



EVALUATING ACCEPTABILITY AND MARKETABILITY OF DESIGN INTERVENTION

Dr. JYOTI CHHABRA

Department of Fashion Design, Graphic Era Hill University, Dehradun, Uttarakhand, India 248002

ABSTRACT

The fashion industry is always under pressure to surprise consumers with daring new looks. Style is not something that simply occurs in one field. It's in the air, on the ground, in our heads, and in the way we live. To put it simply, fashion is the art of making clothing. From the textile patterns of ancient societies to various art forms, fashion has always taken inspiration from other creative mediums. Based on these findings, the present-day investigator has developed a new artistic language: the indo-western fusion. The findings suggest that the pattu market has been rising over the last several years, but that providing consumers more choice is essential to further developing the business. In light of this need, we designed new pattu motifs to include into our indo-western line of apparel. The designer clothes were well-received in the marketplace, indicating that buyers saw value in them. In addition, a design intervention CD was made available to weavers and designers to help them come up with new ideas for textile designs and accessories.

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INTRODUCTION

According to historical records, textile arts such as spinning, weaving, dyeing, and stitching gained popularity in India as the country's civilization advanced. India has always been a major hub for the textile industries, and this hasn't changed much over the years. India was perhaps the first nation to have developed the technique of weaving, according to ancient texts. Weaving is said to have spread from India to Assyria and Egypt and eventually to Southern Europe through the Phoenicians (Singh, 1994). Embroidery, weaving, and resist dye are three of India's most well-known and widely-used decorative textile methods. Wefts are intertwined with warps and then pounded down to completely cover the warps in traditional Indian handloom fabrics. Weaving on a handloom, which may be done by either a man or a woman, is a universally recognized sign of human civilization.

Different types of looms meet the requirements of weavers in various parts of

India. The skill of the weaver is reflected in the finished product, whether it was made on a backstrap loom, a fly-shuttle loom, a sheer fabric, a coarse fabric, a rigid pattern, or a loose weave. through make a basic textile with a drapery feel and gorgeous colors and textures, weavers must go through a complicated sequence of steps, from the production of yarn through the finishing process. There is a vast variety of plant fibers and natural dyes available since different places and climates produce them. Each state's uniqueness is reflected in the textiles it produces, which range widely in weave, color, and design. One such place is Rajasthan, which has become famous for its ceramics, paintings, and textiles.

Traditional arts and crafts have traditionally been practiced by Rajasthan's rustic populations. Preceding its current name, Rajasthan was called Rajputana, which means "land of Rajput's" or "sons of kings" (Bhandari, 2005). Textiles have several functions in

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Rajasthani culture, including not just physical security but also religious and spiritual significance. Every social class, from aristocrats to nomads, has its own distinct style of clothing. Despite the introduction of novel textiles and fashion trends, people's clothing has changed little throughout the years. In much of India, weavers work from their homes, but in the state of Rajasthan, the village weaver has traditionally served as the town's only supply of textiles. The loom plays a crucial role in many societies' cultural traditions. Machine-made textiles are quickly replacing handlooms because to recent developments in the Indian textile industry. Traditional weaving techniques are still used in certain parts of Rajasthan.

Wonderful and colorful textiles may also be created with the addition of additional weft during handloom weaving. One weft yarn creates the fabric's foundation, while the other creates a weft faced structure on the ground weave using complementary colors. Extra weft textiles are woven in a variety of ways throughout India's many regions. Odisha's signature Bomkai textiles have a supplemental weft method called jala pattern, which is achieved by embroidering a design onto a frame before weaving it into the fabric using an ikat design. Similarly, in the world-famous art of brocade weaving, a zari thread is inserted as an auxiliary weft to weave luxurious designs into the silk fabric. The famed handloom fabric Kota doria is also featured in this series of additional weft methods. Intricate designs for little buties are woven with additional weft strands on dobby and jacquard looms.

LITERATURE REVIEW

Papadatou-Pastou, Marietta et.al (2019). A large percentage of students in tertiary education (HE) report experiencing mental health issues, such as low- to moderate-level depressive and anxious states. When added to deficiencies in academic abilities, these problems may cause students to do poorly in school, become dissatisfied with their studies, and even quit altogether. Due to funding constraints, student support programs can only help a small percentage of students,

often those with the most severe mental health issues. Furthermore, students who are ashamed of their issues or worried about being stigmatized may not enjoy face-to-face communication. MePlusMe, a web-based platform designed to improve students' emotional health and academic performance, was created to help with this serious issue. In this research, we looked at how well the system's proposed structure, features, and content would really work in practice. Methods: Thirteen UK higher education students (mean age = 31.3 years, SD = 10.25 years; 4 males) with mild to severe mental health concerns were given access to the system offline. At Weeks 0, 2, and 4, as well as Week 8, users provided feedback on the system's layout, features, and content. Participants regarded the system to be user-friendly, professional, and efficient, with material that was both educational and not prejudicial. Participants who actively engaged with and practiced strategies for overcoming mental health challenges reported increases in positive thinking and self-confidence.

Ashraf et al (2016) uncovered several challenges that merchants and artisans in the pashmina industry encounter. The availability of weavers was identified as the primary challenge faced by businesspeople. Artisans typically made between Rs. 200 and Rs. 250 per day, which was not enough to cover even the most basic of living expenses. Artisans who previously wove with hand-spun yarn are making the transition to mills that employ machine-spun yarn because of the larger profits to be earned from doing so. Most weavers cannot afford to own their own loom, which contributes to their financial woes. The bulk of an artisan's day was spent at the loom, and they didn't know about government programs that may help them. Independent weavers were unable to meet customer demand because of the state of the economy. Due to the obstacles they confront in completing the registration process, the vast majority of craftsmen were not registered with any group/associations/governmental authorities.

Boruah and Kaur (2015) cooperative societies in Assam, detailing their production, marketing, and financial administration. The twelve districts of Assam with the highest rates of weaving were chosen for initial data gathering. Sixty weavers' cooperatives were chosen using a multistage purposive cum random selection strategy. The data reveals that all of the cooperative weaving groups kept accurate records of their members, meetings, raw materials, finished goods, and inspections. There are both pre-loom and post-loom processes in weaving. Bobbin winding, denting, and warping are all pre-loom processes, whereas sewing, ironing, and packing are all post-loom procedures. Societies as a whole were discovered to have bank savings accounts. The societies get help from the District Assistant Directors of the Directorate of Handloom and Textiles under the Government of Assam. Towels, saris, kurtas, salwar kameez, shawls, handkerchiefs, stoles, cushion covers, bags, and table mats were all being produced by the various organizations. Only 6.67 percent of the manufactured goods were ordered, with the remainder being routinely manufactured.

Mishra and Pant (2015) examines consumer tastes in Kashmiri shawls. One hundred shawl wearers were randomly chosen for this survey. Middle-class and high-income individuals in New Delhi and Lucknow participated in the research. The survey results show that all respondents like Kashmiri shawls for their excellent wool and intricate stitching. According to the data, 23% of customers have only one Kashmiri shawl, 33% have two, 28% have three, 11% have four, and just 5% have more than five. The vast majority of responders only wear Kashmiri shawls seldom, such as during parties, weddings, and other special family events. Consumer spending on Kashmiri shawls was tracked to compile this data. 46% of buyers paid less than Rs. 5000/-, 21% less than Rs. 10,000/-, and 29% less than Rs. 15000/-. Almost no one (less than 4%) bought a shawl for less Rs. 15,000.

Sagar (2015) collect data on western Rajasthan's pattu weaving tradition. Examining pattu weaving's historical background and

cultural relevance were the study's stated aims. The researchers also looked at where the sustenance pattu craft movement is now and who is striving to advance it. Designs that work well with the introduction of new ones were also created. Six villages in the Jaisalmer and Barmer districts served as the study's primary sites. Gomat, That, and Chacha in Pokharan and Bunia, Dhanau, and Mithrau in Barmer were the villages in question. In order to obtain primary data, 90 weavers, 6 dyers, and 4 tailors were randomly chosen. Interviews with weavers, dyers, and tailors were all planned independently. It was determined via this study that the Meghwal community's traditional craft is pattu weaving. The nonprofit organization Urmul Marusthali Vikas Samiti(UMBVS) in Pokhran was actively engaged in the effort to popularize this skill. Historically, raw materials used to include wool from camels and sheep. Both Barmer and Jaisalmer have recently switched to using cotton instead of wool. It was common practice to use a pit loom to weave pattu shawls.

METHODOLOGY

Weavers were polled for information, and one was randomly chosen from each group. Accordingly, a total of 200 dwellings were sampled by the proportional stratified sampling technique. We used an interview schedule and a semi-structured observation schedule to gather primary data. Researchers conducted in-depth interviews with weavers to learn about their economic status, production methods, marketing strategies, challenges faced in the industry, and historical and contemporary changes in these areas. On the other hand, observation schedules are useful for keeping track of details about the environment and the workers' daily lives. The content validity of the interview schedule and observation checklist was evaluated by the topic specialists and the head of the NGO operating in the region. Interview questions and observational tick lists provide qualitative information. As a result, there was a methodical coding and tabulating of replies from the interview and observation forms. As much of the information is descriptive in

nature, we estimated frequency and percentage for each question.

DATA ANALYSIS

Analysis of the Appeal of Indo-Western Ensembles Dresses that had been constructed

in an indo-western style were then displayed to female respondents, who rated the overall wearability of each ensemble.

Table 1 Acceptability of Indo Western Garments N=50

| Criteria for acceptability | Garment | Garment | | | | | |
|----------------------------|------------|---------------------------------|---------------------|--------------------|------------------|----------------------|------------------------|
| | | 1 (Top with Palazzo and Jacket) | 2 (Kurta with Pant) | 3 (Top with Skirt) | 4 (Ethnic Dress) | 5 (Kurta with Skirt) | 6 (Kurta with Palazzo) |
| Placement of motifs | Mean score | 5 | 4.32 | 3.92 | 4.12 | 4.56 | 4.26 |
| | Rank | I | III | VI | V | II | IV |
| Price of the garments | Mean score | 3.52 | 3.76 | 3.5 | 4.14 | 3.88 | 4.04 |
| | Rank | V | IV | VI | I | III | II |
| Overall appearance | Mean score | 3.88 | 4.54 | 4.12 | 4.2 | 4.52 | 4.32 |
| | Rank | VI | I | V | IV | II | III |
| Overall acceptability | Mean score | 4.13 | 4.2 | 3.84 | 4.15 | 4.32 | 4.2 |
| | Rank | IV | II | V | III | I | II |

According to the results shown in Figure 1, the M9 (chidiya) pattern is the most popular, followed by the M1 (sitara), M2 (adh sat phool), M6 (gamla), and M11 (shakha), with the M12 (patti) motif coming in at number six.

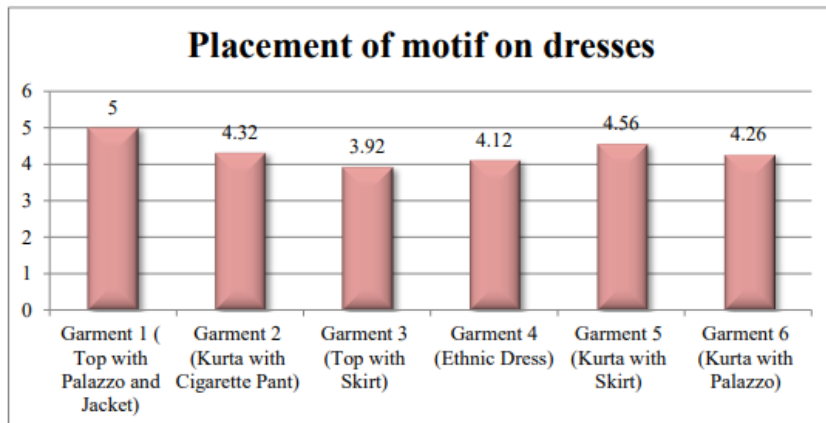


Figure 1 Acceptability of garments on the basis of placement of motifs

Figure 2 shows that respondents' top pick, based on motif placement, is garment 5, with a mean score of 5, followed by garment 4, with a mean score of 4.56. With an average score of 4.32, garment 2 placed third, while garment 6 placed fifth. With a mean score of 3.92, respondents ranked Garment 3 as their least favorite.



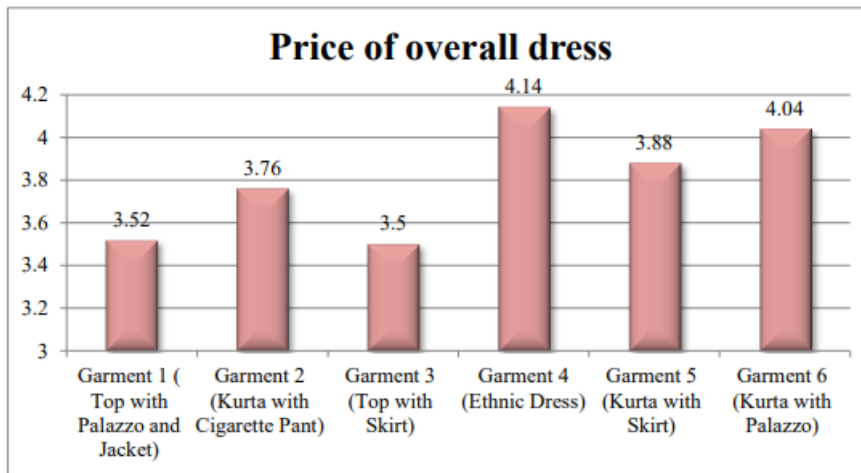


Figure 2 Acceptability of garments on the basis of price of overall dresses

Figure 3 displays a preference for each clothing set based on its overall look. According to the results, respondents favored garment 2 with a 4.54 average and ranked it top, followed by garment 5 with a 4.52 average.

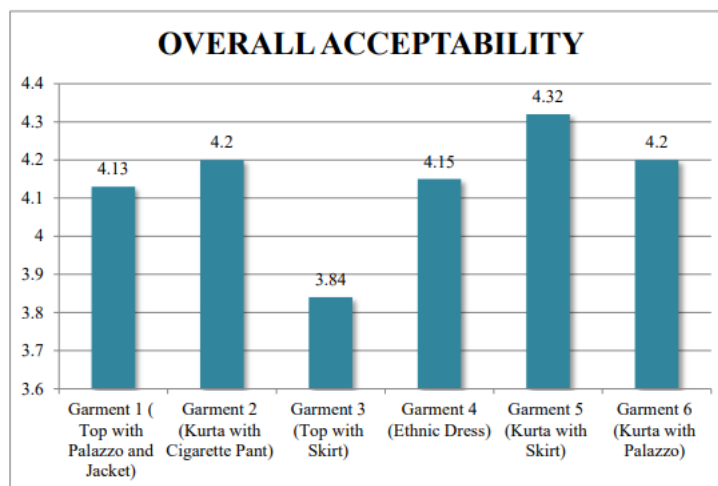


Figure 3 Overall acceptability of garment sets

Market Survey to Study the Prevailing Trends in the Indo-Western Dresses

The city of Jaipur was surveyed in order to create new Indo-Western clothing. Fifty shoppers were surveyed to learn the latest preferences in indo-western dresses, skirts, tops, and jackets in terms of style, silhouette, hemline, neckline, sleeve length, ornamentation, and construction. Information was collected via a checklist, and analysis included the use of frequency and percentage.

Table 2 Types of Indo-Western Dresses Available in the Market N=50

| S.No. | Dresses | <i>f</i> | % |
|-------|------------------------------------|----------|-----|
| i | <i>Kurta</i> with dhoti pant | 10 | 50 |
| ii | Skirt with top | 18 | 90 |
| iii | Cigarette pant with <i>kurta</i> | 17 | 95 |
| iv | Poncho with <i>saree</i> | 9 | 45 |
| v | <i>Kurta</i> with palazzo | 20 | 100 |
| vi | <i>Kurta</i> with jacket and skirt | 10 | 50 |
| vii | Skirt with <i>kurti</i> | 16 | 80 |
| viii | Top with palazzo and jacket | 15 | 75 |
| ix | Skirt with crop top and jacket | 13 | 65 |
| x | Ethnic dresses | 17 | 95 |
| xi | Top with <i>dhoti</i> pant | 7 | 35 |
| xii | Top with palazzo | 12 | 60 |
| xiii | Stitched <i>saree</i> | 12 | 60 |

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A market study was executed to learn which styles of indo-Western clothing are most popular among female respondents. Table shows that kurtis paired with palazzos were the top choice for women one hundred percent of the time, followed by ethnic dresses (95%) and cigarette pants (also 95%) with palazzos (90%) and then skirts and tops (90%) and skirts and kurtas (80%) and tops, palazzos, and jackets (75%).

Table 3 Type of Silhouettes Available in Indo-Western Dresses in the Market N=50

| S.No. | Type of silhouette | <i>f</i> | % |
|-------|--------------------|----------|-----|
| i | A-line | 20 | 100 |
| ii | Straight column | 5 | 25 |
| iii | Hour glass | 15 | 75 |
| iv | Bell | 17 | 85 |
| v | Trapeze | 10 | 50 |
| vi | Asymmetrical | 15 | 75 |
| vii | Empire | 8 | 40 |

According to Table the most popular silhouettes for indo-western clothing are A-lines (preferred by 100% of consumers) and bell-shaped (preferred by 85% of consumers).

Table 4 Types of Hemline Available in the Market N=50

| S.No. | Type of hemline | <i>f</i> | % |
|-------|-----------------|----------|-----|
| i | Asymmetric | 10 | 50 |
| ii | curved | 18 | 90 |
| iii | High-Low | 15 | 75 |
| iv | Scalloped | 3 | 15 |
| v | Straight | 20 | 100 |

According to Table indo-western dresses most often include a straight hemline, followed by those with a curved (90%) or Highlow (75%) hemline.

Table 5 Type of Necklines Available in Indo-Western Dresses N=50

| S.No. | Necklines | <i>f</i> | % |
|-------|-------------------------------|----------|-----|
| i | U-Neckline | 20 | 100 |
| ii | V-Neckline | 20 | 100 |
| iii | Square | 13 | 65 |
| iv | Off-shoulder | 16 | 80 |
| v | Halter | 12 | 60 |
| vi | Scalloped | 12 | 60 |
| vii | Chinese band | 16 | 80 |
| viii | Neckline with collars | 17 | 85 |
| ix | Neckline with placket opening | 18 | 90 |

The most popular necklines for indo-western clothing are u-necklines (100%) and v-necklines (100%), followed by necklines with placket openings (90%), collared necklines (85%), chinese band necklines (80%), and off-shoulder necklines (100%).

Table 6. Types of Constructional Features Available in the Market N=50

| S.No. | Constructional features | <i>f</i> | % |
|-------|-------------------------|----------|-----|
| i | Pleats | 15 | 75 |
| ii | Gathers | 19 | 95 |
| iii | Flared | 20 | 100 |
| iv | Yokes | 10 | 50 |
| v | Darts | 8 | 40 |
| vi | Gore | 16 | 80 |
| vii | Slit | 20 | 100 |

Table shows that all of the dresses in the sample had either a slit or a flared hem, two common constructional aspects of indo-western wear. Women's garments also often included construction details including gathers (95%), gores (80%), and pleats (75%).

CONCLUSION

Weavers working on their own lacked the necessary financial resources. Contrarily, weavers at the Ngo reported feeling fulfilled by their employment. Based on the statistics, the overall performance of the shawl weaving units was quite outstanding, and the majority of the units had plans in place to expand. The expensive cost, little availability, and low quality of raw materials have discouraged a new generation of weavers from pursuing the profession. Further study, according to the

researcher, is needed to increase the quality of locally produced woolen yarn. Because of competition from factories producing shawls using power looms, the government should also provide technical training in the use of handlooms.

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