be made using special equipment on ring spinning and OE spinning machines [7]. One example of these attachments is the Amsler grid. These kinds of fabrics look very special after they are washed. Two ways of warping are used. Two distinct techniques exist for rolling yarn into a ball. There are two methods for dyeing the warp yarns, which are the rope method and the Slaser method.

Dyeing the rope is seen as better in many ways because it can make more fabric, last a long time, and keep its color even when wet. Indigo dyes are usually used to color yarns that are used for weaving. Sometimes, we use black and blue dyes made from sulfur before using indigo dye, to make the color darker. At times, they also put sulfur dyes on the yarn after dyeing it with indigo. The commendable Indian craftsmanship and the comfortable nature of denim fabric have been combined to create a unique and highly sought-after fashion trend. Denim is a material that has always been appreciated for its durability and versatility, and Indian artisans have added to its appeal by incorporating their traditional techniques and skills into the manufacturing process. Indian craftsmanship has been recognized worldwide for its intricate designs, eye for detail, and use of high-quality materials. This combination of factors has resulted in a fashion trend that has stood the test of time and continues to be popular among people of all ages and backgrounds. In this way, the combination of Indian craftsmanship and denim fabric has become an important and enduring aspect of the fashion industry.

2. LITERATURE REVIEW

2.1 An Overview of the Denim Fashion:

Clothes and style are important for figuring out who we are. In simple words, more and more people are wearing jeans because it's fashionable. This research looks into how people use raw denim to show who they are. This study used a qualitative method to collect information by doing deep interviews and watching the Indonesian denim community known as Indigo. Rahmandani and Sari's [8] study revealed that individuals who prefer raw denim demonstrate various behaviors to signal their preference for this type of denim. Denim can be customized to fit your body shape, and its creases and fades show how you wear it every day. Denim shows who people are and how they want to be seen. To prove you're a denim head, you need to think about everything you do with raw denim, like being part of a denim group. Words: jeans,

clothing style, showing who you are, who you are, a community of people who like denim from Indonesia. C. Regan [9] talks about how denim and jeans are important in the fashion industry. It also explains the history of denim, including how twill fabric and the waist overall have played a part in it. It also looks at how jeans have affected society and culture, and how they are seen as a symbol of Western clothing. It also shows how women and young people like to wear jeans, and how jeans are popular all over the world with people of all ages. The history of denim becoming fancy clothing and the rise of high-end jeans as a way to show off wealth is also included in the discussion. Future fashion trends for jeans design, specific markets, technology, and personalized mass production are also explained.

Denim fabric has been the subject of significant research in recent years, resulting in a comprehensive knowledge of its characteristics and environmental impact. Nano titanium dioxide has been used on denim clothes to make them more useful in three different ways: by dry application, by covering it in tiny capsules, and by covering it in very small capsules. This makes the clothes have more features. N. Gokarneshan [10] worked to make denim clothes that are comfortable using special materials from plants, and they will still look like classic denim, good for hot and humid places. The quality of the new fabric was tested using different methods to see how well it worked. To make clothing better for the environment, researchers are looking at new ways to make fabrics smart and sustainable. They want to make clothes that are more comfortable and perform better, while also being eco-friendly. Denim brands and manufacturers need to be sustainable to survive in the world. Our research focused on studying the durability and flexibility of stretch denim fabric through the use of a Kawabata evaluation system. The strength of the fabric depends on how much polyester and elastane are used compared to cotton. In recent years, there have been new changes in jeans. We are working on making things more comfortable, better performing, and better for the environment. New types of silk jeans are now available that are soft, lightweight, and comfortable to wear in any weather. These have made a big impact on the world of denim and fashion.

Denim is very important in the fashion world. Presently, fashion is focused on both appearance and comfort rather than just looking good. Hosen *et al.* [11] study wanted to see how different softeners affect how comfortable and warm stretchy denim fabric feels. Testing how stretchy denim feels when it's washed with different enzymes and softeners. Then they did tests to see how different softeners affect how stretchy denim feels and how well it lets water vapor pass through. The comfort, feel, and warmth of stretch denim fabric changed when different softeners were used. Enzyme-washed stretch denim fabric treated with softeners made it feel smoother, softer, and warmer. For testing how well water vapor can pass through the fabric, nonionic softeners worked better than other products when washing with enzymes or stone enzyme wash. Moreover, stretch denim fabric retained its warmth and ability to bounce back to its original shape better when treated with silicone-based and cationic softeners compared to non-ionic and anionic softeners, especially after undergoing Enzyme wash and stone enzyme wash treatments. This study is the first to look at how stretch denim fabric feels and keeps you warm. We tested using different softeners and washing methods to see how they work.

2.2 History of Denim Fashion:

Rozelle *et al.* [12] described that denim was popular in the mid-1800s among tough frontiersmen looking for gold in California. From now on, it went to other cultures and became a way for people to express their ideas. In big businesses in America, more people are wearing casual clothes on Fridays. This might start happening on other days of the week too. Due to these changes, companies that make denim are making big efforts to keep their products high quality, be more productive, and spend less money.

S. Annapoorani [13] discussed that people like to live in a relaxed and stylish way. They want to experience comfort too. With a focus on relaxed lifestyles, fabrics should be comfortable and beautiful, but also strong enough to handle everyday wear and tear. Denim jeans are very popular pants that sell well in both rich and growing countries. They are very strong, durable, and comfortable to wear. Today, denim is not just for work anymore, it's a popular fashion item. Jeans are worn by people of all ages, genders, and status all over the world. It's difficult to find a wardrobe without any denim clothes. Denim is a very popular casual outfit worn in Europe, America, and Asia.

R. Paul's [14] study covers everything about making denim, washing jeans, new uses, and how it affects the environment. It also has information about the history and impact of denim on society and includes details important to the fashion and clothing industry. Experts from around the globe provide input on a variety of subjects covered in the book. It is a reliable source of information about denim. Gives a detailed look at how denim is made and how jeans are washed. Offers details about the fashion and apparel sector, emphasizing the technological processes involved in creating clothing like spinning, dyeing, weaving, washing, and finishing.

2.3 Integration of Denim Fashion with Indian Style:

B. Jha [15] Encouraged by more people wanting eco-friendly products, khadi denim has become popular in India. Created from two different types of fabric, it is a new version of regular denim. Khadi is a type of fabric that Mahatma Gandhi encouraged people to make at home and weave by hand. He thought it represented India's independence. It is still important in India today. The contrast of khadi, a symbol of India's past, with denim, a symbol of America's business success, is important in two ways. Both denim and khadi have changed from their original purposes denim used to be associated with working-class people and is now a global symbol of youth, while khadi used to be associated with politicians but is now different. Mixing khadi and denim shows how you can combine different things to make something new and valuable. It's a new way to create a style that is unique to India. The talk about khadi denim comes from a textile company's research to make a unique kind of denim. It also involves a big brand that sells clothes worldwide and a fashion designer who cares about making things in a way that's good for the environment. The choices about how to make and sell khadi denim are really important and have a strong emotional meaning for Indian shoppers who care about quality.

Li *et al.* [16] talk about new ideas and ways of doing things in the luxury industry. In recent years, lots of drivers have been encouraging fancy companies to be more eco-friendly. Consumers want new kinds of luxury that care about nature and people, but also traditional things like good quality, creativity, and skill. Due to the current economic challenges, there is an increasing demand for luxury products that are ethically made. In the new business environment, luxury brands will build their reputation on a set of values that both customers and the market will use to judge them. Utilizing sustainable development and corporate social responsibility strategies can be beneficial for luxury brands in increasing their values. In this plan, the fancy industry is looking at itself and figuring out new ways to compete while also being socially responsible and sustainable. To make money and do good for the world, businesses need to make sustainable development a key part of their plan. From this standpoint, the paper analyzes the main drivers behind luxury companies' adoption of social responsibility and sustainable development in their competitive strategies. It looks at how companies are changing their strategies and how they are organized. It also discusses new ways that companies are doing business, while still being responsible to people and the environment. The case of the French company Kering is used to support the theoretical analysis. Kering is a good example of using sustainable practices in business strategies and managing leading brands.

Tawsif-Al-Mehran *et al.* [17] research is about how we can use recycled fabric, old denim, and art in new ways. The research is about using recycled plastic bottles and old denim to make new clothes and promote upcycling. This idea looks at how yarn is made and compares different fabric makers. It also looks at how recycled plastic bottles and old denim are used to make woven and non-woven fabrics. Also, we have used special fabric to create experimental art, print, and washing techniques by hand. We want to make a special collection of cool clothes by combining recycled textiles from plastic bottles and old denim with creative artwork. This paper is separated into three parts: the beginning, the way the research was done, and the goals. The second part talks about using plastic waste to make fabric. This fabric is mixed with upcycled denim and other creative techniques to make new products. The last part is where the study ends and it talks about how textiles and fashion are connected.

3. DISCUSSION

Indian craftsmanship has a long history of being admired and appreciated for many years. Indian artists make beautiful things that people all over the world love. From delicate embroidery in Lucknow to block prints in Jaipur, their work is special and highly sought after. Indian fabrics are famous for their special designs, bright colors, and great quality. Designers and people who love fashion all over the world really like Indian textiles. Indian crafts are usually made with natural materials and colors by talented artists who use old-fashioned methods. This means they are a good choice for designers who want to make clothes in a way that is good for the environment and the community. Furthermore, Indian craftsmanship being used in Western fashion helps the artisans to earn a living and also keeps their traditional skills alive for the next generations.

Fashion designers Stella McCartney and Alexander McQueen have used Indian embroidery and fabrics in their clothing lines. These designers got ideas from the detailed and special designs that are part of India's rich culture. For instance, in Lucknow, they use Chikankari embroidery to make pretty ethnic clothes, and in Banaras, they use silk to make lovely sarees. Also, the skilled work of Indian craftsmen has been displayed at big fashion shows in cities like Paris, Milan, and New York. Indian craftsmen have been able to show their skills to people all over the world, and this has made these crafts more popular in Western fashion. Indian art and design, like clothes and style, mixed with Western fashion has created new Indian and Western styles. Designers are trying out new things by putting Indian fabrics and designs together with Western shapes. This makes special and creative clothes that people all over the world like. To sum up, the incorporation of Indian crafts in Western fashion has proven to be advantageous for both Indian artisans and Western designers. It has helped to keep old crafts alive and has given Indian artists the chance to show their skills to the world. Additionally, it has led to making fashion that is both long-lasting and cares about the community, while also appreciating the special designs and talents of Indian artists.

3.1 Denim's integration into Indian fashion:

Indian fashion in the 1990s began incorporating denim due to the impact of Western fashion. Indian designers began trying out denim, and it quickly became a favorite fabric for everyday clothes. Denim is popular in Indian fashion because it can be used in many different ways. Denim is used in pants and jackets in many different styles. For instance, you can wear denim jackets with Indian traditional outfits like sarees or salwar kameez to get a modern look. Another reason why denim is so popular in Indian fashion is because it lasts a long time. Denim is a strong material that is good for everyday clothes because it lasts a long time. This is important in India because the weather can be rough and clothes need to be strong and able to last in the weather [18]. Recently, Indian designers have been using traditional Indian embroidery and prints to make denim clothes look unique. For instance, some denim jackets

have fancy designs sewn on them, and denim skirts have patterns printed on them or painted by hand. This mix of old Indian patterns and denim has made a new style that's both modern and has its roots in tradition.

3.2 Kantha:

Kantha embroidery has been around for a long time and has changed a lot over the years. In the past, women in rural Bengal used old saris and dhotis to make blankets and bedcovers, which is called kantha. These quilts were made by stacking layers of old cloth and sewing them together with simple stitches. The stitches also made a pretty design on the quilt. Over time, kantha changed from being something useful to being something pretty. The stitching became more complicated and started to include a bigger variety of patterns, like flowers, animals, and shapes. Kantha embroidery was also used to decorate scarves, shawls, and bags shown in Figure 1. In recent years, more people from different places have liked kantha embroidery, even though it comes from South Asia. Designers and fashion brands have used this technique in many different styles of Western clothing, and artists are trying out new materials and colors [19]. Indian fashion designer Sabyasachi Mukherjee is famous for using detailed kantha embroidery in his clothing designs. He used the technique to make different kinds of Western jackets, dresses, and skirts. Eileen Fisher, an American fashion brand, worked with artists in Bangladesh to make a collection of jackets, vests, and scarves with kantha embroidery. British designer Stella McCartney has used kantha embroidery to decorate and embellish jackets, dresses, and bags in her collection. She often uses old fabrics and saris in her work. Naeem Khan is a fashion designer who combines kantha embroidery with other types of South Asian embroidery to make evening gowns and cocktail dresses.



Figure 1: Representing the design of the Kantha with the denim fashion.

3.3 Chikankari:

Chikankari is a type of embroidery that comes from Lucknow, India. It has been around for over 400 years. Embroidery is when you sew detailed designs on thin fabrics like muslin and chiffon. The designs often include flowers and paisley patterns. In the past, chikankari has changed and adjusted to new trends and fashions. Here are a few important steps in the development of chikankari. The Mughal kings liked arts, and they supported many crafts like chikankari embroidery. The pattern was made on a white cloth and was decorated with gold or silver thread. During this time in India, chikankari embroidery started using new materials and patterns. The British brought in new materials like cotton and silk, and they were used in

chikankari embroidery. The embroidery started using new shapes and patterns, like squares and flowers from Britain. In the last few years, chikankari embroidery has changed to match new preferences and fashions. Designers have added embroidery to Western-style clothes like dresses, skirts, and blouses. People use embroidery to decorate things in their homes like pillows and tablecloths [20]. Chikankari is a type of embroidery that is usually used in South Asian clothing like saris, salwar kameez, and kurtas. But now it is also being used in Western clothing styles. Indian designers such as Manish Malhotra and Sabyasachi Mukherjee have added chikankari embroidery to Western clothes like dresses, skirts, and tops. They used stitching to give their designs an Indian look, making clothes that mix old and new styles. Famous designers from different countries, like Tory Burch and Alice + Olivia, have used chikankari in their clothing designs too. Tory Burch's new clothes for spring/summer 2018 had pretty dresses and blouses with a special kind of embroidery. And Alice + Olivia's new clothes for 2021 had similar embroidery on their tops and skirts. Chikankari has also been used in Western wedding dresses. Indian-American designer Naeem Khan has used chikankari embroidery in his bridal collections. He creates lovely gowns with very detailed designs. Recently, chikankari has also been used to decorate things in homes like cushions, table runners, and bedspreads, adding pretty embroidery to Western homes.

3.3.1 Significance of chikankari:

Chikankari shadow work is a type of embroidery that creates a shadow effect on the fabric. It's a different way of doing the traditional Chikankari embroidery. In this method, the stitching is done on the back of the fabric, so the design can be seen from the front, creating a soft shadow effect. Chikankari shadow work is a very detailed and complicated way of sewing that needs a lot of skill and artistry. Embroidery is often done on light fabrics like muslin and cotton. Usually, white thread is used on white fabric, but colored thread and fabric can also be used. The pieces are very pretty and go well with Indian clothes like sarees, salwar kameez, and dupattas. Recently, Chikankari embroidery has been used to decorate Western-style jackets. Chikankari jackets are a mix of old Indian skills and modern fashion that many people like to wear for a touch of Indian style. Chikankari jackets can make your outfit look elegant and stylish, whether you wear them with jeans and a t-shirt or a traditional Indian outfit.

Chikankari shadow work is a kind of sewing that makes shadows on the fabric. It's a new way of doing the usual Chikankari embroidery. In this method, the thread is sewn on the back of the fabric, so the design shows up on the front and creates a subtle shadow effect. Chikankari shadow work is a complex and intricate type of sewing that requires a high level of skill and creativity. Embroidery is usually done on thin materials like muslin and cotton. White thread is commonly used on white fabric, but you can also use colored thread and fabric. The jewelry is beautiful and looks good with traditional Indian outfits like sarees, salwar kameez, and dupattas. Lately, Chikankari embroidery has been used to decorate jackets in the Western style shown in Figure 2. Chikankari jackets are a blend of traditional Indian techniques and modern fashion that lots of people enjoy wearing to add some Indian flair to their outfits. Chikankari jackets can make your clothes look fancy and fashionable, whether you wear them with jeans and a T-shirt or a traditional Indian outfit.

3.4 Ikat

Ikat is an old way of dyeing fabric to make designs. The word "ikat" comes from Indonesia and means "to tie." Ikat is thought to have started in different places like Central and Southeast Asia, South America, and Africa. Ikat became popular in other places as people brought the technique with them while traveling and trading. By the 1800s, many people in India, Japan, Indonesia, and Southeast Asia liked ikat. In the 20th century, new technology made it easier to make lots of ikat fabric. The jacquard loom, which uses punched cards to make fancy patterns,

helped make more detailed ikat designs. In the last few years, ikat has become popular again because designers and people like the old-fashioned way of making things. Modern ikat patterns often have strong, graphic designs and vibrant colors. Ikat fabrics are used in many things like clothes, accessories, and home decorations. Despite being around for a long time and being known all over the world, making ikat fabric is still very hard work and requires a lot of skill. Making an ikat textile involves many steps, like tying and coloring the threads, weaving the fabric, and completing the design. Ikat artisans are still keeping this old tradition alive by teaching their skills and knowledge to their children and grandchildren. Ikat fabrics are a favorite for designers who want to use traditional textiles in modern Western-style clothing. The designer has been using ikat fabrics in her clothes for a long time. She likes to use fabric in her dresses and skirts to make colorful patterns. Mara Hoffman, the designer, has used ikat fabrics in her fashion collections. The fabrics are used to make dresses, pants, and swimsuits. She likes to use bold, geometric patterns in her designs to show off the texture of the fabric. Tory Burch has used special ikat fabrics in her clothes and accessories. She uses traditional ikat patterns in many colors to make them look modern.



Figure 1: Representing the design of the Chikankari with the denim fashion.

3.4.1 Significance of ikat:

Ikat is a way to color fabric by tying and dyeing the threads before weaving them into a pattern. The fabric has a blurry design that looks interesting. When making a jacket, using Ikat fabric can give the jacket a deeper meaning and symbolism. For instance, the blurry and smudged design of the Ikat fabric could show how life is complicated and unpredictable, or how things are not always what they seem. Or, using Ikat fabric in a jacket might be connected to the cultural or historical importance of the fabric. Ikat is an old way of making fabric that is still used in a lot of places today, like Southeast Asia and Central and South America. By using Ikat fabric in a jacket, the designer or wearer can show respect for different cultures, traditions, and a connected world. It has the best mix of being classy, top quality and feeling cozy. The jacket

has a special pattern on the collar and front part, giving it a fancy and elegant look. Some of the fabric on the back of the jacket is woven into strips. The pattern is made to look like the Ikat design. The rough brush strokes make the woven pattern look more special and show the Ikat dyeing technique. Adding Ikat to this modern jacket highlights India's rich cultural heritage and also attracts modern tastes. The jacket is special and looks good because it mixes old and new styles. It can be worn for any event.

This big denim blazer is a one-of-a-kind jacket that mixes Western and traditional Indian fashion styles. The blazer has a bright and attention-grabbing design on the denim fabric. One side has a big lapel and the other side has a collar and a lapel. The blazer also has lantern sleeves that make it look stylish and classy. This blazer has a special pocket called Kantha. The Kantha embroidery technique, originally used in traditional Indian textiles, has been updated for modern times. Instead of just patchwork, pieces of embroidered fabric are now joined together using eyelets and rings to make pockets. These pockets are on the bottom of the denim, and each side of the pocket has a different color. This adds some color to the blazer. The Kantha pocket adds Indian style to the blazer and shows off the skill of Kantha embroidery. The small holes and metal loops that connect the embroidered fabric to the denim make the blazer look very special and creative. Overall, this blazer shows how old Indian textile techniques can be used in modern Western fashion to make a special and attractive piece of clothing. The mix of the patterned denim fabric, lantern sleeves, and Kantha pocket with eyelet and ring details makes a pretty blend of modern and traditional styles.

4. CONCLUSION

This is just the start of change, not the end. Indian fabrics and skilled work are starting to be recognized and appreciated. This paper helped to appreciate fashion background and culture even more. This is the influence that fashion as a form of personal expression has. It can bring two different cultures together. The complexity and skill of Indian fashion meet the comfort of Western outerwear. Trying to make fancy clothes for special occasions or everyday outfits. This journey has taught me a lot about coming up with ideas and making them happen. From drawing to sewing, it has been a thoughtful process. In the end, many people think that the next ten years will be important for India, with lots of chances for the country to grow and improve. The fashion industry will be very important in this change. It will show how diverse and skilled Indian textiles and craftsmanship are.

REFERENCES:

- [1] A. P. Periyasamy and S. Periyasami, "Critical Review on Sustainability in Denim: A Step toward Sustainable Production and Consumption of Denim," *ACS Omega*, vol. 8, no. 5, pp. 4472–4490, 2023, doi: 10.1021/acsomega.2c06374.
- [2] M. K. R. Khan and S. Jintun, "Sustainability issues of various denim washing methods," *Textile and Leather Review*, vol. 4, no. 2, pp. 96–110, 2021, doi: 10.31881/TLR.2021.01.
- [3] M. Zhao *et al.*, "Virtual carbon and water flows embodied in global fashion trade - a case study of denim products," *J. Clean. Prod.*, vol. 303, 2021, doi: 10.1016/j.jclepro.2021.127080.
- [4] M. Kanan, B. Wannassi, A. S. Barham, M. Ben Hassen, and R. Assaf, "The Quality of Blended Cotton and Denim Waste Fibres: The Effect of Blend Ratio and Waste Category," *Fibers*, vol. 10, no. 9, 2022, doi: 10.3390/fib10090076.
- [5] N. Akter, M. R. Repon, D. Mikučionienė, M. A. Jalil, T. Islam, and M. R. Karim, "Fabrication and characterization of stretchable denim fabric using core spun yarn," *Heliyon*, vol. 7, no. 12, 2021, doi: 10.1016/j.heliyon.2021.e08532.
- [6] B. Baghaei, B. Johansson, M. Skrifvars, and N. Kadi, "All-Cellulose Composites Properties from Pre-and Post-Consumer Denim Wastes: Comparative Study," *J. Compos. Sci.*, vol. 6, no. 5, 2022, doi: 10.3390/JCS6050130.

- [7] F. Fidan, E. K. Aydoğan, and N. Uzal, "An integrated life cycle assessment approach for denim fabric production using recycled cotton fibers and combined heat and power plant," *J. Clean. Prod.*, vol. 287, 2021, doi: 10.1016/j.jclepro.2020.125439.
- [8] F. Rahmandani and R. P. Sari, "Raw Denim as a Means of Communication: Self Expression and Identity," *Asian J. Media Commun.*, vol. 4, no. 2, 2020, doi: 10.20885/asjmc.vol4.iss2.art5.
- [9] C. Regan, "Role of denim and jeans in the fashion industry," in *Denim: Manufacture, Finishing and Applications*, 2015, pp. 191–217. doi: 10.1016/B978-0-85709-843-6.00007-X.
- [10] G. N, "Advances in Denim Research," *Res. Dev. Mater. Sci.*, vol. 3, no. 1, 2018, doi: 10.31031/rdms.2018.03.000551.
- [11] F. Hosen, A. K. M. A. H. Asif, M. Z. Hasan, S. T. Mahmud, and M. R. Islam, "Evaluation of comfort and thermal properties of stretch denim fabric by applying different softeners," *Indian J. Sci. Technol.*, vol. 14, no. 8, pp. 752–764, 2021, doi: 10.17485/ijst/v14i8.190.
- [12] W. N. Rozelle, M. Isaacs, E. J. Elliott, J. W. McCurry, and S. D. Barker, "Denim: gentle brute of the fashion world," *Text. World*, vol. 145, no. 1, 1995.
- [13] S. G. Annapoorani, "Introduction to denim," in *Sustainability in Denim*, 2017, pp. 1–26. doi: 10.1016/B978-0-08-102043-2.00001-0.
- [14] R. Paul, *Denim: Manufacture, Finishing and Applications*. 2015. doi: 10.1016/C2013-0-16377-5.
- [15] B. Jha, "Fashioning Indian Identity with Khadi Denim," in *At the Interface: Probing the Boundaries*, 2022, pp. 338–348. doi: 10.1163/9789004446595_019.
- [16] W. Hufenbach *et al.*, "Environmental Footprints and Eco-design of Products and Processes Luxury , Entrepreneurship ," *J. Clean. Prod.*, vol. 135, no. 2, pp. 377–392, 2015, [Online]. Available: <http://link.springer.com/10.1007/978-981-10-8285-6%0Ahttp://link.springer.com/10.1007/978-981-287-508-2%0Ahttp://link.springer.com/10.1007/978-981-287-065-0%0Ahttp://www.oxbowbooks.com/bookinfo.cfm/ID/4915%0Ahttp://dx.doi.org/10.1016/j.jclepro.2011.04.020>
- [17] Tawsif-Al-Mehran, T. Hui, T. Hayder, M. A. Hossain, and S. Chowdhury, "Revelation of recycled textile and upcycled denim correlating with hand crafted art," in *Textile Bioengineering and Informatics Symposium Proceedings 2018 - 11th Textile Bioengineering and Informatics Symposium, TBIS 2018*, 2018, pp. 647–652.
- [18] A. Sandhu, "Fashioning Wellbeing Through Craft: A Case Study of Aneeth Arora's Strategies for Sustainable Fashion and Decolonizing Design," *Fash. Pract.*, vol. 12, no. 2, pp. 172–192, 2020, doi: 10.1080/17569370.2020.1769362.
- [19] S. Devi, P. Punia, N. Pruthi, and N. Sisodia, "Transformation of Kantha traditional embroidery: As fabric painting," *Indian J. Tradit. Knowl.*, vol. 16, no. 4, pp. 720–725, 2017.
- [20] H. Upadhayay, A. Goel, and M. Gahlot, "Designing of Diwan cover sets inspired from Chikankari Embroidery using Computer Aided Designing," *Int. J. Curr. Microbiol. Appl. Sci.*, vol. 9, no. 1, pp. 791–802, 2020, doi: 10.20546/ijcmas.2020.901.085.

CHAPTER 3

GULZAR: A FLORAL STORY IN THE FASHION INDUSTRY

Prof. Ishita Kulkarni, Assistant Professor
ISDI, ATLAS SkillTech University, Mumbai, Maharashtra, India
Email Id- ishita.kulkarni@atlasuniversity.edu.in

ABSTRACT:

Through a nutritious relationship with the Earth, spinning time in nature cultivates a condition of overall balance and development. Nature treatment is an ancient kind of treatment. It employs scientifically established relaxing benefits by exposing users to natural stimuli from woods, Waban spacers, plants, and wooden materials to boost the immune system, preserve mental health, and achieve a state of calm. Natine Therapy includes Flower Therapy. Wither uses flowers as a natural ingredient to soothe the human mind, body, and spirit. It heals negative emotions such as wrath, fear, guilt, anxiety, lack of confidence, and so forth by feeding the body good sensations. The present study employed several floral in delicate ways to offer the weaver a feminine sense and help her feel secure in the garment. The collection is elegant and feminine. The point of confluence is hand-painted flowers with delicate hand embroidery on timeless forms.

KEYWORDS:

Botanical Prints, Design, Flowers, Fashion Industry, Patterns.

1. INTRODUCTION

The use of color is very important and well-known. Over the years, the colors of nature have been really important in many parts of our lives. They affect the way our homes, clothes, and cars look, and even how we feel. In this world, color can be more important to our awareness than we know. One of her latest discoveries is the philosophy of Flower Therapy. Eiseman thinks that using specific colors in flower arrangements can make us feel calm and happy by bringing up good memories and improving our moods [1]. The way we feel about colors is emotional, and flowers can make us feel things beyond just seeing and smelling them. "Beautiful flower arrangements can make you feel a certain way or set a mood with their colors. And studies show that flowers and plants can make you feel better and improve your mood and emotions." Research says that having flowers around can make people feel happier and more satisfied with life [2].

It also makes people act more positively towards others. In our busy lives, we want to feel refreshed in our bodies, minds, hearts, and souls. According to researchers, flowers with their colors and designs can make us feel better. Colors can help us feel more balanced in our environment. Eiseman has created five emotional color palettes specifically for flowers, as she believes they are a wonderful way to incorporate color into our lives and improve our well-being. Floral arrangements utilize these color combinations to evoke various emotions. Beautiful places help us to do well and be happy [3]. Flowers can make your life more colorful and cheerful without costing a lot of money. Throughout history, people have drawn inspiration from nature for their ideas. The word biomimicry started in 1982 and means studying nature to help solve problems for people. Using fabric manipulation, the fashion and textile industry can create designs that look like natural organisms. It is a way to change the shape and look of a piece of fabric. For many years, this method was often used to add shape and depth to a flat piece of fabric [4].

Even though the methods are from a long time ago, fashion designers and fabric artists still use them today to make fabric livelier. They create a fabric that looks full, has volume, and looks very high-end. Designers and textile artists have come up with innovative techniques for giving fabrics a visually and tactilely natural and organic quality. They use techniques inspired by nature to create unique and irregular fabric structures. The caring feeling is made by using

delicate, gentle colors together. Soft and gentle colors like pale yellows, pinks, whites, and greens make us feel calm and cozy [5]. Think about giving a nice bouquet to a new mom, a sick friend, or someone who is sad. It can make them feel cared for and loved. Apricot roses, yellow tulips, green carnations, viburnum, yellow freesia, waxflower, and heather are all tangled up in the vine. This flower arrangement is in a white basket. Flowers are put together as they grow in nature. The emphasis on ecology during the late 20th century significantly influenced art and education in the following century. The subject of "flowers" has become a focal point in the fashion world as naturalism emerges as a new design style. In nature, a flower changes and possesses its own lovely and innate beauty. The flower has been widely recognized as a symbol in various human cultures and has served as a source of inspiration for numerous artists in their work. Fake flowers that are made to look like real ones can be made in large quantities, but they can't copy the true beauty and significance of real flowers [6]. The importance and purpose of flowers have changed a lot in today's world. Pictures of fake flowers made with different ideas have a new look and idea, and they make our living space look nice. Flower designs have been used in fashion for a long time and are still popular today because they can be used in many different ways and never go out of style [7].

Flora elements are things like flowers, leaves, and other natural designs. Flower designs change to match today's fashion with bright colors and new ways of putting them together. Designers can use flowers to decorate clothes and accessories like dresses, shirts, bags, and shoes. Modern fashion uses nature for ideas. This shows how important creativity, skills, and culture are in fashion design. It also shows the potential for new and different ideas in the fashion industry. Using flower patterns in modern fashion has a lot of good things about it, but it also has some problems. The problems and restrictions stem from the idea that using flower patterns in fabrics can be seen as lacking originality and creativity [8]. Flower designs have been used a lot in fashion over time. And there is still a chance to try new things with this kind of design. Fashion designers nowadays can create new and interesting floral patterns by playing with colors, size, and how everything fits together. This makes their products different and special. Flower designs might not be important for fashion in some places. Not everyone from all the different cultural groups may feel the same way about flowers being connected to happy feelings [9]. In addition, the use of flower patterns might be suitable or not suitable based on the situation, like the event, the kind of clothes, and the cultural rules of the person wearing them.

In a time when people care more about the environment, the fashion industry is using flowers more sustainably. To be more environmentally conscious, designers are utilizing dried flowers, natural dyes, and recycled materials in their creations. This move towards being more sustainable not only goes with the bigger worry about the environment but also makes the stories about flowers in fashion more real. When examining the link between flowers and fashion, we discover it extends beyond simple ornamentation. They also hold the stories of history, culture, and evolving design trends. This beautiful dance between flowers and clothing shows a story of people expressing themselves and how cultures have changed over time. This collection also demonstrates our long-standing fascination with the beauty of flowers. Come with us as we explore the interesting story that connects fashion and flowers.

2. LITERATURE REVIEW

2.1 History of floral influence in fashion:

Clothing serves as a representation of the political, cultural, artistic, economic, and technological developments of a particular period, making it a form of material culture. This investigation seeks to understand the relationship between fashion aesthetics and the influence of music, art, media, and societal attitudes. C. Cheng and R. Cheng's [10] study focused on analyzing 178 dresses from the 1920s to gain insight into their features and prevalence

throughout the decade. According to the research, dresses in the 1920s were characterized by lower waistlines, asymmetrical hems, and embellishments such as geometric shapes, shiny fabrics, beads, and floral motifs. They were also made with a bias cut and sometimes had embroidery and a slip underneath. Also, fancy evening dresses with features like a curvy bottom, gemstones, shiny studs, sheer fabric, and shiny details were much more popular than casual day dresses.

A. Kumari [11] described that Fashion incorporates numerous imaginative concepts, and designers are adept at discovering them. Architects also pay attention to architecture. In the past, fashion designers would look to buildings for inspiration to innovate new clothing designs. The important thing to understand is how these two subjects are connected and how that connection led them to act in this way. With this in mind, researchers wanted to see how "Fashion" and "Architecture" are connected and how they can be used in fashion design. The researchers studied how the shape and patterns of clothing were connected. Indian Mughal buildings were chosen because the Mughal rulers had a big impact on India. They had their own special culture and techniques that are still popular today. The results indicate that similar patterns were used to decorate both fabrics and walls of buildings around the same time. The clothing styles back then were also influenced by the shape of the monument. Furthermore, upon further examination, we discovered that a shared reason for comfort in both areas is the practical aspect of the connection.

Ilieva *et al.* [12] demonstrate the incorporation of golden and Fibonacci shapes in the design of fashion items such as bags, scarves, and small accessories. The study focuses on how using the golden and Fibonacci geometry in accessory design relates to sustainable fashion. These examples demonstrate the utilization of golden and Fibonacci patterns, floral and animal motifs, and geometric shapes created in golden or Fibonacci ratios. Fashion accessories, frames, and new designs can be made using the golden and Fibonacci geometry to achieve a beautiful and harmonious look. No matter how we use them, the new designs are all about sustainable fashion, like slow fashion, sustainable trends, zero waste cutting, minimal waste cutting, and ecological printing.

2.2 Floral Fashion Symbolism in Society:

Chuprina *et al.* [13] research used organized and detailed ways of gathering information and analyzing it visually. We used a method called systematic-structural analysis to study how artistic elements change in making modern costumes based on related changes. Findings During the design project for a new collection of traditional female clothes, it was discovered that decorative art and national clothing have important meanings when used in modern designs. Some ideas about how to show the country's image in today's fashion were discussed. The floral design from Prymachenko's art and her style of patterns were used as inspiration for the collection's decorative motifs. After studying the project and asking customers, it was found that people like national designs. A variety of clothes for women was created for many different people to buy. New scientific discovery.

Creating a new collection of modern clothes with special embroidery. It will be inspired by traditional female clothing and folk art. Using different flower designs and simple shapes in traditional style and using these designs in everyday life was a good choice for modern women. This project's significance lies in curating a wardrobe that embodies the designer's unique aesthetic. Women's clothing is adorned with both traditional prints and embroidery, as well as contemporary embellishments.

Elaine Ericsson and Brooks [14] described that the Victorians had a sentimental admiration for medieval knights and upheld strict protocols for polite conversation. They used symbols to

express things they couldn't talk about openly. They were also interested in plants and nature, just like the educated and wealthy people of England in the 1700s. They liked horticulture, botany, and gardening a lot. They also started liking exotic plants and flowers. Many people in Victorian times also liked flowers and they were often shown in paintings.

2.3 Current Floral Fashion Trends in the World:

In light of the significant shifts in the fashion industry and consumer behavior, it is necessary to adapt and evolve business strategies. The article will discuss recent fashion trends with an emphasis on sustainability and the circular economy. The focus will be on the influence these trends have on the fashion industry. Young people are showing an increasing interest in these issues from a consumer perspective, as indicated by research. Gazzola *et al.* [15] aimed to investigate the distinct viewpoints of younger generations on the fashion industry, particularly concerning sustainability and circular economy principles. The focus of this document is on the recent shifts in fashion and the necessity of prioritizing sustainability. Our team partnered with Insubria University to conduct a survey aimed at understanding public sentiment. The survey shows how students act when it comes to new fashion trends, focusing on being sustainable and using circular economy principles. We looked at the survey answers in two ways one was just describing the answers, and the other was looking at the numbers. We were interested in gathering opinions on sustainable fashion and the circular economy, specifically from members of Generation Z. The findings are consistent with the theory and demonstrate the significance of sustainability in the fashion industry for Generation Z, particularly when considering it through a gender lens. Furthermore, we are looking at the circular economy in detail to understand how important each aspect is to the people we asked.

R. Givhan [16] described that the fashion industry, including fancy brands like Gucci, is working to be more sustainable, but they don't always talk about it a lot. Gucci, a company owned by Kering, is making eco-friendly changes by using a more environmentally friendly material called polyurethane instead of PVC in some of their handbags. However, these changes are not well-known or promoted. Big companies like Kering and LVMH are putting money into ways of doing things that won't hurt the environment, and they're measuring how much they help. Then they're sharing that information. The challenge is to make people want eco-friendly fashion as much as they want popular brands. Fashion leaders are going to events about sustainability, but making it a normal part of the industry is difficult. The article talks about how high-end brands can change the way people think about making products in a way that is good for the environment.

3. DISCUSSION

Globalization facilitates seamless international trade for small fashion brands, allowing them to employ low-cost labor abroad to create products for budget-conscious consumers. Low-income individuals, who had been unable to make purchases from the industry for an extended period, began to make frequent purchases of clothing and accessories with their available funds. People can purchase a large quantity of items at discounted prices from stores such as H&M, forever 21, Ali Express, Shein, and Fashion Nova. Shopping for clothes has been influenced by the rise of fast fashion. It also changed how big companies do business in the clothing industry. Consumers are seeking to pay affordable prices for ethically produced goods, similar to the prices of products made by exploited workers in foreign nations. Small businesses suffer financial losses as they struggle to compete with companies like Shein, known for their use of low-cost labor and materials. The shift from exclusive fashion to more inclusive fashion could potentially create numerous issues, such as causing harm to individuals and the environment. But lots of clothes are being sold at very high rates. The fast fashion business model is considered fair because it quickly meets the needs of shoppers. The

products are cheap and not very good quality because they are made to be bought quickly, not to last a long time. Fast fashion makes it easy to quickly get new trendy clothes because they are cheap and new styles come out often. In fashion, some styles are always popular, even when new trends come and go. Flowery clothes, with pretty plant patterns, definitely belong to this group of classic styles. These designs are inspired by the beauty of nature and can make your clothes look lively and colorful. In this blog, we will explore how botanical prints are made, why people like them, how they are used today, and give tips on how to use them in your style.

3.1 Floral Fashion and Ancient Traditions:

The tradition of using plant prints in fashion has been around for centuries, originating in ancient times. Flowers were used by the Egyptians as decorations for themselves, while the Chinese incorporated intricate flower patterns into their fabrics. The tradition of botanical prints has persisted across generations and diverse cultures, demonstrating a universal appreciation for them. Botanical prints are good at showing the lovely details of flowers and plants. Every piece of clothing becomes like a piece of art, displaying the beauty and variety of nature in a way that no other design can. Botanical prints, like the flowers and plants you see outside, can add a natural touch to your everyday clothes. Botanical prints are special because they can be used in many different ways. You can wear them for many different events, from casual to fancy. They can easily go with any type of outfit. Botanical prints are a versatile choice for anyone who enjoys taking walks, going to summer weddings, or simply tackling everyday activities [17].

Fashion often shows the different times of the year, and flower designs are also included. These prints can be customized to match the mood and colors of any season, from the bright patterns of spring flowers to the warm colors of autumn leaves. They bring a little bit of nature inside, so you can enjoy the beauty of nature all the time. Modern fashion designers have made botanical prints look new by using bold and unexpected colors. These lively mixtures bring a modern feel to classic flower patterns. The result is Clothes that stand out and show confidence and uniqueness in a group. Designers often mix plant prints with different textures and patterns to make interesting and attractive styles. Lace, shiny decorations, and detailed stitching are often used to make floral clothes look more interesting and 3D. These art pieces show how fashion is always changing and growing. In the fashion world today, it is very important to focus on sustainability. Fashion brands that care about the environment are making clothes with natural materials and ethical production methods. They use botanical prints in their designs. This mix of nature and making good fashion choices is both stylish and good for the environment.

3.2 Global Designers Showcase Flowers in Fashion:

There are various ways to incorporate flower patterns into your clothing, such as adding them to pants, skirts, dresses, and tops. Fashion designers all over the world are always coming up with new ideas using flower patterns. Some place emphasis on incorporating flowers into their designs, while others choose to use them as a minor element or create groupings of flowers in a single hue. The different styles and designs of flowers are amazing. Whether it's everyday wear or something more formal, flowery patterns can be added to any piece of clothing. There are numerous options in terms of colors and patterns, allowing you to choose the one that suits you best. Floral designs are a lovely way to inject some vibrancy and fashion into your clothing. There are multiple ways to incorporate floral prints into your wardrobe, so it's not difficult to find a look that is perfect for you. Floral prints are not limited to dresses and skirts and can be incorporated into other clothing pieces for this spring [18]. Floral prints are not limited to dresses and skirts and can be incorporated into other clothing pieces for

this spring. They are also great for adding accessories, shoes, bags, and home decor. Spruce up your walls with artwork depicting flowers or plants for a more organic and visually appealing look. A cost-effective way to decorate with flowers is by painting a picture on a repurposed canvas.

Floral art is always beautiful and can be appreciated at any time of the year. Feel free to experiment with various seasonal colors and incorporate them into your style. Feel free to mix and match colors that complement the different seasons and reflect your unique fashion sense. Embrace the opportunity to play with color palettes that correspond to the changing seasons and express your style. It's an affordable way to bring some nature inside. To freshen up your wardrobe, experiment with wearing clothes adorned with floral designs. These scarves are not only pretty but also offer the ability to be worn in a variety of styles, making them adaptable and entertaining. Flowery patterns can be a beautiful addition to your clothing, bringing in both color and design. They can be styled in various ways, whether it's with casual jeans and a T-shirt or an elegant dress or suit. The pictures feature patterns that may initially bring to mind spring flowers, but they incorporate a more unconventional aesthetic.

3.3 The Influence of Flowers on the Fashion Industry:

Flowers play a significant role in fashion, bringing vibrancy, elegance, and a touch of nature to various designs. Flowers are a popular design for clothes, adding a pretty and elegant touch to outfits. The beauty of flowers has been a source of inspiration for fashion designers for many years. The bright hues, intricate forms, and fragile petals of these flowers are greatly admired by artists and designers. Incorporating floral prints and designs into clothing is a way to showcase natural beauty and add a touch of romance to fashion. Flowers can alter the overall look of an outfit. Small and delicate on a dress or large and colorful on a jacket, they come in different shapes and sizes [19]. They can make an outfit stand out. Printing flowers on clothing is one of the popular ways to incorporate them into fashion. Since the early 1900s, floral motifs have been well-received, with designers like Liberty of London and Emilio Pucci incorporating this aesthetic into their work. These patterns can be small or large and on different types of clothes and accessories. Floral designs are always liked and are often seen in spring and summer clothes, making people feel refreshed and full of energy.



Figure 1: Representing the different floral design patterns on the clothes.

In the past few years, flower designs have been updated to look more modern. Designers have tried different, unusual colors together, big flowers, and artsy versions of flowers. This has let the fashion industry break rules and make special and attention-grabbing styles. Floral prints

are very flexible and can be worn for casual or formal events. Many people who love fashion like to wear them. Besides floral patterns, flowers are also incorporated into fashion as ornamental embellishments. From small decorations to 3D flower designs, these add a special touch to clothes. Flowers are used to decorating clothes, bags, shoes, and jewelry to make them look pretty and girly. These decorations need careful work and close attention to detail. They show the talent and creativity of fashion designers. In fashion, flowers hold importance for reasons other than aesthetics. Clothing can also convey the symbolic meanings of flowers. To illustrate, roses are often used to express love and romance, while sunflowers are a symbol of happiness and positivity. By incorporating these flowers into their designs, fashion designers can evoke a specific emotion or atmosphere.

3.4 Flowers Patterns Dress for the Occasion:

Flowers are commonly associated with bringing good fortune in religious ceremonies such as weddings. Flowers are incorporated into bridal attire and wedding decor. Flower patterns are connected to beauty, style, and luxury. These are commonly worn with traditional Indian attire such as Lehengas, Sarees, and Sherwanis, as well as with Christian bridal gowns to achieve a magical appearance. Flowers make women feel like princesses. Since the 1960s, flowery patterns have become very popular in everyday clothes. They keep coming back, sometimes as small prints and other times as big, annoying flowers. Phature Therapy is a way to keep our bodies healthy. Scientifically proven effects show that being around forests, green spaces, plants, and natural wood materials can make people feel relaxed. Being around natural things can also make the body's parasympathetic nervous system less active, which can make a person feel calm. Seoks help make the immune system stronger and prevent illness. They also keep the body healthy by protecting it from harmful things and helping to relax. Small gardens in homes can help improve your mood and treat different problems like post-cancer fatigue. Obesity is when you have too much body fat. High blood pressure, is when the force of blood against the walls of your arteries is too high. Diabetes is when your blood sugar is too high.



Figure 2: illustrating some outfits that Gulzar designs.

3.5 Gulzar: An Emerging Fashion Trends:

The sun was setting one evening. Swimming not only helps with physical differences but also boosts self-esteem and motivates people in a positive way in life. Spending time in nature helps us feel balanced and helps us grow by interacting with plants and animals. People of all ages are naturally attracted to flowers. Young children naturally like to pick colorful flowers like cherry blossoms, dandelions, and others without thinking too much about it. They gather flowers in the spring and make bouquets for their loved ones. Being around beautiful things can touch the heart. When we look at the beautiful flowers, we feel happy and positive. Flowers are known for healing both the body and mind. They are a wonderful addition to our lives. The flowers in the garden make us feel really good. The flower is the part of a plant that helps it make new seeds. Flowers are full of life energy. Washing medicine is strong and works well for the mind, body, and spirit. Plants like flowers can help you feel better. They help with bad feelings like anger, fear, guilt, insecurity, lack of confidence, and jealousy. By filling the mind with positive emotions through eating. The combination of patterns and colors makes the room feel cozy. Also, research shows that flowers and plants can make people feel better emotionally. The natural beauty of the outdoors is a big part of my upbringing, and the details and complexity, along with the importance of art, are an important part of the environment.

On a calm day, the idea of creating this great mix of things felt right. The majority of the drawings in the sketchbook were of flowers and leaves. The study had to combine different types of crafts in the town to make a unique ship and create something old-fashioned shown in Figure 1. This is how the idea of making "Gulzar" connected with people. "It's a good idea to always double-check your work to make sure it's correct. " Nargis is wearing a popular and classic style. It is a dress with wide, flowing pants paired with a long shirt. The patterns on à are based on the lily flower. The second text is about to be simplified into simpler words. and roses are painted on the skirt. The patterns are decorated with red and white beads shown in Figure 2. Gal Nilofer is a fabric that women like to wear as a dress. It is six yards long. This saree has a design of lotus flowers and pearls all over it, and it pairs with a turtle neck blouse.

4. CONCLUSION

Flowers have made a big difference in fashion by making designs look more beautiful and elegant. Flowers are really popular in fashion right now. They are on dresses and accessories. For spring and summer clothes, their creations lend a sense of freshness, femininity, and liveliness to any ensemble. Designers use flowers in fashion to make beautiful and attention-grabbing clothes that show off the beauty of nature. It's no surprise that flowers are still a popular and classic trend in fashion. To put it briefly, flowers hold significant value in the fashion industry. Flowers make outfits look pretty and fresh, and they are always popular. Flowers can make clothes look better and stand out, whether they are printed on the fabric or added as decorations. Designers can use it to make people feel things and tell stories with their designs. There is significant evidence to suggest that flowers have enchanted the fashion industry. It's nearly inconceivable to envision a world without any floral patterns today.

REFERENCES:

- [1] J. Goyret, "The breath of a flower," *Commun. Integr. Biol.*, vol. 1, no. 1, pp. 66–68, 2008, doi: 10.4161/cib.1.1.6119.
- [2] G. Kim and H. Hong, "The Development of Textile Designs and Cultural Products with the Image of the Spring Flowers on Halla Mountain," *J. Korean Soc. Cloth. Text.*, vol. 39, no. 2, p. 307, 2015, doi: 10.5850/jksct.2015.39.2.307.

- [3] A. Burns, "Rethinking Fabric: The Application of Fabric Manipulation Techniques in Fashion Design Education," *Int. J. Art Des. Educ.*, vol. 41, no. 1, pp. 66–80, 2022, doi: 10.1111/jade.12375.
- [4] O. Ahmed and N. Elsayed, "Fabric manipulation as a fashion inspiration source for children clothes," *Int. Des. J.*, vol. 9, no. 4, pp. 79–91, 2019, doi: 10.21608/idx.1999.82560.
- [5] S. Keiser and P. G. Tortora, "Fabric Manipulation," in *The Fairchild Books Dictionary of Fashion*, 2022, pp. 57–57. doi: 10.5040/9781501365287.0992.
- [6] R. Hoque *et al.*, "VisuoSpatial Foresight for physical sequential fabric manipulation," *Auton. Robots*, vol. 46, no. 1, pp. 175–199, 2022, doi: 10.1007/s10514-021-10001-0.
- [7] "How has Botanical Illustration influenced Surface Pattern Design?," *Fields J. Huddersf. student Res.*, vol. 4, no. 1, 2018, doi: 10.5920/fields.2018.04.
- [8] J. P. Shi, X. Wang, X. Y. Liu, and J. N. Zhu, "Analysis on the application of traditional shoulder adornment arts in fashion design," in *Advanced Materials Research*, 2011, pp. 777–781. doi: 10.4028/www.scientific.net/AMR.175-176.777.
- [9] A. O. Kadurina, "Symbolism of Roses in Landscape Art of Different Historical Eras," *Probl. theory Hist. Archit. Ukr.*, no. 20, pp. 148–157, 2020, doi: 10.31650/2519-4208-2020-20-148-157.
- [10] C. H. Cheng and R. L. Cheng, "A study of 1920s design elements & characteristics in dress," *Taiwan Text. Res. J.*, vol. 19, no. 3, pp. 30–42, 2009.
- [11] A. Kumari, "Elucidation of relationship between clothing silhouette and motifs with Indian Mughal architecture," *Fash. Text.*, vol. 6, no. 1, 2019, doi: 10.1186/s40691-019-0174-4.
- [12] J. Ilieva, Z. Kazlacheva, P. Dineva, L. Indrie, and E. Florea-Burduja, "A study on application of the golden and Fibonacci geometry in design of fashion accessories," in *IOP Conference Series: Materials Science and Engineering*, 2021. doi: 10.1088/1757-899X/1031/1/012026.
- [13] N. V. Chuprina, T. V. Remenieva, I. V. Frolov, and O. H. Tereshchenko, "Design of the Contemporary Garments on the Basis of the Transformation of Stylistic and Artistic-Compositional Characteristics of Traditional Decorative Art," *Art Des.*, no. 3, pp. 30–44, 2021, doi: 10.30857/2617-0272.2021.3.3.
- [14] C. E. Ericsson, M. Brooks, C. E. Ericsson, and M. Brooks, "Silent Needles , Speaking Flowers□: The Language of Flowers as a Tool for Communication in Women ' s Embroidery in Victorian Britain," 2008.
- [15] P. Gazzola, E. Pavione, R. Pezzetti, and D. Grechi, "Trends in the fashion industry. The perception of sustainability and circular economy: A gender/generation quantitative approach," *Sustain.*, vol. 12, no. 7, pp. 1–19, 2020, doi: 10.3390/su12072809.
- [16] R. Givhan, "Luxury fashion brands are going green. But why are they keeping it a secret," *washington Post*, 2015.
- [17] "Designing nature: the Rinpa aesthetic in Japanese art," *Choice Rev. Online*, vol. 50, no. 08, pp. 50-4228-50-4228, 2013, doi: 10.5860/choice.50-4228.
- [18] A. Patterson-Ooi and N. Araujo, "Beyond Needle and Thread," *M/C J.*, vol. 25, no. 4, 2022, doi: 10.5204/mcj.2927.
- [19] L. J. Hackett, "Designing for Curves," *M/C J.*, vol. 24, no. 4, 2021, doi: 10.5204/mcj.2795.

CHAPTER 4

CULTURAL HERITAGE AND IDENTITY CRISIS OF THE INDIAN GORKHAS IN DARJEELING

Prof. Gaura Srivastava, Assistant Professor
ISDI, ATLAS SkillTech University, Mumbai, Maharashtra, India
Email Id- gaura.srivastava@atlasuniversity.edu.in

ABSTRACT:

The rich historical tapestry of the Gorkhas, whose roots can be traced to the Himalayan region, the research investigates the challenges faced by this community in preserving its unique cultural identity amid the evolving sociopolitical landscape. Darjeeling, known for its picturesque landscapes, has long been a melting pot of diverse cultures, and the Gorkhas, with their distinctive traditions and history, have played a pivotal role in shaping the region's cultural mosaic. However, the community grapples with a profound identity crisis, exacerbated by geopolitical factors, migration trends, and political struggles for recognition. The study employs a multidisciplinary approach, combining ethnographic research, historical analysis, and sociological frameworks to explore the nuances of the Gorkha identity. It scrutinizes the impact of historical events, such as the Gorkha land movements, on the community's sense of self, and investigates the evolving role of cultural heritage as a resilient force in the face of challenges. By shedding light on the multifaceted dimensions of the Indian Gorkhas' struggle for cultural preservation and identity assertion, this research aims to contribute to a deeper understanding of the complexities surrounding minority communities in diverse sociocultural landscapes. The findings may have implications for policy formulation and community empowerment initiatives that seek to address identity crises among marginalized groups in multicultural societies. The findings contribute to the broader discourse on identity, cultural preservation, and the resilience of minority communities facing an ever-changing socio-political landscape. Ultimately, the research advocates for nuanced policy interventions that promote cultural inclusivity, safeguarding the invaluable heritage of the Indian Gorkhas while fostering a sense of belonging and pride in their unique identity within the diverse mosaic of Indian society.

KEYWORDS:

Cultural, Darjeeling, Gorkhas, Identity Crisis, Tea.

INTRODUCTION

In addition to being well known for its spectacular tea gardens and tourist attractions, Darjeeling is home to a minority population with a very rich cultural history. Not everyone may be aware of the tiny group of Indian residents who speak Nepali, known locally as Bhartiya Gorkhas or Indian Gorkhas. Notwithstanding their rich cultural heritage, the Gorkhas have often encountered events or circumstances that have caused them to either blend in with other cultures or become marginalized due to Westernization. Many of them may not even be aware that they are experiencing an identity crisis due to many circumstances, such as prejudice or a lack of acceptability, which has caused them to distance themselves from their origins. By stressing every aspect of the culture from cuisine to celebrations this thesis illuminates the myriad of causes that may have contributed to their loss of identity and helps them to reconstruct or regain it. The shapes and design aspects would then be included in the clothing, along with indigenous textiles that haven't been thoroughly explored in the fashion industry [1], [2]. While the goal of this effort is to revive the traditions, it also acknowledges that, in case anybody is curious – Darjeeling is a wonderful place to grow up. Growing up, I was surrounded by lush vegetation and saw daily glimpses of the breathtaking sky devoid of pollution. As if greeting me with a wave, Kanchenjunga peaks.

The little train, which passes often and isn't as noisy as the other large trains, ensures that everyone feels its pressure. The cuisine is so delicious that it seems overwhelming at first. It should come as no surprise that the cuisine is just as varied in a society with such a diverse population. Not to mention the internationally renowned tea and the opportunity to see the whole process in action this town's unique characteristic is its old British architecture, which

enhances the town's splendor in addition to the lovely hills around it. The richness of a community's culture, customs, and variety are not influenced by its size [3], [4].

Identity crisis and chaos

Among the many issues this community faces, the identity crisis has grown to be a major one. The majority of this community lives in Darjeeling, with the remaining population being spread among other N (states). It is not news that Darjeeling has experienced a great deal of instability as it was once part of Nepal before being annexed by the British, who first gave it to Sikkim, then took it back, and finally gave it to West Bengal. One of the main reasons the identity issue began may have been the ongoing juggling between the various authorities, which caused them to encounter diverse cultures and lifestyles. Other issues follow, such as not being accepted as Indian and being questioned about their identity and origins regularly, which causes them to begin doubting who they are. (Van among the N (indicates that they are not well known. There is this little community located in West Bengal, but hardly anybody outside the community knows about it. Or maybe the need to leave the area in quest of employment or larger prospects owing to a lack of them. This community has always felt pressure to fit in or be accepted because of these and many other circumstances, and they have fought for recognition, which has finally left them in a position of ambiguity, fragility, confusion, and manipulation. This community is wealthy and diverse, just like any other Indian community, but the unfortunate reality is that it isn't included or even acknowledged as an Indian community like the others [5], [6].

The majority of them are aware of the prejudice and abuse that others experience only because they are different in appearance and accent. Strangers refer to them by a variety of names when they pass them on the street, veterinarians question them about their citizenship and nationality, and they endure long-lasting ridicule for their physical attributes to the point where it is seen as normal. However, racism peaked during the epidemic. Someone's appearance justified intensifying the abuse that was being directed at N (the community). I often believe that the inclusion factor plays a significant role in the identity crises that members of my community experience. Due to our lack of complete inclusion in our nation, we feel pressured to fit in and get acceptance, but in the process, we lose our genuine selves and may even transform into someone we're not.

Transition tour city

Living in a mall city has benefits, but there are drawbacks as well. The first is a deficiency in scope and opportunity. Many are compelled by this to seek out employment or more education options. We relocate to larger places where we are less well-known and often encounter bigotry and inappropriate conduct. Then make an effort to fit in with something you like, not simply to feel like you belong. Most of us are unaware of how gradually we are drifting away from our origins. Speaking more generally about inclusion, we now reach works in which this group is not even acknowledged by the N (community). As we've said a lot, not many people are aware of us, yet you may be familiar with Darjeeling from its stunning natural surroundings. Even though this city is a popular tourist destination, its actual beauty and culture can only be seen when you take the time to pause and examine more closely. The average person from N (often referring to more well-known N (states)) claims that this group is denied respect even after bringing it down. Gorkhas have always had a need or want to fit in someplace or be treated equally, despite all the obstacles, inclusion, and acknowledgment. To achieve this, we have allowed ourselves to be greatly impacted by everything around us. Because of its pervasive impact, the majority of us have lost touch with our origins entirely. We no longer take pride in our culture and have instead begun to transform into someone else. This is particularly true of the younger generation, since many of us no longer even dress traditionally [7], [8].

Revival of a culture:

A revival of a much lesser-known culture that lacks acceptance and acknowledgment in terms of both dress and creating a feeling of community. -Whether they realize it or not, the Indian Gorkhas have been experiencing an identity crisis that has caused them to become disengaged from their own culture for a considerable amount of time. To pinpoint the underlying factors that led them to lose their identity and reconstruct it by emphasizing all the aspects of the culture that are distinctive and rich while also embracing modernity and striking a delicate balance between the two.

Darjeeling tea

India produces a kind of black tea known as Darjeeling tea. Depending on how it's brewed, Darjeeling tea has a golden or bronze hue and a delicious scent. Tea specialists claim that it contains hints of citrus fruit, floral aromas, and even a vegetal aspect. In comparison to other black tea varieties, Darjeeling has a sweeter, less bitter flavor. Often referred to be "the champagne of teas," Similar to champagne, a French sparkling wine, Darjeeling tea must be cultivated and manufactured in the Darjeeling district, a physically protected area of West Bengal, India, to be referred to as such. Typically, the tea hue is a golden tint of brown, orange, yellow, or amber. The tea's taste is often described as being less bitter than that of other teas. It tastes earthy, fruity, and sweet to tea aficionados. As the crop matures, the tea usually develops a deeper color and taste. The particular crop and the time of year it was picked may also affect the taste.

The location and method of cultivation of Darjeeling tea distinguish it from other tea types. Like the majority of other tea kinds, it most likely started in China, but throughout the 19th century, Indian tea producers accepted it and developed it into what it is today. All Darjeeling tea is now cultivated in West Bengal, India's Darjeeling, and Kampong districts, and only tea that has received Tea Board of India certification is eligible to use the Darjeeling name. Currently, 90 tea gardens are acknowledged as recognized producers by the tea board. The optimal growing conditions for the kind of *Camellia sinensis* used in Darjeeling tea are cold, moist ones. This explains why it grows so well in India, in the Himalayan foothills. The *Camellia sinensis* species yields the two primary kinds of tea cultivated today: The *assamica* and *sinensis* variations. One kind of *sinensis* tea leaf is Darjeeling tea. Black tea is usually made from the leaves of the *sinensis* plant. However, depending on the harvesting and processing methods, they may also be used to create oolong, white, or green tea. There are many different varieties of black tea available besides Darjeeling. Each has a different taste, scent, color, and nutritional makeup. In India, only authorized farmers cultivate Darjeeling tea. Its main distinction from other varieties of black tea is this. The finest times to sip Darjeeling tea are in the midmorning or early afternoon. Since it contains some caffeine, those who are sensitive to caffeine should avoid drinking it during the late afternoon or evening. Do not consume Darjeeling tea on an empty stomach if you suffer from a sensitive stomach. You may buy loose Darjeeling tea or tea bags from specialty grocery stores, internet vendors, and coffee/tea businesses. Although Darjeeling teas have a strong perfume, prolonged exposure to air causes the scent to fade. The ideal place to keep the tea is in a dark pantry in a sealed container since they are particularly susceptible to heat, direct sunshine, damp, humid air, and strong aromas. It is better to drink the tea within two years after harvesting it.

DISCUSSION

Types of Darjeeling

There will be three primary flushes and two secondary flushes that yield distinct varieties of Darjeeling tea.

Darjeeling first flush tea

The first tea is collected in the spring after the winter hibernation. The tea has a clear, light hue. The aroma of flowers emanating from the tea leaves is vivid and unique. First-flush teas are often more costly than previous flushes because of their freshness and color.

Darjeeling second flush tea

It is stronger tasting than first-flush teas and has a dark, amber hue. The tea leaves might taste delicious and have a violet bloom. The taste of a second flush is sometimes compared to a muscatel grape by many in the tea industry. A mix of unusual geography, weather, and plant species contribute to the distinctive taste. Because of its distinct taste, some aficionados of tea choose the second flush.

Darjeeling third flush tea

This flush produces a dark or coppery-colored tea when brewed. Darjeeling leaves in the autumn are bigger than those in other seasons. Generally speaking, this variety costs a little less than first- and second-flush teas.

In-between flush tea

Although this tea is sometimes of somewhat lesser quality than the first flush, it nonetheless tends to have comparable qualities.

Monsoon flush tea

This tea costs less and is more oxidized. It is often used to make masala chai. Seldom are teas from between the flush and the monsoon flush exported.

Health Benefits

Polyphenols, or plant components, found in Darjeeling tea leaves help prevent inflammation and chronic (long-term) illness. The second most popular beverage in the world is tea. A healthier substitute for coffee and sugar-filled energy drinks is black tea. Second only to water in terms of global beverage consumption is tea. Experts claim that even little advantages of tea consumption might have a significant effect on public health worldwide. There is evidence that drinking black tea may:

Boost Heart Health

Flavonoids, or the plant pigments rich in phytonutrients present in tea, have been demonstrated in recent research to have a lowering effect on cholesterol. Tea consumption may lower your risk of heart attacks, strokes, and high blood pressure since these conditions are brought on by excessive cholesterol [9], [10].

Fight Cancer

The flavones and theubigenins, two significant polyphenols included in Darjeeling tea, are regarded as potent antioxidants. These substances provide defense against dangerous chemicals known as free radicals, which may alter cells and destroy their DNA. Moreover, tea polyphenols have shown promise in reducing malignant tumors and shielding the body from ultraviolet (UV) radiation damage.

Help Lower Blood Sugar Levels

Diabetes is a long-term medical illness that impacts the body's use of insulin, a hormone that controls blood sugar levels. Due to insufficient insulin production, people with type 2 diabetes experience elevated blood sugar levels. Black tea extract seemed to reduce blood sugar levels in recent research, which may help diabetics metabolize (digest) insulin more effectively.

Improve Gut Health

Darjeeling tea's polyphenols encourage the development of beneficial microorganisms in your digestive tract. Increased levels of harmful bacteria have been linked to obesity, whilst healthy bacteria aid in weight loss.

Prevent Cavities

Black tea contains compounds that may help delay the development of germs, avoiding plaque and cavities in the teeth. In addition to balancing your oral flora, drinking tea helps get rid of hydrogen sulfide, which gives you foul breath. Fluoride, found in tea leaves, fortifies the tooth enamel. Although Darjeeling tea has less caffeine compared to coffee, some individuals may still experience jitters and anxiety from it. To prevent the negative consequences of consuming too much caffeine, doctors advise just one or two cups each day.

Doko Basket

Doko, a customary basket made of bamboo. In rural regions, it was used to transport things from one location to another using a Namlo head or shoulder strap. The inhabitants of the early days utilized bamboo baskets, or doko, as containers or baskets to carry products and for other purposes since, as we can see, there were very few motor highways or means of transportation available. In the past, people carried a variety of objects, such as food, utensils, and even ill or crippled people (those who could not walk) to the hospital for medical attention. Because of its resilience, people utilized it for a variety of uses back then. Occasionally, they even used it as a makeshift animal cage. Production of this bamboo basket (Doko) was a good source of income for the people because, in the past, people made these bamboo baskets (Doko) as a traditional practice of making goods at home and essentially to pass the time since there was no television or other form of entertainment. These people made a living by selling these goods (Doko). They had handed down this customary behavior to their family members for years. And now, this custom is still practiced in the villages and rural regions of many parts of Nepal as well as in the northeastern region of India (Darjeeling, Kurseong). Even now, we can still see individuals carrying firewood for cooking and foraging for their livestock, as well as utilizing bamboo baskets, or doko, to get water from where it comes by securely fitting a water pot inside. It was and is one of the porters' most practical methods of weight carrying. Figure 1 depicts the doko basket which is made up of bamboo.



Figure 1: Illustrates the Doko basket which is made up of bamboo [11].

Nepali Jewellery:

A woman's attractiveness is enhanced by jewellery. It is a representation of rank and money. You get a sense of richness from it. Beyond all of this, however, is the potential for inspiration and self-expression giving you a chance to elegantly convey your unique identity, ancestry, individualism, and personality? Nepal is referred to be "Sayau Tunga phulka hami eutai mala Nepali," which means that people from many ethnic groups have come together to make a beautiful garland. Nepal is a nation rich in culture, arts, and tradition. The ethnic tribes of Nepal are rich in decorative culture and legacy. These are the fashionable jewelry pieces that ladies from various ethnic groups in Nepal appreciate.

Pote and Tilhari

The pote, a traditional glass bead garland that is often green in color, is a basic yet essential piece of Nepalese jewelry. It was made popular during the Teej celebrations by the ladies of the Brahmin and Chettri groups, and it is now particularly significant to many of Nepal's ethnic groupings. The Pote has developed into a significant symbol in the life of a married Nepali lady. Similar to this, another jewelry that has particular meaning for married Nepalese women is the Tilhari. One of the customary pieces of jewelry is said to bring good fortune and extend a wife's husband's life [12], [13].

Kanta

Another traditional necklace worn by women from Nepal's Kirati indigenous groups, such as Gurung, Magar, and Limbu (Kirat), is the kantha. This customary necklace elevates their rich ancestry and goes well with their distinctive ethnic outfit. Red felt pads are used to link the gold beads, creating a stunning color contrast with the gold. Figure 2 depicts the traditional necklace made up of gold beads with red felt pads.



Figure 2: Illustrates the traditional necklace made up of gold beads with red felt pads [14].

Jantar

The square-shaped mystic jewelry, crafted from gold and set with priceless stones, is particularly beneficial for mysticism enthusiasts and spiritual practitioners. Translated, "Jantar" means "spiritual gem," and its inner layer is made up of a secret document that has "Matras" wrapped around it and fastened with a thread. There is a widespread notion that this necklace gives women spiritual strength and protects them from evil.

Bulaki

The renowned Bulaki is only one of several native decorations that are in danger of becoming extinct. Bulaki, an ornament worn on the nose that comprises a ring and pendant that extends to the lips, is mostly worn by women from the Limbu, Magar, and Thami groups in Nepal. The Bulaki, which is mostly worn in Nepal's hill country, varies in size, shape, and design according to the locality. Additionally, there is a widespread belief among certain Nepalese communities that if the bulaki is put in the mouth after the lady passes away, her body's spirit would attain "Mukti" or "Liberation [15], [16].

Tayo

For the Newar population in Nepal, the traditional gold necklace known as "Tayo" has immense religious and symbolic significance. This magnificent adornment, worn by ladies on important occasions, is also worn by the living goddess Kumari. Tayo is said to represent the world, Mahayana Buddhism, the Pancha Buddhas, and the Kathmandu Valley. This item is regarded as unique, spiritual, and holy.

Coin Necklace

Coin necklaces, a traditional adornment worn by women from Tamang groups, are a simple but elegant and unique piece of jewelry that is popular in western Nepal's rural districts. Typically, this coin necklace is made up in part of old coins that elders have donated, and these necklaces have been believed to bring good fortune to those in the family.

Tharu Necklace

The Tharu necklace also called the "Har" in Nepali, is made up of several chains that are longer than the others and two semi-circular, enormous silvery constructions with triangles. They are substantial and very important in Tharu culture.

Utensil of Nepali culture

Different utensils have important significance in everyday life, customs, and festivals in Nepali culture. The following utensils are often connected to Nepali culture:

Kapala (Traditional Bowls)

The Kapala is a traditional bowl that is closely associated with gatherings for food and celebrations, hence it has a particular position in history. The Kapala is an aesthetically pleasing piece of precision-crafted wood or metal with a broad, shallow form that makes serving traditional Nepali meals easier. These bowls, which are often used for rites and festivities, stand for community and shared experiences.

Karuwa (Water Jug)

A staple of Nepali culture, the Karuwa is a traditional water jug that combines practicality and cultural value. Primarily made of brass or copper, the Karuwa is distinguished by its unique shape that has a broad base and a tiny spout. This vessel is essential to everyday life; it brings refreshment, slakes thirst with clean water, and presents customary drinks like the widely consumed "chiya" (tea) and the deeply ingrained "jaand" (an alcoholic drink made of rice).

Thali and Katori (Plate and Bowl)

The Thali and Katori pair, which provide an aesthetically pleasing and practical arrangement for serving meals, are an essential component of eating customs. A selection of foods may be arranged on the Thali, a huge metal plate with divided sections, to provide a visually appealing and well-balanced display of the variety of tastes found in Nepali cuisine. The Thali creates a communal and shared eating experience by designating a specific area for each component of the meal.

Dhiki (Traditional Grinding Stone)

An actual connection to Nepal's ancient agricultural and culinary traditions is the Dhiki, a traditional grinding stone. The Dhiki, a flat, circular tool made mostly of durable materials like stone, is essential to the conventional procedure of grinding grains. When placed on the ground, it provides a sturdy surface for grinding grains, such as millet and rice, a habit that is firmly ingrained in rural Nepali homes.

Chakati (Chopping Board)

The Chakati, a customary cutting board in Nepali homes, captures the spirit of careful meal preparation and generation-to-generation culinary customs. The Chakati, which is usually made of wood, offers a stable and dependable surface for the difficult chore of chopping fruits, vegetables, and other food items. Its simplicity conceals its significance in Nepali kitchens, where the daily rituals of food preparation are echoed by the rhythmic sounds of chopping.

CONCLUSION

A rich tapestry of historical, social, and cultural elements that have molded the Indian Gorkhas' collective identity is revealed by investigating their cultural legacy and identity crises in Darjeeling. A multitude of barriers, including historical annexations and power transitions, as well as the continuous fight for acceptance and recognition, have contributed to the identity crisis experienced by the Gorkha population. The Gorkhas' rich cultural heritage, which is shown in their language, customs, and native textiles, serves as a central theme in their efforts to rebuild and reclaim their identity. The thesis seeks to further the discussion on cultural preservation and the value of inclusion by illuminating the factors that contributed to identity loss. In addition, the conversation about Darjeeling's distinctive features such as its British architecture, breathtaking environment, and world-famous tea highlights the need to acknowledge the Gorkhas as essential components of the rich cultural mosaic of India. The Gorkhas' identity dilemma is a reflection of larger social issues with inclusion and recognition as well as a personal fight for acceptance. As the thesis explains, the path to revival entails striking a careful balance between upholding tradition and embracing modernity. The Gorkha community has a chance to restore a feeling of pride and belonging via the resuscitation of cultural activities including the usage of traditional bamboo Doko baskets and the admiration of Nepali jewelry. Furthermore, the debate over Darjeeling tea is a metaphor for the distinctiveness and depth of the Gorkhas' rich cultural legacy, which merits consideration and acknowledgment. Indian Gorkhas in Darjeeling, calling on the public to recognize and value their contributions to the rich and varied fabric of Indian culture. It is possible to strengthen a feeling of community and preserve this wonderful community's priceless legacy by aggressively pursuing cultural revival and addressing the underlying reasons for their identity problem.

REFERENCES:

- [1] A. Saha, V. G. K. Villuri, and A. Bhardwaj, "Development and Assessment of GIS-Based Landslide Susceptibility Mapping Models Using ANN, Fuzzy-AHP, and MCDA in Darjeeling Himalayas, West Bengal, India," *Land*, 2022.

- [2] S. Roy, A. Bose, and G. Mandal, "Modeling and mapping geospatial distribution of groundwater potential zones in Darjeeling Himalayan region of India using analytical hierarchy process and GIS technique," *Model. Earth Syst. Environ.*, 2022.
- [3] R. Yu, Q. Wang, and K. C. Cheong, "More than Tea – Environmental Decay, Administrative Isolation and the Struggle for Identity in Darjeeling," *Malaysian J. Econ. Stud.*, 2022.
- [4] K. Koner and G. Samanta, "Reviving traditional water sources for resilient water future: case of Darjeeling City, India," *GeoJournal*, 2022.
- [5] M. K. Dhali and P. Chakrabarty, "An introspect of neotectonic response on channel bars morphodynamic of the rivers in Darjeeling Himalayan piedmont zone, India," *Geol. Ecol. Landscapes*, 2022.
- [6] P. Rai and S. Moktan, "An updated checklist of vascular epiphytes in the Darjeeling Himalaya, India," *Check List*, 2022.
- [7] R. Sarkar, "Ecosystem Based Adaptation and Disaster Risk Reduction in Indian Himalayan Region of Darjeeling," *INTERANTIONAL J. Sci. Res. Eng. Manag.*, 2022.
- [8] M. Kaufmann, L. Wagner, F. Lange, and M. Bergmann, "Differentiation of fermented tea varieties cultured in Assam and Darjeeling using MALDI-TOF mass spectrometry," *Eur. Food Res. Technol.*, 2022.
- [9] D. Roy, S. Das, and R. Mitra, "An application of geospatial-based multi-criteria decision-making technique to identify landslide susceptibility zones in the Ragnu Khola River Basin of Darjeeling Himalayan region, India," *Appl. Geomatics*, 2022.
- [10] V. Ranjan, G. Krishna, and A. Kumar, "A new species of *Isodon* (Lamiaceae) from Indian Eastern Himalaya," *Taiwania*, 2022.
- [11] Y. Gurung, "Bamboo Basket," 2020. [Online]. Available: <https://riogurung16.medium.com/doko-a-traditional-nepalese-bamboo-basket-be9eb5d687fd>. [Accessed: 11-Jan-2024].
- [12] N. Choudhary *et al.*, "Seasonal Characteristics, Sources and Pollution Pathways of PM10 at High Altitudes Himalayas of India," *Aerosol Air Qual. Res.*, 2022.
- [13] G. Krishna, A. Kumar, and V. Ranjan, "Typification and distribution of *Ehretia longiflora* (Ehretiaceae) in India," *Rheedea*, 2022.
- [14] S. Shrestha, "Nepali Jewellery," 2023. [Online]. Available: <https://medium.com/@nepalintangible/ethnic-nepali-jewellery-luxury-infused-with-heritage-8f6e903201d5#:~:text=The Tharu Necklace,vital significance in Tharu culture.> [Accessed: 11-Jan-2024].
- [15] H. Bhatia *et al.*, "Asian monsoon and vegetation shift: Evidence from the Siwalik succession of India," *Geol. Mag.*, 2022.
- [16] S. Thapa, "Investigation of thermal comfort and adaptation among the residents of cold climate in the lower Himalayan region of eastern India," *Indoor Built Environ.*, 2022.

CHAPTER 5

FROM FASHION EVOLUTION TO PERSONAL EVOLUTION

Prof. Namrata Momaya, Assistant Professor
ISDI, ATLAS SkillTech University, Mumbai, Maharashtra, India
Email Id- namrata.momaya@atlasuniversity.edu.in

ABSTRACT:

Fashion, as a dynamic cultural phenomenon, transcends its aesthetic aspects to become a powerful agent influencing identity, self-expression, and societal norms. The historical progression of fashion, examining its transformative role in reflecting and shaping societal values. As fashion trends evolve, individuals navigate their personal style choices, contributing to a broader process of self-discovery and expression. Through a multidisciplinary approach that combines sociological, psychological, and cultural perspectives, this study investigates the reciprocal influence between fashion and personal evolution. It analyzes the ways in which individuals use fashion as a medium to communicate their identity, aspirations, and values, and how these choices, in turn, influence societal perceptions. Furthermore, the study explores the psychological impact of fashion on self-esteem, confidence, and overall well-being. It investigates the transformative potential of conscious fashion choices in fostering a positive self-image and personal growth. It aims to provide insights into the nuanced interplay between external style influences and internal processes of self-discovery and empowerment. The findings of this study contribute to a deeper understanding of the symbiotic relationship between fashion evolution and personal evolution, shedding light on the profound ways in which individual identity is shaped and expressed through the lens of style. Ultimately, this research aims to inspire a more conscious and intentional approach to fashion, emphasizing its potential as a catalyst for personal transformation and self-realization.

KEYWORDS:

Evolution, Fashion, Fabric, Industry, Self-awareness.

INTRODUCTION

Watching the essential elements that gave life significance dwindle is depressing. Values like a sincere appreciation of life, a passion for living, and the capacity for meaningful human connection seem to be declining. These are times when our interior wellbeing is often subordinated to the needs of the outside world. Because of this, a lot of people have lost touch with who they really are, circling about in quest of fleeting pleasures while ignoring the deep happiness that comes from developing self-awareness. The deepest commitment one can make in the great journey of life is to oneself. It is more important to continuously develop and evolve one's character, thinking, and spirit than it is to pursue goals outside of oneself with unwavering zeal. The dedication to self-improvement is greater than anything else. It is the foundation upon which a happy life is constructed. It entails accepting one's shortcomings and making an effort to improve them. It entails having enough self-worth to devote time and energy to one's own development. Above all, it entails realizing that genuine transformation starts from within [1], [2].

The value of introspection and self-awareness has long been stressed by the ancients. Both Eastern and Western traditions have long held that the inner journey is the route to enlightenment. This view is also supported by contemporary psychology. Studies show that self-awareness and reflection are essential for resilience, mental health, and general well-being. A comprehensive method of approaching self-evolution may be found by fusing the lessons of traditional wisdom with the understandings of contemporary psychology. This synergy highlights how important it is to know oneself, acknowledge one's talents and shortcomings, and take proactive measures to better oneself. It is ongoing everywhere at all times. Every single time. The process of optimizing fitness for a species' capacity to choose, reproduce, and survive is known as evolution [3], [4]. All living organisms constantly grow and change. The basic tale of existence may be seen as being our steady evolution into what could be termed a

higher form of life that is, our collective ascent from the same primordial slime from which we all sprang. In the material world, evidence may be found in DNA and fossil records. It's acceptable to conclude that because evolution is all-encompassing and ubiquitous, it affects both the inner and outward lives. The fashion business has undergone significant transition and is still undergoing it, as is the case with every industry that survives and grows over time. This industry has been created from the bottom up and repeatedly reinforced by the idea that it has to be flexible and able to change with the times in order to keep the interest and allegiance of its customers. The fashion industry is and has always been a powerful one. This is mostly due to the fact that this is an industry that was created out of absolute need. This is one of the few constants in the fashion industry as time goes on. It is becoming clearer that the fashion business is here to stay as it develops and grows over time (and that it will only become stronger as a result of the most intense and fascinating changes in the industry's terrain). Support for the development of fashion has been consistent throughout (for the most part and in most circumstances, of course). The fact that fashion is a need is a major contributing factor to this. The clothing on our backs will always be necessary. Nothing will ever change in this regard. Hence, whether you like it or not, there is always a great deal of enthusiasm and general support for the fashion industry as it evolves. Fashion in the present day is all about sustainability and paying closer attention to the labels and stores we support. This kind of conscientious shopping is spearheading a new age in fashion, one that will have a beneficial influence for years to come, if not forever, in the most recent development of the fashion scene [5], [6].

If it's the entertaining 1950s whether it is the amazing emergence of sustainable fashion that is happening right now or the fashion that was once the be all and end all over the world, the point is always the same: fashion is an evolving art form that is getting stronger and stronger all the time (not to mention more inclusive and fun). There will undoubtedly be many more changes in fashion over time, but the important lesson to be learned from this is that trends should ideally endure. Consider the decade of the 1990s. Fur back then was enormous. The fashion industry then realized via social action that reform was necessary due to the strong response against it all. Thus, imitation fur was substituted. In the early 2000s, leather had a same fate. Furthermore, rapid fashion is now gradually giving way to sustainable materials all across the world. Without a doubt, the growth of fashion has shown amazing initiative and exponential potential throughout, from the traditional boutique shops and premium labels to the emergence of internet shopping and the sustainable fashion movement. The emergence of the sustainable fashion period is a powerful testament to the influence of the customer. Customers have always shaped the course of the fashion business and will continue to do so. This is the result of fashion's continuous global development. Fashion has been and will continue to be a powerful influence. And as time goes on, it is increasingly turning into a crucial monument to all that has already been accomplished as well as everything that will be accomplished going forward. More than ever, the development of fashion is one that is continually improving and becoming brighter, and it will always be such. One of the largest and most successful sectors in the world has always been the fashion business. Fashion is an industry that is very necessary, which implies that it not only performs extraordinarily well but also keeps growing and improving. The main goals of fashion are self-expression and enhancing our lives via our wardrobe choices. This is going to be the distinguishing element that propels fashion ahead, upward, and throughout its whole existence up to this moment, now, and beyond. Currently, individualism and self-expression are being elevated to unprecedented heights as we become more conscious of the kinds of clothes we wish to wear. Fashion is evolving in a vibrant and fascinating manner, and this will always be its underlying current. It's a mentally taxing and difficult procedure, but considering that I lean toward radicalism and have little to no sense of self-expression, I may as well do both! That is the beginning of your path, either of development or devolution depending on what you choose for yourself. It takes a little "moving from within" to truly make

an attempt to evolve out of the dull, stagnant life we lead, but that's simple in this time, when everything is magnified to the extreme and we behave as if it would destroy our whole existence. And they claim that these kinds of "spiritual internal movements" just need a "heartbreak" or a "rejection." we have been there. "Once in a lifetime" experiences are a little exaggerated. Life follows cycles. Opportunities keep presenting themselves, and eventually you come to the realization that you have the power to handle the shifting situations in your life [7], [8].

Modern Psychology

The fields of self-awareness, introspection, and personal development have all been extensively studied in modern psychology. These are some findings and theories from contemporary psychology that support the age-old notion of self-evolution:

Self-Determination Theory (Deci & Ryan)

According to this idea, people need the satisfaction of three basic psychological needs: autonomy, competence, and relatedness in order to function at their best. Individuals who strive for self-improvement and development are more likely to meet these demands [9], [10].

Mindfulness and Meditation Studies

Studies have shown that mindfulness practices, which have their roots in antiquated traditions, may result in increased cognitive performance, decreased symptoms of anxiety and sadness, and increases in psychological well-being. Remarkably, a Harvard University research by Sara Lazar showed that meditation may alter the structure of the brain, highlighting its potential for human development.

The Growth Mindset (Carol Dweck)

The significance of beliefs in human growth is shown by Dweck's study on mindsets. Those who have a growth mentality believing that skills can be acquired through commitment and effort are more resilient and have a higher chance of success than those who have a fixed perspective.

Self-Reflection and Journaling

According to studies, keeping a diary or writing about one's experiences may have a variety of positive effects on one's mind and emotions, such as lowering stress levels, elevating happiness, and developing self-awareness. Extensive study on the therapeutic benefits of expressive writing has been undertaken by James Pennebaker at the University of Texas in Austin.

The Concept of Flow

(According to Csikszentmihalyi's study, in order to reach higher levels of pleasure and satisfaction, it's essential to push oneself and pursue personal development. The flow state is a state of deep absorption and ideal enjoyment in an activity.)

Cognitive Behavioral Therapy (CBT)

One of the main tenets of cognitive behavioral therapy (CBT) is the notion that people may positively alter their emotions and actions by altering unhelpful thinking patterns. This therapeutic strategy is consistent with the traditional value placed on self-reflection and awareness.

Studies on Resilience and Post-Traumatic

It has shown that many people who encounter traumatic situations not only heal but also develop as a result of the encounter, demonstrating the resilience and personal development

inherent in human nature. The historical focus on self-awareness, introspection, and the quest of personal progress is validated by these investigations and ideas from contemporary psychology. It is evidence of these concepts' enduring value and pertinence across time.

DISCUSSION

Following World War II, American society was eager to return to its pre-war state in the 1950s. Many consider the fashion of those years to be "quintessentially American." People would find inspiration in publications like *Vogue* or *Spiegel*, where there was less variety because of how restrictive society was in the 1950s. Women adopted certain lipstick colors, hairstyles tailored to their face shapes, and dresses or skirts that helped them to attain the "new look" silhouette. Men wore three-piece suits most of the time. With time, these general looks evolved into ones that were more unique and daring. Sofia Christoforidis, a senior who is interested in a career in fashion design, said, I definitely believe as time went on, people did start to grow more and more apart really reflect who they truly are. Back then, women didn't express themselves that much. Everybody you see around you has a certain style of attire. Similarity in attire is permitted by fashion trends, but each person adds their own unique touch via accessories like jewelry, shoes, hair, and other items. Many individuals are uncomfortable venturing out on their own and developing their own personal style. According to student Aristea Cottureau, so they try to discover it through societal norms and trends, and then they begin discovering their voice within fashion." Fashion trends are derived by runway displays and noteworthy fashion events that take place all year long. A lot of these trends are live on social media or on television [11], [12].

Fashion has been greatly influenced by social media. Social media, in my opinion, has accelerated the changing of fashion trends by increasing their visibility and accessibility to a wider audience, according to Laura Dowling. Currently serving as the marketing director of a holding company, Dowling was formerly employed by designer companies such as David Yurman, Ralph Lauren, and Coach. The holding company of Dowling handles and oversees the sales of several luxury and other clothing brands. More individuals were able to view new fashion trends sooner because to the high-end fashion industry in America and Europe using new media, like television, throughout the 1960s and 1970s. Many long-standing social conventions started to shift over those two decades, including the sexual revolution and the place of women in society and the labor. The ability for African Americans to vote was the biggest development during this period. This increased independence in society was mirrored in fashion. The design history timeline states that men started using elaborately patterned, vividly colored suits when swinging London peaked in 1966. The majority of ladies wore brightly colored dresses with shorter skirts, which complemented the trendy young appearance. People were much more open during the hippie movement of the late 1960s, when they dressed freely or didn't wear any clothes at all. This fashion independence persisted throughout the 1970s disco period as more and more women started to wear trousers. The concept of a woman's physique was drastically altered when Twiggy rose to fame as a model, according to Bussiek.

Similar to modern models, Twiggy rose to fame in the 1960s as a fashion model and was renowned for her trim physique. The main purpose of a model is to display the clothes that the designer has created, and the way the designer styles the model may have an impact on what the customer wants to purchase. Fashion companies' ability to adapt and change with society is one of the reasons they have been so successful for so long. Celebrities were seen at the annual MET Gala with stunning ensembles from high-end and popular designers. Although a great deal of time and effort went into these designs, the public is not able to wear these costumes.

Dress Devolution

For centuries, the emphasis of material culture and stories related to clothing and textiles has been on metropolitan areas, resulting in a discourse that is often focused on the city. According to these conventional narratives, "fashion" spreads from major metropolitan centers to the provinces and the outskirts. Although mass production of clothing and textiles may have occurred elsewhere, taste's conceptual, intellectual, and artistic foundations were undoubtedly seen as a metropolitan endeavor.

"The focus on appearances that city life places draws attention to the fashionable." This is unquestionably true in a variety of historical circumstances, and it makes sense that metropolitan areas would always function as hubs for design and culture. This may imply, therefore, that everything outside of the city center is thus out of style. We need to rethink ideas about the creative geographies in light of changing views on sustainable practices, supply chain disruptions during the epidemic, and a changing labor market. Over time, the word "provincial" changed from referring just to physical location to a more derogatory meaning. Originally used to refer to someone who was from the province, it provided a concise way to characterize a restricted, unpolished urban viewpoint. But it seems appropriate to investigate these new design geographies given the vast number of creative whose work originates from rural areas [13], [14].

Plain shirt

A simple shirt is a timeless and traditional wardrobe essential that exudes charm and simplicity. A plain shirt is made of different fabrics, such as cotton, linen, or mixes, and is distinguished by its simple design and lack of ornate details. Its subtle style makes it easy to combine with a wide range of ensembles, making it appropriate for both more formal and informal settings. A simple shirt's simplistic design provides a blank canvas for personal expression via layering or accessories. Its versatility makes it an essential component of both men's and women's ensembles, serving as a base item that may be dressed up or down based on the stylistic decisions made. Simple clothing pieces, such as a white button-down shirt's polished appearance or a plain tee's easygoing comfort, highlight the timeless attraction of simplicity in the world of fashion by providing a blank canvas for personal style.

Evolved shirt

An evolved shirt embodies creativity and forward-thinking design aspects, offering a contemporary interpretation of classic clothing. These shirts often include state-of-the-art materials, innovative production processes, and well-considered details that surpass the norm. An evolved shirt exhibits a break from the norm with its distinctive decorations, futuristic shapes, and performance-driven features like moisture-wicking materials and breathable structures.

These clothes often balance elegance and utility to suit modern lives. A shirt that has changed, whether it be because of technology-infused materials, sustainable design, or dynamic fashion, is a monument to how clothing is always altering to suit the requirements and tastes of its users.

Fabric Swatches

Small samples or pieces of fabric known as fabric swatches are used for a variety of objectives, the main one being evaluating the fabric's appearance, texture, and quality prior to making a bigger purchase.

Usually offered by fabric producers, merchants, or designers, these swatches assist clients in selecting the right materials for their projects. Here are some common uses of fabric swatches:

Color and Pattern Matching

With swatches, buyers may see a fabric's true colors and patterns before purchasing greater amounts. This is particularly significant for applications where color accuracy is essential, such as interior design or fashion. Fabric swatches are an essential tool for selecting fabrics since they help ensure that color and pattern match. Having little fabric samples at hand before starting a project helps people effectively gauge the colors and patterns of the materials they are contemplating, whether it is fashion, home design, or handicraft. With the use of swatches, buyers may see a physical depiction of a fabric's final appearance and choose complementing patterns and harmonizing colors for their projects. This is a really important physical experience that cannot be adequately expressed by written or digital photos. The ability to contrast and compare samples is helpful in reaching a desired aesthetic result, whether the goal is to create a unified color scheme for a garment or harmonize textiles for upholstery. Thus, fabric swatches are crucial instruments for guaranteeing that the selected materials correspond with the intended color scheme and pattern harmony, which enhances the overall success of the creative project.

Texture and Feel

Customers may feel the weight and texture of the cloth with the aid of swatches. This is crucial for clothing or furniture when the touch element is just as significant as the aesthetic appeal. When choosing materials, texture and feel are very important factors to take into account. Fabric samples are an invaluable resource for assessing these tactile qualities. A fabric's tactile quality plays a major role in determining whether or not it is appropriate for use in apparel, upholstery, or home furnishings, among other uses. Swatches provide people the chance to feel the material with their fingertips, allowing them to determine how soft, smooth, or coarse it is. Beyond a mere visual evaluation, this tactile touch provides a deeper insight of how the fabric will feel against the skin or in a certain environment. Whether looking for a plush feel for a formal dress, a hardy feel for upholstery, or a warm vibe for interior design, fabric swatches enable people to make well-informed choices based on the required tactile attributes. These swatches help to provide a more gratifying and sensory experience for people working on projects that need careful consideration of texture and feel by integrating the sense of touch into the selecting process.

Quality Assessment

Customers may evaluate the quality of the material, including aspects like thread count, durability, and general construction, by looking at a fabric swatch. The process of choosing a fabric requires a thorough quality inspection, and fabric samples are essential for verifying that the materials fulfill the required requirements. Before making a bigger purchase, people may thoroughly inspect the fabric's structure, durability, and general quality thanks to these tiny, representative samples. Examining the sample in detail allows one to determine the thread count, fabric thickness, and weave integrity all of which provide information on the material's durability and strength. This thorough inspection assists consumers in making well-informed selections about a fabric's suitability for the intended application, whether it be producing robust upholstery, long-lasting home furnishings, or durable clothing. Thus, fabric swatches provide as concrete indications of a material's performance, enabling people to choose materials that satisfy their aesthetic tastes as well as their expectations for the final product's quality and endurance.

Testing Compatibility

Swatches are useful for jobs that require mixing several fabrics, like upholstery or quilting, since they show how well the color, texture, and general look of the materials work together. In many creative endeavors, determining if different materials work well together is an

important factor to take into account. Fabric samples provide a useful way to conduct this assessment. Swatches provide a practical way to evaluate how various materials blend together when creating quilts, upholstery, or other multi-fabric projects. Swatches may be arranged side by side to show how different colors work together, textures complement one another, and patterns coordinate. When mixing different textiles for a project, this method is very helpful in avoiding conflicts or incompatibilities. Fabric swatches make it possible to verify compatibility in advance and allow for last-minute changes or substitutes during the planning phase. By doing this, any problems with the functionality and longevity of the blended textiles are also avoided, resulting in a finished product that is aesthetically pleasing and harmonious. Essentially, fabric swatches are vital instruments for the pragmatic and decorative investigation of material compatibility, enabling well-informed choices for the smooth incorporation of various textiles in artistic pursuits.

Sample for Clients

Before completing a design, designers often utilize fabric samples to show their customers their possibilities. This enables customers to physically see the suggested materials. In the world of design and creative initiatives, giving fabric swatches as samples to customers is standard procedure. By providing customers with concrete examples of the suggested materials, these swatches enable them to see and feel the various options up close. A collection of fabric swatches that meet the needs of the project and the client's preferences are often assembled by designers. Clients may directly and interactively feel the textures, see the colors, and evaluate the patterns thanks to our customized technique. Designers enable a cooperative decision-making process by providing fabric samples, guaranteeing that customers have a clear idea of how the selected materials will affect the overall appearance and use of the finished product. Working directly with fabric samples improves communication between clients and designers, creating a sense of shared vision and confidence in the choices chosen for the project. Providing fabric swatches as samples is ultimately essential to producing a unique and fulfilling design experience for customers.

Educational Purpose

Fabric swatches may be used by students in educational contexts, such as fashion or textile design classes, to learn about various fabric varieties and their characteristics. Fabric swatches have a variety of roles in educational contexts, such as textile studies or fashion design classes, and have immense teaching value. These little, representative examples end up being vital resources for students to acquire practical knowledge and a sophisticated comprehension of different textiles. Students may investigate the many properties of materials, such as texture, weave patterns, color variations, and weight, by looking at fabric samples. This hands-on educational opportunity helps students get a greater understanding of the properties of various textiles and may be used in real-world design situations. Additionally, fabric swatches provide pupils a practical way to practice classifying and identifying fabrics. Students gain proficiency in identifying the distinctive characteristics of each material by working with samples, an essential skill for future designers and textile experts. Furthermore, cloth swatches are often used by lecturers as visual aids to supplement theoretical knowledge with real-world examples. Fabric swatches may also be used as a platform for students to experiment with combinations in group projects or design classes, assisting them in understanding the tactile and visual effects of different fabric pairings.

All things considered, fabric swatches are essential for enhancing the educational process since they provide a practical and eye-catching way to learn about the vast and varied world of textiles [15], [16].

Satin fabric

Satin fabric, renowned for its luxurious and lustrous appearance, is a textile that has captured the admiration of designers and consumers alike. Its smooth surface, characterized by a glossy front and a matte back, is achieved through a weaving technique that allows the fibers to be closely packed together. Typically made from silk, polyester, or a blend of synthetic fibers, satin is known for its elegant drape and distinctive sheen. This fabric is a popular choice for formal wear, lingerie, and various upscale home furnishings due to its ability to reflect light and create a visually stunning effect. Satin's versatility extends to its use in accessories, such as ribbons and bridal veils, adding a touch of sophistication to special occasions. While its delicate nature requires careful handling, the allure of satin lies in its ability to elevate the aesthetic appeal of any garment or décor, making it a timeless and coveted choice in the world of textiles.

Cotton fabric

Cotton fabric, a timeless and versatile textile, stands as a cornerstone in the world of fabrics. Derived from the natural fibers of the cotton plant, this fabric boasts a soft and breathable texture that has made it a favorite for a wide range of applications. Its absorbent nature makes cotton an ideal choice for clothing, especially in warm climates, as it allows for effective moisture wicking and enhanced comfort. Cotton is also celebrated for its durability and ease of care, often withstanding repeated washings and maintaining its integrity over time. Beyond its practical qualities, cotton fabric is a canvas for a myriad of styles and designs. It takes dyes exceptionally well, allowing for a spectrum of vibrant colors and patterns. From casual wear like t-shirts and jeans to sophisticated dress shirts and home linens, cotton's adaptability has made it a staple in fashion and interior design. Furthermore, its natural origin aligns with the growing preference for sustainable and eco-friendly materials, making cotton a go-to choice for those seeking comfort, style, and a connection to nature in their fabric selections.

Lining Fabric

Lining fabric, often overlooked but indispensable in the realm of garment construction, plays a crucial role in enhancing the overall comfort, durability, and appearance of clothing. Typically made from lightweight and smooth materials such as polyester, acetate, or silk, lining fabric is sewn into the interior of garments to provide a barrier between the body and the outer fabric. This serves multiple purposes, including preventing garments from clinging to the body, reducing friction, and adding an extra layer for modesty. Beyond its functional aspects, lining fabric contributes to the structure and drape of a garment. It helps to maintain the shape of jackets, skirts, and dresses, creating a polished and professional finish. Lining can also improve the breathability of a garment by allowing air circulation between layers. In addition to its practical functions, lining fabric is chosen with aesthetics in mind. Designers often select linings that complement the outer fabric, adding a touch of luxury or coordinating with the overall design. Lining fabric is a subtle yet essential element in the creation of well-constructed and comfortable clothing, reflecting the meticulous attention to detail in the world of fashion and tailoring.

CONCLUSION

It set out on a trip that goes beyond aesthetics and self-awareness as we examine the entwined histories of fashion growth and personal progress. Just like fashion changes to reflect changing social mores, people's self-awareness and personal growth must also change. The fashion industry's adaptability to cultural shifts and the concepts of human evolution are analogous, which highlights the enduring significance of self-awareness, reflection, and ongoing development. Modern psychology supports the timeless importance of knowing oneself and

making an effort to improve personally, from the psychological vantage points of self-determination theory to mindfulness exercises and the growth mindset. The fabric swatches highlight the value of tactile sensation in decision-making by acting as concrete representations of inquiry and selection in both fashion and personal development. In the same way that people utilize fabric swatches to determine suitability, evaluate quality, and make well-informed decisions, our lives are made up of several events that are woven together through careful thought and reflection. The end becomes an appeal to accept change, flexibility, and the quest of personal progress in the ever-evolving fabric of life. In the same way that the fashion industry adapts to changing trends and ideals, people are urged to actively participate in the continuous process of improving themselves. The growth of both fashion and the self is a never-ending journey that is steered by qualities like self-awareness, resiliency, and a readiness to accept change the importance of both the outside forces reshaping our reality and our own interior quest for self-awareness as we go. As manifestations of our societal growth and identities, fashion and personal progression come together. Style and self-awareness are interwoven in this interrelated story, weaving together to create a tapestry that honors the beauty of progress in both our lives and our wardrobes.

REFERENCES:

- [1] A. C. Castagna, M. Duarte, and D. C. Pinto, "Slow fashion or self-signaling? Sustainability in the fashion industry," *Sustain. Prod. Consum.*, 2022.
- [2] J. Adamkiewicz, E. Kochańska, I. Adamkiewicz, and R. M. Łukasik, "Greenwashing and sustainable fashion industry," *Current Opinion in Green and Sustainable Chemistry*. 2022.
- [3] D. G. K. Dissanayake and D. Weerasinghe, "Towards Circular Economy in Fashion: Review of Strategies, Barriers and Enablers," *Circular Economy and Sustainability*. 2022.
- [4] M. Domingos, V. T. Vale, and S. Faria, "Slow Fashion Consumer Behavior: A Literature Review," *Sustainability (Switzerland)*. 2022.
- [5] M. Ikram, "Transition toward green economy: Technological Innovation's role in the fashion industry," *Current Opinion in Green and Sustainable Chemistry*. 2022.
- [6] B. Wren, "Sustainable supply chain management in the fast fashion Industry: A comparative study of current efforts and best practices to address the climate crisis," *Clean. Logist. Supply Chain*, 2022.
- [7] X. Long and J. Nasiry, "Sustainability in the Fast Fashion Industry," *Manuf. Serv. Oper. Manag.*, 2022.
- [8] R. Nayak, M. George, I. U. Haq, and H. C. Pham, "Sustainability benefits of RFID technology in Vietnamese fashion supply chain," *Clean. Logist. Supply Chain*, 2022.
- [9] E. Baek, S. Haines, O. H. Fares, Z. Huang, Y. Hong, and S. H. M. Lee, "Defining digital fashion: Reshaping the field via a systematic review," *Comput. Human Behav.*, 2022.
- [10] R. Vijayarasa and M. Liu, "Fast Fashion for 2030: Using the Pattern of the Sustainable Development Goals (SDGs) to Cut a More Gender-Just Fashion Sector," *Bus. Hum. Rights J.*, 2022.
- [11] N. Bhandari, J. A. Garza-Reyes, L. Rocha-Lona, A. Kumar, F. Naz, and R. Joshi, "Barriers to sustainable sourcing in the apparel and fashion luxury industry," *Sustain. Prod. Consum.*, 2022.
- [12] R. M. Talaat, "Fashion consciousness, materialism and fashion clothing purchase involvement of young fashion consumers in Egypt: the mediation role of materialism," *J. Humanit. Appl. Soc. Sci.*, 2022.
- [13] J. Ramón-Cardona, M. D. Sánchez-Fernández, A. Durán-Sánchez, and J. Álvarez-García, "Entrepreneurship, Local Fashion, Tourism Development, and the Hippie Movement: The Case of Adlib Fashion (Ibiza, Spain)," *Sustain.*, 2022.
- [14] A. Busalim, G. Fox, and T. Lynn, "Consumer behavior in sustainable fashion: A systematic literature review and future research agenda," *International Journal of Consumer Studies*. 2022.
- [15] Y. Zou, D. B. Luh, and S. Lu, "Public perceptions of digital fashion: An analysis of sentiment and Latent Dirichlet Allocation topic modeling," *Front. Psychol.*, 2022.
- [16] A. Sailer, H. Wilfing, and E. Straus, "Greenwashing and Bluewashing in Black Friday-Related Sustainable Fashion Marketing on Instagram," *Sustain.*, 2022.

CHAPTER 6

EMPOWERING MATERNITY FASHION TO BRIDGING THE GAP FOR RURAL WOMEN IN INDIA

Prof. Kali Rawat, Assistant Professor
ISDI, ATLAS SkillTech University, Mumbai, Maharashtra, India
Email Id- kali.rawat@atlasuniversity.edu.in

ABSTRACT:

Maternity fashion has evolved significantly in recent years, catering to the diverse needs and styles of pregnant women globally. However, in the context of rural India, there remains a significant gap in accessibility and empowerment for pregnant women to express their personal style while ensuring comfort and functionality. This paper explores the intersection of maternity fashion and the unique challenges faced by pregnant women in rural areas of India. The socio-economic factors contributing to the existing gap in maternity fashion choices for rural women and examines the potential impact on their overall well-being during pregnancy. It aims to identify successful strategies and interventions that empower pregnant women in rural India to make informed and stylish choices during this crucial phase of their lives. The study underscores the role of healthcare professionals, local communities, and governmental organizations in breaking down barriers and creating a supportive environment for pregnant women in rural and peri-urban areas. The creation of a supportive environment where pregnant women are not only provided with access to affordable and culturally suitable maternity wear but are also informed about the critical role such attire plays in their health and overall pregnancy experience. By empowering maternity fashion, the aim is to celebrate the changing bodies of expectant mothers and empower them to face the challenges of pregnancy with confidence, grace, and pride. Ultimately, this study contributes to fostering a healthier, more informed, and empowered generation of mothers in rural India.

KEYWORDS:

Dress, Fashion, Maternity, Pregnant, Women.

INTRODUCTION

Over the years, women have faced a variety of issues, and these issues have both intentionally and subconsciously influenced their dress choices. Women in our nation were the undervalued slaves of society, repressed from speaking out and compelled to live in domestic duties. However, little, incremental revolutions have allowed them to progressively break free from limiting conventions and laws and forge their own identities. Every woman has a tale to tell; some share it openly, while others keep it to themselves. Sadly, many women's stories end with them. Women must be understood and given a voice. Women are respected and understood for who they are in the fashion industry. I want to work for a lady who has developed her own identity and independence from the traditional culture in which we now live because I am confident in that knowledge. My collection, which is conceived as a tribute to expectant women and offers them the opportunity to communicate themselves via a spectrum of emancipating fashion choices, uses minor modifications to produce strong powerful designs. It's about a contemporary Indian lady who chooses to pursue her own fashion sense and aspirations rather than those that her family dictates [1], [2]. The contemporary Indian lady is a woman with aspirations, someone who wants to achieve more and escape the constrictive and even callous social conventions. According to a poll done for this initiative, Indian women nowadays prioritize taking care of themselves. She enjoys going out and having a good time with her friends while still taking care of her household duties. She puts in a lot of effort to support herself financially, feels that sex is not a holy act and should just be used to satisfy one's emotional and physical needs, and views marriage as optional. This indicates that she is aware of who she is. Despite being a powerful lady, she has a deep desire to become a mother and raise her children to be decent people. She is excited to go through the most beautiful phase of her life, which is the time in a woman's life when she appears her most beautiful: pregnancy.

India has to adapt to the changing needs of its women. They are no longer associated with the notion of the repressed, silently suffering, and submissive "half." They consider themselves to be entire, finished, and worthy of consideration. Today's Indian women have carved out a place for themselves in society, are allowed to make their own decisions, and may even lead independent lives. Individuals have the authority to decide what they want to dress and do. Their lives are within their control [3], [4].

Due to the effects of globalization and the digital revolution, rural and peri-urban areas have seen tremendous changes in recent decades. In addition to these developments, women's access to education and economic expansion have boosted their social standing. As a result, women's dress and lifestyle have also seen significant changes. Pregnant women now have different wardrobe demands as a result of this development. Over nine months, a woman's body experiences several notable changes throughout the first period of pregnancy, including weight growth, fat deposition, and increasing belly girth. Pregnant women may thus have feelings of being ugly, uneasy, and self-conscious about their bodies. During pregnancy, women's bodies experience changes that call for the usage of maternity clothing that is soft and comfy to accommodate these changes. In the past, pregnant women in India often wore draped or improvised clothing rather than choosing maternity clothes expressly. But over time, maternity clothing has become more and more in demand in peri-urban and rural locations. The necessity for the best way to provide maternity clothing to women living in these locations is highlighted by the abundance of alternatives for maternity garments that have emerged as a result of the increased demand. Finding clothing that fits a pregnant woman's fluctuating waist, belly, hips, and legs throughout pregnancy may be challenging. Appropriate maternity apparel must be designed with these anthropometric parameters in mind [5], [6]. Pregnancy does not cause weight gain to be spread uniformly; the hands, thighs, and biceps, for example, see more noticeable expansion than other body areas. Pregnant women in India are currently underserved by the availability of plus-size clothing, which often leads to clothing that is ill-fitting and unattractive in both vertical and horizontal dimensions. Furthermore, since maternity gear is only useful for the length of pregnancy oversized flares meant to conceal the baby's belly are no longer necessary after delivery it may be thought of as pricey. This research attempts to determine the most appropriate maternity apparel options for expectant mothers in rural and periurban areas during the second and third trimesters in light of these difficulties. Although becoming a mother is an important stage in a woman's life, it may also bring with it potentially fatal issues that need to be treated right once. Regrettably, the maternity healthcare systems in urban and rural areas differ significantly. Due to their distant locations, pregnant women in rural and peri-urban regions have difficulty getting quality maternity care. These ladies additionally have trouble locating appropriate maternity clothing in India as the clothing that is readily accessible there is poorly constructed and composed of fabrics that are uncomfortable and non-absorbent. The purpose of this research is to determine what pregnant women in rural and periurban regions like to wear during maternity. It also looks at how the physical changes that occur during pregnancy relate to clothing and suggests the most appropriate and comfortable maternity clothes for these ladies [7], [8].

DISCUSSION

Significance of Maternity Wear

Maternity clothing is very important because it provides the room that pregnant women need to grow into their new bodies. It also addresses the special changes that their bodies go through throughout pregnancy. Maternity wear's importance is being steadily acknowledged by the Indian textile sector. It is essential to wear comfortable, easily-fitting clothes that are suited for the pregnancy. Pregnant women should choose lightweight, comfortable, and breathable

maternity clothes, which may be achieved by carefully considering the fabric, texture, and material choices. Maternity apparel should have a shape and style that supports the belly region properly and gives it flexibility. It is essential that during pregnancy, maternity garments do not put strain on the abdomen. Maternity clothing for expectant mothers has to be designed with these factors in mind. Nonetheless, it has been noted that women in rural Indian areas are not well-informed about the significance of maternity attire; this topic will be covered in more detail in the section that follows. Maternity clothing is very important to expecting moms; it's more than just clothes; it caters to the special demands that change with pregnancy. Maternity clothing is essential to assuring comfort, style, and utility throughout this time of bodily and mental transformation that occurs during pregnancy. One of the main things to take into account is how pregnancy changes your body, with your tummy growing and your proportions shifting. Maternity clothing is made especially to fit these changes, with a variety of cozy and flexible materials that provide space for the expanding tummy without sacrificing style [9], [10]. Additionally, the importance of maternity clothing extends to the general health of expectant mothers. Wearing cozy clothes is crucial to reducing the physical discomfort that often comes with pregnancy, such as edema and backaches. Features like elastic waistbands, adjustable fasteners, and breathable materials are included in maternity clothing to allay these worries and provide pregnant moms with more comfort and mobility. It's important to recognize the psychological benefits of feeling good about one's looks during pregnancy since it fosters confidence and a positive self-image at a time when the body is going through major changes. Maternity clothing also takes into account the varied interests and lifestyles of expectant mothers. Pregnant women may keep their style during their pregnancy thanks to the variety of maternity clothes options, which vary from business-casual to casual wear appropriate for daily activities. This gives women the confidence and grace to accept their changing bodies while also fostering a feeling of normality. Maternity clothing is important because it meets the special requirements of expectant mothers and offers them style, comfort, and utility during this life-changing time. Maternity clothing is more than just a style statement; it supports pregnant moms' physical and mental health and gives them the self-assurance and empowerment to face the difficulties of pregnancy head-on. Maternity wear offers several benefits for pregnant women, including:

Enhanced Comfort

Maternity clothing is made especially to fit the changes that a pregnant woman's body goes through. The correct attire reduces pain brought on by physiological changes by offering comfort and flexibility. As maternity clothing has developed, pregnant mothers' increased comfort has been a top priority, acknowledging the special demands that develop throughout pregnancy. One important aspect that adds to this comfort is the usage of specialty textiles made to fit a changing body shape and expanding tummy. Spandex and jersey knit, two soft, flexible fabrics, provide flexibility and guarantee a close-fitting yet comfortable fit. Furthermore, a lot of maternity clothing has adjustable elements like drawstrings, elastic waistbands, and expanded panels, which let women alter the fit as their bodies change. To avoid chafing and discomfort, seams are positioned strategically to provide a smooth and pleasant wearing experience. In addition to helping with the physical aspects of pregnancy, such as reducing swelling and backaches, comfortable maternity clothing also improves the overall well-being of expectant mothers by boosting their confidence and promoting a positive body image during this important time in their lives [11], [12].

Improved Body Satisfaction

Significant changes in body size and form occur during pregnancy, which may affect a woman's self-esteem and body image. Women might feel more content and self-assured about their looks

when they wear maternity clothing that fits properly and accentuates their bodies. Maternity clothing is essential in helping expecting moms feel better about their bodies since it enhances and embraces the changing features of the growing body. Contrary to regular apparel, maternity wear is made specifically to highlight the beauty of pregnancy by offering a cozy and fashionable substitute that takes into account the changing form and size of the wearer. Maternity clothing offers creative designs that put utility and style first, giving women the confidence and empowerment they need during this life-changing time. Stretchable materials, empire waistlines, and deliberate rushing all contribute to a pleasing shape while also conveying an acceptance of the inevitable changes that accompany childbearing. This change in design philosophy helps pregnant moms to embrace their prenatal experience with confidence and pride, as well as to have a good body image. Maternity clothing greatly enhances the general well-being of expectant mothers by promoting comfort and style, making sure that they not only feel good about their changing bodies but also look fantastic [13]–[15].

Support for Pregnancy-Related Discomfort

Pregnant women often endure discomforts such as backaches, edema, and abdominal pressure. These discomforts may be relieved and supported by maternity clothing with features like belly bands, support belts, and adjustable waistbands. Maternity clothing is a vital source of assistance in reducing pregnancy-related pain and identifying and resolving the particular physical difficulties that come with this life-changing stage. Maternity clothing provides support in several ways, one of which is via the use of specifically designed textiles that give moderate compression and flexibility. These materials provide the support that a developing belly needs, lessening the pressure on the lower back and the pain that comes with carrying extra weight. Furthermore, integrated belly bands, supporting bras, and adjustable fasteners are common elements seen in maternity clothing, all of which are designed to provide individualized solutions to fit the growing body. In addition to improving comfort, these supporting components also help with posture, which lowers the chance of typical aches and pains including muscle strains and backaches. Maternity clothing meets the unique demands of expecting moms, making it a dependable ally in reducing physical strain and facilitating expectant mothers' more comfortable and easy pregnancy journey.

Practicality and Functionality

Maternity clothing provides useful characteristics that facilitate comfortable and easy dressing for expectant mothers. Stretchy materials, adjustable waistbands, and easy-access nursing alternatives are a few examples of these characteristics that may be added to meet the mother's evolving requirements.

Maternity clothing goes beyond simple style by emphasizing usefulness and utility and meeting the particular requirements of pregnant moms. Maternity clothes are made with a deep awareness of the bodily changes that coincide with pregnancy, making them both adaptable and accommodating. Stretchable materials, expandable panels, and adjustable waistbands all work together to provide a flexible and comfortable fit that accommodates the changing size of the expanding belly.

This pragmatic approach also applies to the adaptability of maternity clothing, providing alternatives appropriate for a range of contexts and weather conditions, from work to leisure travel. Maternity clothing's practicality is further shown by characteristics like nursing-friendly designs, which make it easier to nurse and care for the new mother. Maternity clothing, which prioritizes comfort and ease, becomes an essential component of an expectant mother's wardrobe, skillfully fusing style and functionality to satisfy changing demands throughout the pregnancy.

Psychological Well-being

The psychological health of expectant mothers might be favorably impacted by wearing the proper maternity clothing. It enables people to keep their style, adjust to the bodily changes brought on by pregnancy, and feel more certain and at ease while dressing. Expectant women's psychological well-being is greatly enhanced by maternity apparel because it helps them maintain a positive and self-assured view of themselves throughout a time of major physical change. Maternity apparel's thoughtful design, which takes the changing body form into account, is essential in assisting women in accepting their changing bodies. Not only can features like well-placed ruffling, attractive shapes, and fashionable patterns make an outfit more comfortable, but they also improve its overall look and give the pregnant mother a feeling of beauty and pride. Furthermore, dressing to become a mother helps women feel more connected to the changing version of themselves as moms, which promotes empowerment and preparedness for the next journey. Maternity clothing helps women overcome the emotional aspects of pregnancy and improves their psychological health by addressing the emotional side of the experience. This empowers women to face the difficulties of pregnancy with confidence and grace.

Challenges of Rural Maternity Garments for Pregnant Women in India

Obstacles Rural Pregnant Women in India Face Concerning Maternity Apparel India's rural populations confront a different reality from the shifting trends in metropolitan regions, where pregnant women may now openly embrace their "baby bump" and have access to a wide variety of maternity apparel. Pregnant women in rural areas have few alternatives when it comes to maternity clothing and, more significantly, are not aware of how crucial maternity attire is to improving their overall appearance. When comparing rural and urban women, there is a clear difference in the way the former approach their pregnancy and the latter dress. Their options for maternity clothing are restricted, and they sometimes have to settle with the uncomfortable and ill-fitting clothes that are readily accessible in their communities. Pregnant women in rural Punjabi regions reported discontent with the maternity clothes offered in local stores and preferred cotton-made clothing, according to a survey performed there. Thus, the purpose of this research is to address the unique requirements and provide solutions for maternity apparel among rural pregnant women. Many obstacles beset India's rural maternity clothing industry, which is indicative of the nation's complicated socioeconomic and healthcare conditions. The lack of availability of proper maternity apparel in rural locations is one of the main problems. Pregnant women in rural India have challenges in accessing appropriate apparel due to a lack of maternity clothing retailers and a lack of knowledge about its relevance. Because of this, a lot of women end up wearing conventional, ill-fitting clothes, which may be very bad for their health while they're pregnant. The difficulties in finding high-quality maternity clothing in remote locations are made worse by financial limitations. Many families worry a great deal about affordability, and the price of maternity clothes may seem like a needless luxury. Because of this, pregnant women in rural India often have to forgo their comfort in favor of making do with garments that may not fit their changing bodies well. Pregnant women in rural India face additional problems due to inadequate healthcare facilities and little understanding of the need for appropriate maternity attire. The consequences of wearing tight or ill-fitting clothes during pregnancy may not be completely understood by women due to a lack of prenatal education and counseling in these areas. This ignorance may result in discomfort, back pain, and other health problems, among other things.

Indian rural maternity clothing has certain issues that are shaped in part by cultural influences. Pregnant women's wardrobe choices might be influenced by cultural expectations and traditional conventions. Sometimes cultural attitudes or a lack of exposure to other alternatives

might make people resistant to embracing contemporary maternity gear. Targeted awareness efforts and education programs that stress the significance of appropriate maternity apparel for the health and well-being of expectant mothers are desperately needed to address these issues. In addition, initiatives should be taken to increase the availability of reasonably priced, culturally suitable maternity clothing in rural communities. In rural India, cooperation among healthcare professionals, local communities, and governmental organizations may be crucial in reducing these obstacles and ensuring that expectant mothers have access to the resources they need for a safe and pleasant pregnancy.

Towel fabric

An important factor in influencing the comfort and usefulness of this common home item is the towel fabric. Cotton's superior softness and absorbency make it a popular choice for towels. Cotton's inherent fibers give it a fluffy, velvety texture that feels nice against the skin and effectively wicks away moisture, making it an excellent choice for drying. Furthermore, cotton's breathability promotes rapid evaporation and inhibits the growth of offensive smells. Long fibers are especially well-known in Egyptian and Pima cotton types, which add to the strength and lifespan of towels. Conversely, microfiber towels are becoming more and more well-liked due to their very tiny synthetic fibers, which improve absorbency and speed of drying. The choice of towel fabric ultimately comes down to personal taste, since each kind offers a different combination of durability, comfort, and usefulness to meet different demands in everyday personal hygiene routines.

Handloom fabric

Handloom cloth, which embodies traditional workmanship and artisanal abilities, has a unique appeal and cultural value. This cloth, which was made by hand on manually controlled looms, exhibits a painstaking technique that includes carefully and precisely interlacing threads. The distinctive texture of handloom cloth, which is often defined by imperfections that provide character and authenticity, is one of its primary characteristics. Through the use of their hands-on method, weavers can produce gorgeous designs, brilliant colors, and complex patterns that showcase the rich cultural history ingrained in each item. In addition to being aesthetically pleasing, handloom cloth promotes sustainable practices by reducing the environmental effect of machine-based manufacturing and employing human labor. The rebirth of interest in handloom textiles may be attributed to this environmentally beneficial feature as well as the support of talented artisan groups. Handloom fabric, whether made of cotton, silk, or other natural fibers, is not only aesthetically beautiful and tactile, but it also bears witness to the artistic legacy and cultural history that have been maintained through many generations of expert workmanship.

Jaal dress

The detailed and elaborate lattice or net-like design, called "Jaal" in Hindi, is what makes a Jaal outfit unique. This classic design feature is often used to provide exquisite and classic style to a variety of ethnic clothing items, including suits, lehengas, and sarees. Geometric designs, floral motifs, or interlacing lines are sometimes painstakingly woven or stitched into the cloth to produce an eye-catching, symmetrical arrangement. The elaborate Jaal work is often completed utilizing a variety of methods, including weaving, machine embroidery, and hand embroidery, demonstrating the creators' skill and creative ability. Jaal gowns are often worn for ceremonies, special events, or cultural festivities. The intricate designs on the garments add to the overall grandeur and beauty of the ensemble. Jaal dresses are a popular option for anyone looking to represent a balance of current style and cultural depth in their wardrobe since they combine traditional aesthetics with contemporary fashion sensibility.

Chunnat Dress

Generally speaking, a "chunnat dress" is a classic South Asian ensemble embellished with the delicate and detailed hand embroidery known as Chikankari, which is a product of the Indian subcontinent. Chikankari is a technique that creates delicate, dreamy designs on light, sometimes pastel-colored textiles with the skillful use of white thread. The intricate Chikankari work, which is embroidered into the cloth to create a textured and exquisite surface, is often seen on Chunnat dresses. It takes the shape of floral patterns, paisleys, and geometric shapes. This kind of clothing is well known for its classic style and is often used for formal events, holidays, and daily wear. Chunnat dresses are perfect for warm weather because of their lightweight design and breathable material. Not only does Chikankari embroidery add to the garment's visual appeal, but it also showcases the rich cultural legacy and expert workmanship that has been handed down through the years throughout South Asia.

Silhouette in Fashion

The shapes, which draw inspiration from a variety of collections from previous years, are primarily focused on highlighting the fullness and flow of the material and enhancing the expectant mothers physique. It is recommended that garments with gathers, pleats, and line cuts drape gently on the body to prevent the wearer from feeling constricted. The outline of a person, thing, or scene is called a silhouette, and it is often shown as a solid form in black. The silhouette's interior is featureless and is mostly seen against a light or white backdrop. In fashion design, a silhouette essentially refers to the dress's line and the contour of a piece of apparel. When it comes to catwalks, fashion walks, etc., the silhouette is regarded as the initial impression of the clothing. It is used to examine the general form before delving into the specifics of the cloth, texture, etc. It aids in determining which body part should be covered up and which should be highlighted. These days, women utilize fashion houses as a resource to help them choose what to wear, try out the newest trends, and use clothing to project the image they want. However, in the past, women dressed in a manner that the public expected them to. As a result, throughout time, ideas and presentations have evolved. Similarly, clothing was worn primarily for body covering during the medieval era, but today's fashion is determined by culture, occasion, desire, status, and identity. Clothes have been associated with both science and beauty, but until the end of the Middle Ages, a new profession known as tailoring appeared, and fashion also began to take shape. Thus, the word "silhouettes" was born out of this. The French Revolution saw the introduction of silhouettes, which were used to drape heavy silk dresses. Following that, the French ruler Josephine Bonaparte popularized a high-waisted shape fashion known as the "Empire line," which was inspired by Greco-Roman art. After a few years, this silhouette gave way to a variety of different shapes, such as bell-shaped skirts, leg-o-mutton sleeves, hoop-skirted styles, etc. As a result, several silhouettes appeared in this manner and were then reshaped into appropriate structures.

Types of Silhouettes

Silhouettes aid in highlighting a certain body area and producing a pleasing illusion. Different body shapes and dress rules for different occasions are complemented by varied silhouettes. Therefore, mastering the many kinds of silhouettes will enable you to become the finest version of yourself.

You may utilize accessories to complete your look and draw attention to them in addition to dressing to meet different body shapes and local dress codes. Companies are allowed to completely personalize their pins with information about their brands and logos for events like big business exchange meetings. Give them to every employee so they may share the company's culture and message with others in a particular setting.

Sheath silhouettes

A silhouette that forms a complete body embrace. Slimmer ladies with a well-defined waist often suggest this design for women who have somewhat sized curves.

A-line silhouette

The silhouette has a fitting top and a flowing skirt, much like the letter A. The majority of body types look well in this outfit. This kind of garment has a small top and progressively expands toward the hem to smooth out the lines. It suits all body types the best.

Hour-glass silhouette

An hourglass silhouette is defined as being waist-fitting. You may create these shapes using waistbands, darts, and belts. This particular shape highlights the body's contours and works best on those with tiny waists. If the body has a thin waist, this style would fit a pear-shaped body better than an apple-shaped one.

Empire silhouette

The figure with the waistline elevated. The shirt is formfitting and has a flare under the chest. It works best on those without a pronounced waist. It may be worn in both apple and pear forms, however hourglass figures should avoid it.

Ball gown silhouette

The Bell or Ball Gown a shaped dress often fits closely to the waist before progressively widening to generate a bell-shaped skirt near the hemline. Take a look at these ball dresses designed by Sherri Hill. Almost every body shape may look well in this design, although small-framed or waisted ladies will look particularly good in it. A pear-shaped woman's big hips may be effectively disguised with a long skirt.

Trumpet silhouette

A Mermaid silhouette is another name for a silhouette. This silhouette develops the shape of a bell-shaped skirt after hugging the body to the knees. It is best suited for most forms and is designed to enhance curves; however, very small ladies should be mindful of proportion since this style accentuates the length of the torso and legs.

CONCLUSION

Recognizing the many demands and difficulties that pregnant moms in these areas encounter is a critical first step in the process of creating maternity fashion that empowers rural women in India. The importance of wearing suitable maternity clothing goes well beyond appearances; it also affects physical comfort, mental health, and general health throughout pregnancy. The problems that have been highlighted, which include things like restricted availability of appropriate maternity apparel, budgetary restraints, and cultural impacts on wardrobe choices, highlight the urgent need for focused awareness campaigns, educational activities, and cooperative programs. To close the fashion gap, it is necessary to ensure that pregnant women in rural and urban regions have access to reasonably priced, culturally appropriate maternity wear, as well as to information about the benefits of this kind of clothing for their general health and pregnancy experience.

Maternity apparel becomes a friend throughout the life-changing experience of pregnancy, acting as more than simply a fashion accessory. Empowering maternity fashion may greatly improve the general well-being of pregnant women in rural India by catering to their specific needs and providing a stylish but useful combination.

Collaboration among healthcare experts, local communities, and governmental organizations is essential to dismantling barriers, minimizing impediments, and fostering a supportive atmosphere that enables pregnant moms to get the necessary resources for a safe and enjoyable pregnancy. We support the development of a healthier, more knowledgeable, and capable generation of moms by acknowledging the significance of maternity clothing that is specifically designed to meet the requirements of rural women in India. These mothers deserve to feel beautiful, confident, and at ease during their pregnancies.

REFERENCES:

- [1] S. Balla, M. I. K. Sk, M. Ambade, and B. Hossain, "Distress financing in coping with out-of-pocket expenditure for maternity care in India," *BMC Health Serv. Res.*, 2022.
- [2] A. Hazfiarini, S. Akter, C. S. E. Homer, R. I. Zahroh, and M. A. Bohren, "'We are going into battle without appropriate armour': A qualitative study of Indonesian midwives' experiences in providing maternity care during the COVID-19 pandemic," *Women and Birth*, 2022.
- [3] C. Leung, T. Olufunlayo, Z. Olateju, C. MacArthur, and B. Taylor, "Perceptions and experiences of maternity care workers during COVID-19 pandemic in Lagos State, Nigeria; a qualitative study," *BMC Health Serv. Res.*, 2022.
- [4] J. Krisjanous, N. Allayarova, and D. Kadirov, "Clothing of righteousness: exploring tensions of halal maternity wear on online apparel websites," *J. Islam. Mark.*, 2022.
- [5] K. Brundell, V. Vasilevski, and L. Sweet, "Australian maternity care, considering risk and supporting safety: A scoping review," *Midwifery*, 2022.
- [6] E. Kurz, D. Davis, and J. Browne, "The relationality of maternity care: A diffractive analysis of maternity care experiences," *Women and Birth*, 2022.
- [7] J. Harris *et al.*, "Improving teamwork in maternity services: A rapid review of interventions," *Midwifery*, 2022.
- [8] C. Pereira-Kotze, K. Malherbe, M. Faber, T. Doherty, and D. Cooper, "Legislation and Policies for the Right to Maternity Protection in South Africa: A Fragmented State of Affairs," *J. Hum. Lact.*, 2022.
- [9] R. L. Dillinger, "From Requisite to Right: Assessing and Addressing Paid Maternity Leave in US Psychiatry Residency Programs," *Acad. Psychiatry*, 2022.
- [10] J. Brown, K. Moore, E. Keer, and L. Kane Low, "A Qualitative Study Focused on Maternity Care Professionals' Perspectives on the Challenges of Providing Care during the COVID-19 Pandemic," *J. Perinat. Neonatal Nurs.*, 2022.
- [11] K. Son, "The Origin of Social Policy for Women Workers: The Emergence of Paid Maternity Leave in Western Countries," *Comp. Polit. Stud.*, 2024.
- [12] C. Pereira-Kotze, A. Feeley, T. Doherty, and M. Faber, "Maternity protection entitlements for non-standard workers in low-and-middle-income countries and potential implications for breastfeeding practices: a scoping review of research since 2000," *International Breastfeeding Journal*, 2023.
- [13] L. Hidalgo-Padilla, M. Toyama, J. H. Zafra-Tanaka, A. Vives, and F. Diez-Canseco, "Association between maternity leave policies and postpartum depression: a systematic review," *Archives of Women's Mental Health*, 2023.
- [14] M. Vogels-Broeke, E. Cellissen, D. Daemers, L. Budé, R. de Vries, and M. Nieuwenhuijze, "Women's decision-making autonomy in Dutch maternity care," *Birth*, 2023.
- [15] K. Brundell, V. Vasilevski, T. Farrell, and L. Sweet, "Rural maternity and media discourse analysis: Framing new narratives," *Australian Journal of Rural Health*, 2023.

CHAPTER 7

EXPLORING THE SYMBOLISM AND SIGNIFICANCE OF HINDU MYTHOLOGY

Prof. Vaibhav Panchal, Assistant Professor
ISDI, ATLAS SkillTech University, Mumbai, Maharashtra, India
Email Id- vaibhav.panchal@atlasuniversity.edu.in

ABSTRACT:

Hindu Mythology is an extensive and complex collection of historical stories, customs, and beliefs that serve as visual aids for the spiritual and cultural legacy of Hinduism. The paper explores the deep and enduring relevance of Hindu mythology through an analysis of its complex symbolism. This study delves into the intricate layers of symbolism present in Hindu stories utilizing historical scriptures and cultural objects to reveal their profound implications. The study explores the symbolic landscape that forms the foundation of Hindu belief systems from the complex stories of gods and goddesses to the cosmic conflicts between good and evil. The study demonstrates via a careful examination how these myths function as metaphorical mirrors of existential concerns, moral quandaries, and human experiences. In addition, the study highlights how Hindu mythology is still relevant today and demonstrates how it continues to influence literature, art, and social ideals. By decoding the symbolic language woven throughout these ageless tales, the research contributes to a greater knowledge of Hindu culture and spirituality giving light on the ongoing significance of these myths in influencing the collective consciousness of millions across millennia.

KEYWORDS:

Hindu Mythology, Rituals, Spiritual, Symbolism

1. INTRODUCTION

Examining Hindu mythology reveals a rich tapestry of profound importance and symbols intricately woven throughout Hindu spirituality and society. Hindu mythology which has its roots in ancient writings like the Vedas, Upanishads, and epics like the Mahabharata and Ramayana is a rich source of symbolic narratives that go beyond simple storytelling. Every god, cosmic occurrence, and legendary creature has multiple levels of meaning that represent profound spiritual, moral, and philosophical realizations. These myths are allegorical depictions of the cyclical essence of existence, the eternal cosmic order, and the complex dance between good and evil rather than just fancy stories. The road to self-realization and enlightenment can be illuminated by carefully examining the symbolism present in rituals, artwork, and everyday life. Hindu mythology has had a lasting impact on art, literature, and society at large. It has shaped cultural identity and served as a timeless guide for understanding the intricacies of the human experience [1].

1.1. Symbolism in Hindu imagery:

Hindu art is rich in complex symbolism with each piece of the visual conveying more meanings than only depicting gods or mythological stories. Hindu iconography's complex symbolism functions as a visual language with a wealth of spiritual understanding and deep allegorical meaning. The numerous deities each with unique characteristics and positions that communicate particular attributes and cosmic functions are at the center of this iconography. For example, Lord Shiva who is frequently pictured with a third eye in a meditative attitude represents devastation as a transformational force that leads to regeneration. The integration of both the good and bad parts of existence is symbolized by Shiva's blue neck which is the result of the cosmic ocean churning. Hindu imagery frequently features the lotus flower which stands for purity and divine beauty. It rises pure from the murky waters symbolizing the soul's journey through obstacles in this life to reach spiritual enlightenment. Similarly, the cosmic force is represented by the serpent which is frequently coiled around deities such as Lord Vishnu. The

serpent's round form signifies the cyclical nature of time and existence. Depictions of gods like Goddess Durga or Lord Vishnu with many arms signify omnipotence, or the capacity to oversee different facets of the cosmos at the same time. The tools in these hands, such as the mace, discus, and conch shell, each have a symbolic meaning. The mace stands for the power of wisdom, the discus for the wheel of time, and the conch for the primeval sound. In addition, Hindu art frequently features the sacred phrase 'Om' which represents the essence of the universe. Figure 1 depicts the representation of the Hinduism symbols by different symbols [2].



Figure 1: shows the representation of Hinduism symbols [indianyug.com].

It represents the transition from the manifest to the unmanifest, the ultimate reality, and the unity of all existence. Hindu symbolism also heavily emphasizes cosmic aspects in addition to deities and their qualities. The Ganges River which rises from Lord Shiva's locks represents more than just physical water, it also represents spiritual cleansing and the unceasing flow of heavenly consciousness. Deeply symbolic patterns and designs can also be found in yantras, mandalas, and temple architecture. While yantras are geometric designs used as meditation tools to help practitioners reach higher realms of consciousness, mandalas symbolize the cosmic order. Deeply symbolic patterns and designs can also be found in yantras, mandalas, and temple architecture. While yantras are geometric designs used as meditation tools to help practitioners reach higher realms of consciousness, mandalas symbolize the cosmic order. Hindu art is a visual symphony of symbolism with every stroke and detail communicating a spiritual story that exists outside of space and time. Hindu art's rich tapestry of symbolism acts as an eternal guide, beckoning reflection and opening doors to deep spiritual understanding [3].

1.2. The significance of Symbolism:

Symbolism is extremely important in many facets of human civilization, and Hinduism, it is essential for expressing deep spiritual, intellectual, and cultural implications. Every emblem, gesture, and ritual in the intricate web of Hindu symbolism has layers of meaning beneath the surface that open doors to a more profound comprehension and bond. Building a connection between the material and the spiritual the finite and the infinite is one of symbolism's main functions in Hinduism. With all of their characteristics and positions deities are more than just representations, they are the living manifestations of cosmic laws. The Nataraja, a figure of Lord Shiva dancing in space represents the perpetual cycle of creation, preservation, and disintegration, for example. These symbols offer a visual vocabulary for thinking about

transcendent realities and abstract ideas. Additionally, symbols are used to transmit moral and cultural ideas. The lotus flower which rises pure from murky waters represents spiritual enlightenment and purity in the face of adversity [4].

A key symbol in Hinduism, the sacred syllable "Om" symbolizes the cosmic music that permeates all creation and captures the essence of the universe. These symbols help the Hindu community maintain its identity and continuity by serving as a common cultural currency. Moreover, religion and rituals heavily rely on symbols. The elaborate patterns of mandalas and yantras, as well as the ritualistic motions known as mudras, are not random rather, they have skillfully created symbols that support meditation, focus, and spiritual communication. A symbolic language that heightens the spiritual experience is created in temples through the careful placement of deities, the use of particular colors, and the arranging of sacred objects. Within Hindu mythology, symbolism serves as a storytelling tool that surpasses linguistic constraints. Myths' narrative components are full of symbolism that teaches us about cosmic truths, moral lessons, and the intricacies of human existence. The conch shell that Goddess Lakshmi grasped, the serpent that coiled around Lord Vishnu, and Lord Rama's bow all have complex symbolic connotations that help people on their moral and spiritual journeys [5].

Furthermore, symbolism in Hinduism promotes a feeling of universality. Even though the symbols may belong to particular historical and cultural settings everyone can understand their basic meanings. Hinduism is a dynamic and inclusive tradition because of its universality which permits it to adapt and integrate various regional practices. Essentially, symbolism in Hinduism is important because it may convey deep truths that transcend the physical realm. It acts as a bridge between the visible and the ethereal, the individual and the divine providing a visual, tangible language for probing the depths of spirituality, culture, and the human psyche. Hinduism creates a rich tapestry of symbolism that encourages reflection, meditation, and a closer relationship with God [6].

1.3. Concept of a Myth:

Hindu mythology goes beyond simple stories about gods and goddesses to form a rich narrative structure that influences conceptions of the universe, morality, and existence. In Hinduism, myth does not mean imagination or deception, rather, it is a symbolic language that carries deep truths and directs people on their spiritual paths. Fundamentally, Hindu mythology serves as a means of conveying the most profound philosophical understandings inside the tradition. Epics such as the Mahabharata and the Ramayana are not just narratives of valiant actions but also intellectual discourses delving into the essence of dharma, or virtuous obligation, the intricacies of interpersonal relationships, and the delicate equilibrium between good and evil. These myths provide moral and ethical standards, offering a complex perspective on human nature. Hindu stories also represent cosmic laws and the never-ending cycles of creation, preservation, and dissolution. The cosmic forces behind these processes are represented by gods like Brahma, Vishnu, and Shiva who also serve as symbols for the universe's perpetual dance and the cyclical cycle of time. The symbolism within these stories encourages individuals to examine the great secrets of existence and their place within the cosmic order [7].

In addition, myths are essential for communicating spiritual truths and routes to enlightenment. The Bhagavad Gita's Krishna is one of the accounts of many saints, sages, and heavenly incarnations. These stories offer direction on achieving spiritual enlightenment and negotiating life's challenges. These myths are motivational stories that inspire followers to set out on their adventures. Furthermore, Hinduism defines myth as a notion that encompasses symbols, rituals, and creative expressions in addition to spoken or written storytelling. By carrying out rituals and utilizing symbolic objects in worship people can establish a sacred place for

communication with the divine and become connected to the eternal truths found in myth. Mythic stories are brought to life in temples, sculptures, and paintings which act as visual aids for reflection and meditation. Hindu mythology is, in essence, a dynamic, multifaceted framework that transcends the Western notion of myths as merely fantastical stories. Hindu myths are complex stories laced with cosmological insights, moral lessons, and spiritual enlightenment. They serve as essential aspects that sustain the cultural, philosophical, and spiritual tapestry of Hinduism inviting individuals to explore the depths of their awareness and grasp the interconnection of all existence [8].

1.4. Hindu Mythology (a unique perspective):

When examined from a distinct angle Hindu mythology reveals a deep cosmic story that transcends both mythology and religion. It is more than just an old collection of tales, rather, it is a living, breathing source of symbolic wisdom that speaks to many facets of the human experience. Hindu mythology is seen through this particular perspective as a living tradition that contains eternal truths and leads people on a spiritual awakening and self-discovery journey. In contrast to Western viewpoints that might classify myths as made-up stories, Hindu mythology is viewed as a symbolic language that expresses the complexities of the cosmic order and the human psyche. The pantheon of deities symbolizes archetypal forces and aspects of the collective psyche each with its special qualities and stories. These divine personalities provide deep insights into the essence of existence and awareness, yet they are not outside forces but rather mirrors that reflect the human experience [9].

From a distinct perspective, Hindu mythology goes beyond literal interpretation. Rather, it encourages people to reflect on several levels and investigate the symbolic aspects of narratives. Even though they are frequently regarded as historical narratives, epics like the Mahabharata and Ramayana contain layers of philosophical discourses, psychological insights, and moral quandaries. Readers are encouraged to explore the intricacies of morality and the age-old conflict between justice and ego as the characters take on metaphorical meanings representing human struggles, virtues, and vices. Hindu mythology also celebrates variety and mobility. It can adjust to shifting times and contexts because it can take into account a wide range of regional differences, interpretations, and cultural manifestations. This flexibility promotes diversity and guarantees that the core ideas of Hindu mythology are still applicable and understandable to a broad spectrum of individuals with different viewpoints and cultural backgrounds. One depiction of Hindu mythology can be found in Figure 2, where gods, goddesses, or other symbolic scenes may be shown. The graphic depiction may represent cultural and spiritual components found in Hindu epics like the Ramayana or Mahabharata. Figure 2 is a visual medium that captures the spirit and complexity of Hindu mythology stories through artistic images [10].



Figure 2: shows the representation of Hindu Mythology [kidsgen.com].

Through this particular lens, Hindu mythology-related rites and practices become dynamic channels for connecting with the divine rather than inflexible doctrines. Ritual symbolism can be a transforming tool that makes it easier to encounter spiritual truths directly. Reciting mantras, making elaborate mudras, or drawing mandalas are examples of how people participate in a symbolic language that goes beyond spoken language and cultivates a profound communion with the divine. Furthermore, Hindu mythology's understanding of time presents a unique viewpoint. Linear conceptions of time are challenged by the cyclical nature of creation, preservation, and dissolution which is symbolized by gods such as Brahma, Vishnu, and Shiva. This cyclical viewpoint emphasizes interconnection and the perpetual cycle of cosmic energies, promoting a holistic understanding of reality. Finally, an original viewpoint on Hindu mythology reveals it to be a dynamic, symbolic structure that cuts over traditional lines. This insightful book offers a comprehensive perspective that combines psychology, theology, and culture to help navigate the intricacies of human existence. Hindu mythology is more than just a collection of tales. It's a timeless and dynamic tradition that never stops inspiring, enlightening, and speaking to those who want to understand themselves and the world around them [11][12].

1.5. Impact of Symbolism and Hindu Mythology on India:

1.5.1. The Impact of Symbolism in India:

Symbolism has a lasting impact on India's identity and has a significant role in forming its cultural and social fabric. Symbols are powerful communicators in Indian culture able to cut through linguistic barriers and transmit deep meanings. Consider the holy symbol "Om" which in Hinduism is a fundamental sound that symbolizes the essence of ultimate existence. Its influence is not limited to religious settings; it permeates everyday life, art, and literature. India's national insignia is replete with symbolic symbols as well; the four lions stand for strength, bravery, self-assurance, and pride. As a source of unification, this symbolism unites disparate cultures around a shared set of interpretations. Furthermore, symbols that have transcended cultural and spiritual boundaries, such as the lotus flower have come to represent transcendence, beauty, and purity. In terms of society politics images like the Ashoka Chakra on the Indian flag represent the country's dedication to morality and dharma. The potential of symbols to transmit ingrained cultural ideas and beliefs across generations is demonstrated by their widespread prevalence in India [13][14].

1.5.2. Hindu Mythology's Cultural Tapestry:

Hindu mythology creates a complex and multifaceted fabric that has a significant influence on Indian philosophy, religion, and culture. The epics of Ramayana and Mahabharata are ageless stores of knowledge, ethics, and cosmic realities. Characters from ancient epics, like Rama and Krishna become archetypes that represent moral quandaries and virtues. The Bhagavad Gita, one of the philosophical treasures of the Mahabharata has influenced Indian spiritual discourse. From Brahma, Vishnu, and Shiva to Lakshmi, Sarasvati, and Durga, the pantheon of deities symbolizes various aspects of life each with a symbolic meaning. Holidays like Diwali which commemorate the victory of light over darkness are based on myths that let people feel a part of a common cultural identity. Hindu philosophy's basic ideas of karma and dharma pervade ethical issues as well as cultural conventions. Hindu mythology with its stories and symbols, influences literature, art, dance, and music in addition to religious rituals. As a result, it creates a cultural continuum that reverberates throughout India's enormous and varied terrain. Essentially, the capacity of Hindu mythology to serve as a moral compass, an inspiration source, and a unifying force for a country with a rich and complicated past is indicative of the mythology's tremendous influence on India's cultural identity [15][16].

2. LITERATURE REVIEW

Vijay Kumar Pandey et al. [17] discussed that India is now more competitive due to the expansion of its higher education system. Employee stress and workload are also increasing. Research shows that a good life reduces stress which leads to good health. Happiness at work is a sign of a good workplace and productivity. This theory is supported by a 2002 study by Ferris, who looked at religion and lifestyle from a Judeo-Christian perspective and found that these factors lead to happiness. There is no research on the impact of Hindu mythology on happiness and quality of life. Based on the above background, this study aims to explore various aspects of the Hindu mythological lifestyle considered by Lord Krishna considering his mediating role of a good life. Scientific research and literature confirm this theory and show that happiness can be used to improve the workplace with great support from the Hindu mythological lifestyle.

AK Thakur et al. [18] explored Indian mythology, one of the richest parts of Indian culture that develops Indian culture and distinguishes it from other cultures around the world. An interesting feature of Indian mythological stories and symbols is that they share the purpose of conveying subtle messages, instructions, and expressions to guide administrative decisions. The main purpose of this study is to determine the importance of Hindu mythological figures in the decisions of leaders. This study also shows the connection between administrative thought and the ideas of various Hindu mythological figures. It also includes leaders' views on the use of Hindu mythology to guide their activities. Most of the research was conducted in selected public and private sector companies, primarily in the Shimla district of Himachal Pradesh. Most importantly, the study shows that although managers have a positive attitude towards the use of Hindu mythology in the workplace, there is a significant impact on the implementation of management mythology.

Dr. Sreekala P.S. et al. [19] explained that supernaturalism is perhaps the broadest of religions and includes all beliefs about supernatural beings. According to supernaturalism, there are forces beyond our understanding that frequently influence human situations, sometimes unintentionally, sometimes beneficially. Some of the best things taught by supernatural beings relate to divine beings called gods and goddesses, as well as demigods others have a dark side and they are demons and vampires. This animal world has not disappeared from popular consciousness. Although they can take many forms, they seem to have found their way into our hearts. They frequently appear in textbooks, films, television programs, advertisements, video games, and literature around the world. One of the Maharani classics of Hindu literature is Srimad Bhagavatam, which contains many famous Hindu stories. It is the human form of Lord Vishnu as Sri Krishna, who establishes Dharma and moral order through his incarnations, especially his various supernatural incarnations. In Shrimad Bhagavatam, Lord Krishna's innocent actions teach us to live in peace with the natural world to create ecological balance.

DA Mishra et al. [20] mentioned that Mahabharata is one of the most famous and ancient Indian mythological epics of all time. It focuses on the subtle emotions and family relationships that led to the war between the Kauravas and Pandavas for control of Hastinapur. It is the longest poem in the world with 100,000 lines. The fact that it was written in the 4th century or earlier tells us a lot about the epic. The epic also contains honest and fair lessons that can inspire and guide today's youth to achieve their goals morally. Many events in the saga have the power to improve and improve the way people and organizations work. Through this article, we hope to share with you some stories and events that will help you increase your level of success and wealth in life.

Moumita Sen [21] investigated the quest for political deification of the demon Mahishasur in hegemonic Hindu mythology is the subject of this article. The Mahishasur movement was a

social movement for equality led by oppressed indigenous peoples against the Hindu upper world that controlled Indian politics, society, and culture. This article focuses on the concepts participants used to understand their practices how political preferences and symbols were created for the movement, and the actions of participants' symbols. Data from participant observations and in-depth interviews were used to support these claims. I draw on three interactions of power iconography, ritual, and discourse to illustrate the processes of political deification and emic strategies adopted by the Mahishasur movement.

3. DISCUSSION

Hindu mythology has a deep symbolic meaning that goes much beyond religious stories to create a multifaceted tapestry that ties together philosophical, spiritual, and cultural aspects. Fundamentally, Hindu mythology is a storehouse of symbols that convey timeless lessons and deep meanings. The ubiquitous symbol "Om" transcends its religious origins to become a universal emblem that symbolizes cosmic vibrations and the interconnectedness of all existence. A closer look exposes the pantheon of deities' symbolism with each one representing virtues, being a manifestation of cosmic energies, and providing allegorically complex stories. The intricate symbolism found in epics like the Mahabharata and the Ramayana goes beyond the literal, introducing iconic figures like Rama and Krishna whose lives shed light on moral quandaries and ageless ideas. The lotus blossom becomes a metaphor for spiritual awakening because of its symbolism of purity rising from murky waters. By acting as a kind of cultural shorthand, these symbols help people comprehend one another across linguistic and geographical divides and bring India's vast and diverse terrain together under a single set of meanings.

Hindu mythology is significant not just for its symbolism but also for its long-lasting influence on Indian culture, society, and spirituality. These myths are not limited to religious ceremonies; they are present in daily life and have an impact on dance, music, literature, art, and even politics. Concepts like karma and dharma are used by the characters and stories to shape ethical judgments, serving as a moral compass. Holidays such as Diwali which have their origins in myths develop into joint festivities amongst disparate cultures. A philosophical discourse found in the Mahabharata, the Bhagavad Gita, continues to be a timeless manual that provides an understanding of responsibility, morality, and the essence of life. Hindu mythology presents a worldview that tackles the complexity of human existence rather than just telling stories. Its stories and symbolism encourage acceptance and resilience by offering a framework for comprehending the cyclical cycle of life, death, and rebirth. Hindu mythology is an essential component of India's identity and legacy since at its core it can transcend space and time serving as a cultural compass that inspires and guides future generations.

3.1. Representing of Hindu Mythology and Symbolism through the Fashion:

3.1.1. The Fusion of Hindu Mythology and Symbolism in Fashion:

Hindu mythology and symbolism are now widely portrayed in fashion, providing a powerful platform for expressing spirituality, cultural identity, and strong ties to tradition. Hindu mythology is a great source of inspiration for designers and artists who use its symbols and themes in clothes, accessories, and runway presentations. For example, the ubiquitous "Om" symbol appears on clothing as a fashion statement as well as a spiritual symbol. With the lotus flower's symbolic meaning of purity and spiritual enlightenment, prints and needlework frequently feature this design giving clothing layers of cultural significance. Fashion designers draw inspiration from the pantheon of Hindu deities, as depictions of gods and goddesses influence elaborate patterns, textures, and color schemes. Runway displays frequently include models dressed in ensembles that narrate stories from mythology transforming the runway into a platform for cultural storytelling. In this representation of Figure 3 Hindu mythology and

symbolism are represented through clothing in this way with themes such as the lotus flower and holy symbols like "Om" interwoven with clothing. Mythological stories are portrayed in traditional attire fusing modern fashion with cultural identity. The combination represents a dynamic conversation between traditional and contemporary styles and embodies the ageless tales found in Hindu mythology.



Figure 3: shows the Representation of Hindu Mythology and Symbolism through Fashion [22].

3.1.2. The Cultural Significance and Challenges:

Hindu mythology is portrayed in fashion in a way that is not only beautiful but also has cultural value and occasionally provokes discussions about appropriation and respect. Ancient clothing, like sarees and sherwanis frequently has mythological motifs, giving classic pieces a contemporary spin. Festival attire serves as a storytelling medium with clothes depicting scenes from epics such as the Mahabharata or the Ramayana. It can be difficult to walk the tightrope between acknowledgment and appropriation, though. While some designers work hard to honor and protect cultural heritage, others could inadvertently cross delicate lines. The difficulty is making sure that depictions are respectful of and grounded in cultural understanding, so as not to reduce holy symbols to fads. Despite these obstacles, Hindu mythology is portrayed in fashion in a way that offers a visual language that both represents the past and influences the stories being told about contemporary culture. This interplay between tradition and modernity is dynamic and ever-evolving. Essentially, Hindu mythology combined with fashion symbolism provides a potent way to express one's personality and bridge the gap between tradition and the rapidly changing world of style.

4. CONCLUSION

Hindu mythology is a rich tapestry of symbolism and significance that is intricately intertwined throughout the philosophical, spiritual, and cultural spheres, as revealed by investigation. Symbols like the lotus which is indicative of growth and well-being, and the highly regarded "Om" are ubiquitous in art and fashion as well as beyond religious contexts. Hindu mythology is still relevant today because it may transmit moral lessons, ageless wisdom, and a generation-spanning sense of cultural identity. Through epics like the Ramayana and Mahabharata, it delivers narratives that function as moral guides, embodying archetypal characters and universal truths. Its representation in a variety of industries, including fashion attests to its dynamic and developing nature despite obstacles associated with appropriation. Hindu mythology is a dynamic cultural force that shapes modern viewpoints and promotes a profound sense of connectivity with the cosmic order not just a historical artifact. It is a storehouse of myths and symbols that keep people together, inspired, and guided all of which add to the depth of India's cultural legacy.

REFERENCES:

- [1] H. Agrawal, "Saagar Manthan (The churning of the great ocean)—How I came to understand psychoanalysis through Hindu mythology," *Int. J. Appl. Psychoanal. Stud.*, 2022, doi: 10.1002/aps.1741.
- [2] "Handbook of Hindu mythology," *Choice Rev. Online*, 2004, doi: 10.5860/choice.41-5003a.
- [3] H. S. B. -, "Akhara System in Kumbh Mela: An Epitome of Hindu Mythology," *Int. J. Multidiscip. Res.*, 2023, doi: 10.36948/ijfmr.2023.v05i04.4438.
- [4] C. N. Murali, "The stories behind the art—Malformations and Hindu mythology," *American Journal of Medical Genetics, Part C: Seminars in Medical Genetics*. 2021, doi: 10.1002/ajmg.c.31909.
- [5] T. Viswanath, "Reimagining Hindu Mythology for the Diasporic Queer Body: Discursive Materiality in Vivek Shraya's *She of the Mountains*," *South Asia J. South Asia Stud.*, 2023, doi: 10.1080/00856401.2023.2218687.
- [6] S. P. Srinivasan and S. Chandrasekaran, "Transsexualism in hindu mythology," *Indian J. Endocrinol. Metab.*, 2020, doi: 10.4103/ijem.IJEM_152_20.
- [7] A. Rai, "Disability in Hindu Mythology: A Reflection," *Prax. Int. J. Soc. Sci. Lit.*, 2023, doi: 10.51879/pijssl/060502.
- [8] S. Kundra, A. Sinha, and A. Sarwal, "French Encounters Of François De La Boullaye-Le Gouz In India: Hindu Mythological Illustrations and Narratives," *Anc. Asia*, 2022, doi: 10.5334/aa.269.
- [9] M. Sanil, "From Gods to superheroes: an analysis of Indian comics through a mythological lens," *Continuum (N. Y.)*, 2017, doi: 10.1080/10304312.2016.1257698.
- [10] P. Harikrishnan, "Cephalosomatic Sharing in the Hindu Mythology," *Journal of Craniofacial Surgery*. 2020, doi: 10.1097/SCS.0000000000006006.
- [11] W. D. O'Flaherty, "The Origin of Heresy in Hindu Mythology," *Hist. Relig.*, 1971, doi: 10.1086/462634.
- [12] D. Dell, C. Dimmitt, and J. A. B. van Buitenen, "Classical Hindu Mythology: A Reader in the Sanskrit Puranas," *Philos. East West*, 1981, doi: 10.2307/1399144.
- [13] D. Joshi and B. Fawcett, "Water, Hindu Mythology and an Unequal Social Order in India," *Water*, 2001.
- [14] R. R. Varma, "Hindu mythology and medicine," *BMJ*, 2004, doi: 10.1136/bmj.328.7443.819.
- [15] M. Taylor, "Mythology Wars: The Indian diaspora, 'Wendy's Children' and the struggle for the Hindu past," *Asian Stud. Rev.*, 2011, doi: 10.1080/10357823.2011.575206.
- [16] J. Dowson, *A Classical Dictionary of Hindu Mythology and Religion, Geography, History and Literature*. 2013.
- [17] V. K. Pandey, R. K. Upadhyay, H. Kargeti, and A. A. Tripathi, "Impact of Hindu mythology on happiness with mediating effect of quality of life at the workplace," *Int. J. Work Organ. Emot.*, 2020, doi: 10.1504/IJWOE.2020.109421.

- [18] P. Mehta, A. K. Thakur, I. Chauhan, and N. Uprety, "A Study on the Influence of Hindu Mythological Characters on Management Practices," *Int. J. Econ. Plants*, 2018, doi: 10.23910/ijep/2018.5.3.0255.
- [19] Dr. Sreekala P. S. and Dr. V. N. Chandrika, "Significance of Supernatural Creatures in Hindu Mythology," *Int. J. Adv. Res. Sci. Commun. Technol.*, 2022, doi: 10.48175/ijarsct-2854.
- [20] P. S. Rath and D. A. Mishra, "Management Lessons from the Epics of Hindu Mythology: A Case on the Mahabharat," *Int. J. Res. Publ. Rev.*, 2022, doi: 10.55248/gengpi.2022.3.8.48.
- [21] M. Sen, "Between religion and politics: the political deification of Mahishasur," *Religion*, 2022, doi: 10.1080/0048721X.2022.2094782.
- [22] D. E. C. Na and C. Hipertensiva, "No Title."

CHAPTER 8

FASHIONING TRADITION: THE AESTHETIC JOURNEY OF KHAVDA POTTERY IN WEARABLE ART

Prof. Antra Paul, Assistant Professor
ISDI, ATLAS SkillTech University, Mumbai, Maharashtra, India
Email Id- antara.paul@atlasuniversity.edu.in

ABSTRACT:

The town of Khavda in Gujarat, India is the birthplace of Khavda Pottery, a traditional art renowned for its unique handcrafted terracotta pottery with elaborate designs and vivid colors. This study explores the complex process of turning this age-old craft into wearable art by examining the intersection of traditional Khavda pottery and modern design. The study explores how modern fashion lines draw influence from Khavda pottery which is well-known for its elaborate patterns and vivid colors. The study reveals the intricate process of incorporating Khavda aesthetics into wearable clothing through an examination of design approaches, color schemes, and cultural symbols. To promote communication between tradition and modernity, the research explores the cultural meaning ingrained in each piece in addition to analyzing the technological components of this fusion. This study aims to shed light on how Khavda pottery evolves from a craft to a wearable narrative, reinventing tradition in the field of modern design, by examining the aesthetic journey from clay to couture. The results enhance our comprehension of the complex interplay between customary arts and the always-changing field of fashion design.

KEYWORDS:

Color Palettes, Khavda Pottery, Modern Fashion, Wearable Art

1. INTRODUCTION

The Artistic Journey of Khavda Pottery in Wearable Art takes readers on an intriguing journey through the nexus of traditional craft and modern design. Khavda Pottery which has its roots in Gujarat, India's heritage-rich village of Khavda provides an important foundation for this investigation. By exploring the historical significance of Khavda Pottery which is well-known for its elaborate terracotta designs and vivid colors, the introduction offers a contextual framework. The article attempts to reveal the intricate process of converting these classic aesthetics into wearable art as the story progresses. By exploring the techniques, cultural themes, and color palettes involved in this fusion, the project strives to reveal the complicated process of translating a traditional craft into a narrative woven seamlessly into modern fashion. To establish a conversation between the past and the present, this study explores the cultural meanings ingrained in each piece in addition to appreciating its technical qualities. The introduction establishes the framework for the next sections and emphasizes the larger goal of examining how Khavda Pottery transforms into a living tradition represented through modern wearable art, transcending its utilitarian beginnings [1].

1.1. Khavda Pottery:

Emerging from the ancient town of Khavda which is tucked away in Gujarat, India's desert setting, Khavda Pottery as shown in Figure 1 is a shining example of artistic history and cultural legacy. This age-old craft has come to represent the expert workmanship and imaginative expression of the region's craftspeople. The use of locally obtained clay is the cornerstone of Khavda Pottery lending each work a unique authenticity unique to the area. The craftsmen of Khavda use a variety of methods to shape the clay into a wide range of objects, such as elaborately carved vases, statues, and decorative tiles. Khavda Pottery is distinguished by its vivid and intricate patterns which frequently depict rural life scenes, mythological stories, and intricate geometric motifs. This art form shows off the craft's versatility by being used to create ornamental pieces in addition to useful ones, such as cookware and cutlery. The story the craft's patterns tell is intricately entwined with its cultural importance. Every artwork conveys a tale

while capturing the spirit and customs of the surrounding area. The beauty of Khavda Pottery captures the spirit of the area's cultural legacy by reflecting the cadence of rural life. In addition to being a vibrant form of artistic expression, pottery maintains and passes down the rich legacy of Khavda over the ages. This study explores the artistic and historical aspects of Khavda Pottery, laying the groundwork for a more thorough examination of its contemporary relevance [2].



Figure 1: shows the art of Khavda pottery [3].

Despite its historical roots, Khavda Pottery is ever-evolving, adjusting to modern tastes without losing sight of its fundamental qualities. The other aspects look at how this age-old craft is still relevant today, actively contributing to the state of contemporary art rather than being relegated to the annals of history. Traditional themes are incorporated into cutting-edge and contemporary designs by skilled craftspeople guaranteeing that Khavda Pottery will always be a vibrant and active tradition. With current artisans pushing boundaries to create inventive works that bridge the gap between tradition and innovation, the craft has transcended its practical beginnings. Beyond the hamlet, Khavda Pottery influences art enthusiasts, collectors, and people who are committed to maintaining cultural heritage. Khavda Pottery has become a sought-after art form in both national and international circles because of its elaborate designs, vibrant colors, and real regional feel. This investigation explores the versatility of Khavda Pottery, showing it as a living, dynamic art form that keeps adding to the rich fabric of Indian workmanship, rather than just as a historical relic [4].

1.2. Inspirations from the Tradition of Khavda Aesthetics in Wearable Art:

Wearable art that incorporates Khavda aesthetics is a fascinating example of how tradition and modern creativity may come together. Drawing inspiration from the intricate designs and brilliant colors inherent in Khavda Pottery, designers embark on a transforming journey to transfer these traditional characteristics into fashion. The traditional art form, which is marked by geometric patterns, mythological stories, and images of rural life, inspires creative wearables. Fashion designers painstakingly translate these motifs onto fabric canvases, drawn to the rich cultural histories woven into Khavda Pottery. Crucial elements of this creative process include the use of locally produced materials and a dedication to maintaining the authenticity of Khavda aesthetics. This investigation reveals how wearable art with Khavda influences serves as a vehicle for honoring and conserving the craft's heritage, encouraging a dynamic exchange between the timeless allure of pottery and the contemporary allure of fashion. Color palettes are carefully examined by designers, who play around with shades that

are evocative of the vivid paints used in Khavda Pottery. The elaborate designs, which draw inspiration from geometric shapes or legendary stories, are tailored to fit the curved shapes of clothing, guaranteeing a smooth transition from clay to fabric. The wearable art may gain a tactile element with the use of embroidery techniques that mimic the texture of the ceramic. This transforming process entails a symbiotic link between traditional craft and modern design sensibilities; it goes beyond simply copying patterns. This investigation clarifies how, when expertly applied to wearable art, Khavda aesthetics not only respect the craft's history but also support Khavda Pottery's development and sustainability in the dynamic field of contemporary fashion [5].

1.3. Creating Narratives through Wearable Craft Techniques and Processes:

The fusion of storytelling and wearable workmanship results in an engrossing fashion trip. Through a mix of methods and processes, designers create expressive tales on fabric, which they then use as a canvas. This narrative creation uses a variety of creative techniques, from classic stitching methods to cutting-edge material manipulations, each of which tells a distinct story that draws inspiration from artistic or cultural motifs. The steps involved in creating wearable stories range from designing patterns to choosing finishes and textures, all of which are carefully coordinated with the overall theme of the story that is being imagined. Fashion is now more than just clothes thanks to the dynamic interaction between process and technique; it's a vehicle for telling personal stories and expressing cultural expression. The end product is wearable art that not only decorates the wearer's body but also functions as a living canvas, with techniques and processes working in perfect harmony to tell tales that both the wearer and the observer can relate to. A new paradigm in fashion is defined by this intricate dance between craft and story building, where each item of clothing becomes a vessel conveying stories of tradition, innovation, and individual expression [6].

1.4. Translating Khavda into Fashion with Color Palettes and Cultural Motifs:

The creative endeavor of translating Khavda aesthetics into fashion as shown in Figure is dependent on the dynamic interaction of color palettes. Designers carefully study the rich and varied colors inherent in Khavda Pottery to capture the spirit of this age-old technique in wearable art. The dynamic combination of earthy tones and colorful tints reminiscent of the Gujarati environment that makes up the color palette becomes an essential component in expressing the genuineness of fashion influenced by Khavda. The brilliant colors that define Khavda Pottery are mirrored by the warm terracotta tones, which are indicative of the pottery's natural clay origins. These tones frequently blend with vivid blues, reds, and yellows. This use of color honors the craft's regional origins while also being a purely aesthetic decision. In Khavda-inspired fashion, color palette exploration nods to the earthy roots and cultural depth of ceramics, creating a visual link between traditional workmanship and modern design [7].



Figure 2: shows the Translation of Khavda into Fashion with Color Palettes and Cultural Motifs [3].

The story of wearable art is further enhanced by the integration of cultural elements, which are included in Khavda beyond just color. Designers skillfully incorporate Khavda's complex patterns and symbols into fabric canvases, guaranteeing that cultural elements are seamlessly incorporated into clothing. These motifs, which might draw inspiration from geometric patterns or mythological legends, convey narratives that are consistent with the values of Khavda Pottery. The lotus flower, which is a recurrent emblem of purity and spiritual development in Khavda Pottery, might make its way onto fabric and manifest as a visual metaphor in wearable art. Replicating such elements becomes a way to preserve cultural identity and legacy rather than just an aesthetic decision. The clothes, embellished with these cultural symbols, become wearable stories that tell the stories of Khavda's creative history. Khavda-inspired fashion becomes more than just clothes when color schemes and cultural symbols work together to create a vibrant statement of tradition and a creative link between traditional crafts and modern fashion [8].

1.5. Uncovering the Cultural Importance in Wearable Khavda Art:

Wearable art that incorporates Khavda aesthetics reveals significant cultural significance beyond simple craftsmanship. This combination creates a story that explores Khavda's rich cultural legacy and goes beyond the field of design. Wearable Khavda art is a vibrant narrative tool that preserves and spreads the local culture. With symbols and themes that capture the essence of rural life and legendary stories that are fundamental to Khavda Pottery, each piece transforms into a wearable painting. As a result, the clothing takes on the role of cultural identity bearers, tying the wearer to the customs and stories woven throughout the art. In addition to being aesthetically pleasing, Khavda art is culturally significant because it preserves tradition while reinterpreting the human form in ways that make the craft's fundamental ideas relevant in modern settings. This investigation into wearable Khavda art reveals layers of cultural significance, showing it as a living tribute to the culture and history of the Khavda people as well as a fashion statement [9].

1.6. Challenges and Innovations in Integrating Tradition with Modern Fashion:

The fusion of contemporary fashion with traditional Khavda aesthetics creates an intriguing contrast between problems and creative fixes. A notable obstacle is striking a careful balance between maintaining the integrity of Khavda Pottery and modifying it to fit the ever-changing world of modern fashion. The challenge for designers is to keep the craft's cultural authenticity intact while making sure it adapts to changing consumer preferences and international fashion trends. Another difficulty is the potential of cultural appropriation when misinterpretation or oversimplification of Khavda motifs can occur. Novel strategies surface in reaction to these obstacles. Designers work closely with regional craftspeople and conduct thorough research to fully grasp the cultural subtleties incorporated into Khavda aesthetics. This reduces the possibility of misrepresentation by ensuring that the integration process is courteous and knowledgeable.

The production process also embraces environmental methods and technology improvements. In addition to being in line with the environmentally sensitive values of modern fashion, eco-friendly materials, and ethical sourcing are reminiscent of the sustainable methods used in traditional Khavda Pottery. Furthermore, an inventive conversation between tradition and present fashion is demonstrated by the integration of Khavda aesthetics with contemporary silhouettes and design processes. To give classic themes new life, designers experiment with unusual materials, cutting-edge technologies, and avant-garde designs. The dynamic interaction between Khavda Pottery and contemporary fashion is shown in this examination of obstacles and innovations, which highlights the tenacity of tradition in the face of changing artistic environments [10].

1.7. Fashion Collections Inspired by Khavda Pottery:

Fashion shows that draw inspiration from Khavda Pottery are evidence of the craft's timeless appeal and adaptation to modern design. Designers create wearable narratives that are fascinating by incorporating rich patterns, vivid colors, and cultural symbols that are fundamental to Khavda aesthetics. Every collection serves as a canvas on which the rich history of Khavda Pottery is expressed via clothing that combines modern and traditional elements. The fabric is painstakingly infused with designs that portray rural life, legendary stories, and intricate geometric patterns that create a visual language that extends beyond the seams. The collections frequently explore creative reinterpretations and interpretations of Khavda art, going beyond simple copying. As a result, traditional craftsmanship and cutting-edge fashion combine to create clothing that both honors Khavda's heritage and pushes the bounds of artistic expression. These collections act as a link between the past and the present, presenting Khavda Pottery's classic beauty in a modern setting and guaranteeing that its cultural heritage will endure in the ever-changing fashion industry [11].

1.8. The Impact of Khavda-Inspired Fashion on Cultural Heritage:

Khavda-inspired clothing has a significant impact on cultural heritage and creates a dynamic symbiosis between modern fashion and tradition. When designers incorporate Khavda aesthetics into their works, it has a cascading impact that resonates across the region's cultural fabric.

The medium of fashion takes on the role of a cultural legacy carrier, expanding the market for Khavda Pottery beyond its customary setting. This influence has several facets and aids in the development, advancement, and maintenance of Khavda culture. In addition to introducing the artistic richness of the craft to a global audience, the success of fashion lines inspired by Khavdas also helps to revive appreciation of the skill within local communities. The economic impact is also significant, supporting the survival of this age-old trade and giving artists a stable source of income. Fashion inspired by Khavda is becoming more and more of a global cultural ambassador as it makes its way onto international catwalks and into the closets of style-forward individuals. All things considered, Khavda-inspired design has a transformational effect on cultural heritage, giving ancient customs new life and guaranteeing their applicability in modern settings. It turns into a celebration of cultural resiliency, where tradition serves as a source of inspiration for upcoming generations and the past influences the present [12][13].

1.9. Sustaining Tradition in Contemporary Fashion:

Maintaining tradition in modern fashion requires a careful balancing act between creativity and legacy, particularly when it comes to designs that draw inspiration from Khavda. To ensure that the essence of Khavda Pottery is not only conserved but also changes to suit contemporary tastes, designers and craftspeople are essential. This sustainability stems from a dedication to moral behavior as well as a profound comprehension of the cultural and historical significance of Khavda.

The thoughtful use of resources and methods is essential to maintaining tradition. Designers investigate environmentally friendly materials and sustainable manufacturing techniques, in line with the values of Khavda Pottery, which turns locally sourced clay into classic works of art. Through the integration of these eco-friendly methods, Khavda's influence on modern fashion reflects the principles of responsible design and the traditional craft's sense of craftsmanship. Furthermore, maintaining tradition depends on encouraging community involvement and cooperation. Khavda Pottery persists as a living tradition because it promotes skill development programs, participation of local artists in the design process, and equitable recompense. This cooperative strategy empowers the community and maintains the

authenticity of the trade, instilling a sense of pride and ownership. Maintaining tradition in modern fashion requires a thoughtful fusion of history and contemporary design. When done creatively and with respect, designs inspired by Khavda bear witness to the enduring power of traditional customs in the face of changing circumstances [14][15].

2. LITERATURE REVIEW

Blandine Courel et al. [16] discussed that understanding the rise of European pottery requires understanding the steppes and forest steppes of Eastern Europe. This large region was inhabited by hunter-gatherers who were attracted by the very rich forest/river ecotone of the Don and Volga river basins. It is not clear when the regional electronic equipment came into play and what its purpose was but knowing these details is important to follow the spread of the equipment. It is important to use electricity across Eurasia and set the goal of how technology is shared. We conducted our research using AMS dating, organic residue analysis, microscopy, and reexamination of radiocarbon dates. The dating system helps understand this system and shows that hunter-gatherer pottery could not have been produced in the region before 6,000 BC. Based on the practice, stable isotope and molecular analysis of 160 pottery sherds from 35 sites in the region showed that oil from land animals was processed into pottery from the Middle Volga region and the Middle Don and Upper Don Basins. Pottery is preferably made in the basin and most of it comes from water sources. Evidence of this is fish, legumes, and grasshoppers found in burnt stone in Don Basin pottery. Because the space in both basins has a similar environment and was around the same time, it is thought that the use of ceramics was culturally controlled and distinguishable from the culinary culture of the region. In this particular context, the "water hypothesis" previously proposed to explain the emergence of Eurasian pottery cannot be supported.

PD Jordan et al. [17] explained that ceramic technology suddenly appeared on New Arctic Earth around 2800 Cal BP. The reasons behind the adoption of Alaskan dishes are not clear but the Northeast Asian continent is considered the origin of these Alaskan dishes. We examine the use of Norton pottery in Western Alaska by analyzing organic remains and how it was used during the Thule culture's northward migration into the region beginning around 1000 Cal. The use of water is seen in all of the pottery in our study. Ceramics exhibit regional heterogeneity brought about by ecological and environmental changes. There is no evidence of additional sources; much of the early Norton pottery came from river basins and was used to make fish sauces. After 1000 Cal BP more coastal areas began to emerge. Pottery-making technology changed greatly during this time, but the goal of pottery-making was still to use the rich earthenware materials from the region. We believe that pottery may have spread to western Alaska as a result of intentional human use of major waterways, and we hypothesize that pottery entered Alaska as part of revolutionary change. We also think this pattern may date back to Siberia, the homeland of Alaskan pottery.

Yuko Kanezaki et al. [9] proposed that set in the Huanuco Basin, a place defined as the boundary between the Andes and the Amazon rainforest, this article offers a high definition of Wairajirca pottery. His pottery is famous for the fusion of two regions however, attempts to trace the early stages of its evolution in detail through comparative studies have been hampered by the lack of radiographic data and pottery. We develop a new resolution of Wairajirca pottery based on stratigraphic excavation data, a description of the ceramic typology, and a Bayesian analysis of radiocarbon dates from the Jancao area. It can be seen in five-stage pottery from the late 18th century to the end of the 12th century which included coupling to other electronic devices.

While in the early stages, it was closely associated with the culture of the highlands, in the later stages the influence of rainforest motifs increased and ethnic ceramic traditions continued to

exist. This shows that the change in the front based on the interaction of water and regional culture in different ecological areas plays an important role in the long-term relationship process.

Maria Coto Sarmiento et al. [18] mentioned that the use of pottery as a social and cultural tool traces the expansion of knowledge used in society. By examining the process of creation of works of art, it is possible to reconstruct the production processes that are part of the social structure represented in historical documents. With a special focus on pottery production, this study focuses on the importance of the theoretical process of evolution for the study of society through the production of its artifacts. We begin by looking in detail at the history of cultural methods used in archaeological research. The main processes and patterns of cultural communication then influence the production of cultural objects and their significance in understanding social patterns and the business world. The final chapter examines pottery production, examines various relationships using evolutionary methods, and describes various studies investigating the various uses, tools, and evolutionary strategies of pottery.

Rob Wiseman et al. [19] investigated the method of transport used to transport Roman pottery, and its distribution was determined. Here we trace changes in their distribution across Roman Britain to illustrate changes in transport and assess their impact on the island economy. We collected information about nearly 2 million pottery pieces from 775 excavations in 652 excavation sites in the database. We can follow the development of Roman transport over time by examining changes in the distribution of pottery between factories. In the first century of Roman occupation, transportation costs were almost half that, and these increases occurred immediately after unification. As communication methods expanded transportation technology improved and pottery entered a wider market, the economic activity of local producers decreased, and productivity in some industries increased significantly as products became more competitive. Small business production declined in the middle and late Roman period.

3. DISCUSSION

Examining the aesthetic development of wearable art from Khavda Pottery is an engrossing conversation that walks the boundary between traditional craft and modern design. This conversation takes a visual and cultural tour, revealing how the rich designs, vivid hues, and traditional themes of Khavda Pottery serve as a source of inspiration for the wearable art industry. An overview of Khavda Pottery is given at the beginning of the page, emphasizing both its artistic value and historical foundation. It then explores the metamorphic process as designers craft wearable narratives by drawing on the aesthetic reservoir of ceramics. The talk encapsulates the core of Khavda's visual language and shows how it embellishes the human form by existing outside of the clay material. A focal point that highlights the laborious process of transforming an age-old skill into modern expressions is the careful adaptation of traditional elements onto cloth canvases.

The conversation delves deeper to examine how wearable art with Khavda influences is used to build cultural narratives. This entails a close analysis of the themes that designers have selected, whether they represent intricate geometric patterns, mythological stories, or country life. Every component becomes a brushstroke on the garment canvas, narrating a tale that transcends the purely aesthetic. These stories' effects on cultural heritage are examined, with a focus on how wearable Khavda art transforms into a vibrant medium for maintaining and spreading the local way of life. The page talks about how these clothes act as cultural ambassadors, tying wearers to the customs ingrained in Khavda Pottery, in addition to its utilitarian and decorative qualities. The investigation looks at how wearable narratives support the craft's and its artists' financial viability, fostering a mutually beneficial partnership between history and modern inventiveness.

The conversation strikes a careful balance between maintaining originality and adjusting to changing fashion trends. To provide a courteous and knowledgeable integration process, it discusses the risk of cultural appropriation and how designers innovate to mitigate these issues. The utilization of technology, environmental practices, and avant-garde designs becomes a focal focus as the conversation underlines how the merger of tradition and contemporary is a dynamic and evolving dialogue. The discussion also considers potential future directions and how Khavda-inspired clothing fits within the larger story of cultural legacy. It ends by reaffirming that Khavda Pottery's aesthetic journey in wearable art is a living, dynamic tradition that adds to the always-shifting field of modern fashion rather than merely a mirror of the past.

4. CONCLUSION

Examining the aesthetic development of wearable art by Khavda Pottery demonstrates a tasteful blend of modernism and tradition, capturing the spirit of cultural legacy in modern design. Through this voyage, the elaborate designs, vivid hues, and cultural allusions of Khavda Pottery are transformed into wearable stories that go beyond simple clothing. Each piece's cultural value serves as a link between Khavda's rich legacy and the international arena, promoting a dynamic dialogue between the past and present. This revolutionary process is characterized by innovations and obstacles, but wearable art's sustained integration of Khavda aesthetics assures the craft's continued relevance and endurance. In this sense, fashioning tradition is more than just an artistic pursuit; it's an affirmation of tenacity, a proof of Khavda Pottery's continuing appeal, and a call to action for the next generations to interact with and develop this dynamic cultural heritage. Khavda Pottery's aesthetic journey in wearable art transforms into a lively conversation that echoes tradition's essence in the modern pulse of fashion.

REFERENCES:

- [1] J. Q. Guan, L. H. Wang, Q. Chen, K. Jin, and G. J. Hwang, "Effects of a virtual reality-based pottery making approach on junior high school students' creativity and learning engagement," *Interact. Learn. Environ.*, 2023, doi: 10.1080/10494820.2021.1871631.
- [2] S. Karl, P. Houska, S. Lengauer, J. Haring, E. Trinkl, and R. Preiner, "Advances in digital pottery analysis," *IT - Inf. Technol.*, 2022, doi: 10.1515/itit-2022-0006.
- [3] "ATLDSP_1260 PR.pdf."
- [4] K. Gibbs, "The emergence of ceramics in Southwest Asia: Early pottery in farming communities," *Quat. Int.*, 2022, doi: 10.1016/j.quaint.2020.09.040.
- [5] A. Lucquin *et al.*, "The impact of environmental change on the use of early pottery by East Asian hunter-gatherers," *Proc. Natl. Acad. Sci. U. S. A.*, 2018, doi: 10.1073/pnas.1803782115.
- [6] M. C. Swete Kelly and O. Winter, "Complexities in the origins of pottery in the Marianas: A comparison of pottery assemblages from the Northern Philippines and the Mariana Islands," *Quat. Int.*, 2022, doi: 10.1016/j.quaint.2020.10.018.
- [7] R. T. Nyamushosho, N. Chipangura, T. B. Pasipanodya, F. Bandama, S. Chirikure, and M. Manyanga, "Nyanga pottery and the Manyika ethnohistory: towards a decolonised archaeology of the Nyanga agricultural complex," *Heliyon*, 2021, doi: 10.1016/j.heliyon.2021.e06609.
- [8] K. Morisaki, "What motivated early pottery adoption in the Japanese Archipelago: A critical review," *Quat. Int.*, 2022, doi: 10.1016/j.quaint.2020.10.006.
- [9] Y. Kanezaki, T. Omori, and E. Tsurumi, "Emergence and Development of Pottery in the Andean Early Formative Period: New Insights from an Improved Wairajirca Pottery Chronology at the Jancao Site in the Huánuco Region, Peru," *Lat. Am. Antiq.*, 2021, doi: 10.1017/laq.2020.89.
- [10] M. Admiraal, A. Lucquin, L. Drieu, S. Casale, P. D. Jordan, and O. E. Craig, "Leftovers: The presence of manufacture-derived aquatic lipids in Alaskan pottery," *Archaeometry*, 2020, doi: 10.1111/arc.12515.

- [11] Y. Li, A. H. Sharaai, S. Ma, W. Wafa, Z. He, and L. A. Ghani, "Quantification of Carbon Emission and Solid Waste from Pottery Production by Using Life-Cycle Assessment (LCA) Method in Yunnan, China," *Processes*, 2022, doi: 10.3390/pr10050926.
- [12] A. Di Chiara, L. Tauxe, T. E. Levy, M. Najjar, F. Florindo, and E. Ben-Yosef, "The strength of the Earth's magnetic field from pre-pottery to Pottery Neolithic, Jordan," *Proc. Natl. Acad. Sci. U. S. A.*, 2021, doi: 10.1073/pnas.2100995118.
- [13] Ö. Demirci, A. Lucquin, O. E. Craig, and D. C. M. Raemaekers, "First lipid residue analysis of Early Neolithic pottery from Swifterbant (the Netherlands, ca. 4300–4000 BC)," *Archaeol. Anthropol. Sci.*, 2020, doi: 10.1007/s12520-020-01062-w.
- [14] Y. Nakazawa, M. Naganuma, and T. Tsutsumi, "The emergence and transmission of early pottery in the Late-Glacial Japan," *Quat. Int.*, 2022, doi: 10.1016/j.quaint.2021.02.037.
- [15] O. V. Yanshina and S. V. Kovalenko, "New data and insights into how pottery appeared along the Amur river," *Quat. Int.*, 2022, doi: 10.1016/j.quaint.2021.02.006.
- [16] B. Courel *et al.*, "The use of early pottery by hunter-gatherers of the Eastern European forest-steppe," *Quat. Sci. Rev.*, 2021, doi: 10.1016/j.quascirev.2021.107143.
- [17] M. Admiraal *et al.*, "The role of salmon fishing in the adoption of pottery technology in subarctic Alaska," *J. Archaeol. Sci.*, 2023, doi: 10.1016/j.jas.2023.105824.
- [18] M. C. Sarmiento, "Darwin in the pottery workshops: an evolutionary framework to understand the pottery production," *Sagvntvm*, 2022, doi: 10.7203/SAGVNTVM.54.21463.
- [19] R. Wiseman, O. Bulik, J. Lobo, L. Lodwick, and S. G. Ortman, "The Impact of Transportation on Pottery Industries in Roman Britain," *Open Archaeol.*, 2023, doi: 10.1515/opar-2022-0286.

CHAPTER 9

CRAFTING TRADITION IN THE GLOBAL AGE: A COMPREHENSIVE STUDY ON CHALLENGES AND STRATEGIES FOR PRESERVING INDIA'S RICH HERITAGE IN TEXTILE AND CLOTHING CRAFTS

Prof. Prakash Sonkamble, Assistant Professor
ISDI, ATLAS SkillTech University, Mumbai, Maharashtra, India
Email Id- prakash.sonkamble@atlasuniversity.edu.in

ABSTRACT:

India, with a rich heritage in materialism, fashion, and attire, relies on traditional skills passed through generations. Globalization challenges these crafts, replacing handcrafted goods with mass-produced alternatives. Despite deep-rooted cultural values, traditional artisans face marginalization. Preserving India's heritage requires acknowledging and celebrating native crafts to increase awareness of the nation's unique abilities. This comprehensive study aims to analyze the challenges faced by traditional Indian artisans, particularly in the realm of textile and clothing crafts, as they contend with the impacts of globalization. Focusing on the Mughal era's historical influence on fashion, the study seeks to elucidate the intricate relationship between traditional craftsmanship and contemporary demands. Through a thorough examination of literature, including historical perspectives and current academic discourse, the study endeavors to shed light on the socio-cultural and economic implications of the evolving landscape for traditional crafts in India. The study's future scope is to emphasize sustainable practices that align these crafts with eco-conscious methodologies, addressing environmental concerns. Innovative marketing strategies, including digital integration and collaborations with the fashion industry, are pivotal for enhancing the visibility and marketability of traditional crafts in contemporary settings. Exploring avenues for international collaborations and technological integration, along with advocating for supportive government policies, will ensure the global relevance and accessibility of these crafts.

KEYWORDS:

Artisanal goods, Cultural heritage, Economic empowerment, Globalization, Handcrafted goods, Indigenous crafts, Materialism, Mughal fashion.

1. INTRODUCTION

India has an extensive past in terms of materialism, fashion, and attire. Indian handicrafts and skills are mostly dependent on skill and have been handed down via families from one generation to the next. For a livelihood, a significant portion of the populace still relies on traditional skills and methods as well as indigenous ways of production centered on artisanal goods. These abilities are distinctive representations of a certain society or culture. However, as globalization increases, items are becoming more and more commodity-based, putting artists' creations up against those made by people in other countries. The traditional artisans who make handcrafted goods face a challenge from consumers who want things with modern styles, designs, and colors [1], [2]. These traditional handcrafted goods are being replaced by mass-produced, machine-made goods. The nation's traditional values are deeply ingrained and resilient, yet they are not supported or encouraged in any way. To achieve the same, we must acknowledge the characteristics that our native crafts provide, which will also help to increase awareness of the abilities our nation possesses.

India's rich heritage in clothing, materiality, and fashion is deeply intertwined with the country's diverse cultures and communities. The traditional handicrafts and techniques employed are often passed down through generations within families, creating a unique and skill-based approach to [3], [4]. A significant portion of the population still relies on these indigenous methods, fostering a connection between heritage and livelihood. Despite the deep-rooted cultural significance and unique expressions embedded in these traditional crafts, the advent of globalization has brought challenges. The increased commoditization of products

puts traditional artisans in direct competition with mass-produced goods from around the world. The demand for constantly changing styles, designs, and colors poses a threat to the sustainability of traditional handmade products. As a consequence, many skilled craftsmen find themselves marginalized, and their time-honored techniques are at risk of being replaced by machine-made alternatives. This shift not only impacts the livelihoods of these artisans but also erodes the cultural and artistic diversity that these traditional crafts represent to address this challenge, it is crucial to recognize and celebrate the intrinsic values embedded in indigenous crafts. Providing encouragement and support for these traditional skills is essential to preserving cultural heritage and ensuring the continued existence of these unique expressions [5], [6]. This can be achieved through various means, such as promoting awareness of the cultural significance of these crafts, providing training and resources to artisans, and creating platforms that showcase and market their products.

Preserving India's rich heritage in traditional crafts amidst the challenges of globalization requires a multifaceted approach. Culturally, there is a need to celebrate and promote traditional crafts through events, exhibitions, and collaborations with cultural institutions. Economic empowerment can be achieved through fair trade practices, market access initiatives, and financial support, ensuring artisans receive fair compensation and can adapt to market demands. Skill development and training programs, both traditional and modern, are crucial for artisans, while integrating traditional craftsmanship into education can ensure the transmission of skills to future generations [7], [8]. Government policies supporting traditional crafts, community engagement, and fostering partnerships between artisans and contemporary designers are essential components of a comprehensive strategy. By embracing these measures, India can not only protect its cultural identity but also empower traditional artisans economically and position their crafts as valuable assets in the global market.

During the Mughal Empire from 1526 to 1858, Mughal fashion experienced a profound influence from Persian aesthetics. Gold and Silver Brocades, finely figured muslins, and intricately embroidered fabrics began to be produced on a large scale under the patronage of both Akbar and Jahangir. However, it was during the reign of Shah Jahan and the subsequent decades that the textile art reached its zenith. The Mughal dress, much like their renowned fine art and architecture, was a fusion of various influences and not confined to a singular cultural origin. The diverse contemporary cultures, including those of Muslims, Hindus, Persians, and Turks, left an indelible mark on Mughal fashion. This amalgamation of different cultural elements played a pivotal role in shaping the unique and rich culture of the Mughals.

The Mughal emperors' keen interest in the development of textile art not only led to the production of exquisite fabrics but also contributed to the broader cultural landscape. The synthesis of different cultural elements in Mughal fashion reflected the empire's cosmopolitan nature and its ability to integrate diverse influences into a harmonious whole. This cultural amalgamation was not only confined to clothing but extended to various aspects of Mughal life, creating a distinctive and enduring legacy that continued to influence the region for centuries [9], [10]. The Mughal Empire's fashion during the period of 1526 to 1858 showcased a remarkable fusion of influences, primarily drawing inspiration from Persian styles. This period witnessed a flourishing textile industry with the widespread production of Gold and Silver Brocades, finely figured muslins, and intricately embroidered fabrics.

The emperors Akbar and Jahangir actively supported and participated in the development of textile art, laying the foundation for an artistic legacy that would reach its zenith under Shah Jahan and endure for decades. Shah Jahan's reign, in particular, marked the pinnacle of Mughal textile art, characterized by opulent fabrics and exquisite craftsmanship. The influence of Persian aesthetics is evident in the intricate designs and patterns that adorned Mughal attire

during this period. The garments became not only a reflection of imperial grandeur but also a testament to the empire's openness to diverse cultural influences. The Mughal dress, much like the broader aspects of Mughal culture, was not confined to a singular race or influence. The cultural mosaic of the empire, shaped by the coexistence of Muslims, Hindus, Persians, and Turks, contributed to the richness and uniqueness of Mughal fashion. This cultural amalgamation became a hallmark of the empire's identity, showcasing a harmonious blend of artistic expressions. Beyond being a mere reflection of personal style, Mughal fashion became a canvas for the synthesis of various cultural elements. The cosmopolitan nature of the empire allowed for the integration of diverse influences, resulting in a distinctively Mughal aesthetic.



Figure 1: illustrate the Mughal empire cloth fashion.

2. LITERATURE REVIEW

Sumita Dey *et al.*[11] discussed the purdha has a historical connection to the fashion and clothing of Mughal women. This research focuses on the attire and fashion choices of women from the Mughal era. The secluded life of Mughal women is always very fascinating to people. This article focuses on the life inside the blood and within the covering of the cell. The study discussed the lifestyle and beauty standards of Mughal women, particularly in relation to fashion. The women in the heram group also were very important for mixing different cultures together. They come from different religions and cultures. The Cosmo culture made it easy for people in the heram to share their opinions, ideas, and hobbies. This idea is also evident in the art and architecture of the Mughal period. Mughal women's activities and their contributions to beauty and art were given special attention, even though they mostly stayed inside their homes.

Shloka Sriram *et al.*[12] discussed the historical development of Khadi fabric. The meaning of khadi before India became independent was closely connected to the idea of ruling ourselves and being self-sufficient. This paper follows the history of Khadi from long ago when it was rough cloth made by hand in India, to the time of the Mughal empire, and then during British rule, and after India became independent. It looks at why khadi was important for the freedom movement and Mahatma Gandhi, and why it became less popular after independence. It also delves into the reasons behind khadi's resurgence in popularity.

Louis E. Fenech *et al.*[13] discussed the Sikh Legacy: The Development of Kashmir Shawls in the Era of Maharaja Ranjit Singh 1780-1839. Frank Ames' book, *Woven Masterpieces of Sikh Heritage*, illustrates the transformation of the Kashmir shawl by the Sikh Brotherhood, making it more significant. Ames really cares about this topic and shares the interesting things that

happened during this time. During this time in Punjab's history, many intricate and mysterious patterns were created. Some were geometric and others had special meanings. Textile experts have found it difficult to understand these patterns for a long time. Maharaja Runjit Singh took control of Kashmir in 1819 and this had a big influence on the fashion of the famous Kashmir shawl. It became a significant form of art in the subcontinent.

Neelam Patel [14] discussed the Effect of Decorative Architecture on Conventional Motifs: An Analysis, The descriptive aspect of this study is reflected in the data gathering methods, which include field trips, literature, and the internet. The purpose of this article is to investigate the link between the cultural insertion and architectural inspiration behind the traditional Indian designs. With this fact in mind, researchers looked for a relationship between "fashion" and "structure," which may serve as a functional style element for designers. India has a long history of producing textiles and crafts.

Zhang *et al.* [15] discussed the Metaverse for Cultural Heritages The industrial, healthcare, education, and social media sectors have all seen an increase in the use of the metaverse. The concept of the metaverse is examined in this study in relation to cultural heritage initiatives. Developing a strategy for constructing an online cultural heritage environment is the aim. Better instructions for visitors, the preservation of historical places and artifacts, and other issues might all benefit from this. They desire to create an online cultural heritage universe. It highlights key elements and the connections between the offline and virtual realms of cultural heritage. They are attempting to comprehend the many facets of the metaverse of cultural heritage. They discuss five perspectives for comprehending this metaverse: space, time, context, flat surfaces, and straight lines. The new approach may be utilized to create a digital world out of cultural resources.

Sesana *et al.* [16] discussed the Climate change impacts the things that hold significance for previous generations. Historical sites are being impacted by climate change due to shifts in temperature, rainfall, and ocean levels. These changes can damage or destroy important cultural sites. Consequently, an increasing amount of studies are being conducted on the impact of climate stress on cultural artifacts and how they are being affected by climate change. This review looks at how climate change affects historic buildings and landmarks around the world. It creates diagrams that show how gradual changes in the climate can harm these cultural treasures.

3. DISCUSSION

In the Mughal Empire, men's costumes were an integral part of the rich cultural tapestry, reflecting the opulence and sophistication of the imperial court. The attire of Mughal men was characterized by a harmonious blend of various cultural influences, predominantly Persian, creating a distinctive and refined style. The primary garment for Mughal men was the angarkha, a robe-like tunic secured with ties or buttons on one side. This garment often featured intricate embroidery, reflecting the empire's emphasis on textile art. The angarkha was paired with wide, flowing trousers known as izars or shalwars, creating a comfortable and elegant ensemble. Another essential element of Mughal men's attire was the jama, a long-sleeved coat often made of luxurious fabrics like silk and adorned with elaborate embroidery, particularly during the reign of Shah Jahan.

3.1 The Jama(Costumes Men):

The Mughal Jama, derived from the Persian word for garment or coat, is an iconic piece of attire that played a significant role in shaping the fashion landscape of the Mughal Empire. This side-fastening frock-coat was characterized by a tight-fitting bodice, a nipped-in waist, and a flared skirt reaching the knees. This distinctive design reflected both elegance and

formality, making the jama an essential outer garment for ceremonial and formal occasions. Mughal and Rajput paintings provide vivid depictions of the jama, showcasing its unique style and the meticulous craftsmanship associated with it. The side-fastening feature, tied just below the armpit either on the right or left side, not only added a decorative element but also allowed for ease of movement, making it a practical and fashionable choice for the elite.



Figure 2: illustrate the jama costumes for men.

3.2 The Chogha:

In the vibrant tapestry of Mughal fashion, the term "Chogha" denoted a distinctive and stylish long-sleeved coat, robe, or cloak, characterized by its front-open design and typically extending to hip or knee length. This garment, known for its versatility and elegance, played a significant role in the Mughal wardrobe, reflecting the empire's penchant for luxurious textiles and intricate craftsmanship. Choghas were crafted from a variety of materials, showcasing the diversity and richness of Mughal textiles. Some Choghas were made of fine muslin adorned with elaborate gold or silk embroidery, exemplifying the meticulous attention given to textile art during the Mughal era. Others featured specially designed brocade or silk, incorporating beautiful and intricate patterns that were a hallmark of Mughal craftsmanship.



Figure 3: illustrate the Chogha costumes for men.

3.3 Qaba or Jama-yi pumbadar:

The Qaba, referred to as a wadded coat, held a distinctive position in Mughal attire, representing more than just a winter garment. This quilted coat, often worn over the main dress, carried strong associations with the priesthood and was considered a symbol of dignity and

learning within the Mughal social hierarchy. Characterized by its loose-fitting silhouette, the Qaba extended to full length, featuring an open front without buttons. Instead, a binding ran along the entire front, up to the waist, typically made from luxurious fabrics. This binding not only added a touch of opulence but also contributed to the overall structural elegance of the garment. The Qaba's significance extended beyond its functional use as winter wear; it served as a visual marker of the wearer's esteemed position, particularly among the learned and dignified members of society.



Figure 4: illustrate the Qaba or Jama-yi pumbadar costumes for men.

3.4 Angarkha:

The term "angrakha" designates a distinctive style of garment in traditional South Asian attire, characterized by a rounded or sometimes triangular chest opening. What sets the angarkha apart is the presence of an inner flap or purdah (meaning curtain), inserted into the cut-out portion of the yoke, effectively covering the chest. This design element adds both aesthetic appeal and modesty to the garment. Typically, angrakhas are secured at the waist with ties and exhibit a skirt with a similar length and flare as the jama, contributing to a graceful and flowing silhouette. The construction of angrakhas can vary: some consist of a bodice and a skirt joined together at the waist, while others are tailored like a paneled coat, allowing for versatility in style. The angarkha's length and detailing can differ, giving rise to variations such as the shorter knee-length version known as an "angrakhi" or "kamani angarkha," which emphasizes the waist. This version offers a more compact and contemporary expression of the traditional angarkha style.



Figure 5: illustrate the Angarkha costumes for men.

3.5 Sozni/Sozani:

Sozni or Sozani, a term associated with exquisite craftsmanship, refers to a style of garment made from silk, particularly recognized for its distinctive embroidery. This intricately embroidered coat features depictions of leaves and flowers, showcasing the artistic mastery of the craftsmen involved. The embroidery on the Sozni is meticulously sewn using bakhiya stitches (back-stitching) and ajida (buttonhole stitches), highlighting the precision and skill involved in the creation of this exquisite piece. The use of silk elevates the Sozni to a garment of luxury, emphasizing not only its aesthetic appeal but also the quality of materials employed. The coat's embroidery, characterized by the meticulous bakhiya and ajida stitches, adds a level of sophistication and finesse, turning it into a wearable work of art. Beyond its visual allure, the Sozni serves as a cultural artifact, reflecting the rich textile traditions and craftsmanship of the region. The motifs of leaves and flowers, intricately embroidered, often carry symbolic meanings rooted in nature, folklore, or traditional beliefs, contributing to the cultural depth of the garment.



Figure 6: illustrate the Sozni/Sozani costumes for men.

3.6 Peshwaz (costumes for women):

The Peshwaz, a distinctive and elegant ensemble, represents a loose jama-like robe that is fastened at the front and secured with ties at the waist. This traditional South Asian garment is known for its high-waisted silhouette and long-sleeved design, reflecting both modesty and grace. The Peshwaz often incorporates intricate detailing and embroidery, adding to its aesthetic appeal. One notable characteristic of the Peshwaz is its versatility, with some variations featuring several layers of fine transparent muslin for a gracefully layered look. In some instances, a choli (blouse) is worn underneath the Peshwaz, contributing to the overall richness of the attire. The construction of the Peshwaz involves a stitched design that gives the impression of a choli worn relatively high on the torso, to which a front-opening skirt is attached at the waist. The demarcation between the choli and skirt is clearly visible through a prominent waist seam, emphasizing the structured yet flowing nature of the ensemble.



Figure 7: illustrate the Peshwaz costumes for women:

3.7 Sadri (costumes for women):

The Sadri, a traditional jacket, is characterized by its simple cut with slightly flared side seams and a straight opening down the center front, typically fastened with hooks and small loops. This South Asian garment exhibits a round and high neck, often adorned with a piece of braid for decorative trimming, forming a small stand-up collar. The sleeves are short, with rounded armholes, and the tops of the sleeves are tailored to fit them seamlessly. Broad gussets are commonly seen under the arms, adding to the jacket's comfort and flexibility. What distinguishes the Sadri is its versatility in terms of cuts and styles. Various designs and embellishments can be incorporated, allowing for a range of aesthetic expressions. The simplicity of the jacket's overall design, combined with the potential for diverse cuts, makes the Sadri a timeless and adaptable piece in South Asian attire.



Figure 8: illustrate the Sadri costumes for women:

3.8 Choli, Kajari (Kanchali, Kanchuki, Kanjuri):

The Choli, also known as Kajari, Kanchali, Kanchuki, or Kanjuri, refers to a stitched garment designed for the breasts in traditional South Asian attire. This distinctive garment provides the wearer with the flexibility to adjust the fit, offering the option to wear it tight or comfortably, thanks to tie-cords. The back of the Choli can be either left bare or covered, showcasing

variations in style and personal preference. The term "katoris" or cups is used to describe the round, hollow pieces that enclose the breasts in the Choli. These cups consist of two main parts: the larger one at the base, known as the divar or 'wall,' provides essential support to the bosom, while the smaller upper part is called the pan, reminiscent of a betel-leaf. The joints of these two parts are intricately stitched, with the stitching on the joints referred to as the chiriya, meaning 'sparrow.'



Figure 9: illustrate the Choli, Kajari (Kanchali, Kanchuki, Kanjuri) costumes for women:

4. CONCLUSION

India's rich heritage in traditional crafts necessitates a multifaceted approach. Culturally, celebrating traditional crafts is crucial, coupled with economic empowerment through fair trade and market access. Skill development and training programs are vital, integrating traditional craftsmanship into education. Government policies supporting traditional crafts and fostering partnerships between artisans and designers are essential. The future scope involves further research on sustainable practices, innovative marketing strategies, and collaborations with the fashion industry. By embracing these measures, India can protect its cultural identity and empower traditional artisans in the global market. Additionally, initiatives such as expanding educational programs, conducting in-depth market study, and establishing comprehensive documentation and archives contribute to the holistic preservation and growth of India's rich traditional crafts, ensuring their resilience in an ever-changing global landscape.

REFERENCES:

- [1] F. Chen *et al.*, "The role of imaging radar in cultural heritage: From technologies to applications," *Int. J. Appl. Earth Obs. Geoinf.*, 2022, doi: 10.1016/j.jag.2022.102907.
- [2] W. Flannery *et al.*, "Steering resilience in coastal and marine cultural heritage," *Marit. Stud.*, 2022, doi: 10.1007/s40152-022-00265-2.
- [3] S. Fatorić and L. Egberts, "Realising the potential of cultural heritage to achieve climate change actions in the Netherlands," *J. Environ. Manage.*, 2020, doi: 10.1016/j.jenvman.2020.111107.
- [4] P. Jin and Y. Liu, "Fluid space: Digitisation of cultural heritage and its media dissemination," *Telemat. Informatics Reports*, 2022, doi: 10.1016/j.teler.2022.100022.
- [5] A. Tibaut and S. G. de Oliveira, "A Framework for the Evaluation of the Cultural Heritage Information Ontology," *Appl. Sci.*, 2022, doi: 10.3390/app12020795.
- [6] N. Pintossi, D. Ikiz Kaya, and A. Pereira Roders, "Cultural heritage adaptive reuse in Salerno: Challenges and solutions," *City, Cult. Soc.*, 2023, doi: 10.1016/j.ccs.2023.100505.
- [7] Musapir, "Whose 'Intangible Cultural Heritage'?", *Inn. Asia*, 2023, doi: 10.1163/22105018-02501005.
- [8] V. Okanovic *et al.*, "Interaction in eXtended Reality Applications for Cultural Heritage," *Appl. Sci.*, 2022, doi: 10.3390/app12031241.

- [9] G. D. S. Sood, "A political sociology of empire: Mughal historians on the making of Mughal paramountcy," *Mod. Asian Stud.*, 2022, doi: 10.1017/S0026749X21000378.
- [10] K. B. Schofield, "Emotions in Indian music history: anxiety in late Mughal Hindustan," *South Asian Hist. Cult.*, 2021, doi: 10.1080/19472498.2021.1878792.
- [11] S. Dey, "Fashion, Attire and Mughal women: A story behind the purdha," *প্রতিক্ষিত Echo*, 2013.
- [12] S. Sriram, "The Historical Evolution of Khadi," *J. Student Res.*, 2023, doi: 10.47611/jsrhs.v12i1.3965.
- [13] L. E. Fenech, "Woven Masterpieces of Sikh Heritage: the stylistic development of the Kashmir shawl under Maharaja Ranjit Singh 1780–1839," *Sikh Form.*, 2012, doi: 10.1080/17448727.2012.731144.
- [14] N. Patel, "The Impact of Architecture Embellishment on Traditional Motifs: A Study," *Int. J. Res. Appl. Sci. Eng. Technol.*, 2022, doi: 10.22214/ijraset.2022.48300.
- [15] X. Zhang *et al.*, "Metaverse for Cultural Heritages," *Electron.*, 2022, doi: 10.3390/electronics11223730.
- [16] E. Sesana, A. S. Gagnon, C. Ciantelli, J. A. Cassar, and J. J. Hughes, "Climate change impacts on cultural heritage: A literature review," *Wiley Interdisciplinary Reviews: Climate Change*. 2021. doi: 10.1002/wcc.710.

CHAPTER 10

TEMPORAL THREADS: CRAFTING A FASHION COLLECTION INSPIRED BY TIME PERCEPTION AND CHILDHOOD ENTHUSIASM

Prof. Namrata Momaya, Assistant Professor
ISDI, ATLAS SkillTech University, Mumbai, Maharashtra, India
Email Id- namrata.momaya@atlasuniversity.edu.in

ABSTRACT:

The study explores the perception of time acceleration with age and its multifaceted influences, encompassing childhood experiences, societal pressures, emotional states, and mindfulness practices. Inspired by Steve Taylor's psychological laws of time, a commercial collection is proposed to celebrate the wonder and curiosity of a child's perspective. The collection aims to promote novelty and playfulness, encouraging individuals to reconnect with their inner child and rediscover the joy of living in the moment. The visual and fashion boards illustrate the thematic elements, emphasizing vibrant colors, whimsical designs, and interactive features. The literature review delves into various aspects of the fashion industry, including Instagram marketing, online shopping, artificial intelligence in forecasting, geographies of style, and the intersection of fashion and movie costume. Building on the literature, the discussion details a fashion collection centered on geometric patterns, eyelets, and ribbons, transcending traditional boundaries and becoming a wearable journey through life's experiences. The F-Low Cropped Blazer is introduced as a fashion-forward statement, with detailed design elements and measurements for the Spring/Summer 2024 season. This study aims to comprehensively investigate the intricate factors influencing the perception of time acceleration with age, delving into childhood experiences, societal pressures, emotional states, and mindfulness practices. The primary objective is to develop a commercial collection inspired by Steve Taylor's psychological laws of time, translating theoretical insights into tangible fashion concepts.

KEYWORDS:

Artificial Intelligence, Childhood Perception, Commercial Collection, Fashion Industry, Geometric Patterns, Inner Child, Instagram Marketing.

1. INTRODUCTION

The perception of time's acceleration as we age is influenced by various factors. Childhood, marked by novelty and diverse experiences, feels enduring, with each day stretching seemingly forever. However, as adults, routines and familiarity may lead to a blending of days, creating the illusion of time passing swiftly. Modern life's fast pace, driven by technology and instant gratification, contributes to this sensation. Additionally, our memory formation and cultural expectations play crucial roles; societal pressures emphasizing productivity and constant goal pursuit can intensify the feeling of time slipping away. Emotional states further shape our time perception, with joy accelerating time and stress dragging it. Mindfulness, gratitude, and reflective practices offer avenues to slow down time, fostering a more balanced and fulfilling experience of our journey through life. Taking inspiration from Steve Taylor's insights on the psychological laws of time, particularly the notions that time accelerates as we age and slows down with exposure to new experiences, a commercial collection could be crafted to celebrate the way our inner child perceives the world. The focus would be on capturing the fascination of a child experiencing the world for the first time full of wonder, new sensations, and fresh perspectives.

The collection could feature products and visuals that evoke a sense of curiosity and playfulness, reminiscent of a child's unfiltered excitement for the world. The marketing narrative could emphasize the value of embracing novelty, encouraging consumers to reconnect with their inner child and appreciate life's simple pleasures. Incorporating vibrant colors, whimsical designs, and interactive elements within the collection could enhance the immersive experience, mirroring the way a child engages with their surroundings. The messaging could underscore the idea that by infusing our lives with new experiences and

staying open to the wonders around us, they can slow down our perception of time and rediscover the joy of living in the moment. Whether it's through clothing, home decor, or lifestyle products, the commercial collection could aim to transport individuals back to a time when the world was a constant source of amazement. By aligning the brand with the timeless enthusiasm of childhood, the collection seeks to offer not just products, but a philosophy a reminder to approach life with the same wide-eyed wonder and embrace the ever-present potential for discovery.

The mood board for the commercial collection draws inspiration from Steve Taylor's psychological laws of time, emphasizing the contrast between the accelerating pace of adulthood and the time-slowness wonder of new [1], [2]. The color palette features vibrant pastels and bold hues to evoke playfulness, while curated imagery captures the wide-eyed fascination of children exploring the world. Playful fonts and cartoon-inspired patterns contribute to a whimsical aesthetic, complemented by soft textures for warmth and nostalgia. Icons of adventure and nature symbolize the collection's theme, promoting an adventurous spirit and a connection to the beauty of the natural world. The photography style focuses on candid moments and close-ups, showcasing the authenticity of joy and discovery. The mood board aims to create a timeless and inclusive vibe, encouraging consumers to reconnect with their inner child and embrace life's simple pleasures through a diverse range of products and interactive elements.

The fashion visual board draws inspiration from the inner child's perspective, seeking to create a whimsical and enchanting representation of the collection. Soft pastels dominate the color palette, evoking innocence, complemented by bold accents for dynamic energy. Children's fashion photography captures joyful models engaged in playful activities, emphasizing movement and spontaneity.

Typography features childlike fonts with rounded edges, reinforcing the theme of innocence [3], [4].inspired prints, such as stars and clouds, adorn fabric swatches, while soft textures like cotton and faux fur provide comfort.

Accessories, like backpacks with map prints and nature-inspired embellishments, symbolize adventure and a connection to the natural world [5]. Candid moments and close-up shots in the photography style highlight the spontaneity and craftsmanship of childhood fashion. Interactive elements, such as 3D embellishments and surprise-filled hangtags, enhance the tactile and experiential aspects of the collection.

The overall composition ensures a storytelling layout, guiding viewers through a narrative that combines nostalgia and excitement, with diverse models promoting inclusivity. This visual board serves as a comprehensive guide for [6], [7].

The fashion collection, inspired by the timeless perspective of a child, embarks on a journey to capture the enchantment of innocence and the thrill of discovery. A soft pastel palette, dominated by cotton candy pink, baby blue, and mint green, serves as the canvas for a whimsical aesthetic. Bold accents in vivid reds and vibrant yellows infuse dynamic energy into the collection. Imagery revolves around children's fashion photography, portraying models immersed in playful activities that evoke the spontaneous joy of childhood. These visuals are complemented by magical settings, transporting viewers to dreamy landscapes and enchanted forests that amplify the fantastical narrative[8], [9]. Typography takes on a childlike charm, with playful fonts featuring rounded edges. Cartoon-inspired prints, such as stars, clouds, and smiling animals, find their place on fabric swatches, creating a visual language that speaks to the heart of innocence. Soft textures like cotton and faux fur are selected to ensure garments not only look charming but also provide comfort akin to a cherished childhood blanket.



Figure 1: Illustrate the rough draft in fashion design.

2. LITERATURE REVIEW

Yoo *et al.*[10] discussed the Instagram is used by luxury and fast fashion brands to engage people in their products. This study aims to investigate the factors contributing to the success of fashion brand images on Instagram. It will compare luxury brands to fast fashion brands. We looked at a lot of fashion photos from famous high-end and fast fashion brands to find out how often they used their brand name, logo, text, and hashtags in the pictures. This study also looked at how much users like different types of pictures and videos.

Martins *et al.*[11] discussed the Clothing and store displays for online shopping. These days, creating fashion collections with new marketing strategies in mind when it's not feasible to physically touch or put on the clothing requires advance thought and suitable methods for the whole process, from design to sale. As for the buying online, the e-commerce is defined as being the modern methodology that comprehend the needs of organizations, salesman and consumers to cut costs while the quality of the products and services rises, the time of delivery falls, the combination of communications, business and marketing strategies simplify the exchange of information, products and services (Kalakota and Whinston, 1996). The purpose of this research project is to examine the online sales of fashion items and pinpoint a set of characteristics needed for the creation of fashion design collections and visual merchandising for fashion brands.

Renaningtyas *et al.*[12] discussed the Applying Artificial Intelligence to Analysis and Forecasting in the Fashion Sector. Big data and technology are now integral to every facet of human existence, thanks to the COVID-19 epidemic. It begins with the economics, communication, health, manufacturing, and education sector and ends with fashion. As everyone is aware, one of the biggest sources of trash nowadays is fast fashion. For instance, ethical concerns and environmental concerns may arise throughout the manufacturing and distribution phases of creating a collection. AI (Artificial Intelligent) technology, a computer vision that reduces the use of carbon footprints in the fashion sector.

Patchett *et al.*[13] discussed the Geographies of Style and Fashion: Contextualizing. Through texts, visual images, tangible items, growing and creating processes, lived experiences, performative practices, and most importantly concepts and practices that move and change across time and place, the papers gathered in this forum explore the Geographies of Fashion and Style. Using globally-oriented and decentered methods to the study of fashion and style, the study deconstruct the Eurocentric cultural episteme of the fashion industry and fashion studies.

Lauren Boumaroun [14] discussed the Mergence of Fashion and Movie Costume. Throughout cinema history, the practice of adapting movie clothes has taken many different forms; the most recent example being the emergence of limited edition licensed clothing lines. Using the case study of Renée Ehrlich Kalfus's Annie for Target collection, which is based on her costumes for Annie (2014), I investigate the creation and consumption of film costumes adapted for the retail fashion market in this research. Kalfus has the ability to concurrently function as a "costume" and "fashion" designer while navigating apparent conflicts between identities. Despite being intended for children, the marketing took use of parents' sentimental bond to Annie.

Darwan *et al.*[15] discussed the Career Path for Visual Women in Photography Fashion. The purpose of this research is to ascertain how professional women use fashion photographs on Instagram to communicate visually. This study employs observation, interviews, and documentation as methods of data collection and analysis. It is a qualitative descriptive investigation. The process of presenting data about a professional woman (subject) in a fashion shot on Instagram or another social media platform comprises a number of stages in order to process and arrange the data and ensure that it is all properly studied in a single unit. The fact that women in the media upload images on Instagram serves as a legitimate means of visual communication for them and serves a function. According to research findings, there are various interpretations in each of the multiple images of women in fashion careers that researchers used as sample data for analysis.

3. DISCUSSION

Building on the concept inspired by the lines derived from doodling abstraction, the fashion collection takes a bold and modern approach, centering around geometric work that symbolizes endless life and growth. The key design element here is the intricate use of lines, representing the continuous journey and evolution in life. In this collection, the primary materials employed are cut dana and resham, chosen for their versatility and ability to bring depth to the geometric patterns with its reflective quality, adds a touch of glamour and sophistication, creating a play of light and shadow along the lines. Resham, on the other hand, contributes a rich texture, enhancing the tactile experience of the garments. The geometric patterns are meticulously crafted, offering a contemporary and avant-garde aesthetic. The lines intersect, diverge, and converge, creating a visual representation of life's intricate journey. The choice of geometric shapes reflects the idea of constant progress, drawing inspiration from the ordered chaos often found in doodling. The color palette for this collection is purposefully dynamic, featuring bold contrasts and harmonious blends. The interplay of vibrant hues serves to accentuate the geometric patterns, making a statement that is both visually striking and symbolic of life's vibrant diversity.

Silhouettes are kept sleek and modern to complement the boldness of the geometric designs. The cut and structure of the garments are designed to enhance the wearer's natural lines, creating a seamless integration between the body and the abstract geometric patterns. Each piece in the collection is not merely a garment but a visual representation of the wearer's journey, growth, and the limitless possibilities that life offers. The use of cut dana and resham elevates the designs, adding a touch of opulence and ensuring that each garment becomes a wearable piece of art. Ultimately, this collection transcends traditional fashion boundaries, the intricate detailing of eyelets, this fashion collection becomes a poignant exploration of memory and the cyclical nature of life. The choice of eyelets, depicted as a circle of memory lane, serves as a powerful metaphor, symbolizing the perpetual journey from childhood to adulthood. Different sizes of eyelets are thoughtfully integrated, with smaller ones representing the innocence and simplicity of childhood, while larger ones embody the complexities and

experiences of adulthood. This conceptualization draws on the abstraction of doodling, allowing the designer to connect with shared memories, encapsulating them in the form of circular eyelets that mirror the adage 'what goes around comes around.'

A notable emphasis is placed on ribbons and bows as additional detailing elements. In a nostalgic nod to childhood, these elements evoke memories of hairstyles crafted by mothers, adding a layer of sentimental value to the collection. Ribbons and bows, inherently delicate and innocent, symbolize femininity and resistance, creating a nuanced narrative that resonates with personal and collective experiences. The intertwining of these elements in the garments not only enhances the aesthetic appeal but also carries a profound meaning, reinforcing the idea that fashion can be a powerful medium for storytelling. The color palette chosen for this collection is subtle yet impactful, allowing the eyelets and ribbons to take center stage. Soft pastels and muted tones evoke a sense of nostalgia, while occasional pops of vibrant colors inject a contemporary energy, striking a balance between reminiscence and modernity.

Silhouettes in the collection are designed with a focus on fluidity and movement, allowing the eyelets and ribbons to accentuate the natural lines of the body. Each garment becomes a wearable story, weaving together threads of childhood memories and adult experiences. Ultimately, this fashion collection transcends the realm of mere clothing, becoming a visual and emotional journey.

The circular motif of eyelets and the delicate symbolism of ribbons and bows create a collection that is not just about style but also a celebration of the cyclical and interconnected nature of life's experiences. Offering a narrative that goes beyond aesthetics.

The integration of eyelets as a representation of memory circles adds a unique dimension to the collection. The circular motif serves as a visual metaphor for the interconnectedness of moments in life and echoes the timeless wisdom encapsulated in the phrase 'what goes around comes around.' The eyelets, varying in size, intricately capture the essence of childhood memories and the expansive complexities of adulthood, fostering a profound reflection on the cyclical nature of personal growth. The emphasis on ribbons and bows further enriches the narrative, channelling the nostalgia associated with childhood hairstyles created by mothers. These delicate and feminine details not only evoke a sense of innocence but also symbolize resistance, bridging the gap between vulnerability and strength. Each ribbon and bow becomes a tangible link to the past, adding a personal touch to the collection and encouraging wearers to connect with their own memories and experiences.

The choice of materials plays a crucial role in bringing this concept to life. The eyelets, with their metal construction, provide a tactile and visual contrast against soft fabrics, creating a harmonious blend of strength and gentleness. The ribbons, carefully chosen for their texture and color, contribute to the overall narrative, symbolizing the fragility and resilience inherent in the human experience.

The collection's color palette is curated to complement the emotional resonance of the theme. Soft pastels and muted tones evoke a sense of wistfulness, while occasional bursts of vibrant colors inject a contemporary vibrancy, mirroring the spectrum of emotions woven into the fabric of life. In terms of garment design, the silhouettes are crafted to embody both grace and versatility.

Flowing lines and tailored cuts harmonize with the circular eyelet patterns and ribbon embellishments, ensuring that each piece is not only a visual story but also a wearable experience that resonates with the wearer's personal journey. This fashion collection, rooted in the abstraction of doodling and the designer's lived experiences, transcends mere fashion.

FL2.1 for the Spring/Summer 2024 season, the F-Low Cropped Blazer emerges as a fashion-forward statement piece, seamlessly blending modern aesthetics with timeless sophistication. This versatile blazer features innovative design elements that distinguish it from conventional styles. The front showcases a concealed zipper closure, offering a sleek and practical alternative to traditional buttons. Minimalistic lapels and an asymmetrical touch enhance the blazer's clean and contemporary look, while its cropped silhouette above the waist promotes easy pairing with various bottoms, catering to diverse styling preferences. Turning to the back, the blazer surprises with a strategically placed cutout, adding a subtle touch of allure and breathability without compromising its overall versatility.

Crafted from a lightweight and breathable fabric, the blazer's color palette reflects the vibrancy of the season, featuring pastel tones and bold hues. The inclusivity of the size range, starting from size 10, ensures accessibility for a diverse range of body types, embracing the individuality of the modern woman.



Figure 1: illustrate the crop blazer front and back design.

In its Spring/Summer 2024 iteration, Style #FL2.1, the F-Low Cropped Blazer, undergoes a transformative update with the introduction of eyelet detailing along the sleeves. This new design element adds a layer of sophistication and contemporary flair to the blazer, seamlessly integrating modern fashion trends with timeless charm. The strategically placed eyelets not only serve as a visually appealing pattern but also introduce an element of breathability, making the blazer ideal for warmer seasons. The circular motif of the eyelets harmonizes with the overall design language, creating a sense of continuity between the sleeves, front closure, and back cutout.

This eye-catching addition enhances the blazer's versatility in styling, allowing for creative layering and making it a versatile statement piece suitable for various occasions.

Crafted from lightweight and breathable fabric, and available in a size range starting from 10, the F-Low Cropped Blazer with eyelet detailing remains committed to inclusivity, ensuring a sophisticated and comfortable wardrobe staple for a diverse range of body types during the upcoming season.

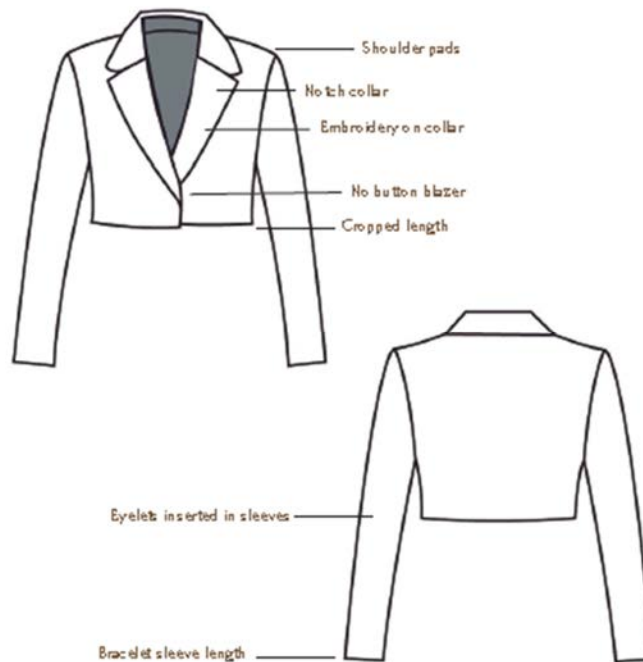


Figure 2: illustrate the crop blazer front and back design with label for each side for designing.

The F-Low Cropped Blazer in Style #FL2.1 for the Spring/Summer 2024 season showcases meticulous attention to both body measurements and intricate design details. With a waist measuring 29" and a bust of 38", the blazer ensures a tailored fit that accentuates the wearer's silhouette. The full length is 17", and the hemline measures 16.5", contributing to the blazer's cropped and modern aesthetic. Shoulder width is 16", and the armhole is designed at 18.5" for optimal comfort and movement. Noteworthy details include a 29" notched lapel collar width, adorned with cutdaana embroidery, elevating the blazer's sophistication. Large eyelets placed unevenly along the sleeves, with a 3" distance between them, add a playful yet contemporary edge. Embroidery on the lapel and the incorporation of lining contribute to the blazer's overall elegance, while the addition of shoulder pads enhances its structure and style.

In the realm of neck and collar measurements, a 6.5" neck width and an 8.5" CF neck drop contribute to the blazer's neckline, ensuring a flattering and chic look. Sleeve measurements include a length of 22.5" and a round of 11", providing the perfect balance between style and comfort. These meticulous measurements and design details come together to create a F-Low Cropped Blazer that not only fits impeccably but also boasts eye-catching elements such as eyelets, embroidery, and shoulder pads. This blazer stands out as a versatile and contemporary wardrobe piece, offering a harmonious blend of modern design, comfort, and unique detailing for the upcoming Spring/Summer season.

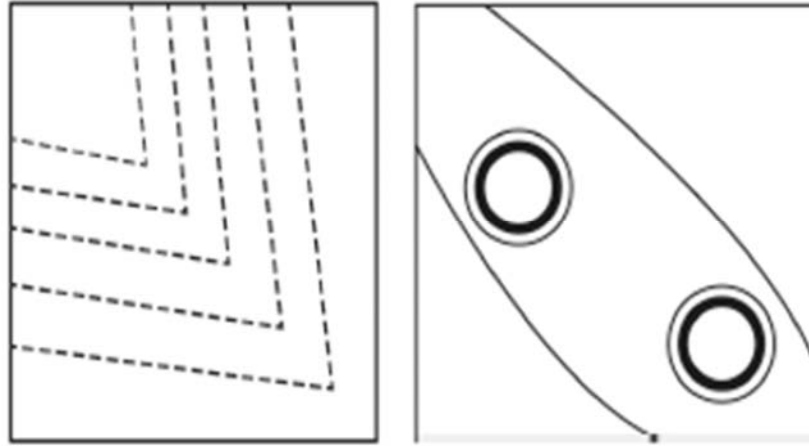


Figure 3: illustrate the Eyelets added in sleeves along with Embroidery on lapel.

In the realm of main body measurements, the proposed F-Low Cropped Blazer in Style #FL2.1 for the Spring/Summer 2024 season adheres to meticulous detailing for a tailored fit and enhanced design. The waist measurement is set at 29", ensuring a flattering and well-defined silhouette, while the bust measurement of 38" provides ample room for comfort and movement. The full length is specified at 17", contributing to the blazer's cropped and contemporary aesthetic, and the hemline measures 16.5", adding a touch of sophistication to the overall design. Shoulder width is set at 16", and the armhole is strategically designed at 18.5" to provide optimal comfort and flexibility. Moving to neck/collar measurements, a 6.5" neck width and an 8.5" CF neck drop contribute to the blazer's neckline, ensuring a chic and flattering appearance. The sleeves are carefully measured, with a length of 22.5" and a round of 11", striking the perfect balance between style and ease of movement.

The details section introduces unique elements that enhance the blazer's aesthetic appeal and comfort. The distance between eyelets is set at 3", adding a playful and contemporary edge to the design. Special remarks highlight the inclusion of cutdaana embroidery on the collar, contributing to the blazer's sophistication and detailing. Large eyelets are intentionally placed unevenly along the sleeves, creating a dynamic and modern visual effect. The addition of lining, measuring 38", ensures enhanced comfort and wearability. In terms of notched lapel collar width, a generous 29" is specified, providing a balance between classic style and contemporary design. Eyelets added in sleeves and embroidery on the lapel contribute to the blazer's overall elegance, while the incorporation of shoulder pads adds structure and style. This detailed set of measurements and design elements collectively create a F-Low Cropped Blazer that not only fits impeccably but also boasts eye-catching details, making it a versatile and sophisticated wardrobe piece for the upcoming Spring/Summer 2024 season.

The F-Low Cropped Blazer in Style #FL2.1 stands out as a meticulously designed and thoughtfully crafted garment for the Spring/Summer 2024 season. The main body measurements, including the waist, bust, full length, and hemline, are carefully tailored to ensure a flattering and contemporary silhouette. With a keen focus on comfort and movement, the armhole and shoulder width measurements of 18.5" and 16" respectively contribute to the blazer's versatility. The notched lapel collar, measuring 29", adds a touch of classic elegance, while the incorporation of large eyelets placed unevenly along the sleeves and embroidery on the lapel introduces a modern and dynamic visual appeal. The addition of shoulder pads enhances the blazer's structure and style.

Special attention is given to unique details, such as the 3" distance between eyelets, cutdaana embroidery on the collar, and the inclusion of lining measuring 38". These details not only showcase a commitment to aesthetics but also contribute to the overall comfort and wearability of the blazer. The blazer's design transcends traditional boundaries, combining contemporary elements with timeless sophistication, making it a versatile and standout piece for the upcoming season. With a harmonious blend of precision in measurements and distinctive design elements, the F-Low Cropped Blazer emerges as a fashion-forward statement, appealing to individuals seeking both style and comfort in their wardrobe choices.

4. CONCLUSION

This study has explored the nuanced factors influencing the perception of time, proposing a commercial collection that celebrates the timeless enthusiasm of childhood. The literature review highlighted key aspects of the fashion industry, providing a comprehensive background for the fashion collection's conceptualization. The discussion detailed a unique fashion collection, transcending traditional boundaries and becoming a wearable journey through life's experiences. The introduction of the F-Low Cropped Blazer showcased meticulous design elements and measurements, offering a versatile and sophisticated wardrobe piece. The study underscores the importance of embracing novelty, playfulness, and mindfulness in fashion, encouraging individuals to connect with their inner child. Future research could delve deeper into the psychological impact of fashion choices and explore innovative technologies shaping the industry. The future scope of this research lies in exploring the psychological impact of fashion choices on individuals' perceptions of time. Further investigations can delve into the integration of innovative technologies, such as virtual reality, to enhance the immersive experience of fashion collections and analyze their influence on time perception. Sustainability and ethical considerations in the fashion industry represent another avenue for future research, addressing environmental and social concerns. In-depth consumer studies can be conducted to understand the effectiveness of commercial collections in shaping perceptions and influencing consumer behaviors.

REFERENCES:

- [1] A. Bansal, R. Sharma, A. K. Jain, V. Sharma, and V. Kukreja, "Enhancing Fashion Cloth Image Classification through Hybrid CNN-SVM Modeling: A Multi-Class Study," in *International Conference on Sustainable Computing and Smart Systems, ICSCSS 2023 - Proceedings*, 2023. doi: 10.1109/ICSCSS57650.2023.10169791.
- [2] T. Ratuanisa, I. Santosa, K. Kahdar, and A. Syarif, "Shifting of Batik Clothing Style as Response to Fashion Trends in Indonesia," *Mudra J. Seni Budaya*, 2020, doi: 10.31091/mudra.v35i2.1044.
- [3] A. Mukendi and C. E. Henninger, "Exploring the spectrum of fashion rental," *J. Fash. Mark. Manag.*, 2020, doi: 10.1108/JFMM-08-2019-0178.
- [4] K. Vladimirova *et al.*, "Exploring the influence of social media on sustainable fashion consumption: A systematic literature review and future research agenda," *J. Glob. Fash. Mark.*, 2023, doi: 10.1080/20932685.2023.2237978.
- [5] A. D. Marques, A. Marques, and F. Ferreira, "Homo Sustentabilis: circular economy and new business models in fashion industry," *SN Appl. Sci.*, 2020, doi: 10.1007/s42452-020-2094-8.
- [6] E. C. DLA, "Fashion Design in ROWE Fashion PLMs," *Int. J. Fash. Technol. Text. Eng.*, 2019, doi: 10.15226/2641-760x/1/1/00107.
- [7] M. Naeem and W. Ozuem, "Understanding the social consumer fashion brand engagement journey: insights about reputed fashion brands," *J. Brand Manag.*, 2021, doi: 10.1057/s41262-021-00239-5.
- [8] S. Mishra, S. Jain, and G. Malhotra, "The anatomy of circular economy transition in the fashion industry," *Soc. Responsib. J.*, 2020, doi: 10.1108/SRJ-06-2019-0216.
- [9] S. Jung and B. Jin, "Sustainable development of slow fashion businesses: Customer value approach," *Sustain.*, 2016, doi: 10.3390/su8060540.

- [10] J. J. Yoo, "Visual strategies of luxury and fast fashion brands on Instagram and their effects on user engagement," *J. Retail. Consum. Serv.*, 2023, doi: 10.1016/j.jretconser.2023.103517.
- [11] P. Martins, M. Pereira, S. G. Azevedo, M. Rui A. L., and J. Lucas, "Fashion Design and Visual Merchandising attributes in E-commerce," *Int. J. Manag. Cases*, 2014, doi: 10.5848/apbj.2012.00094.
- [12] L. Renaningtyas, P. Dwitasari, and N. Ramadhani, "Implementing The Use of AI for Analysis and Prediction in the Fashion Industry," *Acad. Res. Community Publ.*, 2023, doi: 10.21625/archive.v7i1.928.
- [13] M. Patchett and N. Williams, "Geographies of Fashion and Style: Setting the Scene," *Geohumanities*. 2021. doi: 10.1080/2373566X.2021.1925138.
- [14] L. Boumaroun, "Becoming Annie: When Film Costume and Fashion Converge," *Fash. Theory - J. Dress Body Cult.*, 2017, doi: 10.1080/1362704X.2017.1357373.
- [15] A. Darwan, Y. Yanto, and B. Risdiyanto, "VISUAL WOMEN COMMUNICATION CAREER IN PHOTO FASHION," *SENGKUNI J. (Social Sci. Humanit. Stud.)*, 2020, doi: 10.37638/sengkuni.1.1.73-86.

CHAPTER 11

SUSTAINABLE FASHION: INVESTIGATING ENVIRONMENTAL AND SOCIAL IMPACT WITH A FOCUS ON ETHICAL PRACTICES AND RESPONSIBLE DESIGN

Prof. Aarushi Purohit, Assistant Professor
ISDI, ATLAS SkillTech University, Mumbai, Maharashtra, India
Email Id- aarushi.purohit@atlasuniversity.edu.in

ABSTRACT:

The fashion industry, cognizant of its environmental impact, particularly in fast fashion, is witnessing a commitment to sustainability. This involves prioritizing eco-friendly materials and adopting a "slow fashion. Local and ethical production, waste reduction, and embracing a circular economy. Transparency in the supply chain and consumer education play key roles in promoting responsible and sustainable fashion. The goal is a positive transformation of the industry through collaboration, continuous learning, and technological adaptation. Additionally, the study aims to emphasize transparency in the supply chain, educate consumers on responsible fashion choices, and foster collaboration with like-minded entities. The overarching goal is to contribute to the positive transformation of the fashion industry, advocating for a more ethical, sustainable, and environmentally friendly approach to design and production. The objective of this study is to investigate and address the environmental and social impact of the fashion industry, with a specific focus on promoting sustainability. The study aims to achieve this by prioritizing eco-friendly materials, adopting a slow fashion ethos, encouraging local and ethical production, implementing waste reduction strategies, and embracing a circular economy model. Further study could delve into the effectiveness of specific eco-friendly materials, exploring innovations in sustainable fashion technologies. Investigating the impact of educational initiatives on consumer behavior and the scalability of circular economy models within the fashion industry presents exciting avenues for exploration. Moreover, studying the role of emerging technologies, such as 3D technology in garment illustration and advancements in sustainable fabric production, could provide valuable insights into the evolving landscape of the fashion industry.

KEYWORDS:

Circular economy, Conscious fashion, Eco-friendly materials, Ethical production, Fast fashion.

1. INTRODUCTION

The fashion industry, they acutely aware of its dark side, particularly the environmental toll stemming from excessive waste, notably through the fast fashion phenomenon. As they embark on this journey, my primary goal is to design with a conscientious approach, minimizing my contribution to the industry's sustainability issues. Essential to this mission is a commitment to understanding and addressing the impact of fashion on the environment and society. The focus is on prioritizing eco-friendly materials, adopting a "slow fashion" ethos that emphasizes timeless and durable pieces over trend-driven designs. Local and ethical production, waste reduction strategies, and a dedication to a circular economy will be integral to my design philosophy [1], [2]. Transparency in the supply chain, coupled with educational initiatives for consumers, will further amplify the message of responsible and sustainable fashion. By staying informed, collaborating with like-minded entities, and embracing continual learning, the aspiration is to contribute to the positive transformation of the fashion industry, advocating for a more ethical and environmentally friendly approach to design and production.

With the commitment to venturing into the fashion industry, they are acutely aware of its darker aspects, notably the significant environmental impact fueled by excessive waste, primarily driven by the fast fashion phenomenon.

As they embark on this professional journey, my principal objective is to design with a conscientious approach, minimizing my role in perpetuating the industry's sustainability [3], [4]. This endeavor hinges on a thorough dedication to understanding and mitigating the broader

impact of fashion on the environment and society. Central to the mission is the conscious selection of eco-friendly materials, embracing a "slow fashion" philosophy that emphasizes crafting timeless, durable pieces rather than succumbing to fleeting trends. Additionally, they commit to championing local and ethically sound production practices, implementing strategies to reduce waste throughout the design and manufacturing processes, and adopting a circular economy model that considers the end-of-life cycle for each creation.

Transparency within the supply chain will be pivotal, ensuring that consumers are well-informed about the ethical and environmental considerations embedded in the production of each garment [5], [6]. Complementing this transparency is an educational initiative aimed at empowering consumers to make informed, responsible choices, fostering a broader understanding of the positive impact that conscious fashion decisions can have. Collaboration will be a cornerstone of my approach, seeking partnerships with like-minded entities, whether fellow designers, NGOs, or sustainable initiatives within the industry. Staying abreast of evolving technologies and innovations will also be integral, as they continually strive to adapt my practices to align with the latest and most sustainable solutions.

In essence, I aspire to be a catalyst for positive change within the fashion industry, using my platform to advocate for ethical and environmentally friendly design and production processes. By integrating these principles into my work, they aim not only to create aesthetically pleasing and durable fashion but also to contribute actively to the ongoing transformation of the industry toward greater sustainability and ethical responsibility. The essence of individuality lies in the notion that each person possesses unique characteristics that set them apart from the collective fabric of society. It represents the expression of one's distinctive beliefs and preferences, a celebration of personal identity rather than conformity to external expectations. In the realm of fashion, this collection is intricately woven with the threads of individuality, creating garments that serve as a canvas for personal expression. By integrating elements that resonate with the diverse tastes and perspectives of individuals, this collection endeavors to forge a profound connection between the wearer and their clothing. The goal is to go beyond mere aesthetic appeal, encouraging people to see their garments as extensions of their own identity and values. In doing so, it prompts a thoughtful pause before dismissing clothing as disposable.

This conscious incorporation of individuality not only fosters a sense of attachment to the garments but also instills a sense of responsibility. When individuals perceive their clothes as reflections of their uniqueness, there is a natural inclination to treat them with greater care and consideration. This, in turn, challenges the prevailing culture of fast fashion and disposable clothing, encouraging a more mindful approach towards consumption. Ultimately, by embracing and celebrating individuality in design, this collection aspires to contribute to a shift in the fashion paradigm one where garments are cherished as personal statements and cherished possessions, fostering a more sustainable and meaningful relationship between individuals and their wardrobes. In a world often dictated by trends and mass production, this collection stands as a testament to the power of individuality in fashion. By infusing each design with elements that resonate on a personal level, it becomes more than just clothing; it becomes a narrative of one's unique journey, beliefs, and aspirations. The intention is to create pieces that prompt wearers to view their clothing as an extension of their identity, sparking a connection that goes beyond the transient allure of fashion trends. When people feel a deep, personal connection to their garments, it naturally fosters a sense of responsibility. The result is a shift away from the throwaway culture, encouraging individuals to think twice before discarding items that carry a piece of their personal story. Moreover, the collection encourages a celebration of diversity, embracing the myriad ways in which individuals express themselves through style. Inclusivity becomes a design principle, allowing everyone to find a piece that resonates with their sense of self.

In a world where speed governs almost every facet of our lives, the essence of an individual often becomes a casualty. Each person is inherently unique, possessing their distinct individuality. However, the relentless pace of modern living has, in many cases, eroded this unique identity. Clothing, traditionally a medium for expressing individuality, has fallen prey to the rapid cycles of trends set by others. Caught up in the race to keep pace with ever-evolving trends, many individuals have adopted a disposable mindset towards their wardrobe. This mentality has, unfortunately, resulted in a surge in fashion waste, as garments are discarded to make room for the latest fleeting fad. It is at this critical juncture that the significance of a person's individuality emerges. Individuality serves as a tether, a means by which a person can reclaim a connection to the garments they wear. It acts as a reminder that amidst the whirlwind of trends, one's identity should not be sacrificed. This reconnection prompts a pause, encouraging individuals to slow down and introspect about what they genuinely need as consumers. In advocating for individuality, the call is for a paradigm shift in the way we approach clothing. Embracing originality and longevity over fads becomes the new mantra. The emphasis is on garments that stand the test of time, both in terms of style and durability. This shift not only promotes sustainable consumption but also fosters a deeper understanding of one's authentic needs, steering away from the disposable mindset that contributes to the escalating issue of fashion waste. In essence, individuality becomes a guiding force, urging individuals to rethink their relationship with clothing, prioritize authenticity, and champion a more sustainable and mindful approach to fashion one that transcends the fleeting trends of the fast-paced world they inhabit.

2. LITERATURE REVIEW

Nayak *et al.*[7] discussed the Fashion waste is repurposed to fill mattresses with environmentally-friendly chemicals. Fashion waste has become a major concern for both global organizations and fashion brands.

The focus of this research was to repurpose old garments from Australian residents into a plush material for use in children's bedding. The purpose of our tests was to analyze the fiber blends and understand their makeup. Next, the fibers were treated with environmentally friendly flame-resistant materials and then tested to see how well they resist catching on fire. They were tested using the limiting oxygen index and electrical burner test. The treated fibers were studied more using tests that measure how they respond to heat, infrared light, and X-rays. The study of the types of fibers in Australian clothing showed that most clothes are made of cotton, and then polyester.

Nayak *et al.*[8] discussed the perspective of a developing country on the issue of fashion waste and sustainability. The following section addresses the various forms of waste generated in the manufacture of clothing and textiles and their negative impact on the environment. It highlighted the environmental damage caused by using chemicals in clothes manufacturing and the steps being taken to remedy the situation. In this chapter, we talked about the idea of reusing, exchanging, and renting things.

The discussion also included the concept of upcycling. Different ways to reduce waste in the production process and use fewer materials are discussed by using lean concepts. It is crucial to discover methods for reusing effluent as it creates issues.

Moazzem *et al.*[9] discussed the initial measurement point for determining the carbon footprint of a polyester t-shirt. It is paramount for the clothing industry to prioritize environmental protection as the manufacturing and utilization of clothing result in the release of numerous harmful gases. The most important greenhouse gases are carbon dioxide, methane, nitrous oxide, hydrofluorocarbons, perfluorocarbons, and sulfur hexafluoride. Carbon dioxide is seen

as the most important gas that traps heat in the atmosphere. The carbon footprint of clothing shows how much greenhouse gases are produced when making and using the clothes. Evaluating the carbon footprint is critical for quantifying these emissions. A commonly used synthetic fabric, polyester is manufactured from non-renewable resources.

Chaturvedi *et al.*[10] discussed the what is the reason behind Generation Z's interest in buying secondhand clothes from poorer nations. The goal of this research is to gauge the environmental consciousness of young individuals, assess their opinions on the worth of recycled clothing, understand their personal beliefs, and ascertain their expenditure on it. We got information from five universities in India. the looked at 497 answers that we could use. Confirmatory factor analysis was used to check if the scales were accurate and consistent. Furthermore, the study used a method called structural equation modeling to understand the connection between the different ideas. Results: The study showed that young people born between 1997 and 2012 are more likely to buy clothing made from recycled materials if they are willing to pay more for it, care about the environment, see value in the product, and feel it aligns with their personal beliefs. People who were willing to spend money cared about the environment, and saw the value in recycled clothing were more likely to want to buy it.

Yukimura *et al.*[11] discussed the desire to conform and be unique affects how individuals embrace fashion. The objective of this research is to categorize fashion enthusiasts into those seeking conformity and those seeking individuality and to examine the impact of these motivations on male and female students' attitudes toward fashion. First, they made the "Need for Conformity Scale" and the "Need for Individuality Scale". Next, based on the scores from these two scales, college, and junior college students were put into four groups. Their choices in clothing were also a focus of inquiry, and their answers were rated using "the Fashion Behaviour Scale". Furthermore, the research investigated the contrast between men and women in their approach to fashion trends and their inclination to either conform or be distinctive.

Nielsen *et al.*[12] discussed Transforming the way people perceive and dress in clothing. This study wants to look at the difference between two ways of thinking about clothes focusing on personal style and focusing on current trends. Fashion and style show who you are, but being focused on fashion may show that you care a lot about money and things, which can be bad for your happiness. This research looks at how the type of clothes people wear is linked to how much they care about money and how happy they feel. In this study, we looked at how people's attitudes toward style and fashion are related to their desire for material things and how happy they feel. The study asked 4,591 people in Germany, Poland, Sweden, and the USA to fill out a survey online. People between the ages of 18 and 65 were chosen to participate in the study to make sure they represented the whole country in terms of age, gender, education, and location. The results of the regression show that there is a difference between style and fashion orientation.

Spahiu *et al.*[13] discussed the Employing 3D technology to fabricate garments illustrations of Industry 4.0.0 in fashion. The Fourth Industrial Revolution involves utilizing technology to integrate virtual and physical manufacturing systems. The ability to express oneself through clothing and accessories is crucial in feeling attractive and confident in one's skin. Because many people like fashion, the fashion industry is very important all over the world because it helps the economy grow. Companies always spend money on new technologies to use them in different ways to make things.

Kaikobad *et al.*[4] Discussed the Sustainably produced and ethically sourced clothing. At present, there is a significant concern about the sustainability of fashion. Many people are worried about making fashion sustainable all over the world. Many groups and fashionable people are supporting the campaign for a better environment for the future. However,

considering moral and ethical issues is important for the welfare and long-term survival of humanity. The primary objective of this research is to illustrate the significance of sustainability for fashion companies and to comprehend their regulations.

Welle *et al.*[14] discussed the Design and customization of your garments, three forward-thinking concepts for the future of the fashion realm. The fashion weeks this month are showcasing new ideas for future fashion trends. New clothes are being shown on runways every day. Aside from old fashion styles being used again, what will clothes in the future be like? Designers are creating new ideas for the clothes we will wear in the future. A person wore a Microsoft HoloLens device for Martine Jarlgaard's presentation on mixed reality. In a time when science and technology are advancing quickly, fashion hasn't changed much in the last 100 years.

Barnes *et al.*[15] discussed the fashion trends in stores are constantly changing. The study aims to investigate the speed at which fast fashion is displayed and discussed in retail establishments. Approach refers to the perspective and method used to conclude firsthand accounts and observations. Results: Fast fashion has been successful because of how quickly and efficiently it can make clothes. But because the control is all in one place, those efficiencies haven't made the actual stores any better. Marketing communications are used a lot in fast fashion. This can be seen in how certain clothing items are promoted as "hero pieces". But for fast fashion to work, these clothes need to be widely available in stores.

3. DISCUSSION

Fashion waste is costing the global economy more than \$400 billion every year, according to a recent World Economic Forum report. On average, consumers throw away 60 percent of their clothes in the first year. In 2020 an estimated 18.6 million tonnes of clothing will end up in a landfill. The Ellen Macarthur Foundation reports that if this trend continues, over 150 million tonnes of clothing waste will clog landfills by 2050. With each second that passes by, a truck's worth of textiles is piled into a landfill. An average dump truck is 76 cubic meters in diameter. Fashion is a massive contributor to the 1.2 billion tonnes of greenhouse gas emissions released each year. Clothing manufacturing creates over half a million tonnes of microfibre pollution that ends up in the ocean.

Half a million tonnes of microfibre are the equivalent of 50 billion plastic bottles, each year. A recent worldwide scale study has identified microplastics in commercial table salt, within 16 countries, on six continents. Even worse, microplastic has been found in everyday foods such as beer, honey, and even sugar. However, the problem with fashion is Beyond textile waste. In one of the biggest stories surrounding luxury fashion in 2018, reporters disclosed that Burberry burned 40 million (UK Pounds) worth of merchandise. The brand wanted to retain brand exclusivity while keeping stock scarcity high. Just imagine the negative impact the resulting CO₂ and other toxic gas emissions had on the environment.

The movement towards embracing individuality in fashion is closely tied to the desire for self-expression and authenticity. People are recognizing that their clothing choices can be a powerful form of self-expression, allowing them to communicate their values, personality, and unique identity to the world. In a society that often emphasizes conformity, expressing one's individuality through clothing becomes a potent means of asserting independence and fostering a sense of confidence.

The rise of individuality in fashion also signals a departure from the disposable culture that has dominated the industry. Fast fashion, characterized by rapid production cycles and low-cost garments, has contributed significantly to environmental degradation and exploitation of labor. As individuals embrace a more personalized and intentional approach to their style, there is a

concurrent rejection of the throwaway mentality. Choosing timeless pieces and investing in quality over quantity aligns with a mindset that values longevity and sustainability.

Moreover, the shift towards individuality in fashion is creating a space for diversity and inclusivity. As people embrace their unique style, fashion becomes a more democratic and inclusive platform that celebrates a wide range of tastes, body types, and cultural influences. This departure from rigid norms promotes a sense of empowerment, encouraging individuals to embrace their distinct features and styles without fear of judgment. Ultimately, the movement towards individuality in fashion transcends the realm of clothing; it becomes a declaration of values and a conscious choice to reshape the industry's narrative. By advocating for personal expression, sustainability, and inclusivity, individuals contribute to a transformative shift in the fashion landscape one that values authenticity, reduces environmental impact, and fosters a more inclusive and empowered community of fashion enthusiasts.

In the contemporary landscape, a noticeable shift is occurring as individuals, especially the younger generation, are awakening to the realization that life holds more significance than mere adherence to fleeting fashion trends. This demographic is displaying increased resilience to the persuasive allure of advertising and is steering away from impulsively embracing the latest fads. Instead, a growing emphasis is being placed on individuality, with a focus on the freedom to authentically express oneself through fashion. This departure from trend-driven consumption is not merely a sartorial choice; it represents a deeper quest for a sense of purpose and direction. Embracing individuality in fashion becomes a means through which people can stand out and confidently embody their true selves. The act of curating a personal style that aligns with one's identity extends beyond the realm of clothing, permeating into other facets of life.



Figure 1: illustrates the Fashion waste.

The detrimental impact of the fashion industry on the environment is not solely attributed to the luxury segment; instead, the principal culprit is the pervasive influence of fast fashion. This seismic shift in fashion consumption is, in part, fueled by the pervasive influence of social media and influencer marketing, fundamentally altering how individuals engage with and consume fashion. Laurenti Arnault, CEO of Wardrobe of Tomorrow, aptly notes that contemporary customers no longer adhere to traditional seasonal shopping patterns but rather align their choices with the ever-changing styles endorsed by influencers. Social media platforms have not only facilitated but also fortified the fast fashion business model, with people striving to emulate the looks and styles of celebrities. This phenomenon has significantly accelerated the pace of production within the fashion industry, doubling its output over the last 15 years.

The insatiable demand spurred by social media's influence has resulted in a complex struggle to balance supply and demand within the fashion industry. However, this unbridled quest for stylistic currency comes at a profound environmental cost. The manufacturing processes integral to fast fashion, such as textile dyeing, have emerged as major contributors to environmental degradation, with textile dyeing standing as the second-highest contributor to water pollution after agriculture. The industry's detrimental effects on the environment are not exclusively the fault of the luxury market. The primary issue is quick fashion. Fashion consumption and social influencer marketing are somewhat to blame. Consumers now shop by influencers rather than by season, said Laurenti Arnault, CEO of Wardrobe of Tomorrow. The fast fashion business model has been established and strengthened by social media. People are enthralled with the appearances and fashions of celebrities. The fashion business has doubled its output as a consequence during the last 15 years. Due to social media pressure, there is a severe supply and demand conflict in the business. However, satisfying one's artistic cravings comes at a steep cost. It's unsettling to see the production process for quick fashion. For instance, after agriculture, the single-industry source of water pollution is textile dyeing. Moreover, the trash produced by the fast-fashion industry exceeds \$500 billion yearly. The waste is produced by thrown-away goods, clothing that isn't used to its full potential, and a lack of recycling procedures.



Figure 2: illustrates the fast-fashion creates, annually, over \$500 bn worth of waste

The shift towards embracing individuality in fashion signifies a broader cultural transformation, emphasizing the intrinsic value of personal expression over conforming to societal norms. The younger generation, in particular, is actively rejecting the conventional standards dictated by advertising and is increasingly drawn toward the authenticity of self-expression. This departure from trend-driven consumption is not just a style choice; it's a testament to a deeper desire for autonomy and self-discovery. The impact of individualism in fashion is profound, extending beyond personal style choices. As individuals assert their uniqueness through clothing, this empowerment becomes a catalyst for broader personal development. The confidence gained from embracing one's identity resonates across various aspects of life, helping to dispel self-doubt and fostering an overall sense of happiness and well-being.

Furthermore, individualism in fashion aligns seamlessly with the principles of minimalism and sustainability. The emphasis shifts from accumulating a multitude of trendy items to investing in high-quality, timeless pieces. This conscious approach not only reduces the environmental footprint associated with fast fashion but also promotes a more intentional and mindful consumption pattern. The shift towards a minimalist wardrobe allows individuals to save both time and money, redirecting these resources towards pursuits that hold greater significance in their lives. By choosing individuality over trend-driven fashion, people are not only expressing their true selves but also contributing to a positive societal shift. The focus on personal style rather than fleeting trends fosters a sense of authenticity and purpose. It becomes a means of self-expression that transcends the superficial, making a positive impact on both the environment and individual well-being. In essence, embracing individuality in fashion is more than a trend; it's a conscious decision to prioritize personal identity, purpose, and sustainability in a world that is increasingly valuing authenticity and mindful living.

In fast fashion, a mood board functions as a comprehensive visual tool that encapsulates the creative direction and inspiration for a particular clothing collection or project. Comprising a collage of images, color palettes, fabric swatches, and various visual elements, the mood board serves to convey the desired aesthetic, mood, and overall theme envisioned by designers and fashion professionals. It provides a tangible reference point for the team, including designers, stylists, and marketers, ensuring a cohesive understanding of the intended look and feel of the upcoming designs. In this swift-paced industry, where trends change rapidly, the mood board acts as a dynamic roadmap, facilitating efficient communication and collaboration among team members. By incorporating inspiration images, fabric samples, and style references, the mood board becomes a central hub for translating creative ideas into tangible garments that align with current consumer preferences and market demands. Ultimately, it is a crucial tool in the fast fashion realm, streamlining the design process and contributing to the rapid and responsive nature of the industry.

In design and fashion, a color board is a visual aid used to specify and arrange a color palette for a collection. It consists of a carefully chosen color scheme that designers and other creatives may use strategically to convey their desired visual identity. Each hue is often represented on this board with both digital and tactile swatches, enabling accurate and consistent depiction. A color board may include inspiring pictures in addition to the color scheme, giving the selected colors' intended mood and ambiance context. Samples of materials or other tactile components might be included to demonstrate how color reacts with various surfaces. In addition, color codes might be used to guarantee precise reproduction in a variety of media. Whether it is for fashion collections, branding campaigns, or other creative efforts, a color board acts as a guide for designers, marketers, and artists. It promotes creative exploration, supports coherent decision-making, and guarantees a consistent visual language throughout the design process.



Figure 3: illustrate the samples & exploration of unique fashion.

4. CONCLUSION

Sustainable fashion involves a conscious approach towards eco-friendly materials, ethical production, and waste reduction. Embracing individuality and inclusivity, the fashion industry is moving away from fast fashion towards a more sustainable and mindful approach. The study of personal expression not only fosters a sense of attachment to garments but also instills a responsibility that challenges the prevailing culture of disposable clothing. The study aims to implement waste reduction strategies, embrace a circular economy model, and foster transparency in the supply chain and consumer education. Ultimately, the goal is to contribute actively to the positive transformation of the fashion industry towards greater ethical responsibility and environmental sustainability. By prioritizing authenticity, longevity, and sustainability, individuals contribute to a transformative shift in the fashion landscape, fostering a more inclusive and empowered community of fashion enthusiasts. Transparency in the supply chain and consumer education play pivotal roles in promoting responsible and sustainable fashion choices. Through collaboration with like-minded entities and a commitment to continuous learning, the aspiration is to contribute actively to the positive transformation of the fashion industry. The study emphasizes the importance of aligning practices with the latest and most sustainable solutions, acknowledging the evolving nature of the field.

REFERENCES:

- [1] J. M. Chua, "Fast Fashion's Surprising Origins," Racked.
- [2] D. Hardjo, "STUDI DESKRIPTIF ELEMEN FAST FASHION YANG MEMPENGARUHI KEPUTUSAN PEMBELIAN KONSUMEN UNIQLO DI INDONESIA," 2018.
- [3] S. Idacavage, "Fashion History Lesson: The Origins of Fast Fashion," Fashionista.
- [4] N. K. Kaikobad, M. Zafar, A. Bhuiyan, H. N. Zobaida, and A. H. Daizy, "Sustainable and Ethical Fashion: The Environmental and Morality Issues," *IOSR J. Humanit. Soc. Sci. (IOSR-JHSS)*, 2015, doi: 10.9790/0837-20811722.
- [5] A. Hirtenstein, "Fast Fashion Goes Green With Mushrooms, Lumber Scraps, and Algae - Bloomberg," *Bloomberg*, 2018.
- [6] R. Deeley, "Fashion's Race for New Materials," *Bus. Fash.*, 2022.
- [7] R. Nayak *et al.*, "Sustainable reuse of fashion waste as flame-retardant mattress filing with eco-friendly chemicals," *J. Clean. Prod.*, 2020, doi: 10.1016/j.jclepro.2019.119620.

- [8] R. Nayak, L. Nguyen, A. Patnaik, and A. Khandual, "Fashion waste management problem and sustainability: A developing country perspective," in *Waste Management in the Fashion and Textile Industries*, 2021. doi: 10.1016/B978-0-12-818758-6.00001-6.
- [9] S. Moazzem, E. Crossin, F. Daver, and L. Wang, "Baseline scenario of the carbon footprint of polyester t-shirt," *J. Fiber Bioeng. Informatics*, 2018, doi: 10.3993/JFBIM00262.
- [10] P. Chaturvedi, K. Kulshreshtha, and V. Tripathi, "Investigating the determinants of behavioral intentions of generation Z for recycled clothing: an evidence from a developing economy," *Young Consum.*, 2020, doi: 10.1108/YC-03-2020-1110.
- [11] M. Yukimura and H. Imaoka, "Effect of needs for conformity and individuality on fashion adoption," *J. Japan Res. Assoc. Text. End-Uses*, 2002.
- [12] K. S. Nielsen, T. Jones, D. Webb, S. Gupta, and W. Gwozdz, "Exploring the psychological characteristics of style and fashion clothing orientations," *J. Consum. Mark.*, 2023, doi: 10.1108/JCM-04-2022-5344.
- [13] T. Spahiu, A. Manavis, Z. Kazlacheva, H. Almeida, and P. Kyratsis, "Industry 4.0 for fashion products - Case studies using 3D technology," in *IOP Conference Series: Materials Science and Engineering*, 2021. doi: 10.1088/1757-899X/1031/1/012039.
- [14] D. Welle, "Grow your clothes: three concepts for the fashion for the future," *Dw.Com*, 2017.
- [15] L. Barnes and G. Lea-Greenwood, "Fast fashion in the retail store environment," *Int. J. Retail Distrib. Manag.*, 2010, doi: 10.1108/09590551011076533.

CHAPTER 12

KALPAVRUKSHA BASED COLLECTION: UNRAVELING THE BEAUTY IN ANTIQUE THREADS

Prof. Abhrojit Boral, Assistant Professor
ISDI, ATLAS SkillTech University, Mumbai, Maharashtra, India
Email Id- abhrojit.boral@atlasuniversity.edu.in

ABSTRACT:

This study centers on the durability of fashion, aiming to prove that it can withstand the test of time. To disrupt the system, we had to interrogate fundamental concepts such as origin, innovation, and the passage of time, as well as historical production methods. The study looked at how things can break free from the usual way of working and connect to other things, using displays from the Kalpavruksha-based fashion. This study aims to reintroduce classic fashion into contemporary society. Viewing fashion as a representation and then as a complex network of connections led to an exploration of the political possibilities within the institutions that fashion promotes. This practice allows us to question the fashion industry's lack of sustainability as a force for change, particularly in terms of its materials.

KEYWORDS:

Clothes, Fashion, Environment, Kalpavruksha Tree.

1. INTRODUCTION

Sustainable development has become a widely used term in both domestic and global policies. Nevertheless, this concept is slowly gaining significance in the daily lives of people, but it is still taking a considerable amount of time to influence businesses' decisions. Leaders must be committed and effectively communicate to bring about change in society's habits and put a stop to harmful practices [1]. One of the big challenges for this change is not how much it costs, but whether people know about it and can choose different things to buy and ways to live. Individuals and companies need to recognize the benefits of transitioning to a sustainable economy, as it is beneficial for the environment and our well-being, while also being profitable. Forests are becoming more and more important in the shift from harmful to helpful development [2]. They do important things like keeping different kinds of plants and animals from disappearing, taking in carbon to help the environment, controlling the effects of climate change, collecting water, making the air clean, creating jobs that help the environment, and making products that are good for the environment [3].

However, there are also other products made from wood that are not well known. Because of new technology, forests are now used to make high-quality products for electronics, cars, and clothes. The Fashion for Forests event wanted to bring attention to the idea that clothes made from sustainable forest materials can be stylish and popular, and can help the environment and economy. A lot of the clothes we wear are made from different types of fabric that come from trees. These are soft fibers made from wood that are used a lot in the fashion industry because they are smooth, strong, and made in an eco-friendly way. Fashion is not always good for the environment [4]. It encourages people to buy too much, is only affordable for rich people, uses materials that are not good for the environment, and often has unfair working conditions. By having experts from different areas like forestry, fashion, and artwork together, we were able to prove that the fashion industry can use more sustainable and eco-friendly materials while still making a profit. This would help make our economy more environmentally friendly and, in the end, make our world a nicer place [5].

Modern Indian clothes have been influenced by the history of fashion for over 4,000 years. The country has a lot of people, about one-sixth of the whole world. People in the country speak

different languages and have their traditional clothing. Clothes are different in each place. For example, how a woman wears a sari or a man wears a dhoti. The style or design of the clothes, how they tie their hair, and if they have any tattoos or body markings. Many individuals in rural areas and some urbanites express their caste, religion, or origins through their tattoos, accessories, or head coverings [6]. The way you dress can tell people the same things. This article is about clothes that a lot of people wear and the latest fashion trends. Those in rural India who are impoverished or part of a minority or low-caste community have limited options in comparison to their urban or wealthier counterparts. In rural areas, people have fewer choices because they are more focused on their social status, cultural background, and religious beliefs. They also do not anticipate becoming involved in the fashion industry as much [7].

In cities, where 30 percent of people live, and among wealthy people, there are more options for clothing. Although minority groups are starting to adopt the dress of the more powerful regional and national communities, these communities are also rapidly developing their fashion industry. Different clothing styles from different places can help people hide where they come from. Also, fancy clothes are available in cities for rich men and women of all social levels. "Wrapped clothes are a big part of the country's traditional clothing. " The traditional Indian sari comes in many different styles and designs. Clothes for the upper body, like women's saris and men's dhotis, lungis, and veshtis, are usually 2.5 to 12 yards long. Women usually wear longer clothes [8]. Other clothes wrapped around the body include shawls; and veils for women, like dupatta, chunri, and orhni; 4-7.5-yard-long turbans and shorter head wrap for men; men's waist ties; and other items are worn by minority groups, who have large populations. Clothes are made with patterns or woven to the right size on a machine. They have designs along the edges on all sides. The unique style of a piece of clothing, when worn, creates creases, pleats, and folds in the fabric. Women's sari borders are big. Where the clothes are put on the body determines the main shape of each outfit. By looking at the type of fabric and where the borders are on a sari, you can tell which ethnic region it comes from.

Their fusion of classic features with innovative concepts results in clothing that has broad international appeal. Kalpavruksha likes using fabrics in their designs. they carry the stories of bygone eras. Fabrics are not merely textiles Kalpavruksha 's craftsmen find the best materials and sometimes bring back old weaving methods to make old-fashioned clothes look real. We pick the best fabrics like Egyptian cotton and silk to show the culture's spirit. Kalpavruksha is not limited by old customs; it honors and enjoys them [9]. The brand thinks that style should always be changing and getting better. That's why every outfit they make mixes old ideas with new ones.

A traditional Indian saree could be changed with new ways of wrapping or decorated with unique details, making it look both familiar and modern. Although Kalpavruksha is influenced by different cultures, it is still strongly connected to its own local identity. The brand cares about being sustainable by helping local artists and using eco-friendly methods [10].

Kalpavruksha aspires to a world where fashion catalyzes bringing people together through the recognition and celebration of various cultures and talents. Kalpavruksha is not just a clothing brand; it is a movement that wants to help traditional artists become stronger. By working with talented artisans, the brand makes sure that old ways of making things are not forgotten. Kalpavruksha wants to help communities and protect their traditions by legally buying things [11].

They want to make sure that the people who make their products are treated well and paid fairly. Every Kalpavruksha collection is a well-chosen story told through its clothes. Every dress, whether fancy or simple, has a story to tell. Kalpavruksha 's designers use stories from the past, art, and buildings to make each collection feel real and connected to different cultures.

Kalpavruksha understands that clothing is a way for people to show who they are. Customers can pick from many different colors, add special decorations, or mix elements from different cultures to make a one-of-a-kind item that shows their style.

2. LITERATURE REVIEW

2.1 Fashion based on ancient inspirations:

Kaewareelap *et al.* [12] study aimed to update traditional batik clothes from Southeast Asia by making them more modern with new designs, colors, and how they are shown in collections. Three small businesses from the south of Thailand helped create batik designs that represent their local culture. The initial set of producers found their inspiration in vibrant orange and blue stones and ancient beads. The second group of people got their ideas from the ocean. Their batik textiles were adorned with shades of blue, white, and green. The group's final products were significantly shaped by the plants found in southern Thailand. The colors of the batik fabrics were examined through the use of smartphone colorimetry. It was shown that the new way of measuring colors could be used outside the lab, and anyone could do it, like stores or people buying things. By working together, the batik artists were able to find inspiration and adopt new techniques and tools in their artistic process. To show people the new-style batik clothes, there was a fashion show called Southern Chic. The show featured Thai batik clothes in different styles, showing how local products are changing to appeal to younger people. The new way of doing things is good for saving and making money, and it's also a good way to teach students about their heritage.

B. Kiilerich [13] examines the relationship between old and new art, as well as the continued source of inspiration that ancient art provides for artists. They want to understand why people are still fascinated by ancient art. This special edition of Clara is all about how ancient Greek and Roman art is still important in today's art and culture. In the past few decades, old statues have become popular again and are being used in new ways in art all around the world. Some artists make art that refers to ancient statues and others make art that just talks about the past in a general way. Other artists are wondering if the past and present can happen at the same time. This idea will be explored in upcoming art shows. Luxury brands are helping to fix old Roman buildings by giving a lot of money.

Ditkovska *et al.* [14] look at old and new styles of women's shoulder capes, which have been around for a long time and are currently popular in fashion. We looked at old photos of capes from 1750 to the early 1900s to see how they were decorated. Over the years, the cape evolved from a basic cloth or wool covering in the late 1700s. It went from just keeping people warm to also being a fashionable and informative item, especially for the wealthy and noble people. The rich and important people used to wear fancy capes made of expensive fabrics and decorated with fancy things like ribbons and jewelry. They wore them to show that they were part of high society. It has been shown that old-fashioned clothes are still important today and inspire today's designers who work in various parts of the fashion industry. New capes have distinct characteristics from the old ones and are available in a variety of types, shapes, and styles. The "cape" for clothes is not just a shoulder cape or coat anymore. It should be seen as its type of shoulder clothing. It is known that using different styles, quotes, and interpretations in costume design can make a unique and personal look that people will easily recognize. A clear example of this is the cape in the collections of famous designers around the world.

2.2 Textiles and Fashion as Time Travelers:

Chakraborty and Biswas [15] examine the latest research on 3D printing and its applications in the textile and fashion sectors. 3D printing is becoming more popular in making models for different industries like cars, healthcare, airplanes, sports, clothing, and fashion. Scientists,

people who work with fabrics, clothes designers, companies that make products, and stores have been using 3D printing technology in their jobs for the past ten years. 3D printing is very helpful in making things out of reinforced fibers. It can make things faster and cheaper. This technology is predominantly utilized for creating custom apparel, rather than for regular clothing. Additionally, the review examines the prospects of this technology, considering its longevity, novelty, and complexity in the fashion industry.

In the textile and fashion industry, it is crucial to develop innovative products and methods that benefit the environment, society, and the economy. However, most books and articles only talk about making new products and how that affects the environment. Clothing and fashion companies are facing a major challenge in balancing sustainability and innovation with positive impacts on the environment and society. This study employs the Triple bottom-line framework to investigate the key factors contributing to the success of textile and fashion companies in developing new products and methods. It looks at how these companies can make a positive impact on society, the environment, and their finances. Bernardi *et al.* [16] research examined various scenarios and concluded that textile and fashion companies can outperform others by embracing eco-friendly practices and innovating. It also helps to have strong corporate values, cultural history, and good relationships with the community. In addition to adding to the information about sustainability, the paper talks about the main problems and chances in this area.

Liu *et al.* [17] discussed that the fabrics release tiny pieces into nature when they are made, used, and thrown away. The issue of microfiber pollution, particularly in the textile and fashion industry, is a significant concern for the environment. It's important to find solutions that both preserve the environment and allow for the production of clothing. So far, the early research to find better ways to reduce microfiber pollution has been scattered and not well organized. This is an important first step in taking care of the environment. This study explores the potential for the clothing and fashion industry to sustain growth without negative impacts on the economy and society. The researchers looked at where microfibers come from in the clothing industry. Furthermore, we propose practical solutions such as changing how consumers shop, having stores recycle, and governments supporting sustainable fashion. To sum up, there is still no ideal solution for addressing microfiber pollution, but different sectors must unite and conduct research in search of one.

2.3 Fashion industry innovation based on tradition:

Nowadays, people know more and want to be more involved in how they interact with brands and products. To fill this demand, different parts of the fashion industry saw it as a chance to make money and started working together to create custom-made items in large quantities. The shoe industry also changed with new ways of making, selling, and buying products. Many big brands came up with new ideas. In Portugal, the shoe industry is well-established and famous worldwide. To stay competitive, it's important to keep investing in new ideas and technology like Industry 4.0. Oliveira *et al.* [18] research examine a crucial aspect of the Portuguese economy to gauge public opinions and expectations regarding Co-design and Mass Customization. We studied seven important companies in the country by asking them questions. Research shows that businesses are interested in working with their customers to design and customize products, even though they are worried about the effort and risk involved in changing their production methods. This study collected important information about making customized shoes together.

Lam *et al.* [19] revisit the concepts and approaches employed in educating fashion. This research investigates the potential of participatory action research (PAR) to enhance vocational education by enabling collaboration between students, teachers, and industry experts in

developing practical skills and knowledge. Today, the fashion industry is changing the way students learn about fashion. This investigation will show how the Bauhaus tradition might not be the best way to prepare students for entry-level jobs. Using the results from our project on fashion ethnography. com, this paper explains how PAR can help students become better at their work and more creative, and also help them appreciate different cultures more. This research contributes to the enhancement of vocational education and training

S. Wen [20] discussed that the mix of different cultures and global trade has made clothing a universal language, and including Chinese styles is very important. "Using ink painting in fashion design is becoming an important area of study as different cultures mix. Chinese ink painting is an important part of traditional culture. It comes in many different styles and uses various techniques. It is known for its beautiful and artistic qualities. Using ink painting techniques in modern clothing designs combines the beauty of Chinese ink art with a timeless style. This combination helps with both modern beauty and practical needs and also makes Chinese products more competitive in the market. This approach gives a new look to old culture and art, using new styles and materials. In China, more people are wearing clothes that are similar to what people in the West wear. The request to keep traditional Chinese clothing alive has inspired designers to find new ways to do it. Ink paintings are important in a culture and designers are using them to mix old and new ideas. Chinese ink painting has inspired modern clothing designs with a color palette of black, white, and grey, which gives them a special charm. The way these colors work together shows the peaceful and long-lasting qualities seen in old ink paintings. This mix of ink paintings adds a unique charm to clothes, blending tradition and modern fashion. Ink painting is being used in modern clothing design in a way that goes beyond just how it looks. It includes everything from how clothes are made to how they are designed and produced. This way of looking at things makes the clothes look better and shows that Chinese and Western styles can go well together.

2.4 Global Influence and Regional Roots:

Aris *et al.* [21] research examines the problems in the fashion industry, specifically focusing on the use of the term "Islamic fashion" for clothing worn by Muslim women. The creators of "Islamic fashion" emphasize the need for modesty in clothing, ensuring that the body and hair are properly covered. The question is if "Islamic fashion" follows the rules of Syariah, which come from the Al-Quran and Sunnah. We collect, study, and compare clothes to see if they follow Islamic dress rules, traditional Malay clothing, and current fashion trends around the world. Maybe, the term "Islamic fashion" is used in the fashion industry because it has a modest style that is similar to the way people dress in Malaysia.

Centobelli *et al.* [22] described that the fashion industry causes a lot of pollution in the environment worldwide. Making clothes and delivering them makes a lot of greenhouse gases. New studies have found that more people are willing to spend more money on clothes that are better for the environment. This paper talks about what's happening in the fashion industry right now. It focuses on how companies and people in charge should pay attention to recycling and making things more slowly to stay competitive and help the environment. The EU's plan for sustainable and circular textiles will help fashion businesses create more sustainable and resilient supply chains. The fashion industry can help the environment by using natural and recycled materials, designing clothes to be reused or recycled, selling second-hand items, and offering repair services. This is especially important for items that are used and replaced often.

Han *et al.* [23] described that fashion color trends significantly impact a brand's marketing strategy and directly influence its sales performance. The color choices of a brand play a crucial role in determining consumer purchasing behavior and the success of the brand in the market. The popularity of specific colors in fashion can greatly impact a brand's sales and market

competitiveness. Companies like Pantone have the power to set the official colors that professionals use. They predict which colors will be popular each year. But, do fashion designers use these colors in fashion shows that set the trends for each season? This research looked at pictures of clothes from fashion shows using computer programs to get specific information. It used a method called web-scraping to gather the pictures, then used computer programs to separate the clothes from the people wearing them. It also used a method called k-means algorithms to pick out certain colors in the pictures. Finally, it compared the colors it found to a list of standard colors used in the fashion industry. Upon comparison, we noticed a significant variance between Pantone trends and the colors utilized in fashion collections. This research shows that using machine learning in the fashion industry can help with making clothes, and more research should be done on different design factors.

2.5 Historical Fashion Collections:

M. Zanella [24] discusses the importance of specialized publishing in helping Italian companies showcase their Made in Italy brand and communicate their heritage and values to a wider audience. The article talks about how "Made in Italy" is understood and how it has changed over time in the fashion industry. Originally focused on honoring Italian family businesses, the event has evolved to emphasize the narrative and cultural importance of Italian brands and products, reaching beyond the fashion industry. In this way, the new specialized publications help strengthen the Made in Italy brand by sharing information that helps people understand it better. This, in turn, promotes more thoughtful buying decisions. The article shows some really good and famous examples of this type of publishing. It focuses on how well-written and well-designed the publications are, both in the words and the pictures. The article discusses the current issues facing Made in Italy products and also provides commentary on the fashion and design publishing sector.

S. Peoples [25] study looks at how Chinese people are shown in the LFFM movie. It also looks at the history of Chinese people moving to find gold in the 1860s. The paper says it's important to take care of both the people and things involved and to be sensitive when communicating with them. It also says it's important to recognize who is currently paying attention and who might in the future. The importance of fashion curation is talked about, noting its potential and the need for more research in this area. The paper says that small museums can tell important stories about local and national identity by choosing which clothes to display. This can help people from different backgrounds learn new things. The study talks about the problems that LFFM faces when dealing with stereotypes about Chinese people. It also says that they need to communicate more openly and thoughtfully. The paper says that curators should use interesting words to get people's attention and keep them interested in the art. The Lambing Flat Roll-up Banner is an important object in the museum and is the main focus of the paper. The banner at the museum shows a part of the Lambing Flat Riots related to the White Australia Policy. It makes people think about how Chinese masculinity is shown and how museum displays affect how we see things. Curators need to use language carefully when writing about the art they display. They should be sensitive, give good information, and make people think in their writing.

3. DISCUSSION

The story mirrors the classic fairytales we listened to as children, featuring rulers and their extravagant existences. It's interesting how a story from the past can be connected to make-believe. My interest in Kalpavruksha was piqued during my school years when we were educated about our religion. Generating concepts from legends and folklore, and realizing the widespread knowledge of the Mahabharat and the Ramayana. That gave me the inspiration to devise a method for using my collection to depict the story of Kalpavruksha. What was the

cause of people not having to work for their livelihood? When the trees stopped providing, how did humans learn to survive? What were the living conditions of the past? Everyone wants to get things without working for them. The Kalpavrusksha is a special tree that can grant wishes. It used to give people access to all kinds of fruits. This small religious story is included in this collection. Inspired by the Kalpavruksha tree, we experimented with pleating techniques to make clothing with interesting textures and structures.

3.1 Story of Kalpatrau:

Jainism divides time into six periods known as Pratham Kaal, Dwitiye Kaal, Tratiye Kaal, Chaturth Kaal, Pancham Kaal, and Chatha Kaal. From ancient eras to modern times, individuals have historically chosen to live in pairs, with one man and one woman residing together in an ideal setting. Every time they desired something, they would seek Kalpavriksha's aid and it would provide it for them. The magical trees are typically located in the territory inhabited by the yugaliks, a distinct community. Yugaliks are couples who are financially secure and don't need to work. All their wishes are granted by the Kalpavriksha. They are immense and have an extended life span. At the end of their lives, every couple has twin children a girl and a boy who will grow up and be a couple together. No one dies by accident or in a violent way. No one has to fight to stay alive. Their lifestyle is extremely serene and peaceful. Shree Rushabhdev, the first Tirthankar, grew up in the presence of a unique tree known as Kalpavruksha shown in Figure 1. Jain scriptures like Shree Thanang Sutra and Laghu Kshetra Samas commentary provide descriptions and discussions of Kalpavruksha. The decrease happened because people wanted more and used up too much of nature's resources. Before farming, the forest model made sure that the environment and its resources could keep going. It functioned effectively in areas with people of varying happiness levels. It helped everything to stay balanced and keep producing what people needed. Forests can take care of themselves. They do not require fertilizers, water, or pesticides as they have natural methods for managing pests and predators.



Figure 1: Representing the overview of the Kalpatrau tree.

3.2 Types of Kalpatrau:

The Banyan tree also referred to as the Nyagrodha tree, is widely distributed across the country. This tree is known as Kalpavriksha or Kaplaptaru because of its capacity to offer us shelter, sustenance, and medicinal benefits. Religious rituals make use of the leaves and roots of the plant. The coconut tree is commonly referred to as "Kalpavriksha" because of its all-encompassing usefulness. It has multiple applications, including for food, drinks, oil, rope,

huts, fans, mats, sugar, and boats. The tree known as Kalpavriksha, or sacred fig, is also called the Ashwatha tree. It is believed that gods and Brahma live in this tree. Tribal communities hold the Mahua tree in high regard, viewing it as a sacred and auspicious symbol similar to a wish tree. It is commonly seen in their areas and plays a significant role in their everyday routines. In the arid parts of the country, the Shami tree is commonly referred to as Kalpavriksha. It is also known as Ajmer or Jaant. The tree has long roots that go 17-25 meters deep in the ground. This helps stop sandy soil from washing away. Even in times of little precipitation, the tree stays verdant. Animals rely on the tree for food. According to Vastu Shastra, conducting prayers and rituals near the Kalpavriksha tree can create a more positive environment in the surrounding area. Including a tree in a business environment can enhance the atmosphere and support the business's performance. It is essential to choose the correct Kalpavriksha tree variety as some are believed to bring more luck. For prosperity in business and money-making, it is advisable to plant the tree on the east or northeast side of the building. It can also be put in the front of the building or the reception area.



Figure 2: Illustrating the connections between civilizations and faiths.

3.3 Tree of Life Story:

It is also known as The Tree of Knowledge. The tree helps to keep us healthy and happy by cleaning the air, lowering stress, encouraging exercise, and bringing people together in the community. They are shown in different religions and beliefs as the identical tree. Different stories about trees are told in legends, traditions, and made-up stories, often about living forever or being able to have lots of babies. In Genesis, two trees were placed in the Garden of Eden by God: the tree of life and the tree of knowledge of good and evil. The tree of life represents God's life-giving power and the eternal life that comes from God. The tree in the middle of the garden was supposed to show Adam and Eve how they were connected to God and needed him for their lives. The concept of the Tree of Life in Islam is depicted on silk carpets and engraved into monuments. The art is largely influenced by the styles of the Sassanian and Assyrian cultures and prominently showcases the World Tree or Tree of Life. This tree is called Sidra and it grows in Arabia and India. It is also known as Zizyphus jujube or the red date. The Quran says there was a special tree that Adam and Eve were not allowed to eat from. The Bodhi Tree, also known as the Mahabodhi Tree or Bo Tree, is a big and important fig tree shown in Figure 2. It grows in Bodh Gaya, Bihar, India. The Bodhi tree represents wisdom. It is widely known that Buddha became enlightened under this tree. The picture shows the Bodhi tree in San Chi. The Hindu Kalpavruksha represents wealth and kindness, as well as spiritual help for those who want it.

3.4 Outfits based on the Kalpavruksha:

Kalpavruksha is a special tree in Hindu stories that grants wishes. It served as the inspiration for a one-of-a-kind fashion line with a deep significance. The Kalpavruksha Collection turns

the sacred tree's meaning into clothes that show its spiritual importance, rich imagery, and special symbolism shown in Figure 3. The color of the clothes is inspired by the colors of the Kalpavruksha tree. They use deep green for growth and prosperity, gold for divine light, and earthy brown for a connection to nature. These colors are carefully mixed to make a beautiful picture of the sacred tree's glow. The clothes look like the tree's branches and leaves, with smooth lines and shapes that celebrate the tree's beauty. Decorations like detailed stitching and beads look like the blooming flowers and fruits of the special tree. They make the collection look rich and mysterious. It is a piece of clothing that celebrates nature, wealth, and spiritual goals, capturing the spirit of the sacred tree in every detail.



Figure 3: Representing the outfit collection based on the Kalpavruksha tree.

Picking the right fabric is important to make the Kalpavruksha feel just right. Smooth and elegant fabrics like silk and chiffon look like the soft and gentle leaves of a tree. Other fabrics with a bumpy or rough texture resemble the unique patterns of tree bark. The clothes are made to look good and feel good. People can touch and feel the sacred symbols on the clothes. The collection might have designs like trees, leaves, and flowers, which remind people of the special meanings of the Kalpavruksha tree. The clothes can also have pieces that can be used in different ways, so you can mix and match them. This can inspire you to make your outfits and show your style. In general, the Kalpavruksha-inspired collection goes beyond regular fashion. It offers a spiritual and visually captivating experience.

4. CONCLUSION

This study discusses fashion brands that draw inspiration from the ancient Kalpavruksha tree. This study wants to connect traditional fashion with modern fashion to make fashion trends stronger. Kalpavruksha wants to use new ways to show people the beauty of old culture and make them feel inspired. Kalpavruksha fashion is dedicated to sharing our ancient culture with people all over the world. By showing the beauty of different cultures, the brand helps people from different backgrounds understand and appreciate each other. Kalpavruksha wants everyone in the world to appreciate the different cultures and people that make up humanity.

REFERENCES:

- [1] W. H. Cheng, S. Song, C. Y. Chen, S. C. Hidayati, and J. Liu, "Fashion meets computer vision: A survey," *ACM Computing Surveys*, vol. 54, no. 4. 2021. doi: 10.1145/3447239.
- [2] A. C. Castagna, M. Duarte, and D. C. Pinto, "Slow fashion or self-signaling? Sustainability in the fashion industry," *Sustain. Prod. Consum.*, vol. 31, pp. 582–590, 2022, doi: 10.1016/j.spc.2022.03.024.
- [3] J. Adamkiewicz, E. Kočańska, I. Adamkiewicz, and R. M. Łukasik, "Greenwashing and sustainable fashion industry," *Current Opinion in Green and Sustainable Chemistry*, vol. 38. 2022. doi: 10.1016/j.cogsc.2022.100710.
- [4] K. Abbood, G. Egilmez, and F. Meszaros, "Multi-region Input-Output-based Carbon and Energy Footprint Analysis of U.S. Manufacturing," *Period. Polytech. Soc. Manag. Sci.*, vol. 31, no. 2, pp. 91–99, 2023, doi: 10.3311/PPso.19554.

- [5] H. Mäkinen *et al.*, "Site carrying capacity of Norway spruce and Scots pine stands has increased in Germany and northern Europe," *For. Ecol. Manage.*, vol. 492, 2021, doi: 10.1016/j.foreco.2021.119214.
- [6] B. Cohn, "Colonialism and Its Forms of Knowledge: The British in India," in *The New Imperial Histories Reader*, 2020, pp. 117–124. doi: 10.4324/9781003060871-11.
- [7] K. Ratna Manikyam, M. Y. Naidu, and Y. V. Haritha Lochana, "a Study on Consumer Behaviour Towards Shopping Malls in Andhra Pradesh (With Special Reference To Visakhapatnam City)," *Int. J. Adv. Res.*, vol. 11, no. 04, pp. 117–128, 2023, doi: 10.21474/ijar01/16630.
- [8] S. Debsena Garai, "Customer Behaviour in Shopping Malls-A Study in Bardhaman District (Purba and Paschim)," 2022. [Online]. Available: www.ijrti.org
- [9] P. P. Borate, S. D. Disale, and R. S. Ghalme, "Studies on Isolation , Analysis and Antimicrobial Properties of Coconut," *Int. J. Advanced Sci. Tech. Res.*, vol. 2, no. 3, pp. 146–157, 2013.
- [10] S. Sreekumar, A. K. Saha, B. B. Bindroo, and J. S. Kumar, "Wine from mulberry fruit for health benefits," *Indian Silk*, vol. 51, no. 3. pp. 18–19, 2012.
- [11] S. Nivedita, P. Saraswathi, and A. Sahay, "Value addition to mulberry wood," *Indian J. Seric.*, vol. 55, no. 1–2, pp. 65–68, 2016.
- [12] S. Kaewareelap, Y. Sirisathitkul, and C. Sirisathitkul, "Modernizing batik clothes for community enterprises using creative design and colorimetry," *Emerg. Sci. J.*, vol. 5, no. 6, pp. 906–915, 2021, doi: 10.28991/esj-2021-01319.
- [13] B. Kiilerich, "The Classical in Contemporary Art and Visual Culture – an Introduction," *Clara*, vol. 8, 2021, doi: 10.5617/clara.9176.
- [14] O. DITKOVSKA, O. LUSHCHEVSKA, and L. Bukhantsova, "Cape: Historical Past and Fashionable Present," *Her. Khmelnytskyi Natl. Univ. Tech. Sci.*, vol. 311, no. 4, pp. 87–93, 2022, doi: 10.31891/2307-5732-2022-311-4-87-93.
- [15] S. Chakraborty and M. C. Biswas, "3D printing technology of polymer-fiber composites in textile and fashion industry: A potential roadmap of concept to consumer," *Composite Structures*, vol. 248. 2020. doi: 10.1016/j.compstruct.2020.112562.
- [16] A. Bernardi, C. L. Cantù, and E. Cedrola, "Key success factors to be sustainable and innovative in the textile and fashion industry: Evidence from two Italian luxury brands," *J. Glob. Fash. Mark.*, vol. 13, no. 2, pp. 116–133, 2022, doi: 10.1080/20932685.2021.2011766.
- [17] J. Liu *et al.*, "Microfiber pollution: an ongoing major environmental issue related to the sustainable development of textile and clothing industry," *Environment, Development and Sustainability*, vol. 23, no. 8. pp. 11240–11256, 2021. doi: 10.1007/s10668-020-01173-3.
- [18] N. Oliveira, J. Cunha, and H. Carvalho, "Co-design and Mass Customization in the Portuguese footwear cluster: An exploratory study," in *Procedia CIRP*, 2019, pp. 923–929. doi: 10.1016/j.procir.2019.04.285.
- [19] M. M. L. Lam, E. P. H. Li, W. S. Liu, and E. Yee-Nee Lam, "Introducing participatory action research to vocational fashion education: theories, practices, and implications," *J. Vocat. Educ. Train.*, vol. 74, no. 3, pp. 415–433, 2022, doi: 10.1080/13636820.2020.1765844.
- [20] S. Wen, "The application of Chinese ink painting in the modern clothing," 2016. doi: 10.2991/icemct-16.2016.160.
- [21] A. Aris, S. Ibrahim, and H. Ahmad, "The Identity of 'Islamic Fashion,'" *Int. J. INTI*, 2018.
- [22] P. Centobelli, S. Abbate, S. P. Nadeem, and J. A. Garza-Reyes, "Slowing the fast fashion industry: An all-round perspective," *Current Opinion in Green and Sustainable Chemistry*, vol. 38. 2022. doi: 10.1016/j.cogsc.2022.100684.
- [23] A. Han, J. Kim, and J. Ahn, "Color Trend Analysis using Machine Learning with Fashion Collection Images," *Cloth. Text. Res. J.*, vol. 40, no. 4, pp. 308–324, 2022, doi: 10.1177/0887302X21995948.
- [24] M. Zanella, "Good for Print!: The Rise of Fashion Publishing in Italy," *Fash. Pract.*, vol. 6, no. 2, pp. 289–293, 2014, [Online]. Available: <https://www.tandfonline.com/doi/abs/10.2752/175693814X14035303880876>
- [25] S. M. Peoples, "Fashioning the Curator: The Chinese at the Lambing Flat Folk Museum," *M/C J.*, vol. 18, no. 4, 2015, doi: 10.5204/mcj.1013.