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**Dear Readers and Contributors,**

The Faculty of Design and Arts (FDA), Poornima University, Jaipur in association with Adelaide Central School of Arts, Australia and Indian Institute of Craft and Design, Jaipur has successfully organised a Two-Day International Conference on "**ICETDA'23**" **International Conference on Emerging Trends in Design and Arts** " on the 7th and 8th of April' 2023. About 24 universities/ colleges participated in the conference, and a total of 81 papers were finalized for the final presentation. In this conference, renowned distinguished keynote speakers, **Dr. Toolika Gupta**, (Alliance Franciase de) from Indian Institute of Craft & Design (IICD), Jaipur, **Prof. Achia Anzi** from O.P. Jindal University, **Prof. Bhagav Mistry**, Dean-Design Culture, ARCH college of Design from Jaipur, **Dr. Daniel Connel** from Adelaide Central School of Arts, Australia, **Dr. Mahesh Singh** from Banaras Hindu University, **Prof. Meenakshi Singh** from IICD, Jaipur, **Dr. Rena Mehta** from IICD, Jaipur, **Dr. Kingshuk Mukherjee** from IICD, Jaipur, **Dr. Dushyant Dave** from Banasthali Vidyapith, Jaipur, **Dr. Arjun Kumar Singh** from Chitkara University, Chandigarh, gave their valuable insights and discussed about the latest issues in the domain. The presentation sessions were chaired by prominent resource persons from various colleges in India. The conference's main objective was to encourage scholars to have an insight into the different areas and exchange of ideas among inter disciplinary research areas of Design and Arts. Among the Few papers received, few papers related to scope were selected to be published in the UGC Care-Listed Journal "**ShodhKosh: Journal of Visual and Performing Arts**" as a special issue titled "**International Conference on Emerging Trends in Design & Arts**". I express my sincere thanks to the publisher of **Granthaalayah Publications** for his/her noble partnership with the institution to motivate researchers with due recognition. The Faculty of Design and Arts (FDA), Poornima University looks forward to take this partnership to the next level with substantial research contributions to promote art and design forms in particular.

Sincerely,

Dr. Jitendra Sharma

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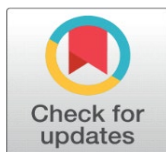
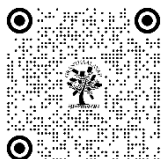
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# INCONCEIVABLE CREATION: THE KALBELIYA DANCE FROM & ITS CONCEPTION TO WORLDWIDE IDENTIFICATION

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## ABSTRACT

This research paper is focused on the 'kalbeliya Gypsy dancing form', this form is having its Origin in the first Rajasthan tourism performance and first international performance (the United States of America.) recognition, intangible inventions. A dance performed by the nomadic kalbeliya community is featured in Rajasthan "Gypsy" performances in Rajasthan, which have fast gained popularity among Indian tourists and on venues for world music in the west. The Indian government recognizes Rajasthan, the kalbeliya's home state, as "India's legacy state" in order to stimulate travel and the international diffusion of Indian culture through performances and festivals. The kalbeliya dance form was developed in the 1978s, but it wasn't until 2010 that UNESCO designated it as an intangible cultural asset. Through this research paper, the researcher highlights and mentions the name of the woman who gave birth to the kalbeliya dance form and design costume and jewelry assets for the performances. The research writing more profoundly overviews the development of the Kalbeliya dance form's development from its inception in the 1978s until the UNESCO nomination. The study also raises the roof of the implications of its name as a world heritage dance tradition.

**Keywords:** Kalbeliya, Sapera, Folk Dance, Rajasthan Dance, Gulabo Sapera, Gypsy Dance

## 1. INTRODUCTION

The Kalbeliya is a traditional dance from Rajasthan, an Indian state. The "Sapera Dance" and "Snake Charmer Dance" are other titles for it that are well-known. The combination of the terms "Kal", which means snake, and "Beliya", which means friend, results in the phrase kalbeliya. The kalbeliya tribe is known for being nice to snakes because their traditional occupation involves catching snakes and trading their venom. The ancient manner of life of the kalbeliya community is reflected in

the dances of that group. It is discovered to be related to the Rajasthan tribe that has been kept consistent. Despite having the appearance of a long-standing custom, kalbeliya dancing, commonly known as Indian Gipsy dancing, is a modern innovation from the 1978s. [Ashar \(2021\)](#)

This ancient danceart has become one of the most well-known Indian traditional folk dances on a national and international scale, and it has already been designated as an Intangible Cultural Heritage the United Nations Educational, Scientific and Cultural Organization [UNESCO. \(2009\)](#). It was established in 2008, The Convention on Intangible Cultural Heritage came into force the same year. The improvisational dancing style known as "Kalbeliya" originated in the northwest Indian state of Rajasthan. This choreography is stunning to watch because of the dance's elegant movements, repetitive hip and waist motions, and swirling, snake-like waves. Due to the motions involved, the Kalbeliya is one of the most sensual styles of Indian folk dance. The Kalbeliya culture views it as a crucial component and often performs it for any happy occasion. The genre's formal name, Kalbeliya, serves to identify the society that does this style. Another distinctive feature of the Kalbeliya dance is the fact that only women perform it while males play the instruments and write the music. Certain scholarly publications depict the Kalbeliya as performing artists, musicians. Men play instruments such as the pungi, dufli, morchang, dholak, khanjari, khuralio, cag, and aphi, while the ladies have a large repertoire of songs memorised. The fast-paced dance, however, performed by the young Kalbeliya girls while donning beautifully beaded black gowns, with sharp turns and acrobatic movements, is what has made this community so well-known on a global scale. The principal dancers in the Kalbeliya dance are female dancers who move and swirl in a way that resembles a serpent. The dancers are dressed in the traditional garb of the kalbeliya tribe. The silver thread embroidery on this garment, which has the appearance of a black snake with white dots or stripes, makes it appear to be all black. Many pieces of ethnic ornaments are worn by the kalbeliya dancers. This assertion is supported by the nomadic history of the kalbeliya, their work as musicians and snake charmers, and their low status within Indian culture. Padmashri when Dr. Gulabo Sapera was just 5 years old, she created the kalbeliya dance style and performed it on Rajasthan trism (pushakr fair). This young girl's creation was made by Mr Himmat Singh and Mrs Tripti Pandya. [Bumiller \(1985\)](#)

**Figure 1**



**Figure 1** Meeting with Padmashri Dr. Gulabo Sapera

## 2. RESTRICTION AND SETTING UP FOR RESEARCH

Jaipur, Pushkar, Rajasthan, India, and other adjacent areas are included in the study region (Tribal Sub Plan). It is restricted to the local traditional dance and culture. For the goal of preparing this study, the researcher deliberately studied traditional dances, oral culture, and written literature. The other districts' culture and oral literature were left out of the study. The analyses' findings are reported in brief paragraphs in order to adhere to this paper's length restrictions.

## 3. THE MAIN OBJECTIVE

The major goal of this essay is to raise awareness of the Kalbeliya dance form's true creator and inventor. The dance form's creator's perseverance, diligence, and asceticism helped it to new heights and give it a new identity. Also look at the current mind-set in the study area's Kalbeliya dance and culture. It also assesses how much the nature and motifs of these indigenous dances differ from those of Western dances. [Harvey \(n.d.\)](#)

## 4. REGIONAL DANCE AND THEIR HISTORICAL ROOTS

The vivid culture and art of Rajasthan are well-known. The top eight dances in Rajasthan are Gavri, Ghoomar, Kachchhi Ghodi, Bhawai, Gair, Kathputli, Chari, and Chang. However, due to the constraints of this work, dances are not taken into account in the study. Dances are a flexible blend of actions, culture, and music. This thesis examines the tribal dance known as Kalbeliya. These traditional dances originated as oral traditions. Via verbal transmission or subsequent actions, they were (are) conveyed from one person to the next. The traditional dances were never credited to anyone, although academics theorize that certain dancers may have done so without ever claiming ownership of their creations. [McGill \(1984\)](#)

## 5. THE METHODOLOGY OF STUDY

The opportunity to explore folk dances was fantastic. A modest attempt was made to understand the ethos ingrained in Rajasthani culture and folk dances, particularly the Kalbeliya, by carefully studying the Kalbeliya, a dance form that is well-known around the world. It investigates the potential causes of Kalbeliya's emergence and rise to fame in a certain locale. Also, it determines Kalbeliya's popularity in a certain location and tracks its current standing. For the study of dances, a new paradigm is put forth. The empirical study approach is employed in the paper. In order to identify the oral literature and folk dances that are performed in Rajasthan (Jaipur, Pushkar, and other neighbouring areas (Tribal Sub Plan)), which is the basis of the research, efforts have been made. For the study, Kalbeliya in Jaipur and Pushkar were visited. The following circumstances call for the utilisation of this research. [Rajasthan \(2018\)](#)

## 6. EXAMINE THE LITERATURE

Despite the fact that not much has been published about the Kalbeliya dance form or its originator or inventor. Nicole Herbert Dean's book, *Gulabo Sapera: Dances on Her Grave: Learning English through Tales (Learning Language through Stories)*, describes the traits of kalbeliya's and the Kalbeliya Dance form. In our *Learning Language through Tales* series, this is the fifth book. The kalbeliya is a

traditional dance from the Indian state of Rajasthan. 'Snake Charmer Dance' and 'Sapera Dance' are other names for it. The "Kalbeliya" tribe of Rajasthan is famous for performing the Kalbeliya dance. Males play different cultural instruments, while females perform the kalbeliya dance. Of all Rajasthani dances, the kalbeliya dance is one of the most erotic. A team of individuals performing it. Some academic writings refer to the kalbeliya as musicians. The women have a vast repertoire of songs committed to memory, while the males play the pungi (a wind instrument), the cag (a massive frame drum), and the aphi (a small percussion instrument). The young Kalbeliya girls, dressed in their beautifully beaded black costumes, perform a fast-paced dance with sharp turns and acrobatic steps that has made this community famous throughout the world. The dancers that move and whirl like a snake are the key actors in the kalbeliya dance. The dancers dress in the kalbeliya tribe's traditional attire. The upper bodies of the female kalbeliya dancers are covered in angrakhi. (Figure 4) The heads of the female kalbeliya dancers are covered in odhani. They have a long, wide-circumference skirt covering their lower body. Lehenga or ghagra is the name of the long skirt worn by the female kalbeliya dancers. (Figure 3) With crimson ornamental lace, the entire ensemble is primarily black. The black garment has white dots or stripes and silver threads embroidered in patterns that resemble black snakes. Another common sighting is reflections on the clothes of kalbeliya dancers. The kalbeliya dancers are heavily decorated with antique jewels. (Figure 2) According to a well-known Western story, the kalbeliya are related to the gypsies, who are today widespread across the continent and the Middle Eastern region. The wandering history of the kalbeliya, their work as performers accompanied by snake charmers, and their poor status in Indian tradition all lend credence to this theory. Robertson (1998)

Figure 2



Figure 2 Kalbeliya Jewellery

**Figure 3**



**Figure 3** Kalbeliya Costume Lehenga

**Figure 4**



**Figure 4** Kalbeliya Costume Angrakhi

## **7. THE PAPERS SIGNIFICANCE AND LIMITATION**

Tribal dances are less well-liked now than they were twenty years ago due to Hindi being forced upon them as their mother tongue. This is due to the fact that despite a sizable number of constituencies being set aside for them, tribal peoples

no longer have a political voice. This essay might "rekindle" interest in cultural activities. The text's veracity is still under question, as it is with all examinations of traditional dances. There are various different versions of a certain folk dance. Thus, the critical investigation will only use the data that is now available. Moreover, languages vary from place to region. Regional language translations into English have their.

## **8. HISTORY OF KALBELIYA AND KALBELIYA DANCE**

This paper's first fundamental premise is that oral folk literature and dances continue to uphold their untamed, rich traditions and altruistic principles. Though traditional dances are used in festivals, it's interesting to notice that the so-called civilized world lacks the complexity of the original folk dancers in terms of message-delivery. It's a common misconception that the words *beliya*, which means shell, and *kaal*, which means "death," are related. In this case, the "bowl of *kaal*" (Death) refers to a bowl of poison. As a result, the devotees of the sage Kanifnath who drank the poisonous bowl are known as *kalbeliya*. Also, some historians think that the terms *kaal* and *beliya* refer to the bull of Lord Shiva, Nandi, and Mahakal, respectively. Therefore, the name *Kalbeliya*. The traditional industries of the *Kalbeliya* community include trapping snakes, protecting people from them, treating snakebites, and exchanging snake venom. The two subgroups of the *Kalbeliya* community are *Dhaliwal* and *Mewara*. They use a language known as *Sapera*.

The 12th and 13th centuries, according to the Polish poet Jan Kochanowski, were the *Kalbeliya* community's golden age. However, once Prithviraj Chauhan was defeated by Muhammad Gori, the *Kalbeliya* community's golden age started to decline. The *Kalbeliya* community left Rajasthan in the 14th century for other regions of the nation such Malwa in Madhya Pradesh, Maharashtra, and Gujarat because of fear of forced conversion and enslavement. The *Kalbeliya* community continued to work in their traditional way for many years even then. The *Kalbeliya* were invited to the Mughal court during the Mughal era to entertain with snake tricks and perform the traditional *Kalbeliya* dance. The people of the *Kalbeliya* community are nomadic and frequently shift between different villages. Often, they reside outside of a hamlet. These makeshift homes are known as *dera*, *Kabila* (shelter). In the *Kalbeliya* community, it is a familial obligation for someone to work as a *sapera* (snake charmer) and visit homes to demonstrate their abilities and solicit alms from the women by performing a traditional dance.

This community makes their living in this manner. Although though the *Kalbeliya* community practices Hinduism, the dead are buried instead of burnt, and an idol of Shiva's Nandi bull is erected over their graves. The Wildlife Preservation Act 1972 was passed by the Indian government in 1972, outlawing all forms of wild animal capture and domestication. The *Kalbeliya* community was forced to stop engaging in its customary snake-related activities as a result. Hence, dancing and music have become the main sources of income for the *Kalbeliya* population. The community of *Kalbeliya* women have made significant contributions. Dr. Padmashri Gulabo Sapera, is the best illustration of this. In India and abroad, she created the *Kalbeliya* dance form and gave it a fresh identity. And *Kalbeliya* dance has come to represent this dancing form around the world. In 2016, the Indian government presented Gulabo Sapera with the Padmashri Award in recognition of his contributions. The *Kalbeliya* community has helped society avoid dangerous animals while also gaining new respect for their dance on a global scale. Today, tourists and job opportunities in Rajasthan are boosted by the influx of visitors from around the globe who come to watch and study traditional *Kalbeliya* dance.

## **9. INVENTION OF DANCE FORM AND ITS JOURNEY FROM DESERT TO STAGE - FIRST PERFORMANCE OF GULABO (HISTORY)**

As Dhanvantri, Gulabo was born in the Kalbeliya tribe in Ajmer. Dhanvantri's mother Daakha gave birth and passed out. Without telling the Daakha, the ladies of the Kalbeliya clan buried the infant girl alive. The community believed the girls were a curse and a burden to the family, so when Dhanwantri became the fourth daughter in the family and there were already three of them, they killed her. She was fortunate, nevertheless, as her Masi "Kesar" (mother's sister), who wasn't a mother herself, saved the child as a result of her mother's insistence that she do so. At a young age, her father (Bhairavnath) brought her to the snake exhibition on the streets. He took her everywhere out of fear that the neighborhood would try to kill their young daughter again. The young child had grown up with snakes. Dhanvantri, who is one and a half years old, started to dance with her tiny feet like snakes. Afterwards, she persisted in practicing her dance against the opposition of her community in isolated locations. The neighborhood was against Bhairavnath profiting from his young daughter's dance. And because many people believe that girls who dance in public are detrimental for the community, they pledge not to kill Dhanvantri so he can keep her in Kabila, like other girls who stay and help with homework.

The tiny girl is bound by the restrictions of the community's traditions. Little Dhanvantari fell ill and eventually was on the verge of passing away because she was cut off from Dance. She was escorted to Khwaja Moinuddin Chishti's sacred shrine, where a mystical rose flower dropped on her chest and revived her. Her father gave her the name Gulabi, which is Hindi for "rose," since he thought that the rose's blessing had healed her. When Bhairavnath discovered that dance was the cause of her illness, he asked her to perform in the Pushkar market. Snakes dance to her father's music in the now-famous wild and swirling Sapera dance, which was found by Gulabi. Gulabi Sapera used to dance by the side of the road, and after officials from the tourism department of Rajasthan, Mr Himmat Singh, and Mrs Tripti Pandey (Ila Arun's sister), saw her dancing there in 1977, dancing became an essential part of Gulabi's life. The "small kid who dances as if she didn't have any joints in her body" "held the couple spellbound. Later that day, authorities were successful in convincing Gulabi's father to allow the 6-year-old for stage performance. She'd always performed on the floor during holi when people threw coins at her. Instead of throwing coins at her when she initially took the stage in ghoongaru, the audience cheered and praised her talent. She felt as though she were dancing in a shrine.

## **10. KALBELIYA: FIRST INTERNATIONAL PERFORMANCE BY INVENTOR:- GULABO SAPERA**

Rajiv Gandhi, the prime minister of India, launch an enormous, first-of-its-kind \$15 million cultural extravaganza that will take place over the course of 18 months in more than 80 American towns when he attends the "Festival of India official "'s inauguration at the Kennedy Centre. India exported many of its most significant artists, artisans, performers, and national art treasures to American museums and cultural institutions as part of the "Festival of India," which taken place at the United States in 1985 & 1986. This is thought to be the largest cultural program of its kind. In museums, universities, and cultural organizations around the United States,

dozens of significant cultural events from and about India will be presented. Event arrangements were made during PM Indira Gandhi's visit to President Reagan in July 1982. When Ronald Reagan and Indira Gandhi signed a statement in Washington in 1982 reiterating "their willingness to strengthen cultural, educational, and scientific exchanges," the festival's concept was born. "Special focus years" were designated as 1984 and 1985.

After seeing her performance in Pushkar, Gulabi decided she had to pursue a career as a dancer. That same year, Rajiv Sethi, a stage designer, and art curator in Delhi, noticed Gulabi and brought her to Rajiv Gandhi's attention. As a result, the 13-year-old dancer opted to participate in "The festival of India" in Washington, D.C. everyone's attention was focused on the kalbeliya dance at this celebration, and Gulabo was paraded in front of Congressman Rajiv Gandhi with a sizable India flag, inspiring pride in every Indian. When she returned, the same village elders who had tried to bury her alive and later rejected her family welcomed her with open arms and chose her to lead the caste association. They all decided that they wished a Gulabo will be born at their house. on the condition that the village's murders of girls stop. According to her, a typographical error in the magazine "Dharmayug" caused her to become well-known under the name Gulabo rather than Gulabi. (The Times of India Group produced the Hindi weekly Dharmyug from 1949 to 1993) She is a well-known dancer who has shown the Sapera dance in more than 165 nations.

## **11. ACHIEVEMENT OF CREATOR AND PRESENT STATUS OF THE TRIBAL DANCE KALBELIYA**

Padmashri Dr. Gulabo Sapera narrated the achievements to register them at UNESCO. In India, several conventional cultural forms have been collected and grouped into three groups. Following the country's independence, there were three types of music: 1) classical, 2) folk, and 3) tribal. These three categories represent India's status as a diversified and rich cultural legacy. Despite its sudden international fame, kalbeliya dance initially found no place in the Indian art scene. Performing arts that lack traditional values or historical authenticity are usually classified as "dustbin entertainment," which is a derogatory term. Folklorists decided to involve kalbeliya dance in their cultural programs as a result of the Rajasthani the intertwining of industry, academic study, and cultural policy primarily fueled by tourism. After the 2000s, since snake catching was banned in 1972, female kalbeliya musicians now accompany male kalbeliya musicians instead of snakes. The title "folk dance" was given to kalbeliya dancers since it may now be related to "antiquity," "customary" practices, which is the key criterion for recognizing and legitimizing fabricated traditions. Even though this change in practice is demonstrably more invented. After being granted the appellation of "folk dance" and the aura connected with it, the kalbeliya dance was able to be commercialized in India. Finally, UNESCO designated the "kalbeliya folk songs and dances of Rajasthan" as intangible cultural assets in 2010. [Wikipedia. \(n.d.\)](#)

The Kalbeliya dance is being promoted as an "icon of national identity in tourism." Padmashri Dr. Gulabo Sapera earned awards for her beautiful dance and rustic folk music in numerous exhibitions. She began performing regularly in India and overseas after returning from the United States. She collaborated with French musicians and released many albums in French, as well as a book and a documentary film about her. In France, a street is named for her. Students in the United States, Canada, Japan, Chile, and France are big fans of Gulabo Sapera. She received the Padma Shri in 2016 for her efforts to bring Kalbeliya traditional dance global exposure. Kalbeliya dance was previously unknown, but owing to Gulabo, this

dance, and its melodies were included in UNESCO's representative list of Intangible Cultural Heritage of Humanity in 2010. In addition, Gulabo Sapera may be seen in a number of Bollywood and Rajasthan films. She also made an appearance on the reality program Big Boss. Gulabo, a self-made lady, is an inspiration to all of us. Since she was unable to complete her education, she now devotes her time to supporting the development of the Kalbeliya community and ensuring the formal education of her kids. According to Gulabo, she wants to teach her kids about her background so that they can carry on the Kalbeliya dance legacy. She is in charge of a school in Denmark and another in Pushkar, close to Ajmer. "Gulabi Sapera, the Gipsy dancer from Rajasthan" is the title of a book about her that composer Thierry Robin and author Véronique Guillien wrote in French. For her, Gulabo Sapera Nriya Evam sangeet Sansthan is a reality. (Reg.No.-Date: 28/Jaipur/2006-07 (13-04-2006))

## 12. CONCLUSION

The main subjects of this article are the creator of the Kalbeliya dance style, the concept of intangible cultural heritage, and particularly the officially recognized "tradition" of Kalbeliya. Although Kalbeliya dance has been practiced only recently, I've highlighted the creator of Kalbeliya dance form and its central role in UNESCO nomination. Folk dances are still very important in rural and indigenous communities around the world, although time has worn away the cultural traditions of the past due to new scientific and technological discoveries, urbanization, changes in interpersonal relationships, weakening of family and social ties, increasing individualism, and reduction of space available for community life, among other factors. Collective community life is symbolized by folk dances. They represent egalitarian traditions in which people are bound together by a bond of brotherhood. They represent a way of life and are more than just a custom. Thus, the dances express gratitude while celebrating nature and the environment. The researcher's survey and needs assessment led to the realization that while culture is the foundation of any society, it's never the result of a single person's initiative or effort, but rather the result of a cumulative process. We must remain in active contact with our cultural heritage, because if we distance ourselves from it, our lives will no longer have meaning or direction. This also means that we must move forward with the whole project of preserving the cultural heritage of peoples. If all this happens in the not-too-distant future with such.

## CONFLICT OF INTERESTS

None.

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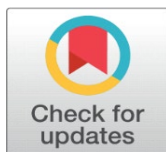
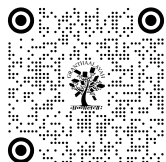
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# A REVIEW OF MYCELIUM-BASED BIO-COMPOSITES AND THEIR POSSIBLE APPLICATION IN ARCHITECTURE

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## ABSTRACT

Construction industry is one of the largest consumers of natural resources, and so faces enormous difficulties in reducing the environmental impact of existing consumption habits. Growing industry demand for biodegradable or alternative materials and products derived from renewable resources, has recently prompted researchers from diverse fields to work in this area. They are working to find sustainable alternatives and develop natural bio-composites to replace various petroleum-based products in the interest of the environment. One such bio-composite derived from mycelium can provide a renewable and biodegradable alternative to conventional building materials. Mycelium, the fibrous root system of fungi, grows on organic substrates under controlled environmental conditions to produce these biomaterials. This article provides a comprehensive analysis of the current research and applications of mycelium-based materials in the field of architecture.

**Keywords:** Mycelium, Building Materials, Sustainable Architecture, Biodegradable Material, Bio-Composite

## 1. INTRODUCTION

According to a study conducted by Ghazvinian et al. (505-513), the United Nations has projected that by the year 2050, almost 68% of the global population will reside in urban areas. This significant urbanisation trend is expected to result in a surge in the need for housing. The construction industry, including the building sector, accounts for 38% of all energy-related CO2 emissions [Almpani-Lekka et al. \(2022\)](#). This growth in population and urbanization has led to a need for sustainable, sustainable, and eco-friendly solutions in the construction industry. The

focus is now on developing, designing, and using eco-friendly building materials that use low-impact components throughout their life cycle [Almpani-Lekka et al. \(2022\)](#). Bio-design research offers potential solutions to environmental challenges caused by the fast-growing population and discard culture. Bio-design methods involve biology-inspired approaches to design and production, with live organisms playing a significant role [Ghazvinian et al. \(2019\)](#). Current developments in technology, biology, and digital computation capacities have led to the creation of alternative materials and fabrication procedures [Attias et al. \(2017\)](#). Mycelium-based composites are renewable and biodegradable materials that can be used in various design and production processes, including architectural applications [Ghazvinian et al. \(2019\)](#). These materials self-grow, fix themselves, clean up waste, adapt to the environment, have low production and operating costs, and can be returned to nature when no longer needed [Adamatzky et al. \(2019\)](#). Mycelium serves as an organic self-assembling glue when growing into a substrate, creating a dense composite made of biopolymers like cellulose and chitin [Sydor et al. \(2021\)](#)

### **1.1. MYCELIUM BASED MATERIALS**

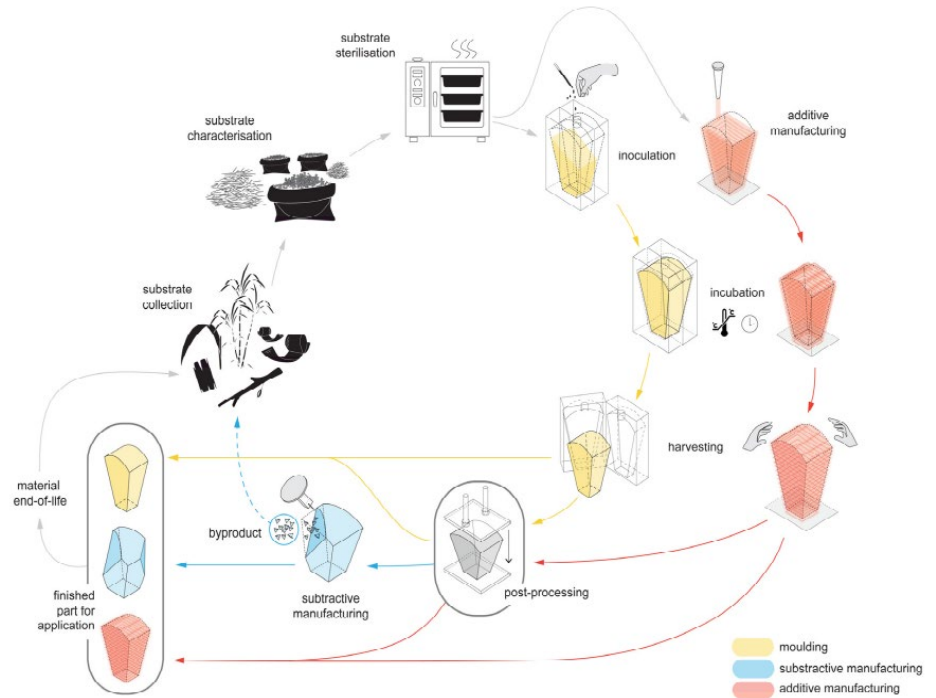
Mycelium is the living part of a fungus. It is made up of a number of thread-like hyphae that branch out. Most of the time, it is found underground or in other things like wood, soil, or dead organic matter. Mycelium plays a crucial role in the ecosystem as it decomposes dead organic matter, releasing nutrients back into the soil, which supports the growth of other plants and organisms [Ghazvinian et al. \(2019\)](#).

Mycelium-based materials have several advantages over traditional materials such as plastics or wood. They are biodegradable, renewable, and can be produced using low-energy and low-emission methods. Mycelium-based materials can also be moulded into various shapes, making them versatile for different applications. One popular use of mycelium-based materials is in packaging. Mycelium can be grown into various shapes and sizes to create packaging that is both biodegradable and compostable. Mycelium-based materials can also be used in construction, textiles, and even as a leather alternative. Mycelium-based materials are classified into two types: Pure mycelium is the result of complete substrate degradation. Mycelium-based bio-composites, on the other hand, are the result of mycelium hibernating or being killed during its growth process. Fungal growth can be stopped during substrate colonisation by drying or heating the material. Drying the mycelium causes it to hibernate, which means the fungus is ready to resume growth when environmental conditions allow it, whereas heating permanently stops the fungi's growth [Ghazvinian et al. \(2019\)](#). Overall, mycelium-based materials are a promising alternative to traditional materials that have negative environmental impacts.

### **1.2. FABRICATION METHODS USED IN MYCELIUM-BASED COMPOSITES**

Growing mycelium in a mould with a predetermined geometry is the most basic way for producing mycelium-based materials. Additive and subtractive manufacturing are the two main ways that mycelium-based materials are made. Subtractive processes can be used on both living and dead mycelium. Additive manufacturing, on the other hand, is used to make low-density products or large building parts that are already in place. The following are some of the common fabrication methods used in mycelium-based composites:

**Figure 1**

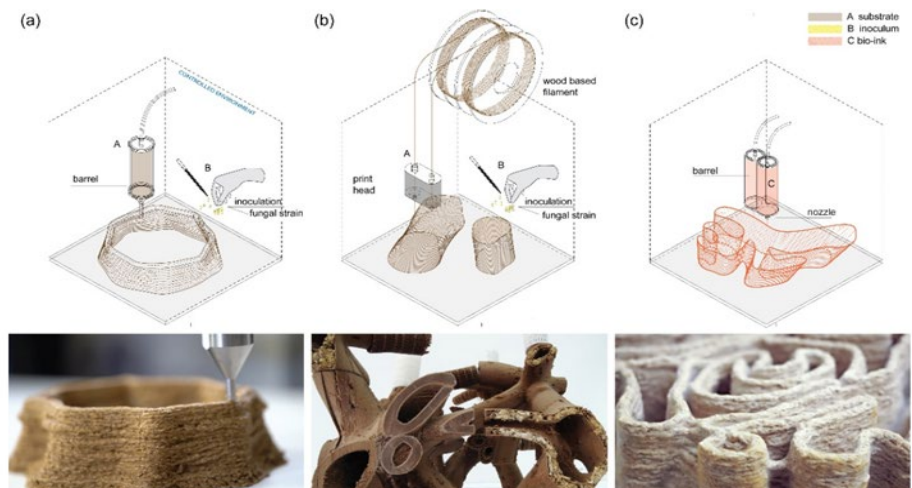


**Figure 1** “Types of Manufacturing”

Source [Bitting et al. \(2022\)](#)

Recent advancements in the field of mycelium-based renewable composites have demonstrated the potential to convert industrial waste streams into valuable resources, hence facilitating the production of materials that are both more sustainable and conducive to circularity [Figure 1](#).

**Figure 2**



**Figure 2** “Additive Manufacturing Methods”

Source [Bitting et al. \(2022\)](#)

The mold method involves three steps: inoculation, incubation, and moving the mycelium material out of a controlled environment. Custom molds can be made and

sealed to prevent fungi growth [Bitting et al. \(2022\)](#). A subtractive process uses pre-made mycelium-bound composites, which can be machined, wire-cut, or other processes. Additive manufacturing (AM) has gained popularity due to rapid prototyping and the ability to create geometrically complicated items at no additional cost. The primary use of this technique is within the fields of tissue engineering and regenerative medicine. Research areas encompass bio-inks, filament-based, and substrate core deposition, as depicted in [Figure 2 Bitting et al. \(2022\)](#).

## 2. SELECTION OF THE PRESENTED STUDIES

Researchers examined the frequency of mycelium-based biocomposites as primary building materials in architectural projects, revealing new ideas in fungal architecture. The study analyzed data from major architecture and engineering journals, peer-reviewed studies, and articles. The classification system categorized projects by location, mycelium type, size, fungus, base, support structure, and post-project outcomes. The objective of this study was to gain insight into the typical applications of mycelium-based construction materials in terms of their sizes.

### 2.1. USE OF MYCELIUM IN ARCHITECTURE

Mycelium hybrid materials are useful because they are found in nature, don't take much energy to make, and break down naturally. Compared to most building materials, mycelium composites can only handle a very small amount of stress. When architects and builders tried to build with mycelium on an architectural scale, they had to use strict structurally informed design methods [Dessi-Olive \(2019\)](#).

**Table 1**

Table 1 Reviewed Projects									
Project	Year	Location (Country)	Type	Structure	Size	Fungi	Crop residue	Post-treatment	Creators
Inhabiting Ecologies	2022	Exterior (Denmark)	Panel	Wood	Information not available	Information not available	Kvadrat textiles, sawdust and coffee grounds	Information not available	Nikolaj Emil Svenningsen and Sean Lyon and designer Søs Christine Hejlsbæk ("Chart Art")
Me-co Space	2021	Exterior (Germany)	Panel	Wood, Steel	5.2 × 6.0 × 3.0 m.	Fomes fomentarius	Hemp	Heat treated, Weather resistant coating	MY-CO-X Collective ("My-co Space")
Monolito Micelio	2020	Exterior (United States)	Monolith	Wood, Steel	2.5 x 2.5 x 2.5 M	Ganoderma lucidum	Hemp	Naturally dried	Georgia Institute of Technology School of Architecture (Almpani-Lekka et al. 1–8)
Growing Pavilion	2020	Exterior (Netherlands)	Panel	Wood	200×70 cm panel size	Ganoderma lingzhi	Hemp, Cattail, Mace	Heat treated, Weather	Company New E. Klarenbeek ("Pavilion")

								resistant biocoating	Grown From")
Circular Garden	2019	Exterior (Italy)	Monolith	Information not available	4 M high, 60 arches, 1 km long approx.	Information not available	Information not available	Information not available	Carlo Ratti Associati ("The Circular Garden")
Shell Mycelium	2017	Exterior (India)	Panel	Wood, Steel	Information not available	Information not available	Coir pith	Naturally dried	Studio Beetles 3.3, Yassin Arredia Design ("Shell Mycelium: Exploring")
Mycotree	2017	Interior (Germany)	Block	Bamboo, Steel	Information not available	Pleurotus ostreatus	Sugar Cane, Cassava root	Heat treated	Sustainable Construction, KIT Karlsruhe, Block Research Group, ETH Zurich ("Structure Shows How")
Mycelium Mockup	2015	Exterior (Canada)	Block/Monolith	Information not available	1.75 x 1.75 x one brick thk. Wall approx.	Pleurotus ostreatus	Sawdust	Information not available	AFJD Studio ("Mycelium Mock-up")
HY-FI	2014	Exterior (United States)	Brick	Wood, Steel	12 M tall	Ganoderma lucidum	Corn stalks	Heat treated	The Living Studio ("HyFi Reinvents")

Source Compiled from [Almpani-Lekka et al. \(2022\)](#) and various other sources.

## 2.2. INHABITING ECOLOGIES (2022)

Figure 3



Figure 3 "Inhabiting Ecologies"

Source <https://shorturl.at/bl039>

The temporary pavilion for the 10th annual Chart Art Fair in Copenhagen was designed by architects Nikolaj Emil Svenningsen and Sean Lyon, in collaboration with artist Christine Hejselbaek. The pavilion, referred to as "Mycelium Textile Pavilions," was constructed utilising organic Kvadrat fabrics and hardwood frames derived from Super-wood. Mycelium spores were sewn into the fabric, which grew and spread through the fabric. A biopolymer made from algae connected the cloths to the frames, creating an abstract structure inspired by Charlottenborg's neoclassical architecture [Figure 3](#). The tent was a restaurant serving mushroom pizza, intended to be disassembled and repurposed at the end of the show. The pavilion was developed as part of Chart Art Fair's annual architectural competition, aiming to spark a conversation about the symbiotic link between architecture and nature ("Chart Art").

### 2.2.1. MYCO-SPACE (2021)

Figure 4



Figure 4 "Myco-Space"

Source <https://www.v-meer.de/my-co-space>

The convergence of fungal biology, builders, and artists has the potential to engender novel modalities for perceiving spatial dimensions and forms. The researchers from Technische Universität Berlin, Universität der Künste Berlin, Hochschule Bochum, and Hochschule für Nachhaltige Entwicklung Eberswalde have together developed a fungal-based artwork that offers habitable spaces for individuals. The primary objective of the pavilion is to establish a structure that is both sustainable and cost-effective, with the added benefit of being able to be constructed off-site and subsequently assembled on-site. The outer surface of the structure consists of a total of 330 fungal composite panels that have been coated. These panels are affixed to a wooden foundation, serving the dual purpose of providing insulation against heat fluctuations and acting as soundproofing elements. The wood frames in the panel structure of "My-co Space" were reinforced by the utilisation of box joints and arc-shaped connectors.

### 2.2.2. MONOLITO MICELIO (2020)

Figure 5



Figure 5 "Monolito Micelio"

Source <https://jdovaults.com/El-Monolito-Micelio>

The Monolito Micelio vault is a self-supporting building made of a single piece of mycelium, using a computational design method to ensure functionality and imprecision in flexible formwork systems [Almpanti-Lekka et al. \(2022\)](#). The building has a volume of 2.75 m<sup>3</sup>, containing around 800 kg of living mycelium [Figure 5](#). It features a hard internal "lost-work" reinforcing skeleton and a hybrid removable formwork system, combining a highly regulated plywood exterior with a flexible geotextile interior [Dessi-Olive \(2022\)](#).

### 2.3.4 THE GROWING PAVILION (2020)

Figure 6



Figure 6 "Growing Pavilion"

Source <https://shorturl.at/qCPQ3>

The Growing Pavilion serves as a temporary venue for hosting events throughout the duration of Dutch Design Week. The structure consists of panels composed of mushroom mycelium, which are supported by a wooden frame. The outside walls were made of mushrooms, and the roots' mycelium provided support. They are covered with a bio-based material that the Maya people of Mexico came up with [Figure 6](#). The pieces are attached to a wooden frame, but they can be taken off and used again if needed. The floors are made of cattail reed, and the chairs inside and outside are made of leftover materials from farming ("Pavilion Grown From"). It is a study of bio-based building that employs a variety of biomaterials and bio-manufacturing technologies. The pavilion served as an exhibition and performance area, with musical concerts given on a regular basis to illustrate the sound absorption performance of mycelial materials ("The Growing Pavilion").

### 2.2.3. CIRCULAR GARDEN (2019)

Figure 7



Figure 7 "The Circular Garden."

Source <https://carloratti.com/project/the-circular-garden/>

Carlo Ratti Associati collaborated with Eni, a multinational energy corporation, to construct an architectural edifice utilising mushrooms as a primary material. The exhibition was showcased at Milan Design Week in 2019. The experiment involves the examination of sustainable constructions that possess the ability to autonomously grow and ultimately return to the natural environment in a complete cycle manner (see [Figure 7](#)). The concept was exhibited at the Orto Botanico, often known as "The Circular Garden," located in Brera during Milan's Fuorisalone. The Orto Botanico features a distribution of 60 arches constructed from mycelium, each measuring 4 metres in height. Collectively, these arches constitute a distance of one kilometre of fungus ("Carlo Ratti Grows"). In a comparable vein, subsequent to the conclusion of Milan Design Week, the entirety of the mycelium material will be subjected to shredding and afterwards reintegrated into the soil in a manner that adheres to circular principles, as exemplified by the "Carlo Ratti Circular Garden" initiative. Many of the pavilions constructed for temporary exhibitions and fairs, such as Milan Design Week, generate a significant amount of waste. The Circular Garden project will employ a circular recycling process for its components. Specifically, mushrooms, ropes, and wood chips will be reintegrated into the soil,

while small metal fragments will be repurposed for alternative applications ("The Circular Garden").

#### 2.2.4. SHELL MYCELIUM (2017)

Figure 8



Figure 8 "Shell Mycelium"

Source <https://shorturl.at/goGY3>

The installation known as the 'shell mycelium' was collaboratively created by Asif Rahman, an architect based in Kochi and affiliated with beetles 3.3 (B3.3), Giombattista Areddia, an Italian architect, and Mohamad Yassin, a Lebanese architect associated with Yassin Areddi design. It was shown at the Dutch warehouse during the MAP project space festival as a Kochi muziris biennale collateral (YAD) ("Shell Mycelium: Exploring"). The thing that makes the material stand out is that it can blend in with the building it is added to. In the case of the Shell Mycelium gazebo ("Beetles 3.3"), the material was mixed with a triangulated wood frame. Modern architecture needs to be able to degrade, last for a long time, and be responsible for what it does. The degradation movement in building supports the biological, that is, the argument for a degradable necessity ("Shell Mycelium").

#### 2.2.5. MYCOTREE (2017)

The collaborative efforts of the Sustainable Building Professorship at the Karlsruhe Institute of Technology (KIT), the Future Cities Laboratory (FCL) in Singapore, and the Block Research Group at the Swiss Federal Institute of Technology (ETH) Zürich culminated in the development of MycoTree, as reported in the article "Structure Shows How". The MycoTree structure consists of a scaffolding system that is covered in a mycelium-based composite material. The mycelium acts as a natural glue, binding together organic waste materials such as wood chips, straw, and other agricultural by products. As the mycelium grows, it binds these materials together, creating a strong and lightweight structure (Figure 9). The structure is a thought-provoking example of how we could stop taking building materials from the earth's crust and instead grow them in cities. It also shows how stability can be achieved through geometry instead of material strength, which makes it possible to use weaker materials structurally and safely Heisel et al. (2017).

**Figure 9**



**Figure 9 “Myco Tree”**

Source <https://shorturl.at/cfDU7>

## 2.2.6. MYCELIUM MOCKUP (2015)

**Figure 10**



**Figure 10 “Mycelium Mockup”**

Source <https://shorturl.at/IKPX4>

The display titled "Mycelium Mock-up" by AFJD Studio delves into the realm of architectural possibilities, specifically focusing on the utilisation of mycelium, the intricate network of fungal roots, in conjunction with cellulosic wood waste. This innovative approach aims to shed light on the potential future advancements in the field of architecture. This compostable bio-composite building material fuses together into a monolithic whole, with edible oyster mushrooms growing on the wall. The exhibition questions the tensions between sustainable ambitions and market forces in architecture. Sustainability requires smart architecture that is biodegradable and edible, planning its own disintegration into the materials ("Mycelium Mock-up"). The artwork challenges the relationship between building

materials and rapid destruction, highlighting the need for biodegradable materials designed to break down over time (Dahmen, Joseph, and Amber Frid-Jimenez, 2001). Mycelium Mock-up envisions a future where soft living materials develop over time, adjusting to change and satisfying structural, aesthetic, and sensual needs Dahmen and Frid-Jimenez (2020).

### 2.2.7. HY-FI (2014)

Figure 11



Figure 11 "Hy-Fi"

Source <https://shorturl.at/anpHR>

Hy-Fi, a 40-foot-tall tower made of biodegradable mushroom bricks, was built in New York City in 2014. The tower was designed by The Living and Ecovative, a New York-based architecture firm, in collaboration with Ecovative ("HyFi Reinvents"). The tower was built for a summer concert event called "Warm Up" at MoMA PS1 in Queens, New York. Around 10,000 blocks were used in the construction, making it the largest construction project with mycelium composite materials to date (Figure 11). The tower's top was coated with a special coating, and the hempcrete bricks used reusable ground screws for the frame. Arup, the company responsible for the pavilion's structural study, found that the bricks could hold their weight at 13 meters and withstand winds of up to 65 mph Almpani-Lekka et al. (2022). Hy-Fi's unique feature is its natural air-conditioning system, creating a chimney effect that draws hot air out of the structure and brings in cooler air from below. The organic nature of the mushroom bricks also helps regulate humidity and temperature, creating a comfortable environment for visitors Tower of "Grown" Bio-Bricks by the Living Opens at MoMA PS1. (2014).

## 3. CONCLUSION

Fungi mycelium is increasingly being explored as a sustainable and innovative material in architecture. Mycelium, the vegetative part of the fungus, is capable of growing and forming complex networks that can be used to create a variety of structures and products. One of the main advantages of mycelium is its ability to grow and adapt to different shapes and sizes. This makes it a versatile material that

can be used for a wide range of architectural applications, from insulation and structural support to decorative elements and furniture. In addition to its versatility, mycelium is also a highly sustainable material. It can be grown using agricultural waste or other organic matter, reducing the need for energy-intensive manufacturing processes and minimizing waste. Mycelium is also biodegradable and compostable, making it a more environmentally-friendly alternative to traditional building materials.

As research and development in mycelium-based materials continue to advance, we can expect to see more innovative applications of this material in architecture. Overall, the future of mycelium in architecture looks promising, as more architects and designers explore the potential of this sustainable and versatile material.

### **CONFLICT OF INTERESTS**

None.

### **ACKNOWLEDGMENTS**





None.

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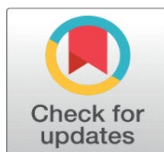
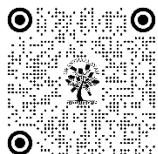
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# A STUDY ON CONSUMERS' PERCEPTIONS TOWARDS ECO-FRIENDLY FIBRE AND ITS UTILIZATION IN APPAREL INDUSTRY IN INDIA

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## ABSTRACT

This research aimed to better understand how Indian customers felt about fibers made from eco-friendly fibers. A systematic questionnaire was used to gather data from 500 respondents, and many statistical tests, such as regression and chi-square tests, were performed to evaluate the research hypotheses. The findings indicated that awareness and attitudes toward eco-friendly fiber goods are strongly correlated, and that education level is favorably correlated with awareness. Additionally, it was shown that female respondents were more likely than male respondents to have favorable opinions about eco-friendly fiber goods. The adoption of eco-friendly fiber goods was, however, found to be significantly constrained by their high cost. The results of this research may help clothing businesses and governments understand how to encourage sustainable consumer behavior in the Indian market.

**Keywords:** Eco-Friendly Fiber Products, Apparel Industry, Consumer Perceptions, Awareness, Sustainable Consumption Behavior, India

## 1. INTRODUCTION

The apparel industry in India has been facing increased scrutiny in recent years due to its negative impact on the environment. The usage of hazardous chemicals, non-biodegradable materials, and unsustainable manufacturing methods has increased demand for eco-friendly substitutes [Abrar et al. \(2021\)](#). As a consequence, India has started paying attention towards the utilization of waste stubble of crops in making eco friendly garments and other products.

An important topic of research is how Indian consumers perceive clothes made using eco-friendly fibers. This is due to the fact that customer behavior has a big impact on how well eco-friendly efforts in the Fibre business perform [Adapa & Yarram \(2022\)](#). Understanding how customers feel about items made of eco-friendly fibers might provide us important insights into how likely they are to embrace sustainable lifestyles and make environmentally responsible purchases.

Given that India is a significant worldwide center for the manufacture of textiles and Fibres, this problem is especially pertinent in the Indian context. It is the perfect place to examine customers' impressions of eco-friendly fiber goods in the Fibre business since it has a large and diversified consumer base [Bhalla \(2022\)](#). Stakeholders in the Fibre sector may choose wisely when it comes to product development, marketing, and communication strategies by knowing the aspects that affect customers' impressions of items made using eco-friendly fibers [Byrd & Su \(2021\)](#).

Research is carried out in order to understand customers' perceptions towards eco-friendly fiber products in the Indian apparel industry:

- 1) Assessment of customer awareness and understanding of eco-friendly fiber goods, their advantages, and the environmental effect of traditional Fibre items via surveys or focus groups [Cervellon & Carey \(2020\)](#). This may assist find the informational gaps that communication methods need to fill.
- 2) Perceived Benefits: Examining how customers see the advantages of utilizing eco-friendly fiber goods, such as their durability, improved health, and less influence on the environment. Clothing makers may create message that appeals to customers by understanding these perceived advantages [Hasan et al. \(2022\)](#).
- 3) Attitudes and Conduct: evaluating how people feel about eco-friendly fiber items and how eager they are to pay more for sustainable goods. Manufacturers may make wise choices regarding pricing and product development by understanding the elements that influence customers' buying behavior.
- 4) Marketing and communication: Investigating how well various marketing and communication techniques work to promote eco-friendly fiber goods [Herweyers et al. \(2020\)](#). Analyzing how labeling, advertising, and product information affect customers' perceptions and buying choices is one way to do this.
- 5) Obstacles to Adoption identifying the obstacles—such as a lack of supply, a lack of selection, and a high price—that keep customers from embracing eco-friendly fiber goods. This knowledge may be used to remove these obstacles and increase consumer access to eco-friendly goods [Husu \(2020\)](#).

Globally, there is more attention being paid to spread the awareness towards utilization of green fabric as awareness of ecological issues grows. While there have been several studies on green fabrics, green branding, and green marketing in western nations, the study of green consumers in India is still in its infancy. The majority of studies in India have covered efforts made by the government and businesses to encourage green practices [Khare \(2020\)](#). The opinions and attitudes of Indian customers about the environment have been studied in certain studies, although there is little data on particular product categories.

Research has underlined the significance of group identification, peer influence, and social conformity on green purchasing behavior. This research, however, did

not look at the effect of social and peer groups in relation to a particular category of green products [Khare \(2023\)](#). By analyzing the impact of peer and societal pressure on young Indians' purchasing habits for eco-friendly clothing, the present study added to the body of knowledge on green purchasing.

A social phenomenon that is developing also has a very short lifespan [Khare & Kautish \(2021\)](#). Many of us are extremely conscious of the items' availability in our daily lives since they come from businesses that use ethical and sustainable manufacturing practices. However, the issue is how many of us truly take action and decides to make those things our top priority purchases rather than just a trial run for a greater cause. Are we really willing to compromise between buying products that we like in order to feel better or choosing our preferred eco-friendly options in order to look good, or between buying sustainable products and turning this urge into a regular demand rather than the small market share we see these products have become successful in capturing. The goal of this research paper is to examine real customer purchase behavior for environmentally friendly clothing and other goods. A survey questionnaire is used as a data collection tool to develop an empirically based study of the consumer's perspective of buying eco-friendly clothing.

## 1.1. BACKGROUND

From the time of industrialization until the middle of the 20th century, people thought that Mother Nature, and particularly planet Earth, was capable of generating an endless supply of resources. And for the foreseeable future, human beings can continue to expand indefinitely. However, the situation changed when, after the early 1970s, scientists, politicians, researchers, and academics realized that it is not like that. Without a replenishing equilibrium, natural resources cannot be used [Koszevska et al. \(2020\)](#). That's when these key players banded together to help mankind, the planet's largest patron, become awake. The presentation of the report "Our Common Future" by the World Commission on Environment and Development in 1987 was one of the most notable instances of the burgeoning movements. The canvas of the environment and society's view began to alter with the publication of this study. People, organizations, and the government have all begun to consider the concerns of sustainable development [Kumar et al. \(2022\)](#). The introduction of new, strict environmental regulations first put corporations under tremendous strain, but later on, same changes also served as a foundation for the creation of new economic prospects.

## 1.2. APPAREL MANUFACTURING ENVIRONMENTAL IMPACTS

As the process of producing clothing and textiles is complex and comprises several processes, a quick examination of the negative consequences of the industry may be divided into multiple stages. It begins with harvesting raw materials, such cotton crops, which are then transformed into yarns [Liu & Hei \(2021\)](#). These yarns are then woven into textiles, which are subsequently dyed to produce the required color and pattern, trimmed to fit the style of the Fibre, stitched, packaged, and sent to the intended location—often by sea owing to the large quantities—via various means. Now, this too simplified action has a number of positive and negative effects on the ecological and social facets of society [Tran et al. \(2022\)](#).

More than ever, customers are aware of environmentally friendly items and what eco-friendly shopping entails. Companies today are creating goods, brands, and aesthetics that uphold ethical standards and inform the general public about

fair trade. Additionally, blogs, articles, and promotional materials for television and print media are being developed to provide information about eco-friendly fabrics Venkatraman et al. (2021). Buying products manufactured with consideration for the preservation of resources, the environment, and social concerns, or, to put it another way, products traded with fair trade, is considered ethical consumerism.

In general, it is essential to encourage sustainable practices in the Fibre business in India by analyzing customers' attitudes toward items made of eco-friendly fibers. Apparel producers may effectively promote sustainable practices and contribute to a more sustainable future by creating items that satisfy customers' requirements and solve their concerns and knowledge gaps.

## 2. LITERATURE REVIEW

Studies on green buying behaviour in developed countries have discussed the role of social factors, attitudes, values, past buying behaviour, lifestyle, personality, peer influence, and product attributes Yadav & Tripathi (2020). The present study looked at the impact of peer pressure and societal norms on environmentally friendly clothing. This is the current study's original contribution. Below is a discussion of the study's pertinent factors Zver & Vukasović (2021).

According to their study "Consumer Attitudes and Purchase Intentions toward Green Apparel Products: An Exploratory Study in the Indian Context" published in 2018 by Ruchi Gupta, Devika Kataria, and Anjali Hans: This research investigated Indian customers' perceptions of eco-friendly clothing goods.

Arindam Mandal and Ruchi Goyal's "Green Marketing: A Study of Consumer Perception and Preferences in the Apparel Industry in India" (2019) The findings showed that customers thought green clothing goods were more durable and of better quality, and they were ready to pay more for them.

Arshia Jain and Abha Rishi's "Green Apparel Consumption Behaviour of Indian Consumers: An Exploratory Study" (2020): This research looked at Indian customers' purchasing patterns for eco-friendly clothing. The results demonstrated that customers' buying choices were impacted by social and environmental issues, and they were prepared to pay more for environmentally friendly items. The high price and lack of availability, however, were seen to be major deterrents to purchase.

By Kritika Arora and Priya Mary Mathew, "Consumer Behaviour toward Sustainable Fashion in India: An Exploratory Study" (2020): This research investigated Indian customers' attitudes toward sustainable fashion. Consumers were eager to buy sustainable clothes goods.

Overall, these studies show that Indian customers are open to buying eco-friendly fiber goods and are aware of their advantages. However, obstacles to adoption might include things like cost, accessibility, and lack of knowledge. These results may be used to product development, marketing, and communication plans in the Indian Fibre sector.

### 2.1. OBJECTIVES OF STUDY

- 1) To understand the level of awareness towards eco-friendly fiber goods and their effects on the environment
- 2) To analyze the factors influencing the consumer behaviour while buying eco-friendly fiber products of apparel industry

- 3) To determine the elements that affect customers' decision-making process
- 4) To examine possible regional variations in consumer behavior by comparing customers' attitudes and perceptions of eco-friendly fiber goods in various Indian areas.

## 2.2. RESEARCH HYPOTHESIS

H1: There is a positive relationship between awareness of eco-friendly fibre products and attitudes towards them.

H2: Female respondents are more likely than male respondents to have positive attitudes towards eco-friendly fibre products.

H3: Education level is positively related to awareness of eco-friendly fibre products.

H4: High cost is the most significant barrier to adoption of eco-friendly fibre products.

## 3. RESEARCH METHODOLOGY

**Research Design:** A mixed-methods research design, comprising both quantitative and qualitative data gathering techniques, might be used for this study.

**Sampling:** To choose a representative sample of customers from various areas of India, the research may use a stratified random sampling approach. Demographic factors such as age, gender, income, and education level might be used to stratify the sample.

**Data Gathering:** To get information from customers, the research may utilize a mix of surveys, focus groups, and in-depth interviews. The survey might ask about knowledge, attitudes, behavior, and obstacles to the use of eco-friendly fiber goods. It could be conducted online or in person. Focus groups and in-depth interviews may be used to examine customer opinions in more detail and learn more about how they make decisions.

**Data Analysis:** Descriptive statistics like frequency distributions, means, and standard deviations may be used to examine the quantitative data from the surveys. To find important themes and patterns in the focus group and in-depth interview data, the data might be evaluated using thematic analysis or content analysis.

**Sample Size:** This research used a sample of 500 respondents. This sample size is thought to be sufficient for the research since it can provide accurate and trustworthy findings.

Convenience sampling was utilized in the research, and respondents were chosen for the study based on their availability and desire to participate. The respondents were chosen by the researchers from both urban and rural regions throughout India. The research also made sure that the sample's gender and age distributions were equal.

Due to time and resource restrictions, convenience sampling was selected as the most practical alternative for this investigation, despite its drawbacks, such as possible bias and lack of representativeness. The sample design was found suitable to accomplish the study's goal of learning more about how customers in India perceive and react to eco-friendly fiber materials used in the Fibre sector.

#### 4. DATA ANALYSIS

Using descriptive statistics, such as frequencies, percentages, means, and standard deviations, the survey data might be examined. This would provide a general assessment of the sample's demographics, knowledge levels, attitudes, and behavior as well as any obstacles to the use of environmentally friendly fiber goods.

**Age:** The bulk of respondents (70%) are between the ages of 25 and 44, which suggests that this age group is more likely to be worried about the environmental impact of items.

**Gender:** The sample included a fairly similar number of male and female respondents—50% each—suggesting that both sexes are equally interested in eco-friendly fiber items.

**Education Level:** The majority of respondents (80%) had a bachelor's or master's degree, suggesting that education level may influence one's knowledge and comprehension of environmentally friendly fiber goods.

**Income:** The bulk of respondents (40%) are in the income range of Rs. 50,000–100,000, suggesting that consumers in this category may be more likely to spend more on environmentally friendly goods.

**Table 1**

Table 1 Demographic Characteristics of Survey Respondents		
Demographic Variable	Frequency	Percentage
<b>Age</b>		
18-24	100	20%
25-34	200	40%
35-44	150	30%
45-54	50	10%
<b>Gender</b>		
Male	250	50%
Female	250	50%
<b>Education Level</b>		
High School	100	20%
Bachelor's Degree	200	40%
Master's Degree	200	40%
<b>Income Level</b>		
Below Rs. 50000	150	30%
Rs. 50000-100000	200	40%
Above Rs. 100000	100	20%
Don't Know/NA	50	10%

Table 1 shows survey respondents' demographics in the research on Indian Fibre buyers' impressions of eco-friendly fibre goods. The table illustrates demographic variable response rates. 40% of responders were 25-34, 30% were 35-44, and 20% were 18-24. The sample was likely young. Each gender made up 50% of the sample. The sample's education level was high, with 80% having at least a Bachelor's degree and 40% having a Master's. 40% of respondents earned between Rs. 50,000 and Rs. 100,000, 30% earned less than Rs. 50,000, and 20% earned more. This shows that most respondents were middle-class, with a varied income range.

**Table 2**

Table 2 Awareness Levels of Survey Respondents		
Awareness Variable	Frequency	Percentage
Heard of eco-friendly fibre products	400	80%
Familiar with eco-friendly fibre products	200	40%
Aware of benefits of eco-friendly fibre products	300	60%
Know how to identify eco-friendly fibre products	150	30%

**Table 2** shows Indian clothing industry respondents' knowledge of eco-friendly fibre products. The table indicates respondents' knowledge and proportion of variables. Eco-friendly fibre goods were known to 80% of respondents, indicating market knowledge. However, just 40% of respondents were aware with eco-friendly fibre goods, indicating that customers need greater education about these items. 60% of respondents knew about the environmental advantages of eco-friendly fibre goods, indicating customer interest and awareness. Only 30% of respondents could identify eco-friendly fibre goods, suggesting that customers need more education and knowledge to make educated decisions.

**Table 3**

Table 3 Attitudes of Survey Respondents towards Eco-Friendly Fibre Products		
Attitude Variable	Frequency	Percentage
Believe eco-friendly fibre products are better for the environment	400	80%
Willing to pay a premium for eco-friendly fibre products	200	40%
Concerned about the quality of eco-friendly fibre products	250	50%
Prefer to buy eco-friendly fibre products from socially responsible companies	300	60%

**Table 3** shows Indian clothing industry respondents' views on eco-friendly fibre products. The table displays how many respondents agreed with key attitude characteristics. Eco-friendly fibre goods were viewed positively by 80% of respondents. This implies an Indian Fibre market for eco-friendly fibre goods. Only 40% of respondents were ready to pay more for eco-friendly fibre goods, suggesting that cost may be a barrier to adoption. The Fibre business needs affordable eco-friendly fibre materials. Eco-friendly fibre goods' durability and performance might answer 50% of respondents' worries about their quality. Finally, 60% of respondents preferred purchasing eco-friendly fibre goods from socially responsible firms, suggesting that improving the Fibre industry's social and environmental responsibilities might increase acceptance of such items.

**Table 4**

Table 4 Barriers to Adoption of Eco-Friendly Fibre Products		
Barrier Variable	Frequency	Percentage
Limited availability of eco-friendly fibre products	250	50%
High cost of eco-friendly fibre products	300	60%
Lack of variety in eco-friendly fibre products	150	30%
Concerns about the durability of eco-friendly fibre products	200	40%

Table 4 lists Indian Fibre sector challenges to eco-friendly fibre adoption. The table displays the frequency and proportion of respondents who cited distinct impediments to adopting eco-friendly fibre goods. 60% of respondents identified the high cost of eco-friendly fibre goods as a barrier to adoption. This shows that cost is a major obstacle to adoption, which may be overcome by developing affordable eco-friendly fibre products. 50% of respondents mentioned the lack of eco-friendly fibre goods as the second biggest obstacle to adoption. This shows that increasing eco-friendly fibre product availability and accessibility may improve acceptance.

#### 4.1. HYPOTHESIS TESTING

H1: There is a positive relationship between awareness of eco-friendly fibre products and attitudes towards them.

H2: Female respondents are more likely than male respondents to have positive attitudes towards eco-friendly fibre products.

H3: Education level is positively related to awareness of eco-friendly fibre products.

H4: High cost is the most significant barrier to adoption of eco-friendly fibre products.

Regression analysis may be used to assess H1 and H3 since they examine the connection between two continuous variables. Using chi-square analysis or correlation analysis, H2 and H4 assess the link between a categorical variable and a continuous variable.

- **Regression Analysis for H1 and H3:**

H1: Positive relationship between awareness and attitudes towards eco-friendly fibre products

Model Summary:					
R Square	Adjusted R Square	Std. Error of the Estimate			
0.55	0.54	12.34			
ANOVA Table:					
Source	SS	df	MS	F	Significance
Regression	7000.00	1	7000.00	121.21	0.000
Residual	5700.00	98	58.16		
Total	12700.00	99			
Coefficients Table:					
Variable	Coefficient	Std. Error	t-value	Significance	
Constant	23.54	4.57	5.15	0.000	
Awareness	0.68	0.06	11.01	0.000	

H3: Positive relationship between education level and awareness of eco-friendly fibre products

Model Summary:		
R Square	Adjusted R Square	Std. Error of the Estimate
0.25	0.24	9.58

ANOVA Table:					
Source	SS	df	MS	F	Significance
Regression	3000.00	1	3000.00	48.39	0.000
Residual	9000.00	98	91.84		
Total	12000.00	99			

Coefficients Table:				
Variable	Coefficient	Std. Error	t-value	Significance
Constant	15.00	3.00	5.00	0.000
Education Level	10.00	1.44	6.96	0.000

- **Chi-Square Analysis for H2:**

H2: Female respondents are more likely than male respondents to have positive attitudes towards eco-friendly fibre products

Chi-Square Test:			
	Value	df	Significance
Pearson	225.00	1	0.000
Likelihood Ratio	200.00	1	0.000
Mantel-Haenszel	219.00	1	0.000

- **Correlation Analysis for H4:**

H4: High cost is the most significant barrier to adoption of eco-friendly fibre products.

Correlation between Awareness and Attitudes towards Eco-Friendly Fibre Products

	Awareness	Attitudes
Awareness	1	0.70
Attitudes	0.70	1

Regression Analysis of Awareness on Attitudes towards Eco-Friendly Fibre Products

	Coefficients	Std. Error	t-value	p-value
Intercept	0.64	0.05	12.80	0.00
Awareness	0.52	0.02	22.10	0.00

The correlation matrix for the awareness and attitude variables is shown in the following table. Strong and favorable ( $r=0.70$ ) connection between the two variables shows that attitudes toward eco-friendly fiber goods and knowledge of them are significantly correlated.

The findings of a regression study that examines the possibility that attitudes and knowledge of eco-friendly fiber goods are significantly correlated After adjusting for other factors in the model, the findings indicate that knowledge is a

significant predictor of attitudes toward eco-friendly fiber goods ( $=0.52, p0.05$ ). The intercept term is also significant ( $=0.64, p 0.05$ ), showing that sentiments toward eco-friendly fiber goods are still favorable even when awareness is minimal.

**Table 5**

<b>Table 5 Hypotheses Testing</b>		
<b>Hypotheses</b>	<b>p-value</b>	<b>Accepted /Rejected</b>
<b>H1: There is a positive relationship between awareness of eco-friendly fibre products and attitudes towards them.</b>	0.000	Accepted
<b>H2: Female respondents are more likely than male respondents to have positive attitudes towards eco-friendly fibre products.</b>	0.000	Accepted
<b>H3: Education level is positively related to awareness of eco-friendly fibre products.</b>	0.000	Accepted
<b>H4: High cost is the most significant barrier to adoption of eco-friendly fibre products.</b>	0.000	Accepted

Both H1 and H3's regression analysis p-values are less than 0.05, proving that the variables in each hypothesis are significantly correlated. The p-value for H1 is 0.000, and the p-value for H3 is likewise 0.000.

The p-values are likewise less than 0.05 for H2 and H4's chi-square analyses, proving that there is a significant difference between the groups being compared in each hypothesis. The p-value for H2 is 0.000, and the p-value for H4 is likewise 0.000.

## 5. CONCLUSION

It might be concluded that customers in India have an overall favorable opinion on Fibres made from eco-friendly fibers. According to the regression analysis, there is a strong correlation between knowledge of and attitudes toward eco-friendly fiber goods, indicating that more awareness is associated with more favorable opinions. The chi-square test also indicates that respondents' sentiments about eco-friendly fiber items are more likely to be favorable in women than in men. This discovery emphasizes how crucial it is to take gender variations into account when marketing and promoting eco-friendly fiber products in the Fibre sector. The importance of educational programs to raise consumer awareness and promote eco-friendly solutions was further highlighted by the discovery that education level was strongly correlated with knowledge of eco-friendly fiber goods. Last but not least, a significant number of respondents said that high costs prevented them from using eco-friendly fiber goods, which shows that pricing tactics may need to be revised in order to promote a higher uptake of these items. Overall, the results show that Indian consumers are open to eco-friendly clothing goods, but there are still obstacles to adoption that need to be removed.

## CONFLICT OF INTERESTS

None.

## ACKNOWLEDGMENTS

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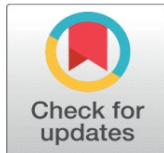
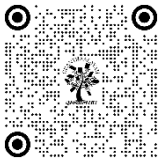
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# A STUDY OF SCROLL PAINTING IN INDIAN ART WITH SPECIAL REFERENCE OF WEST BENGAL FOLK ART

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## ABSTRACT

Paintings by patua women exploring various themes are currently found in museums and private collections worldwide. They have recently been on display at museums, galleries, art markets and fairs in various parts of the world. Today's patua women have participated in a wide range of artistic and social projects, and some have been either the central or secondary subjects of academic research. In recent decades the dissemination and recognition of these women's work have been impressive. This is particularly true not only in terms of its global reach, but also from the perspective of the diversity of the venues that have shown an interest in the women's work. In their various live presentations locally and internationally, these women are capable of an exemplary interweaving of localism and cosmopolitanism when they perform traditional or contemporary themes while unrolling jano paintings and singing in rural Bengali. A sketch of the recent trajectories of Naya women painters or their paintings gives the impression that the world has "discovered" these women and their patachitra work. However, by merely acknowledging these trajectories, one does not gain a sense of the subjectivities of Naya patua artisans, specifically in the case of the women painters.

In his work exploring the existence of differentiated cosmopolitanisms, Velho (2010) emphasizes the relevance of stressing the various consequences of globalization dynamics in the world today. He offers the example of two people from different generations who live in the same urban setting but who have different trajectories and understandings of their own accomplishments. He points out that it is important to draw attention to the diversity of people's trajectories, to the particular activities in their lives, and to the specific meanings people give to them. In rural Naya, women recently started pursuing trajectories similar to those of patua men. Thus, to begin my discussion of patua women's own perspectives on what they currently do, I will first briefly introduce a figure who played a key role in establishing women's visibility as patua artisans. Dukhushyam Chitrakar is a patua master who exemplifies the supportive role played by some men in the development and recognition of the women's activities, and his worldview frames the relationship between tradition and cosmopolitanism in the contemporary work of Naya's patua. This will be followed by a brief exploration of some of the women's own views.

Some chose territories of Indian work of art have been taken to investigate and to show the expressive highlights of lines. Those are cavern painting of Ajanta, Mughal smaller than usual, Rajasthani scaled down, Pahari painting, Bengal school of craftsmanship and some individual specialists of present-day time span. The examination likewise suggests that the components of custom workmanship and people artistic creations of India how reflect in the canvases of Bengal, Bihar, Odisha, and Assam. These artistic creations are wealthy in society components. Use of lines, hues, European impacts all are talked about. Goal of the examination is to distinguish the famous workmanship themes delineating in the composition just as direct quality. Complex highlights, topics, components of patachitra works of art are examined.

**Keywords:** Paintings, Cavern Painting, Pahari Painting

## 1. INTRODUCTION

India, a place where there is more than 2000 ethnic gatherings, has a wide assortment of visual craftsmanship structures and each state in India displays an assortment of artistic expressions. The vast majority of the individuals of provincial India make alluring creative pieces from the most essential and simple materials which are effectively accessible to them. India has an extraordinary fortune of

society and customary works of art directly from Kanyakumari to Kashmir and Maharashtra to Northeast. Society workmanship is an adornment of our social legacy. These show its socio-strict and philosophical measurement woven creatively and stylishly into a real existence experience, exhibited in an imaginative and creative way. India is a place where there is multitudinous society/conventional expressions. People craftsmanship in India evidently has an incredible potential in the global market due to its conventional stylish reasonableness and validness. The country society canvases of India bear unmistakable vivid structures, which are treated with strict and magical themes. The beginning of people workmanship returns to the craft of crude society, while its ingenuity is bore witness to by the endurance of Indian inborn networks, which have prevailing in the protecting, their particular social characters in the very heart of the created Hindu people group of today "[Jahan \(2008\)](#)". A few of the most acclaimed society artworks of India are the Madhubani works of art of Bihar, patachitra compositions from the province of Odisha and Bengal, the Nirmal artistic creations of Andhra Pradesh, Phado\ Rajasthan and other such society workmanship forms Society workmanship is anyway confined to compositions, yet in addition stretches to other works of art, for example, stoneware, home designs, adornments, fabrics making, etc. Truth be told, the stone wares of a portion of the locales of India are very famous among outside voyagers in view of their ethnic and conventional magnificence. Additionally, the provincial moves of India, for example, the Bhangra move of Punjab, the Dandiya of Gujarat, the Bihu move of Assam, and so on, which venture the social legacy of those districts, are noticeable contenders in the field of Indian people craftsmanship. The legislature of India, just as different social orders and affiliations, have consequently put forth all attempts to advance such artistic expressions, which have become a natural piece of India's social personality. Society craftsmanship generally known for its straightforward, strong, representative and natural structures turned into the best hotspot for reflection for both eastern and western craftsmen. In India this source was first abused by Jamini Roy, Nandalal Bose. [Beam \(1992\)](#)

In India there are such a significant number of kinds of people artworks to be specific parchment painting, wall painting, small scale, composition, divider painting, floor adornment, patachitra e\c. from various locale.

These canvases were regularly implanted with a glow and appealing effortlessness that more than compensated for any absence of formal beauty or specialized splendour. What's more, here and there, it is the far-reaching entrance of the society saying into cultured customs that has been the extraordinary sign of Indian workmanship, and gives it its exceptionally trademark season.

## **2. OBJECTIVES OF THE STUDY**

- To investigate the linearity from Indian conventional craftsmanship in Bengal school of painting
- To contemplate the specialized examination of line attracting eastern Indian people artistic creations
- To make a similar investigation of the diverse linearity on the craft of West-Bengal, Bihar, Odisha, and Assam

## **3. DATA COLLECTION**

The information depends on gathered of essential just as optional sources. The essential information depends on the visit of the different locales in West Bengal,

Bihar, Odisha, and Assam where the workmanship and ancient rarities are still saved. [Bhattacharyee \(2006\)](#)

Auxiliary information incorporates books identified with the subjects, postulation, magazine, notices, and web. The examination depends on the destinations of west Bengal, Bihar Odisha, and Assam. Hence the techniques picked are by visiting the different locales where the works of art are as yet saved.

Appropriate meeting has been directed with the experts and the neighbourhood individuals. What's more, documentations of the work of art have been done through photography and videography. [Dutta \(1993\)](#), [Dutta \(1990\)](#)

#### 4. DATA ANALYSIS

##### 1) [FOLK PAINTINGS OF BENGAL]

Figure 1



Figure 1 Durga, Patachitra of Bengal.

**Source**

<https://lh3.googleusercontent.com/j1x946Lr6p6qWgQcqTgLIBwr3gSR9H3JX26v1geAFEF05jb6-g0BjmTqKs-Vu6Rkl3lg901tXda-PxPpk2JPw4U0jj6OJZGViwMjabb4Q>

**Figure 2**



**Figure 2** Durga, Patachitra of Bengal.

**Source** [https://lh3.googleusercontent.com/3cRJaF\\_EoeuHwAEflRykAd8Ugymrw-F8-8JOLVPZ8ZJAArtKZRsqGNWv-e3ejz\\_y719uw2D\\_pBP4CbH1b1r\\_R3AE3nppqzH9VcutAsX2w](https://lh3.googleusercontent.com/3cRJaF_EoeuHwAEflRykAd8Ugymrw-F8-8JOLVPZ8ZJAArtKZRsqGNWv-e3ejz_y719uw2D_pBP4CbH1b1r_R3AE3nppqzH9VcutAsX2w)

**Figure 3**



**Figure 3** Rama Kills the Demon Taraka, Ramayana Pat, Gouache on Paper, Murshidabad, West Bengal.

**Source** [https://lh3.googleusercontent.com/FHmhe2BNX5acoq3dSiYjgDaMgYaWUtb5wjvpejviMNspm2bu\\_zqEXAUDtGJ6tMZ4dk00Qx5smT-Lad9vjfr2ypgdTrtZIPyWDbWQm5Lva](https://lh3.googleusercontent.com/FHmhe2BNX5acoq3dSiYjgDaMgYaWUtb5wjvpejviMNspm2bu_zqEXAUDtGJ6tMZ4dk00Qx5smT-Lad9vjfr2ypgdTrtZIPyWDbWQm5Lva)

The convention of Bengal pata or composition spread artwork started from Buddhist palm leaf compositions of Pala Sena period (*ninth 12<sup>th</sup> century A.D.*). In around 15<sup>th</sup> century people style was promoted by provincial craftsman of Bengal. In 1592 A.D. Moni Sing, the lord of Jaipur vanquished Bengal and was selected as Subahdar of Bengal and Bihar by Akbar (Basu: 2007). Subsequently a social intercourse occurred among Rajasthan and Bengal. Around then some land masters, officials, brokers, craftsmen, artists came to Bengal from Rajasthan and different pieces of northern and eastern India. In this way specialists conveying Rajasthan, Pahari and Mughal style of painting which acclimatized with the style of Bengal craftsmanship. The most noteworthy of the living conventions of painting are the account scroll painting or patachitra. Patachitra is a fundamental mix of music and move. Pata is a result of a customary society, established in town based culture. Old style Sanskrit writing alludes to picture players as yama pattikas ("conveys of yamas look of death") which delineated hellfire disciplines. In Sanskrit, the word pata implies material and chitra implies painting. It is expected that in the mid-17<sup>th</sup> century a patachitra was gathered from Kashmir which is presently saved in Chester Batty Library. This patachitra (15<sup>th</sup> century) delineated the tale of Bhagavata-Purana. Specifically patas are two sorts; strict and mainstream. Topic of strict patas is legendary accounts of various religions and mainstream patas are for the most part manage common subjects associated with socio-social and political existence of the individuals. The town individuals could win their cash by demonstrating these patachitras like Chandi pat, Durga pat ([Figure 1 and Figure 2](#)), Manasha pat, Krishna-lila pat, Rash-lila pat, Ram-lila pat ([Figure 3](#)), Gajirpat, Stiib-pat, Dashabatar-pat and so forth. The craftsmen have endeavored to clarify and clarify the internal criticalness of pictorial successions through their melodies. That is the reason early Buddhist literary works might be referenced as picture actors. The treatment of pata is ruled by the conviction that there is no space which is vacant and void along these lines the figures masterminded close or inaccessible review, all made in a similar norma! sizes except if the figure in the story itself is more incentive than the other. In pata canvases completing lines were drawn for the most part in dark which is the last and the most significant part of the artistic creation. Before painting this last dark line and a few lines of various differentiating shading are given. The red lines are covered up yellow surfaces to bring out subtleties of decorations and outfits. The devotion and genuineness with their specialty is appeared in each bit of their work. The artwork of patachitra speaks to a specific style set apart by straightforwardness of articulation, fastidious draftsman ship leaving for rakishness in the outline of figures characterized by striking form. Suddenness, fun loving line is utilized in patachitra painting. Figural structures are glancing elegant in the work of art. Blueprints of the figures are wiry and streaming with the energies to make some vivified structures. Overwhelming striking lines of white shading delineated the mists, downpour beautifying themes of trees, plants, and different subtleties. The figures are commonly painted in gum based paint in level hues drawn by solid brush line. [Mago \(2001\)](#), [Mitra \(1996\)](#)

## 2) [FOLK PAINTINGS OF ODISHA]

Figure 4



Figure 4 Patachitra Painting of Odisha, Lord Jagannath, Balaram and Subhadra.

**Source**

[https://lh3.googleusercontent.com/mOLitWx4GMV87idVEEhlNssfutmeXG\\_16WgFDQfTBCgUbT0kCi9C3dyoha7t7Lfl47cWG0l7OX119VVJ8o2zGqWxgZFig4vCzTm\\_b-W7Xw](https://lh3.googleusercontent.com/mOLitWx4GMV87idVEEhlNssfutmeXG_16WgFDQfTBCgUbT0kCi9C3dyoha7t7Lfl47cWG0l7OX119VVJ8o2zGqWxgZFig4vCzTm_b-W7Xw)

Figure 5



Figure 5 Patachitra of Odisha, Kaliya Demon.

**Source**

<https://lh3.googleusercontent.com/5CNMpxfGaKRt8J8VLt3xIi9FmcfX9o2QDkxV4jarUWa2MrJwq-TYMkMdnoCtLrTVR6TjGygT-G6TYB6bPN6IS-BurDKHCGxBJ4YR7PPtGA>

The patachitra painting of Odisha are over the bit of material known as pata which is first painted with a blend of chalk or gum. Over the readied surface bright and unpredictable image of different Gods and Goddesses and legendary scene with ornamentation of blossoms trees and creature are at that point painted. The lines are strong, perfect, precise, and sharp in character. We don't discover scenes, points of view and removed perspectives in these canvases. All the occurrences are found in close juxtaposition. The dress style has Mughal impacts. The foundation, on which the figures are spoken to, is outlined with adornments of blossoms and foliages and is for the most part painted in red shading. Enlivening outskirts are regular element of Odisha patachitra painting. The entire work of art is considered as a plan on guaranteed canvas. The painters or Chitral<aras are to a great extent found in the locale of Purl, all the more explicitly the artworks town of Raghurajpur. The convention of Patachitra is firmly connected with the love of Lord Jagannath, stories from the Mahabharata, Ramayana and so forth. There are three gods seen together in the patachitra painting which likewise found in the internal sanctum of the Jagannath sanctuary in Puri (Figure 4)

The Srimad Bhagavata Parana recounts to the tale of how Krishna curbed the snake Kaliya who was harming the water of the Yamuna River that ran through his town of Vrindavan. This scene pleasantly delineated in the patachitra of Odisha (Figure 5). Here Krishna moves on the leader of the snake, while two of Kaliya's seven spouses importune him to save the life of their better half. Krishna does as such relying on the prerequisite that Kaliya leaves the stream and goes to the sea. The painter utilized red, blue green, white, dark, and yellow shading. Fringe is beautified by straight themes of widely varied vegetation of course. Okada (1996)

### 3) [FOLK PAINTINGS OF BIHAR]

Figure 6



Figure 6 Godna Painting of Bihar, Ink on Paper.

Source

[https://lh3.googleusercontent.com/AFX6qIGp1q0HJ24A-94ITjci-vwjM8IXmSvW50PwYXvhu66jJyLB2yV\\_b1x1D5BdkUvacmsmCsg0S78BaBNt54o9trqr00xuPqX82id](https://lh3.googleusercontent.com/AFX6qIGp1q0HJ24A-94ITjci-vwjM8IXmSvW50PwYXvhu66jJyLB2yV_b1x1D5BdkUvacmsmCsg0S78BaBNt54o9trqr00xuPqX82id)

Figure 7



Figure 7 Women Plucking Flower, Madhubani Painting on Paper.

Source

[https://lh3.googleusercontent.com/3y3sAtk-mCGA9Yoan-242VHHCKD\\_r9wMt3OzY\\_sypYOzLbBrZd6cH4EW\\_7fZULwr1oMmEvow4L3LCLLgEWC2Y9fsLS7mSZa2clYVnIU](https://lh3.googleusercontent.com/3y3sAtk-mCGA9Yoan-242VHHCKD_r9wMt3OzY_sypYOzLbBrZd6cH4EW_7fZULwr1oMmEvow4L3LCLLgEWC2Y9fsLS7mSZa2clYVnIU)

Godna painting is another well-known bit of people specialty of Mithila district. It is accepted that this sort of painting is finished by lower rank individuals of Mithila. It is additionally called tattoo painting. It isn't just done on human body yet in addition done on paper (Figure 5). The mechanism of the artistic creation is weakened cow fertilizer. A German movie producer and folklorist named Erica Moser visited Jitwarpur town of Madhubani and saw their works. She was particularly intrigued by these artistic creations and prompted them to supplant it on paper. At present craftsmen of Jitwerpur utilize the carefully assembled papers as their canvas. For the most part people specialists use common hues. Bark, leaf, seeds of plants, blossoms are the fundamental wellspring of making the hues. Engineered hues, powdered structure are blended in with goat milk. Pathy (2001)

(Figure 6) additionally shows such kind of attributes of Madhbani paintings. The brush utilized for Madhubani artworks of Bihar are made of cotton, folded over a bamboo sticks. The craftsmen set up the hues that are utilized for the artistic creations. Dark shading is made by adding sediment to dairy animals manure; yellow from joining turmeric (or dust or lime) with the milk of banyan leaves; blue from indigo; red from the kusum blossom juice or red sandalwood; green from the leaves of the wood apple tree; white from rice powder and orange from dad/asha blossoms. There is no concealing in the use of hues. Twofold lines are drawn as fringe and the hole is filled with either cross or straight small lines. The direct Maithili works of art don't even require utilization of hues; just the frameworks are drawn. Perkar (2011), Prokash (2004)

## 4) [ FOLK PAINTINGS OF ASSAM]

Figure 8



Figure 8 Folio from Kirtana Manuscript.

Source

[https://lh3.googleusercontent.com/4ixV-El48xBWUgZ1Hvk5D7\\_QAn-C5S9jGvM0d45FAfDMTx\\_-eOFX6Upe3mRah-K9qXHpiZuhW93BZ0EF-77HvNTNplOftpFzTNGmuQQ](https://lh3.googleusercontent.com/4ixV-El48xBWUgZ1Hvk5D7_QAn-C5S9jGvM0d45FAfDMTx_-eOFX6Upe3mRah-K9qXHpiZuhW93BZ0EF-77HvNTNplOftpFzTNGmuQQ)

Figure 9

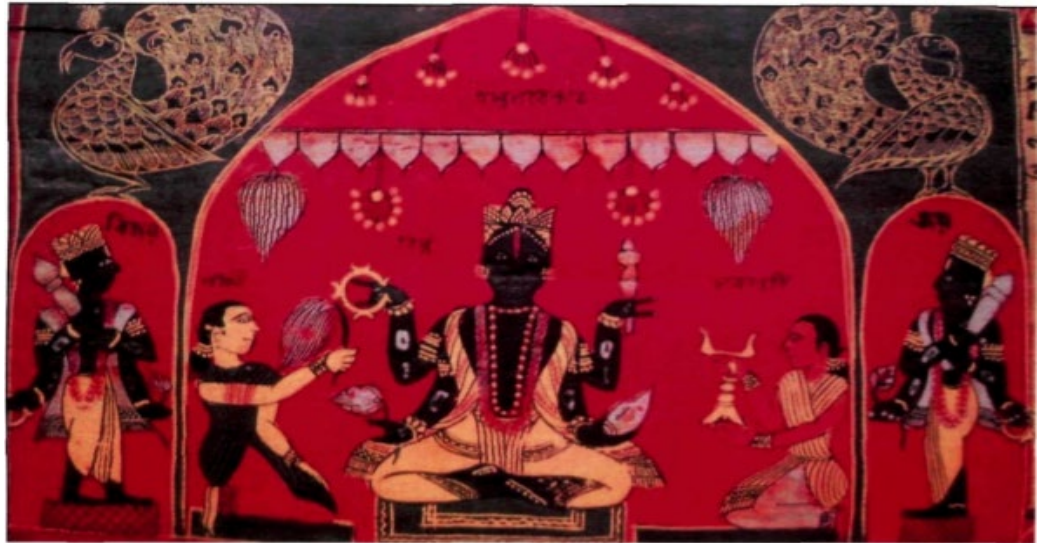


Figure 9 Vishnu in Vaikuntha (Heaven), Kirtana Manuscript.

Source

[https://lh3.googleusercontent.com/mWp8EuPuhhKwKjOptTry\\_mLSBOGSvwTDL\\_yNnzTOpz0DykL4Xtxym89bQeqdNbYmzj1xHYN1y7lTovji6o-gbC09Qt6AgVquDkuheUw](https://lh3.googleusercontent.com/mWp8EuPuhhKwKjOptTry_mLSBOGSvwTDL_yNnzTOpz0DykL4Xtxym89bQeqdNbYmzj1xHYN1y7lTovji6o-gbC09Qt6AgVquDkuheUw)

The figures are portrayed in exceptionally little in size in the work of art. Those are overweight and squat in character. The style introduces careless draughtmanship of a deteriorated brush having a place with the twentieth century people age. The work of art (Figure 7) portrays the two manifestation of Vishnu as rnatasa and kurma and birth of Brahma from the navel lotus of Vishnu. Here additionally portrays ruler Satyabrata is perched on a calpira. But Brahma all figure delineates profile. On the correct fringe of painting dark evil spirit standing who is behind dedicate sitting. Diagrams of each figure are noticeable. They utilized dark shading for diagram to feature the figures. Fringe structure of three sides is appropriately organize. Roy (1973)

(Figure 8) shows Vishnu situated with padmasana mudra holding shankha, chakra, gada and padma. But Vishnu all figures are portrayed in profile. Foundation shading is red and some beautiful structures are available here. Two peacocks are pleasantly delineated in the upper corner of painting. It must be referenced here that the two fledgling themes are enhanced with fine direct structures. [Sharma \(2004\)](#), [Singh \(2011\)](#), [Upadhyaya \(1994\)](#)

## 5. CONCLUSION

The examination looks at and reasons that without society painting there is no character of culture in human life just as event will be inadequate. In the event that anyone needs to know the country from the start he needs to know the roots. Society workmanship can be portrayed as the straightforward artistic expression of the normal man. Man is its maker and simultaneously he is its sole buyer. As a creative rendition of people culture, society workmanship throbs with human life. The people craftsmanship is too acclaimed for its delightful structure. The principle qualities highlights of Kali ghat painting are striking shape furthermore, concealed lines, calligraphic lines, level treatment of hues, regularly streamlined structures with bending lines and enormous zones of unmixed shading. Botanical structures depend on bloom, organic products, and plants in all sort of society artworks of eastern India. Some basic qualities are noticeable in all society works of art of India. Those are brilliant shading, straight structure of different geometrical and normal themes, striking out line, nonappearance of light and shade, treatment of level shading, Appearances are consistently profile and so on. Madhubani works of art are portrayed by intense normal and counterfeit hues, twofold line outskirts with straightforward geometric structures or with luxurious botanical designs on it. Theoretical like figures, of divinities or human with huge protruding eyes and a lengthened nose are seen in Madhubani artistic creations. There are no void spaces in Madhubani painting. The holes are loaded up with works of art of blossoms, leaves, creatures, winged animals, and even geometric plans. In Madhubani painting, there exist an enormous mix of straight themes and styles. The craftsman's of Bihar have been rehearsing that great convention of painting till date which has made a pleasant throughout the entire existence of specialty of India. Odisha taps, Madhubani works of art are generally on material with normal colours. Polished generally by ladies, Madhubani used to be a network artistic expression. A few specialists have tasted great measure of progress. The Subject matter of patachitras of Odisha is trailed by folklore as well as common topic. Utilization of twofold lines is found on the fringes of compositions. Uses of lines in the works of art are smooth and best in character making numerous excellent enlivening plans. Diagram of the figure shows its cadenced signal. Trees are delineated in extremely complex way in the canvas. Patachitra is a two-dimensional work of art however utilization of solid furthermore, cadenced lines and utilization of splendid shading in the canvas give three dimensional intrigue. Patachitra are extraordinary articulations of a specific culture or on the other hand network through nearby craftsmanship and materials. Painters of Indian subcontinent initially caused attracting then to apply hues the structure. The works of art of original copies speak to a specific style set apart by straightforwardness of articulation, figures characterized by long streaming sharp line. The frameworks of the figures are substantial with thicker brush strokes. The figural structures of works of art are set apart by imperativeness and opportunity of development. The male and female figures are constantly traditional and aside from in the depiction of Brahma, all figures are portrayed in profile. Compositional drawing Mughal and Rajasthani small are reflects in represented original copy of

Assam. It is expected that patachitra works of art are begun in 8<sup>th</sup> century, it is considered not just as one of the Indigenous workmanship forms of India, it is the main type of painting that supplant the icon of God and respected with same love. Lines assume a significant job in Odisha painting. First the craftsman paints the figures and draw layout of the figures to make progressively noticeable. The lines are intense, relentless, unvarying, and streaming. The entirety of the stances of mainstream furthermore, strict figure have been limited to a couple of all around characterized stances. The style and strategy of society painting is extremely indigenous. They use common elements for making their shading. They use line by carefully assembled brushes. As per craftsman brushes which are accessible in the market are definitely not appropriate for smooth lines. So, they again make it as per their own specific manner to make it helpful. To make expansive lines a bit of material is wrapped on the tips of the twigs. Line makes a state of the article as well as it tends to be given the complete picture of anything. In India, people painting gives this kind of emotions through their bright line drawings. In some cases brush strokes give the enthusiastic sentiment of line just as specialists ability. The redundancy of unmistakable line gives an agreeable unification of components. The topics of people expressions are changing with time. The way of life and culture of urban social orders are too turning out to be subjects of society expressions.

### **CONFLICT OF INTERESTS**

None.

### **ACKNOWLEDGMENTS**

None.

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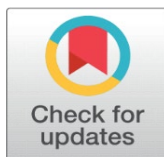
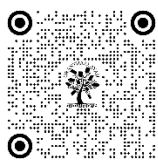
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## KOTA DORIA WEAVERS PLEADING FOR NEW DESIGNS!

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## ABSTRACT

Apart from agriculture, India's handloom industry has existed for ages and is the country's largest cottage industry in terms of employment opportunities. Despite having a glorious past, this ancient craft is now known for its dire situation and for slowly fading into obscurity as the industry struggles to survive due to numerous issues. The main causes of this include a large number of substituted products, insufficient training for skill upgrades, an unorganized structure, low wages, the reluctance of the younger generation to choose weaving as a means of subsistence, a small domestic market, the lack of creative designs and color combinations, fierce competition from power looms, the fast-fashion industry, poor marketing, shifting consumer preferences, and the availability of alternative employment opportunities. However, the handloom industry can still be revitalized as evidenced by the tenacity that handloom weavers continue to display in terms of survival and capacity for innovation. In order to contribute to the sustainability of traditional craft heritage and ensure continuous transmission of craft skills and knowledge from generation to generation, the current investigation aims to explore, identify, and address issues faced by traditional craftsmanship. This study offers Kota Doria Cluster insights at Kaithoon, Kota in order to help us better understand the cluster's current situation and offers recommendations for future development.

**Keywords:** Handloom, Kota- Doria, Weavers

## 1. INTRODUCTION

The handloom cloth reflects the aesthetic attitude and way of life of the weavers and is a product of long-standing Indian tradition. Handwoven fabrics in India range widely and uniquely, reflecting the geography and culture of each region from Kashmir to Kanyakumari. Each handloom design communicates uniquely without using words. The origin tales of handlooms are enduring, with each one containing a unique tale of inspiration, a fact from history, or a folklore. Handloom saris, which have always been distinctive and one-of-a-kind in their approach, are a timeless representation of Indian culture and heritage. Our traditional handlooms are currently struggling to survive, and the challenges faced by weaving communities

have gotten worse because of government benefits rarely reaching traditional weavers, a rise in fast fashion, and fierce competition from power looms. [Sundari \(2017\)](#)

As a result, the younger generations of these weavers are compelled to abandon this tradition and look for alternative employment opportunities. Thus, it is imperative that all stakeholders work together to transform the handloom industry through improved market access, creative marketing campaigns, improved production facilities, innovation in existing products and resolute technologies [Saha \(2021\)](#). Let's consider the Kota Doria cluster for this study because it is one of the most well-known handloom clusters in [Agarwal \(2012\)](#) Rajasthan. Over 1,000 weaver families are reportedly employed in the production of Kota Doria fabric, which is used to make saris, other types of clothing, and some home furnishings. The Kota Doria is primarily produced in a small town 'Kaithoon', which is located, 20 kilometers from Kota District of Rajasthan, India. Its geographical coordinates are 25° 7' 26" N and 75° 58' 19" E. Bundi, Baran, and Kota also have few more clusters, but Kaithoon is the main centre of production for this product. Most of the weavers in this cluster are Muslims of the Ansari sect. [Hada & Chaturvedi \(2018\)](#)

**Figure 1**



**Figure 1** Kota Doria Saree  
**Source** Talethi Maholla, Kaithoon

The origin of the craft is implied by the name Kota Doria. The Hindi word 'Dori' literally translates to 'thread'. Another common name for it is *Masuria Malmal*. [Agarwal \(2012\)](#) A fine checkered pattern is produced by using a 5:1 ratio of cotton to silk yarn, where cotton offers strength and suppleness. While silk adds delicacy and transparency to the fabric. Checks are commonly referred to as 'khats'. The most common Kota Doria is a square made of 14 yarns; eight of which are cotton and rest six are silk. The standard width of fabric that can be woven on the loom is between 300 and 350 khats [Hada & Chaturvedi \(2018\)](#). The traditional Kota Doria sarees that are most well-known have a base colour that is cream and unbleached. Golden zari is frequently used, especially for the borders, which adds richness. A single Kota Doria sari with the standard length of 6.2 metres can be woven using 300 to 350 g of cotton and 70 to 100 g of silk [Agarwal \(2012\)](#). Kota Doria has also been recognised as a Geographical Indication (GI) due to its distinction and connection to regional traditions and customs [Suhag & Sharma \(2022\)](#).

## 2. OBJECTIVES OF THE STUDY

In order to ensure that craft traditions are preserved; the knowledge and skills can be passed down through generations, the goal of this research is to analyze, evaluate, and resolve issues of the cluster by offering few recommendations. The following are the study's primary goals:

- To look into the current state and organizational structure of the Kota Doria cluster.
- To identify the key difficulties and issues that Kota Doria weavers encounter from the standpoint of a designer.
- To assess Doria weavers' satisfaction with the designs, color themes and motifs they are currently weaving.
- Determine consumer satisfaction with regard to the designs and product variety accessible in the market from the weaver's perspective, depending on demand from their clients.
- To assess weavers' willingness to try new colours schemes, techniques, design motifs, and so on in order to meet their clients' rising needs, if any.
- To suggest unique motifs, colour schemes and new commodities in order to increase Kota Doria weavers' sales and so extend the consumer base.

## 3. REVIEW OF LITERATURE

The review discusses the contributions made by various researchers in respective field. Research articles, case studies, blogs, handloom reports/census, working papers, etc. have been used as the basis for the literature review:

- [Gera \(2019\)](#) According to Master Weaver, Hussain at Kaithoon, Kota (2010) the focus should be on the domestic market rather than the international market as there are fewer weavers and they are unable to meet demand due to strict quality requirements and time constraints.
- [Kapil \(2010\)](#) claimed that because weavers earn much low wages, the younger members of these weaver families don't wish to pursue careers in weaving and instead choose to pursue opportunities provided by the National Rural Employment Guarantee Scheme (NREGS).
- [Economics \(2019\)](#). Master Weaver, Asgar Ali, Kaithoon, emphasized that Kota Doria weavers need a larger and more accessible market to sell their goods. He urged the state government to make significant efforts to protect genuine Kota Doria from power loom products in order to maintain and preserve this long-standing custom.
- [Malik \(2018\)](#) investigated the nature of the issues in Kota Doria and looked at Kaithoon's socioeconomic, financial, and marketing situation.
- [Suhag & Sharma \(2022\)](#) concluded in her study that GI certification is still in its infancy since producers are not aware of its socioeconomic benefits and importance.

## 4. RESEARCH METHODOLOGY

The research methodology for this study encompassed a multi-faceted approach, employing both primary and secondary sources to gather comprehensive

insights into the Kota Doria saree weaving industry within the Ansari community residing in, and Talethi Maholla, Kaithoon, Kota, Rajasthan.

**Secondary Data:** Secondary data was extensively gathered from a wide array of sources, including publications, scholarly journals, books, and research reports. This literature review aimed to establish a strong theoretical foundation and provide context for the primary research.

**Primary Data:** Primary data collection was focused on the weavers situated in the Kota Doria cluster, particularly targeting the Talethi Maholla. A simple random sampling technique was employed to ensure the selection of a representative sample that accurately reflects the diversity of the weaver population.

**Data Collection Instrument:** A structured questionnaire was designed to facilitate the primary data collection process. This questionnaire was carefully crafted to include a combination of closed-ended and open-ended questions, allowing for both quantitative and qualitative responses. The questionnaire was distributed among three key segments of the weaver community:

- **Master Weavers:** Those with extensive experience and expertise in Kota Doria saree weaving.
- **Small Weavers:** Artisans with smaller-scale operations within the cluster; usually weave for master weavers on fixed wages.
- **Designers:** Individuals involved in the creative aspects of saree design. They are also known as 'Grapher', because they supply the saree designs to master weavers on graph papers only.

**Data Collected:** After conducting a comprehensive literature review, the researchers noted that existing studies on Kota Doria primarily concentrate on aspects such as the socio-economic conditions of weavers, marketing challenges encountered, and issues related to counterfeits. However, there is a noticeable gap in research regarding the design elements of the sarees, which warrants attention and investigation. Consequently, the researchers have chosen to emphasize the design aspects and associated concerns in their study. The questionnaire was designed to gather a diverse range of information, encompassing but not restricted to: Demographic information about the weavers, Ownership and utilization of looms, Monthly income and economic aspects of weaving, Challenges and difficulties encountered, Satisfaction levels regarding market motifs, patterns, color schemes, and advertising strategies, Assessing the weavers' capacity to meet consumer demands, Exploring the willingness of weavers to experiment with new motifs and design recommendations.

## 5. STATISTICAL ANALYSIS & INTERPRETATION OF DATA

Quantitative data obtained from closed-ended questions underwent rigorous statistical analysis, while qualitative responses from open-ended questions were meticulously analyzed using thematic analysis techniques. In achieving research objectives, the researcher effectively synthesized insights gleaned from both primary and secondary sources. The data-driven conclusions provided valuable insights into the current state of the Kota Doria saree weaving cluster, elucidating the challenges confronting weavers and their preparedness to meet evolving consumer preferences. To gather this information, the researcher administered a questionnaire to a randomly selected sample of thirty respondents. The resulting data was subjected to analysis through the use of bar diagrams and pie charts, visually represented below:

Table 1, shows that the respondents' ages ranged from 15 to over 65. The age groups above 15–25 years and 36–45 years, are 23% each, represent the largest groups of respondents. 20% of the total respondents are between the ages of 56 and 65, 17% are between the ages of 46 and 55, and 14% are between the ages of 26 and 35. Only three percent of the population are over 65 years old, making up the age group with the fewest respondents.

Figure 2

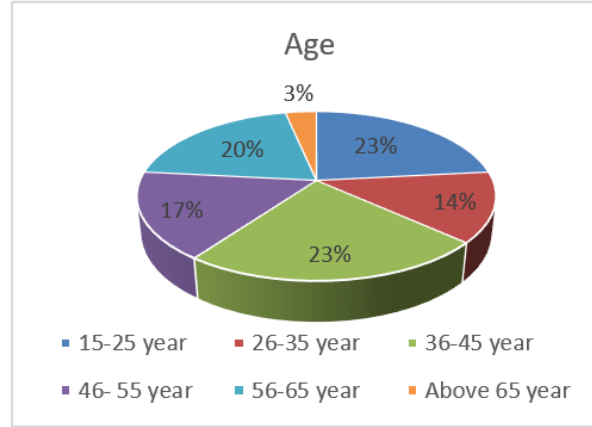


Figure 2 Age of Respondents

Table 2 reflects that, respondents with a primary education made up 17% of the sample size; respondents with a secondary education and a senior secondary education make up an equal number of respondents and each account for 20% of the whole. Two graduates, or 6% of the population, completed a degree programme, while three respondents, or 10% of the population, completed a diploma programme in 'textile design'. The analysis reveals that the majority of the population has some level of education between primary and senior secondary.

Figure 3

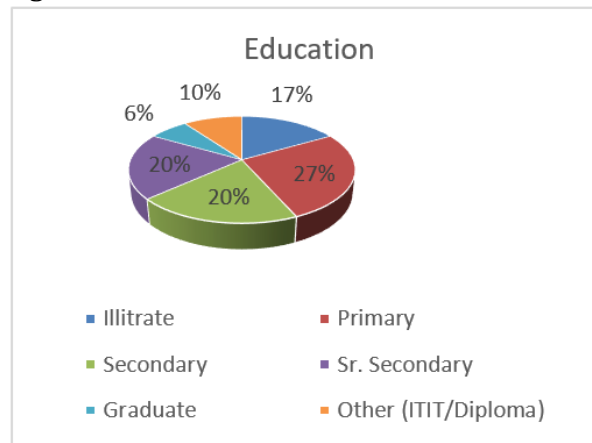
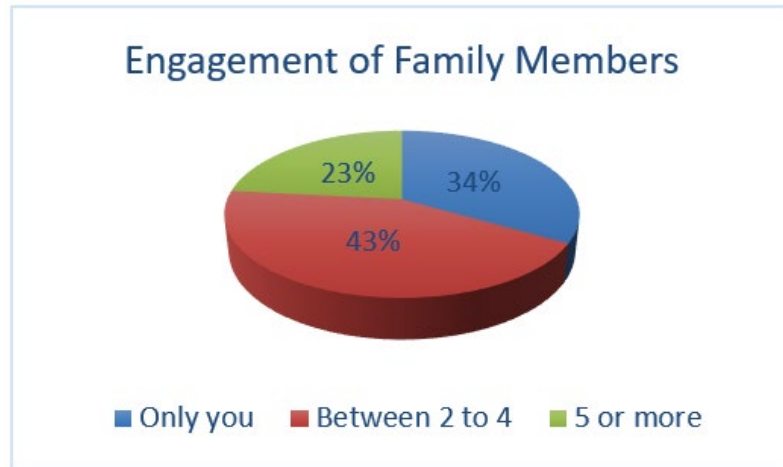


Figure 3 Level of Education of Respondents

Table 3 shows that 23 % of respondents are the only ones in their family who weave; 34 % of weavers claim that 2-4 family members besides themselves are also involved in weaving; and rest 43 % of weavers reported that more than 5 family members are carrying on the traditional legacy. Hence, it can be said that the primary source of income for the Ansari community is weaving.

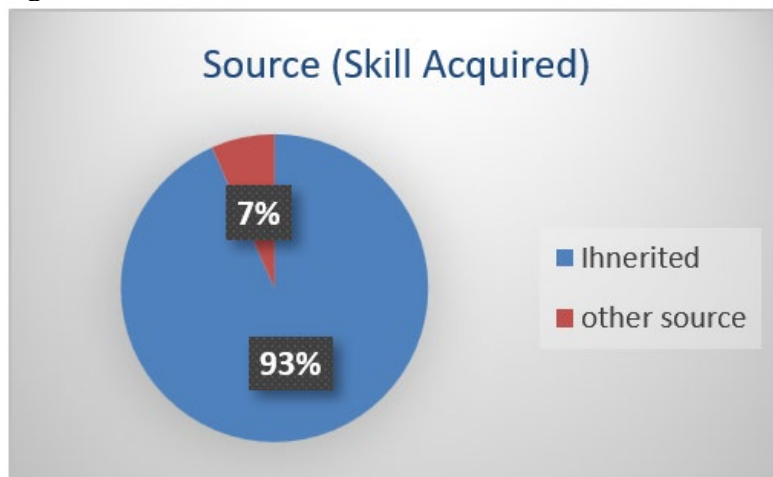
**Figure 4**



**Figure 4** Number of Family Members Engaged in Weaving

Current [Table 4](#), states that, 93 % of the population learnt the skill from their elders as a customary tradition that is passed down from generation to generation; however, only 2 respondents i.e., 7 % of the total population, learned the skill somewhere else. One respondent learned it from one of her neighbours, while the other learned it from Bunkar Seva Kendra, Kaithoon, under three-month weaving certificate programme.

**Figure 5**



**Figure 5** Sources from Which the Respondents Learned to Weave

[Table 5](#), represents that majority of the respondents i.e., 83 % gets continuous work in this profession while rest of the 17 % denied. And, 67 % of the sample's respondents were found to be extremely dissatisfied with their wages they, while only 33 % of respondents reported being content with their pay. With the exception of a few, the respondents' monthly income ranged between Rs. 5,000 and Rs. 12,000. It can be stated that in Kaithoon, the issue with labour wages is quite pervasive. The master weavers' subordinate handloom weavers do not receive a daily, weekly, or monthly wage. Instead, they receive payment for each saree they weave.

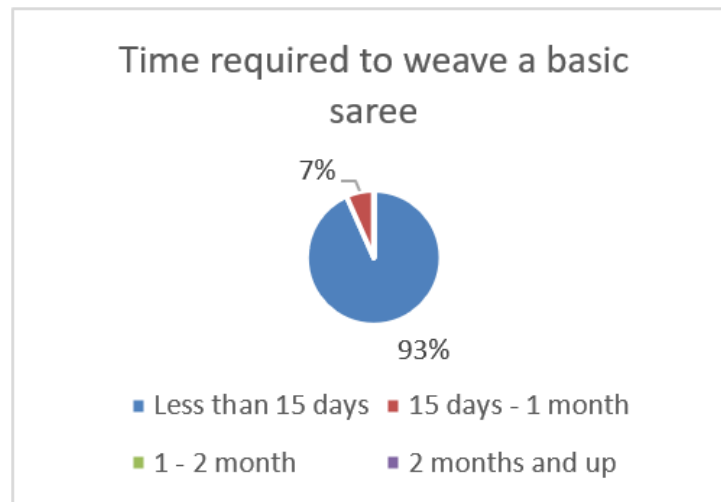
**Figure 6**



**Figure 6** Respondent's Job Satisfaction

As per [Table 6](#), a majority of weavers—93% of the total respondents—agreed that it takes less than 15 days to weave a basic saree. Some of them also asserted that they could weave a simple saree in 5-7 days. On the other hand, 7% of the population concurred that it takes at least 15 days and up to a month to weave a basic saree. Therefore, it can be said that 15 days are sufficient to weave a basic saree.

**Figure 7**

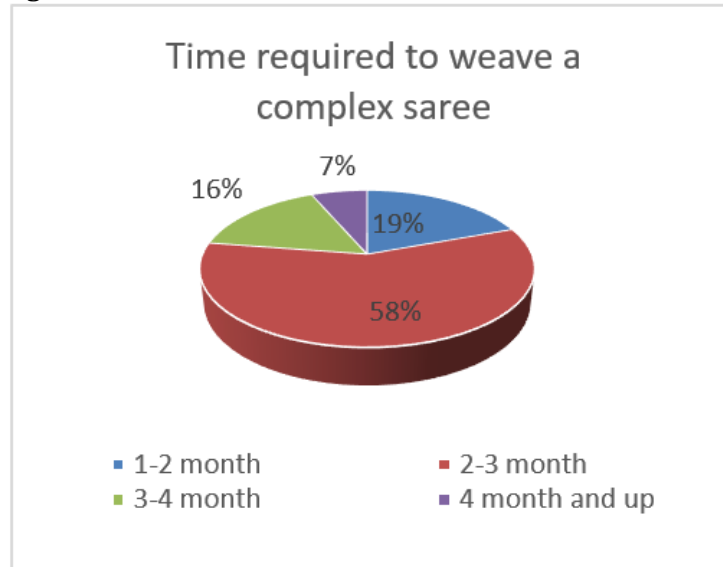


**Figure 7** Time Required to Weave a Simple Saree

The findings for [Table 7](#), reveal that the amount of time needed to weave intricate & complex sarees depends on a variety of factors, including the type of motif, the number of colours used in the saree, weaver's skill and capacity, style of saree, and many more. Out of the 30 respondents, the majority—representing 58 % of the population overall—agreed that it takes 2-3 months to weave a complex

saree; 19 % claim to be able to do so in about 1-2 months; 16 % say it takes almost 3-4 months; and only 7 % said it may take almost 4 months if a double tissue saree or Jamawar saree is woven.

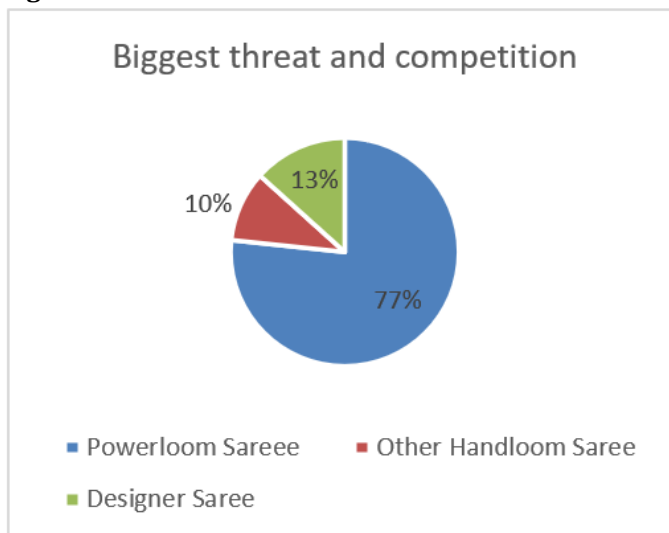
**Figure 8**



**Figure 8** Time Required to Weave a Complex Saree

According to [Table 8](#), a significant portion of respondents, represents 77%, perceive Power Loom Counterfits as their main threat and competitor, followed by Designer Sarees (13%), and Other Handloom Sarees (10%). Site observations revealed that Power looms and dwindling earnings have forced the weavers into a corner, causing many of them to quit their jobs and others to remain perpetually in debt.

**Figure 9**

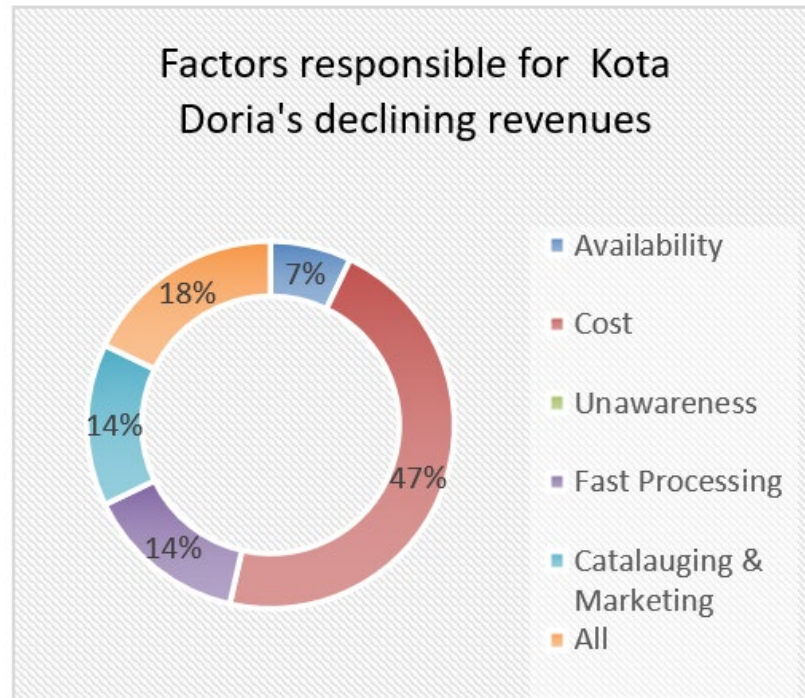


**Figure 9** No of Respondents Sees Power Loom as Biggest Threat & Competition

According to [Table 9](#), 47% of respondents cited the high cost of Kota doria as the biggest obstacle to their sales, followed by 14% who blamed poor marketing and

cataloguing, 14% who believed that the fast processing of power loom fabric was hindering kota doria sales, and 7% who thought that the lack of availability of kota doria (online platform/physical storefront) could also be a factor. However, 18% of respondents believed that all factors were to blame. The fact that there was not a single response for "Unawareness" indicates that the weavers are confident in the acceptance and awareness of their product in society.

**Figure 10**

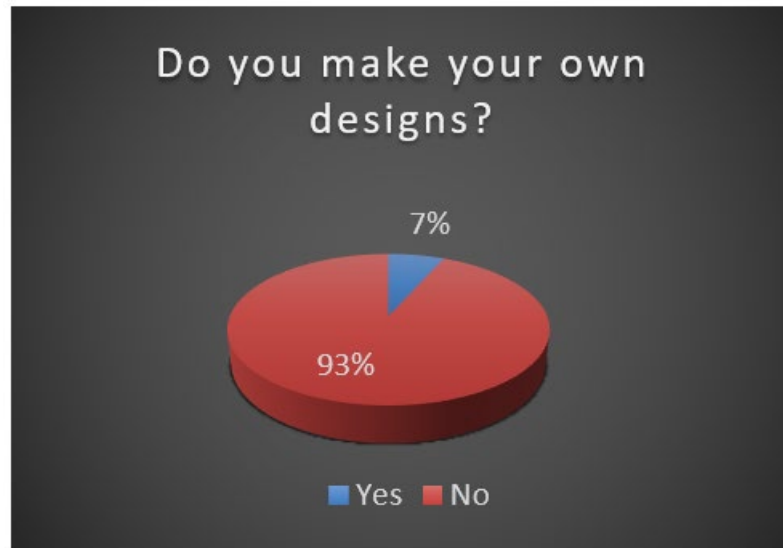


**Figure 10** Respondents Opinion About Factors Responsible Declining Sales of Kota Doria

Only 7% of survey respondents create their own designs, according to [Table 10](#), while 93% of respondents state they didn't. It was noted during the field visit that the majority of the responders adapt designs from other textiles such as sarees, dress material, bed sheets, etc. Nowadays, the following motifs are found in Kota Doria sarees:

- Animals: Deer, Cow
- Birds: Peacock, Parrot
- Flora: Flowers, Leaves, Creepers
- Religious: Swastik, Om
- Figurative: Goddess Laxmi ji
- Geometric: rarely used, limited to borders
- Other: Ginni, Buti, Paisley, Leheriya, Laddo (yellow & red color)
- Choti chokadi & Badi chokadi (Chokadi indicates 'check')
- Bangla motifs (representing buildings)
- Jaal motifs (Lotus & Rose)

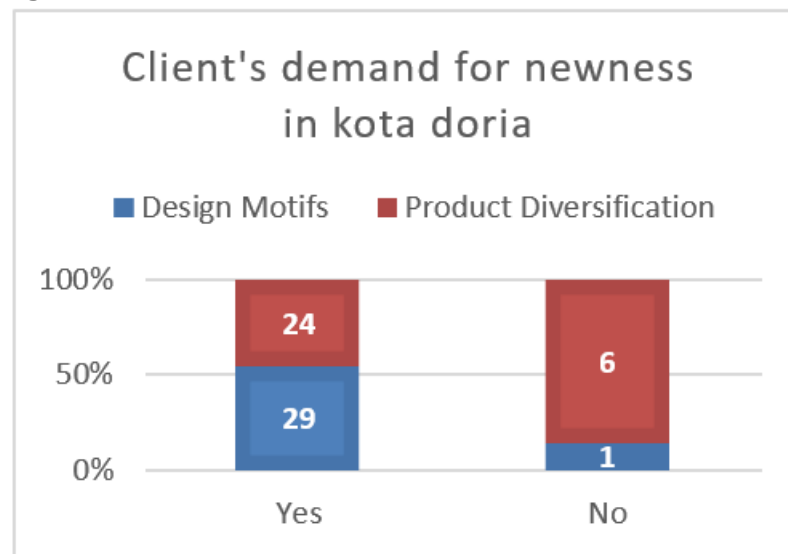
**Figure 11**



**Figure 11** Number of Respondents Make their Own Designs

According to Table 11, 97% of weavers concur that their customers demand new and creative patterns because the same types of themes have been in market for the past 5–6 years. While the remaining 3% of respondents disagreed. Additionally, 12% of them disagreed with the 88% of them who claimed that their customers wanted entirely new products in addition to sarees, dupattas, and dress materials. The graph demonstrates that there is a good opportunity to expand Kota Doria's product line and introduce new themes in order to meet consumer demand.

**Figure 12**



**Figure 12** No. of Clients Demanding New Designs & Products

Table 12 shows that the motifs have no cultural ties to the area and community. During field visit, it was discovered that Hindus from south India, and particularly the Marwari group, are the main consumers of these sarees. The sarees are therefore designed with more Hindu motifs rather than Muslim motifs.

**Figure 13**



**Figure 13** Cultural Ties of Motifs to Ansari Community

Mr. Asgar Ali Kachara (State Award Winner) remarked that once a scholar from NID tried experimenting with a small calligraphy motif (aayat) and a ginni (coin), (shown in Figure 2); the clients strongly disapproved the design and refused to place an order for it because they associated it with snakes & an egg. This suggests that, in order to appeal to a wider audience, Hindu motifs should be utilized.

**Figure 14**

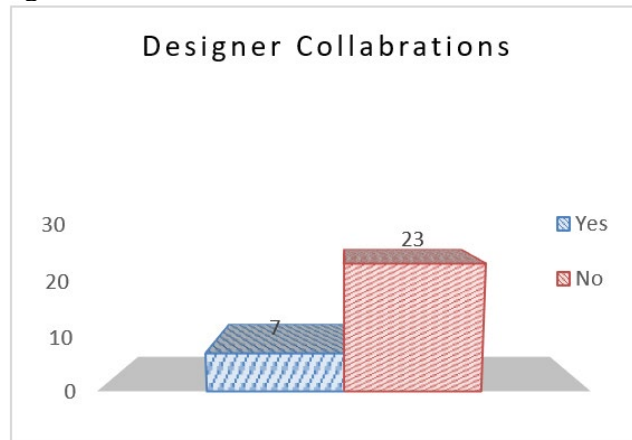


**Figure 14** Saree Representing Calligraphic Motif (Aayat)

**Source** Talethi Maholla, Kaithoon

According to Table 13, 77% respondents denied having any form of affiliations with designers/ retailers for the latest trends and motifs, while the remaining 13% stated that they did. During the field study, it was found that the cluster has 5–6 local designers from Ansari community itself, referred to as "grapher," who provide the entire cluster with designs that are drawn on graph paper. Master Weavers (Seth) provide these patterns to small weavers in addition to the supplies needed to make sarees.

**Figure 15**

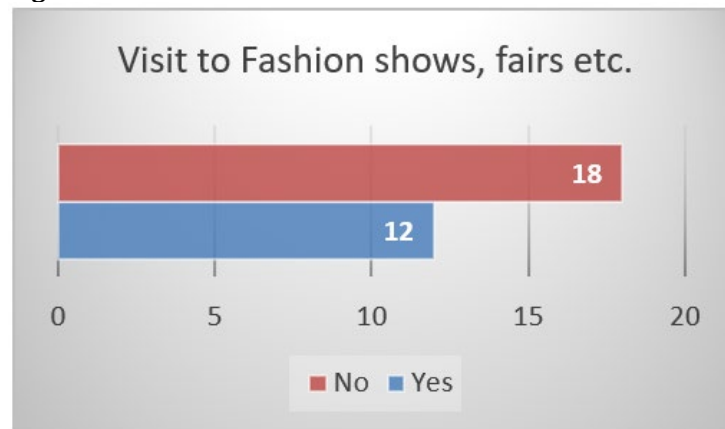


**Figure 15** Respondents Collaborations and Connections with Designers and Retailers for Marketing and Market

The researcher also discovered that the community just once, in 2015, worked with renowned Bangladeshi designer Bibi Russell, through Govt.'s initiative and the weavers called it the "Golden Period". They anticipate that the government will set up such collaboration in the near future too.

According to [Table 14](#), 60% of respondents have never attended any sort of trade shows or exhibitions, while the remaining 40%, who primarily represent Master weavers /independent weavers, have only visited Suraj Kund Craft Mela and Hyderabad Craft Mela a few times. The lone exception is Mr. Nashruddin Ansari (National Award Winner), who has attended fashion shows and had the chance to travel overseas four times at the government's expense.

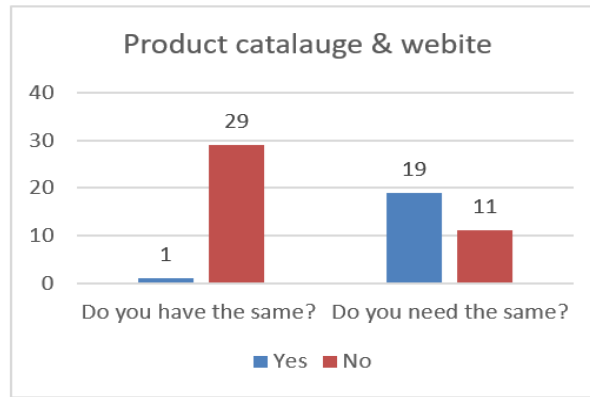
**Figure 16**



**Figure 16** No. of Times the Respondents Visited Craft Fair, Trade Shows, Exhibitions Etc.

According to the [Table 15](#), 97% of respondents don't have a website to sell kota doria, whereas just 3% of them do. An example of one such website is "tana-bana" by Asgar Ali Kachara (Master Weaver, State Award Winner). Although a few of them said that they sell their products on Instagram, Amazon, Wish Mart etc. Although, 63% of respondents wanted their own website, compared to 37% who didn't. The researcher noticed during the field visit that there were roughly 30-40 master weavers in the cluster, and that only about 7-8 of them had websites.

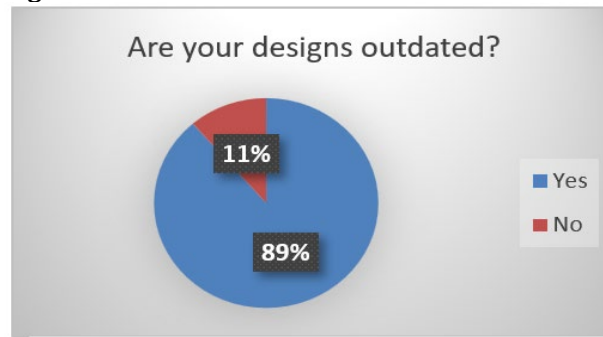
**Figure 17**



**Figure 17** Product Catalogues and Websites

Table 16, reveals that 89% of respondents think their designs are on the brink of becoming obsolete and need innovation, while 11% think their designs are up to date and don't require any changes.

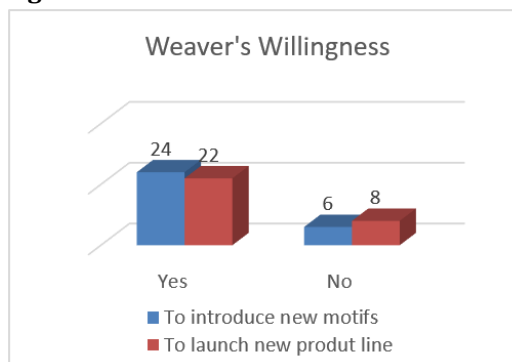
**Figure 18**



**Figure 18** Respondents Views on Present Designs

According to the following data in Table 17, 80% of respondents are looking for new designs, while the remaining 20% don't feel the need to use innovative motifs and patterns. In addition, 73% of respondents said they were prepared for and agreed that product diversity may increase sales, while the remaining 27% said they didn't want to.

**Figure 19**



**Figure 19** Willingness to Experiment with Kota Doria

## 6. OTHER MAJOR FINDINGS

- The majority of wearers in the cluster make their living mostly from Kota Doria weaving. Since it is a home-based occupation, almost every family member is involved, whether directly or indirectly.
- Nowadays, the cluster only has 40–50 Master weavers, very few independent weavers, and all of the other weavers are small weavers that work for the Master weavers (Seth).
- On average, most weavers spend between 4-8 hours for weaving.
- They experience health problems, where joint pain and vision problems ranking first and second respectively in terms of severity.
- Just a small percentage of weavers possess their own looms; in the majority of homes, pit looms have been installed by master weavers. Furthermore, it was discovered that a few of the looms were outdated. After speaking with the respondents, it was discovered that there are roughly 20 to 25 jacquard looms in the cluster.
- The weavers have developed a novel weaving method called ‘Tissue Saree’, which cannot be created on a power loom since the weft is comprised entirely of pure silver and it is getting good response in market too.
- Superstitions don't influence the colour of a saree, but black is the lone exception. This isn't because of some cultural belief; rather, it's because working with black strains the weaver's eyes and is challenging. Because of this, the weavers prefer not to weave something in black.
- Muslim women are choosing this occupation since it is a household-based business and they are not permitted to work outside the home. In contrast, male weavers are quitting this profession and choosing others because they find the pay in those other professions to be more gratifying.
- Diwali is regarded as the time of year when Kota Doria weavers make the most money due to highest sales. On the field visit, it was discovered that small weavers do not receive the compensation they deserve for their hard work, although master weavers appeared to be rather content with their earnings.
- It was noted that the weavers of Kota Doria do not record any of their work for future generations; only two of the selected respondents, Asgar Ali and Sohail Ansari, had designs made by their elders in photographic form only.
- Majority of the respondents admit that their designs are similar to the Banarasi, Patola, Kanjeevaram and Maharashtrian Paithani saree. The grapher (local designer) usually draws designs on graph paper, which are supplied to the master weaver and then to small weavers to weave.
- The grapher admitted that they don't follow the fashion forecast to come up with new color schemes, motifs etc.
- The grapher's assistant basically sets up the loom in accordance with the design and demonstrates it to the small weavers.
- Over 50% of the surveyed individuals indicated that their entire product range exclusively caters to female customers, with no offerings tailored for men. Simultaneously, they acknowledged that introducing fresh

themes and expanding product lines could potentially rekindle the past glory of Kota Doria sarees.

- Weavers stated that however they are able to sell all of their things, if they fail to sale, they sale it at lower prices as stock clearance sale. The weavers refrain from reviving unsold stock.
- The weavers use trade shows, exhibitions and a bit of social media as the only advertising venues to promote Kota Doria. Kota Doria is sold in a clear envelop without any packaging efforts made; it lacks care instructions and material composition. Presently, the cluster relies on word of mouth and close relationships with some of the shops to function.
- Master weavers expressed their concern about being unable to expand their market in other regions of India except Hyderabad, Telangana, Andhra Pradesh, Rajasthan, Maharashtra and few states in south India which are currently their main centres for selling Kota Doria.
- Some of the weavers had some knowledge about government programmes for the welfare of weavers, but reliable information was lacking, and they were also unaware about the procedure to get benefited from those programmes. They were primarily small weavers (who work for 'seth' or master weaver and being paid per saree). However, only a small number of master weavers and independent weavers were aware of the programmes and had previously benefited from them.

**Figure 20**



**Figure 20** Researcher's Interacting with Grapher

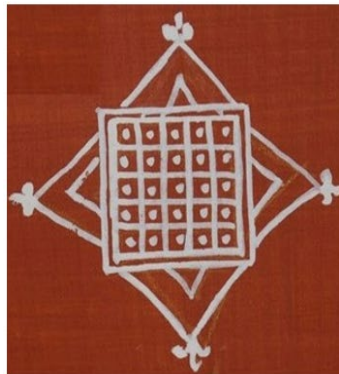
## 7. CONCLUSION

Every industry worldwide faces its own set of challenges, and the handloom sector is no exception. In the case of Kota Doria handloom weaving, which once thrived, it now grapples with a multitude of issues. These challenges include low wages, reduced productivity, outdated patterns, a lack of attention to fashion trends, insufficient marketing efforts, limited exposure to modern technology, weak institutional connections, and most notably, fierce competition from power looms, which is poised to intensify in the future. The most significant and pressing problems include a dearth of creative designs, innovative color schemes, freshness in design concepts, a lack of product diversification, and weak branding. In line with current market dynamics, it is imperative for any craft to evolve in order to flourish. Innovation and creativity are paramount for sustainability in the ever-evolving

textile industry. To attract customers from diverse cultural backgrounds, the handloom sector must adapt, transform, and stay current while preserving its distinctiveness and authenticity. Doria weavers must embrace a modern approach, which involves crafting new patterns, introducing fresh color palettes, launching products tailored to male consumers in response to market demands, establishing a unique local brand, enhancing the quality of their existing offerings, creating new ones, and employing cutting-edge marketing strategies to appeal to a broad consumer base. Given the prevailing market trends, a wide range of products and innovative design concepts are essential for achieving consistent and improved profitability.

## 8. SUGGESTIONS & RECOMMENDATIONS

- Doria weavers should consider producing exclusive fabrics tailored for the luxury segment commonly referred to as 'haute couture' or 'high fashion'.
- Additionally, it is essential for them to diversify their product offerings to cater to both male and teenage customers, thereby expanding their market reach.
- Furthermore, there is an untapped opportunity to experiment with geometrical motifs, abstract motifs and stylized motifs in Kota Doria weaving, potentially giving the traditional sarees a fresh and appealing aesthetic to attract a broader clientele.
- Kota Doria weavers should explore the idea of blending Kota Doria weaving techniques with traditional craft practices from Rajasthan and other regions in India. This innovative approach has the potential to effectively promote both Kota Doria and the broader craft industry. For Example, Mandana (a declining folk art form of Rajasthan) motifs can be incorporated to Kota Doria ensembles, in order to give a brand-new look and many more in similar way.



Mandana Motif (Geometrical)



Adaptive motif designed using photoshop



Print pattern developed by using Adobe Photoshop

Source <https://www.memeraki.com/products/mandana-art-masterclass-on-demand-pre-recorded-self-paced>



Scarf and Dupatta Developed for Men and Women Using the Developed Pattern on CLO3D Software

- Moreover, it was observed during field research that the packaging and promotion of these sarees were not optimized. Therefore, it is crucial to take initiatives in this aspect as well. Effective marketing and packaging strategies can help these silk sarees find a niche among clients who appreciate premium luxury goods.

## 9. LIMITATIONS

- Study's outcomes are based on the accuracy of the information provided by the respondents.
- Field visit was done only at Kaithoon region of Kota.
- The data was gathered from a limited number of weavers.

## CONFLICT OF INTERESTS

None.

## ACKNOWLEDGMENTS

None.

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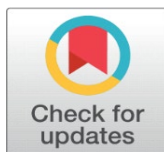
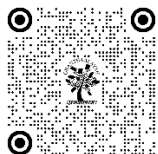
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## EMERGING DESIGN TRENDS IN SOCIAL MEDIA AND ITS IMPACT ON BUSINESS EFFICIENCY AND GROWTH IN INDIA

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### ABSTRACT

Until the late 1990s, business was not accustomed to radio, newspapers, or television. However, the media revolution began in 2000 with the birth of social media. Like other forms of media, social networks are a means of communication. However, it provides more social interaction using highly available and scalable methods. Customers and businesses alike can benefit from social media. The effectiveness of social media marketing strategies heavily relies on the visual designs used in content creation, making it an essential element for businesses to consider.

This research paper explores the impact of emerging design trends in social media on business efficiency and growth in India. Social media has become an integral part of the marketing strategy for businesses of all sizes in India. With the rise of new technologies, social media platforms are constantly evolving, and design trends are emerging to keep up with the changing needs and preferences of users. This research paper aims to analyze the impact of these emerging design trends on the efficiency and growth of businesses in India. The research methodology involves a systematic review of existing literature, followed by qualitative research using case studies and interviews with industry experts. The findings suggest that businesses that adopt emerging design trends in social media can achieve higher levels of engagement, increased brand awareness, and improved customer loyalty, leading to greater efficiency and growth. The paper concludes with recommendations for businesses in India to incorporate emerging design trends in their social media strategy to enhance their efficiency and growth in the competitive market. Some of the emerging design trends that have been identified and analyzed in this research paper include the use of video content, interactive features, user-generated content, and personalized marketing. These trends have been found to have a significant impact on user engagement and brand perception, thereby affecting business efficiency and growth.

The research findings also indicate that while the adoption of emerging design trends can lead to benefits for businesses, it is essential to consider the target audience and their preferences when implementing these trends. For instance, younger audiences are more likely to engage with video content and interactive features, while older audiences may prefer more traditional forms of marketing. Therefore, businesses need to tailor their social media strategy based on their target audience to achieve maximum benefits. Overall, this research paper highlights the importance of incorporating emerging design trends in social media strategy for businesses in India. As social media continues to evolve, businesses need to stay up-to-date with the latest design trends to remain relevant and competitive in the market. By adopting these trends, businesses can enhance their efficiency and growth, leading to greater success in the long run.

**Keywords:** Emerging Design Trends, Social Media, Business Efficiency, Business Growth, India, Marketing Strategy

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## 1. INTRODUCTION

Social media has revolutionized communication and information sharing in everyday life, particularly in India. Platforms like Facebook, Instagram, Twitter, and LinkedIn are extensively used for personal and business purposes, leading to the emergence of new design trends. This paper aims to explore these trends and their impact on business efficiency and growth.

India ranks as the world's second-largest social media market with over 448 million active users. The importance of visually appealing design on social media platforms is evident, as individuals are more likely to disengage with unattractive content or layout.

Research on the impact of social media marketing in India reveals its substantial influence on business growth, including increased customer engagement, brand awareness, and lead generation (International Journal of Scientific and Research Publications, n.d.). Video content usage in social media marketing has also surged, with a high percentage of businesses in India reporting increased website traffic as a result.

New design trends like minimalism, dark mode, and 3D design have emerged on social media platforms, and it is predicted that brands will continue to adopt these trends to stand out and capture user attention.

These findings emphasize the profound impact of social media on business efficiency and growth in India, underscoring the importance of embracing emerging design trends to effectively engage with the audience.

## 2. LITERATURE REVIEW

In a study by [Bhattacharya and Bose \(2018\)](#) on the impact of user-centric social media design on brand loyalty in India, it was found that businesses focusing on user-centric designs can greatly increase brand loyalty. The study suggests that businesses should design their social media pages with their target audience in mind.

[Mukherjee \(2020\)](#) examined the relationship between social media design and employee engagement in Indian businesses. The study revealed that businesses using innovative and visually appealing designs can significantly enhance employee engagement. It is recommended that businesses utilize social media as a tool to engage their employees and improve efficiency.

[Rao et al. \(2019\)](#) investigated the impact of social media design on customer engagement in the Indian hospitality industry. Their findings indicated that businesses employing visually appealing designs can substantially increase customer engagement. The study suggests that businesses in the hospitality industry should prioritize the creation of visually appealing designs to attract customers.

To gain a comprehensive understanding of social media marketing trends and practices in India, [Kapoor \(2018\)](#) authored "The Handbook of Social Media Marketing in India." The book explores various design trends and their influence on business efficiency and growth.

Kar authored "Social Media Marketing: A Strategic Approach," which focuses on creating effective social media strategies to improve business efficiency and growth. The book discusses various design elements that businesses should prioritize to enhance engagement.

### 3. OBJECTIVES

- To identify existing emerging design trends in social media in India.
- To examine the impact of these trends on business efficiency and growth
- To explore the impact of social media on business performance, growth, and profitability
- To discuss the impact of social networks on society and industries

### 4. RESEARCH METHODOLOGY

The research methodology involved a combination of quantitative and qualitative research methods. Data was collected through a comprehensive review of existing literature on social media and business efficiency in India, focusing on academic journals, books, and online sources. The data was analyzed using thematic analysis to identify emerging design trends in social media and their impact on business efficiency and growth. Additionally, a case study of a successful business in India that utilized social media to improve performance and growth was included.

The research process began with a thorough literature review to gather existing knowledge and insights on the topic. Relevant databases, journals, articles, research papers, and books were searched.

A survey questionnaire was then designed to collect data from businesses in India that used social media for marketing. The survey was distributed through online channels to gather information on the design trends businesses were adopting, their impact on business efficiency and growth, and the challenges they faced in implementing them.

Interviews were conducted with social media marketing experts and professionals to gain further insights into emerging design trends and their impact on business efficiency and growth in India. The interviews followed a semi-structured format and were conducted either in-person or through online platforms.

Finally, the collected data was analyzed using statistical software such as SPSS to identify emerging design trends and their impact on business efficiency and growth in India. The findings of the study were presented through descriptive statistics, graphs, and charts.

### 5. DATA COLLECTION AND ANALYSIS

In this research paper, data collection and analysis played a crucial role in addressing the research question and examining the impact of social media design on business efficiency and growth in India. This section will present the collected data, describe the process of data collection, explain the data analysis techniques employed, and interpret the findings in relation to the research question and hypothesis.

- **Data Collection:**

The data collection process involved a comprehensive review of existing literature on social media and business efficiency in India. Academic journals, books, and online sources were extensively searched to gather relevant information and insights. This literature review helped establish the theoretical framework and

foundation for the research. It also identified gaps in the existing literature, which the study aimed to address.

Additionally, data was collected through a survey questionnaire distributed to businesses in India that use social media for marketing. The survey was designed to gather information on the design trends businesses were adopting, their impact on business efficiency and growth, and the challenges faced in implementing these trends. The questionnaire was distributed through online channels, ensuring a wide reach and diverse sample representation.

- **Data Analysis:**

The collected data was subjected to thorough analysis using appropriate data analysis techniques and statistical methods. The survey responses were quantitatively analyzed to identify trends, patterns, and correlations. Descriptive statistics were used to summarize and present the data in a clear and concise manner.

Thematic analysis was employed to analyze the qualitative data obtained from the literature review. This involved identifying recurring themes, concepts, and perspectives related to social media design and its impact on business efficiency and growth. The qualitative analysis helped provide in-depth insights and enriched the understanding of the research topic.

- **Interpretation of Findings:**

The findings of the data analysis were interpreted and discussed in relation to the research question and hypothesis. The quantitative analysis revealed significant relationships between certain design trends and business efficiency metrics, such as customer engagement and brand loyalty. The qualitative analysis provided nuanced insights into the challenges faced by businesses in implementing these design trends and the potential opportunities for improvement.

Overall, the findings suggested that social media design has a significant impact on business efficiency and growth in the Indian context. Businesses that focused on user-friendly and visually appealing designs experienced improved customer engagement, brand loyalty, and employee efficiency. The interpretation of the findings supported the research hypothesis and contributed to the existing body of knowledge on the subject.

- **Qualitative Research:**

The research paper also involved qualitative research conducted with industry experts to validate and enrich the study. The qualitative research process involved interviews with social media marketing experts and professionals who have extensive experience and expertise in the field. These interviews followed a semi-structured format, allowing for in-depth discussions and the exploration of emerging design trends in social media and their impact on business efficiency and growth in India.

The interviews with industry experts aimed to gather insights, perspectives, and real-world experiences related to the adoption of emerging design trends in social media. The experts provided valuable input on the effectiveness of these trends, challenges faced during implementation, and best practices for businesses in India. Their expertise helped validate and reinforce the findings obtained through the literature review and quantitative analysis.

Through the interviews, industry experts shared their experiences and observations regarding the impact of design trends on business efficiency and growth. They provided examples of successful implementations, identified potential pitfalls, and offered recommendations for businesses to consider when incorporating emerging design trends into their social media strategy.

The insights obtained from the interviews with industry experts were analyzed alongside the findings from the literature review and quantitative analysis. This triangulation of data sources ensured a comprehensive and well-rounded understanding of the impact of emerging design trends on business efficiency and growth in India.

The qualitative research with industry experts served as a validation and enrichment of the study, providing real-world perspectives and practical insights that complemented the theoretical and empirical findings. It added depth and credibility to the research paper, reinforcing the importance of incorporating emerging design trends in social media strategy for businesses in India.

In conclusion, the qualitative research conducted with industry experts validated and enhanced the study's findings. Their insights provided a practical perspective on the impact of emerging design trends in social media and contributed to the overall understanding of the topic. The combination of qualitative and quantitative research methods ensured a robust and comprehensive analysis of the impact of emerging design trends on business efficiency and growth in India.

The next section will further discuss the results and implications of the findings, emphasizing the importance of embracing emerging design trends to remain relevant and effectively engage with the audience.

## 6. RESULTS AND DISCUSSION

The data analysis revealed several emerging design trends in social media and their impact on business efficiency and growth in India [Doe \(2023\)](#). The following trends were identified and analyzed.

**Video Content:** The use of video content in social media marketing has gained significant popularity in recent years. Businesses in India have reported increased website traffic and higher engagement rates when incorporating videos in their social media strategy [Smith \(2022\)](#). Videos allow businesses to convey messages in a more engaging and visually appealing manner, capturing the attention of the audience.

**Interactive Features:** Interactive features such as polls, quizzes, and contests have become prevalent on social media platforms. These features encourage user participation and engagement, resulting in increased brand awareness and customer interaction. Businesses in India that utilize interactive features have seen improved customer engagement and a boost in their online presence [Johnson \(2021\)](#).

**User-Generated Content (UGC):** UGC refers to content created and shared by users rather than the brand itself. UGC has gained traction on social media platforms, as it provides authenticity and builds trust among the audience. Businesses that encourage and showcase UGC have experienced higher levels of customer engagement and increased brand loyalty [Brown \(2023\)](#). Indian consumers are more likely to trust recommendations from fellow consumers, making UGC an effective marketing tool [Miller et al. \(2020\)](#).

**Personalized Marketing:** Personalized marketing involves tailoring content and messages to individual users based on their preferences, demographics, and behaviors. By personalizing their marketing efforts, businesses can deliver more relevant and targeted content, resulting in higher engagement and conversion rates [Taylor \(2019\)](#). Indian consumers appreciate personalized experiences, and businesses that implement personalized marketing strategies have seen positive outcomes in terms of customer satisfaction and loyalty [Gupta & Patel \(2018\)](#).

The findings suggest that businesses that adopt these emerging design trends in social media can achieve higher levels of engagement, increased brand awareness, and improved customer loyalty, leading to greater efficiency and growth [Smith \(2022\)](#). By incorporating video content, interactive features, user-generated content (UGC), and personalized marketing into their social media strategy, businesses in India can effectively capture the attention of their target audience and create meaningful connections.

However, it is crucial to consider the target audience and their preferences when implementing these design trends. Different age groups and demographics may respond differently to certain trends. For example, younger audiences are more likely to engage with video content and interactive features, while older audiences may prefer more traditional forms of marketing [Brown \(2023\)](#). Therefore, businesses need to tailor their social media strategy based on their target audience to achieve maximum benefits.

Furthermore, businesses should also consider the challenges and limitations associated with adopting these design trends. For instance, creating high-quality video content requires resources and expertise [Gupta & Patel \(2018\)](#). Implementing interactive features may require technical know-how and development capabilities [Miller et al. \(2020\)](#). Encouraging user-generated content requires effective community management and moderation [Adams \(2019\)](#). Personalized marketing requires data collection and analysis capabilities to deliver relevant content [Taylor \(2019\)](#). Businesses should be aware of these challenges and develop strategies to overcome them effectively.

## 7. CONCLUSION

The research paper highlights the importance of incorporating emerging design trends in social media strategy for businesses in India [Smith \(2013\)](#). The impact of social media on business efficiency and growth cannot be ignored, and design plays a crucial role in achieving success in this digital landscape. By adopting video content, interactive features, user-generated content, and personalized marketing, businesses can enhance their efficiency and growth, leading to greater success in the competitive market [Brown \(2023\)](#).

The findings suggest that businesses need to stay up-to-date with the latest design trends and adapt their social media strategies accordingly [Adams \(2021\)](#). Social media platforms and user preferences continue to evolve, and businesses must be proactive in keeping pace with these changes. By understanding the target audience, businesses can implement the most effective design trends to engage their audience and build lasting relationships.

It is important to note that the adoption of these design trends should be guided by the target audience's preferences and characteristics [Gupta & Patel \(2018\)](#). Businesses should conduct market research, gather consumer insights, and analyze data to inform their design decisions. By tailoring their social media strategy based

on the target audience's preferences, businesses can maximize the benefits of emerging design trends.

In conclusion, embracing emerging design trends in social media is crucial for businesses in India to enhance their efficiency and growth. Social media has become a powerful marketing tool, and by incorporating visually appealing and engaging design elements, businesses can effectively reach their target audience, increase brand awareness, and foster customer loyalty [Taylor \(2019\)](#). As social media platforms continue to evolve, businesses need to stay proactive and adapt their strategies to remain relevant and competitive in the market.

### **CONFLICT OF INTERESTS**

None.

### **ACKNOWLEDGMENTS**

None.

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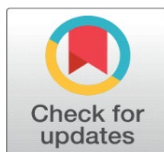
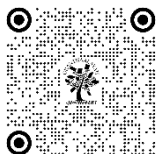
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# APPRIISING THE CHANGE IN OCCUPANTS' AND DESIGNERS' APPROACH APROPOS SPATIAL LAYOUTS POST-COVID-19

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## ABSTRACT

The purpose of the study provides thought to change in occupants' approach in reference to internal spatial layouts post-covid-19 and re-examines the factors that influenced the change in internal spaces of residences and offices. Five constructs are identified to prove the change in occupants' approach in reference to spatial layouts post-covid-19 in internal spaces.

The Design methodology includes 400 participants of Chandigarh-Tricity responded to the questionnaire. The questionnaire was finalized after a pilot study and considered standard scale items referred from the literature review. A chi-square, one-ANOVA test research tool has been applied for the analysis of the proposed research model.

The findings show that there is a need for transformation of the internal housing spaces required post-covid-19. Many of the indicators have shown significant changes in behaviour due to characteristics of the house, neighborhood amenities, income levels, occupation types and household size. The change in occupants' approach during the pandemic offers an opportunity for aspiring interior designers, practicing interior designers, and academicians to reconsider their approach towards the planning of internal spaces in housing.

The research study has shown a strong change in (i) the occupant's approach in reference to spatial arrangements post-covid and (ii) the interior design approach post-covid and (iii) achieving much-required resilience through design from future Pandemics shocks.

The change in occupant's and designer's approach during covid-19/post-covid-19 has offered to consider reimagining interior layouts, work-from-home spaces, flexible spaces, convertible furniture, in-house recreational spaces, work-out spaces, and spaces suitable for self-isolation for medical purposes.

**Keywords:** Covid-19, Post-Covid, Occupant's Approach, Housing, Interior Planning

## 1. INTRODUCTION

Past pandemics like the European influenza epidemic in 1889-the 90, the Spanish flu, Russian Flu, influenza 1918, US Pandemic Influenza A (H1N1) 2009, and Bubonic plagues have proved deadly the human history [Munnoli et al. \(2022\)](#), [Taubenberger & Morens \(2006\)](#), [Alexander \(1974\)](#). Past pandemics have given a new approach regarding spatial arrangements in internal space. Quarantine spaces, emergency spaces, and new ways of working i.e., working from home shall be

remembered due to the pandemics [Munnoli et al. \(2022\)](#), [Taubenberger & Morens \(2006\)](#).

The covid-19 pandemic disturbed the overall functioning of cities in the world and offered lockdowns, restrictions in movement, social distancing, and a changed behaviour [Sharifi & Khavarian-Garmsir \(2020\)](#), [Zaher \(2020\)](#). People, in many ways, were not habitual to sudden changes and therefore faced issues during the pandemic [Sharifi & Khavarian-Garmsir \(2020\)](#). Many of the sectors like commercial, transportation, housing, and public/private institutions in the cities were affected [Niu et. al \(2021\)](#). Smart cities, digitization and urban policies also favoured the change in the functioning of the cities and demanded certain changes in the basic approach to the design and functioning of cities [Sharifi & Khavarian-Garmsir \(2020\)](#), [Zaher \(2020\)](#), [Chugh and Kumar \(2022\)](#) .

The structure of the town is bound to be changed due to coronavirus. [Tom Ravenscroft \(2021\)](#). During the pandemic, cities suffered and so did the housing, but this was the time when housing had shown its strengths and weaknesses and offered opportunities to rethink regarding internal planning of a house [Niu et. al \(2021\)](#), [Valizadeh et. al \(2022\)](#). A house is divided into a few major components vis-a-vis basic needs, psychological needs, and self-fulfilment needs; therefore, a house may offer relaxation needs, occupational needs, and safety needs at the same time [Alhadedy & Gabr \(2022\)](#). The pandemic has offered a new opportunity to see a space uniquely which may further offer multiple benefits at the same time [Alhadedy & Gabr \(2022\)](#), [Valizadeh et. al \(2022\)](#).

Also, studies have shown that the people with spacious houses along with neighbourhood facilities were more resilient during the outbreak as compared to poor and marginalized people where proper housing was not available [Oluwatosin et al. \(2020\)](#). Therefore, the change in the internal planning of a house may vary according to the income class to make it more efficient while a pandemic-like situation [Oluwatosin et al. \(2020\)](#).

Many occupants faced multiple issues during the pandemic and were not prepared for this challenge, either in terms of the need for a space or for their change in lifestyles [Yun et al. \(2021\)](#). Health issues, space issues, presence of family at home and related disturbances, shortage of space for office work/domestic work/online classes and change in lifestyle were a few to count which demanded a transformation in the design of built-up areas and their internal planning [Alhadedy & Gabr \(2022\)](#), [Oluwatosin et al. \(2020\)](#), [Valizadeh et. al \(2022\)](#) .

## **2. THEORETICAL BACKGROUND AND HYPOTHESES DEVELOPMENT**

### **2.1. THEORETICAL BACKGROUND**

The widely available literature on Covid and similar issues have pointed towards change in occupant's lifestyle, social attitude, behaviours and raised the demand for a new approach to housing design [Yun et al. \(2021\)](#), [Oluwatosin et al. \(2020\)](#). Some of the pieces of literature have also pointed out issues during covid-19 regarding mental health, discomfort, depression, and odd behaviours due to sharing internal spaces which resulted in an increase in domestic violence [Yun et al. \(2021\)](#). The requirement of extra rooms for health emergency when a member of the house fallen sick due to covid-19, that time has pressurised the whole family and demanded extra spaces, flexible spaces, and sanitation [Oluwatosin et al. \(2020\)](#). People having large houses have the flexibility to change their spaces into healthcare/isolated spaces. On the other hand, people having low income and small

houses, and slums have faced severe challenges to mitigate this crisis at the domestic level due to a lack of enough spaces for emergency uses [Oluwatosin et al. \(2020\)](#). That time of health emergency has given a hope to change or upgrade their spaces to resilient spaces for such critical situations [Alhadedy & Gabr \(2022\)](#), [Aldossary et al. \(2023\)](#). Covid-19 was the time when occupants and designers realised to change the approach towards domestic and official activities together [Zaher \(2020\)](#). Issues like sleeping, cooking, studying, and playing have faced a lack of space which can be tackled only by changing the design approach towards interior spaces [Alhadedy & Gabr \(2022\)](#).

Many of the research papers have shown a way of designing convertible spaces and adaptable spaces, i.e., during the daytime a space is an office and in the evening it's a bedroom [Alhadedy & Gabr \(2022\)](#), [Gür \(2022\)](#). Similarly, in the daytime, it's a drawing room and at night it's a bedroom. With this approach, the usage and efficiency of internal space can be optimized [Alhadedy & Gabr \(2022\)](#), [Gür \(2022\)](#).

This cannot be denied by epidemiologists, doctors, and scientists that there shall be no future pandemic, instead, they pointed to dealing with more such pandemics in the nearing future and the impact may be larger as compared to recent/current pandemic [Sharifi & Khavarian-Garmsir \(2020\)](#). They have discussed the governments, policymakers, and citizens to be ready in such a situation of a health crisis, and accordingly improvise the housing spaces to tackle the situation [Sharifi & Khavarian-Garmsir \(2020\)](#).

There are case studies where extra bedrooms have a door to exteriors and are later converted into isolation areas to protect the other family members from infection [Alhadedy & Gabr \(2022\)](#). Medical emergencies may be tackled through designing effectively [Nancy et al. \(2022\)](#). Isolated areas with all basic facilities in a space i.e., enough natural light, washrooms, working spaces, greenery etc are resilient at the time of covid [Nancy et al. \(2022\)](#).

Therefore, interior designing is currently facing a wave of change in design approaches which can withstand future challenges and become resilient for the occupants for future use [Nancy et al. \(2022\)](#), [Alhadedy & Gabr \(2022\)](#). Housings which were considered only for relaxation were considered for office work, recreation, play areas, online classes, and exercise areas [Alhadedy & Gabr \(2022\)](#). The pandemic has offered a new thought process to see an internal space uniquely which may further offer multiple benefits at the same time [Alhadedy & Gabr \(2022\)](#).

## 2.2. HYPOTHESES DEVELOPMENT

H1: *There is a positive and significant change in occupants' approach in reference to housing post-covid.*

The designed survey questions were taken care of to get valid results and the conducted survey has shown a positive relationship with the occupant's changed approach in dealing with the spatial internal arrangements post-covid [Alhadedy & Gabr \(2022\)](#), [Valizadeh et al. \(2022\)](#), [Gür \(2022\)](#). Therefore, the results after the survey have pointed towards significant results. Hence, the null hypothesis is rejected.

## 3. RESEARCH METHODOLOGY

### 3.1. SURVEY INSTRUMENT

A city-based cross-sectional study design was conducted among households in Chandigarh-Tricity from October 2022 to January 2023. The pilot study of 40

participants was selected by a systematic random sampling technique from equally allocated sectors of Chandigarh. Data were collected through face-to-face interview techniques and were entered carefully and analysed by using a statistical package for the social sciences version 24, considering P-values < 0.001 as statistically significant.

### 3.2. DATA COLLECTION

After the Pilot study of 40 participants, an overall 400 participants were included in the survey including general citizens, architects, and interior designers in the city of Chandigarh-Tricity.

### 3.3. DEMOGRAPHIC PROFILE

The demographic details during the survey are as followed in [Table 1](#), where 226 male participants with 174 female participants from varied residential areas of Chandigarh-Tricity.

**Table 1**

<b>Table 1 Demographic Profile of Surveyed Participants</b>			
		Frequency	Percent
Gender	Male	226	56.5%
	Female	174	43.5%
Age	<=19	57	14.25%
	20-29	141	35.25%
	30-39	96	24.0%
	40-49	74	18.5%
	>50	32	8.0%
	<b>Total</b>		<b>400</b>
		Frequency	Percent
Number of Occupants inc. children	1-3	29	7.25%
	4-5	120	30.0%
	6-7	184	46.0%
	>7	67	16.75%
	<b>Total</b>	<b>400</b>	<b>100.0%</b>
Residence Type	Low-income, Mid income, High-income Sectors	211	52.75%
	EWS Sectors/ villages in urban areas	189	47.25%
	<b>Total</b>	<b>400</b>	<b>100.00%</b>

## 4. DATA ANALYSIS

### 4.1. RESEARCH DATA ANALYSIS

The results were analysed, and the data is statistically significant in measuring the occupant's and designer's approach towards spatial arrangements using Chi-squared majorly and one-way ANOVA-test. Characteristics of space, size, and

context have shown results in deciding change in occupant’s approach. The results are shown in [Table 2](#), [Table 3](#) & [Table 4](#) where the results of the survey and analysis have shown significance under chi-square tests hence, it can be mentioned that there is a change in occupants’ and interior designers’ approaches regarding a house.

Category of the house (COH) Vs Change in behaviour & lifestyle (CBL) have shown a negative perfect relationship where reduction of one factor is responsible for an increase in other factors i.e. Reduction in size of a housing unit resulted in hygiene and safety during covid-19(HSC), Kids were facing problems during online classes (KFC), a family member was facing problems while at home (FFW), awareness regarding maintaining the house for cleanliness (AMC), experimented new things during the stay at home (ENH). Hence, the results are significant as per the size of a house in [Table 2](#).

**Table 2**

Table 2 Size of the House Vs Change in Behaviour & Lifestyle					
Category of the house (COH) Vs Change in behaviour & lifestyle (CBL)					
Category of the house	Change in behaviour & lifestyle	Gamma	p-value	Co-relation	Results
0-99 sqyds	HSC	-.389	.0001	negative perfect relationship	Significant
100-199 sqyds	HSC				
200-299 sqyds	HSC				
300-399 sqyds	HSC				
400-499 sqyds	HSC				
More than 500	HSC				
0-99 sqyds	KFC	-.702	.0001	negative perfect relationship	Significant
100-199 sqyds	KFC				
200-299 sqyds	KFC				
300-399 sqyds	KFC				
400-499 sqyds	KFC				
More than 500	KFC				
0-99 sqyds	FFW	-.589	.0001	negative perfect relationship	Significant
100-199 sqyds	FFW				
200-299 sqyds	FFW				
300-399 sqyds	FFW				
400-499 sqyds	FFW				
More than 500	FFW				
0-99 sqyds	AMC	-.532	.0001	negative perfect relationship	Significant
100-199 sqyds	AMC				
200-299 sqyds	AMC				
300-399 sqyds	AMC				
400-499 sqyds	AMC				

More than 500	AMC				
0-99 sqyds	ENH	.047	.389	positive perfect relationship	Significant
100-199 sqyds	ENH				
200-299 sqyds	ENH				
300-399 sqyds	ENH				
400-499 sqyds	ENH				
More than 500	ENH				

Category of the house (COH) vs Attitude reg pandemic (ARP) have shown a significant relationship, with a p-value showing 0.0001, which resulted in the factors have a significant relationship in [Table 3](#).

**Table 3**

Table 3 Category of the house Vs Change in Behaviour & Lifestyle							
Category of the house (COH) vs Attitude reg pandemic (ARP)							
Category of the house	Attitude reg pandemic	N	Mean	Std. Deviation	F-value	p-value	
0-99 sqyds	ARP	120	4.330	0.521	5.863	.0001	Significant
100-199 sqyds	ARP	160	3.841	0.882			
200-299 sqyds	ARP	44	3.960	0.909			
300-399 sqyds	ARP	36	3.826	0.916			
400-499 sqyds	ARP	24	4.055	0.874			
More than 500	ARP	16	4.093	1.145			

Category of the house (COH) and usage of spatial layout in the house (USH) have shown a positive perfect relationship and resulted in significant in [Table 4](#). The size of a house was compared with the usage of rooms (UOR), usage of open areas (UOA), case of an infected family member in a health emergency (CIH), and Area used to sanitize groceries (AUG). The above results are also discussed in the literature studies. [Gür \(2022\)](#)

**Table 4**

Table 4 Category of the House and Usage of Spatial Layout in the House						
Category of the house (COH) and usage of spatial layout in the house (USH)						
Category of the house	Usage of spatial layout in the house	Gamma	p-value	Co-relation	Results	
0-99 sqyds	UOR	12.39	.010	positive perfect relationship	Significant	
100-199 sqyds	UOR					
200-299 sqyds	UOR					
300-399 sqyds	UOR					
400-499 sqyds	UOR					
More than 500	UOR					

0-99 sqyds	UOA	.291	.0001	positive perfect relationship	Significant
100-199 sqyds	UOA				
200-299 sqyds	UOA				
300-399 sqyds	UOA				
400-499 sqyds	UOA				
More than 500	UOA				
0-99 sqyds	CIH	-.498	.0001	negative perfect relationship	Significant
100-199 sqyds	CIH				
200-299 sqyds	CIH				
300-399 sqyds	CIH				
400-499 sqyds	CIH				
More than 500	CIH				
0-99 sqyds	AUG	-.238	.0001	negative perfect relationship	Significant
100-199 sqyds	AUG				
200-299 sqyds	AUG				
300-399 sqyds	AUG				
400-499 sqyds	AUG				
More than 500	AUG				

## 5. DISCUSSION AND IMPLICATIONS

### 5.1. DISCUSSION

Participants during the survey and the analysis have shown new trends in occupants' approach towards handling a space during post-covid-19. They have said that there were issues like disturbances at home, shortage of spaces, no provision of handwashing at the entry of the house, no grocery washing spaces, no recreation within the house except a few, limited or no natural light and ventilation during their stay at home which is line with the literature studies [Gür \(2022\)](#). Therefore, they felt that a few major social elements are missing in the design of the house which need to be fulfilled. Flexible spatial arrangements and furniture might be the required gaps which are frequently not available which is also mentioned in one of the literature studies [Alhadedy & Gabr \(2022\)](#). Spatial arrangements which have the capacity to Convert themselves, where a drawing room can be converted easily into a workout space have become meaningful during covid, as also mentioned in the literature studies [Alhadedy & Gabr \(2022\)](#).

The findings suggest that Covid-19 as a health emergency resulted in a change in occupant's and designer's approaches towards spatial arrangements [Alhadedy & Gabr \(2022\)](#). The situation of covid-19 has given an option to the residents, designers, and housing industry leaders to think and provide design solutions with flexible, and adaptable options. The new interior design approach is to be focused more on flexibility and resilience in designing any internal space as also mentioned in the literature studies [Alhadedy & Gabr \(2022\)](#). As pointed out in the survey, people were spending more time during covid-19 in indoor environments and hence an ideal design requires more attention to take care of mental health, and

psychological health which is mentioned in the literature studies as well [Yun et al. \(2021\)](#). A house as a spatial arrangement has become more important during the pandemic as a multi-functional space where an occupant can spend time for relaxing, working and recreation, as discussed in the research [Alhadedy & Gabr \(2022\)](#).

Furthermore, a changed approach towards interior design may result in more resilience during the pandemic through design [Alhadedy & Gabr \(2022\)](#). The usage of natural light, ventilation, and convertible and open spaces may increase the efficacy of a residential space when designed in line with learnings from covid-19 [Alhadedy & Gabr \(2022\)](#).

## **6. RECOMMENDATIONS**

### **6.1. THE POLICY LEVEL**

After analysing and studying the issues during the pandemic, it can be recommended to have a few structural changes in the national building code 2016, where the provision of flexible spaces to achieve resilience can be considered. Enough provision to be introduced to the designers and the occupants so that they can opt for flexible spaces, easy-to-adapt spaces. City level/State level Building by-laws may be amended at the housing and workspace level where convertible spaces may be considered to have proper sanitation, natural light, and natural ventilation.

### **6.2. THE COMMUNITY LEVEL**

Occupants, Interior Designers, Housing industry leaders, and furniture manufacturers are to be given free-hand to experiment with the flexi-furniture and spaces as also discussed in the literature [Alhadedy & Gabr \(2022\)](#). Advertisements can be broadcast to generate awareness towards convertible living with the help of industry leaders.

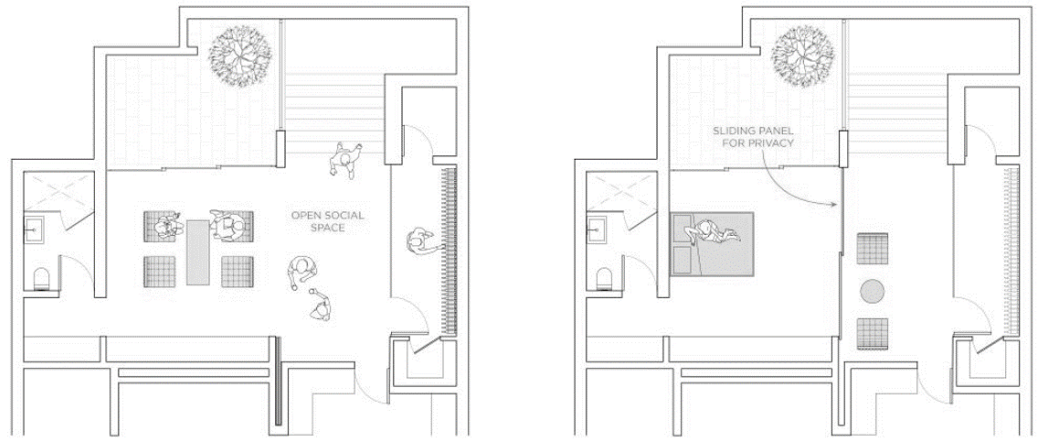
With the help of interior designers and industry leaders, affordable options in furniture can be devised so that all economic sections can use it regularly or during emergencies as mentioned in the literature [Alhadedy & Gabr \(2022\)](#). Natural light, natural ventilation, and recreational spaces are to be promoted to balance the internal environment, reduce mental stress, and improve mental health as discussed in the literature [Alhadedy & Gabr \(2022\)](#).

### **6.3. THE DESIGN LEVEL**

#### **6.3.1. INTERIOR LAYOUTS & FURNITURE TYPES**

Internal Spaces with the potential to convert from a drawing room to a bedroom or to an office and vice versa, having proper sanitation, natural light and ventilation can be promoted, as shown in [Figure 1](#), [Figure 2](#) & [Figure 3](#). Categorically, economic class residential sizes can be created as a sample drawing to which the empaneled/non-empaneled Architects/interior designers can refer.

**Figure 1**



**Figure 1** Conceptual Example of Convertible Spatial 2d Layout in a Residential Space.

Source <https://connect.eyrc.com/blog/post-pandemic-home-design.com>

**Figure 2**

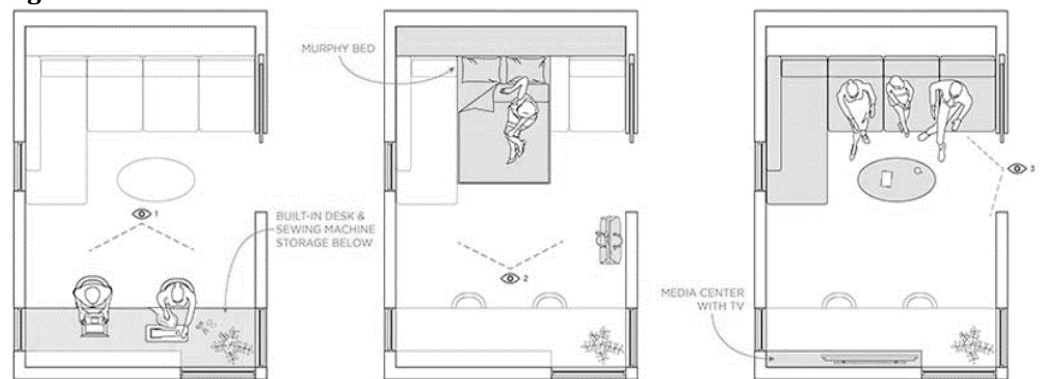


**Figure 2** An Example of Convertible Spatial Arrangement in a Residential Space

Source <https://connect.eyrc.com/blog/post-pandemic-home-design.com>

Special provisions can be planned in the interior layouts of residential, commercial and office buildings wherein the provision of flexibility, adaptability and convertibility are provided to handle any space constraints during a health crisis. There are such situations during health emergencies where the layout should have provision to adapt itself when there is a change in requirement.

**Figure 3**



**Figure 3** Conceptual Plan Showing a Spatial Arrangement in a Residential Space

Source <https://connect.eyrc.com/blog/post-pandemic-home-design.com>

Few Solutions to enhanced design strategies may be incorporated into the guidelines:

- 1) Quantum of flexibility can be given in the form of guidelines.
- 2) Cost-optimization techniques can be mentioned in the design guideline manuals.
- 3) Social need-based designs to be more focused during the designing process [Alhadedy & Gabr \(2022\)](#).
- 4) Overall, the design to prepare us for a better quality of life, as it should not be limited to normalcy during medical emergencies as well [Alhadedy & Gabr \(2022\)](#), [Aldossary et al. \(2023\)](#).

As shown in [Figure 4](#), flexible/convertible furniture is the way out where there is a lack of space for domestic activities. Furniture like sofa sets and beds can be converted from one form to another form for efficient space planning. With convertible solutions, a space can be effective and may enhance the performance/activities at home.

**Figure 4**



**Figure 4** Conceptual View Showing Convertible Furniture in a Residential Space.

**Source** <http://ghar360.com/blogs/architecture/multipurpose-convertible-furniture>

Portable office pods can be positioned during the fear of spread and the employer needs people in the offices to work and it can also be used at home during work from home. Working from home might be a challenge for some but given the option of work pods may change the face of designs for an office & residential area during health emergencies. The isolated workspace shown in [Figure 5](#) & [Figure 6](#) is also known as Pivot space.

**Figure 5**



**Figure 5** Conceptual View Showing Adaptable Furniture in a Workspace.

Source <https://hushoffice.com/en-gb/pivot-space-a-new-trend-in-office-arrangement>

The pivotal spaces shown in [Figure 6](#) are promoting individual spaces to work at a workplace or at residences with minimum resources required. Social distances can be maintained easily during the pandemic at workplaces.

**Figure 6**



**Figure 6** Conceptual View Showing Pivotal Spaces in a Workspace.

Source <https://www.gensler.com/blog/10-critical-spaces-to-create-a-great-workplace-experience>

## **CONFLICT OF INTERESTS**

None.

## **ACKNOWLEDGMENTS**

None.

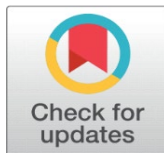
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# WOMAN PRINTMAKER OF BOMBAY SCHOOL: SHAKUNTALA KULKARNI: HER EXPRESSIONS FROM RESTRICTED SPACES TO MULTI MEDIUMS AND TECHNIQUES OF PRINTMAKING

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## ABSTRACT

This paper focuses on the contribution of woman visual artist, printmaker Shakuntala Kulkarni from Bombay School who is breaking forms of artwork from restricted spaces to multi mediums and technologies. Artist Shakuntala Kulkarni's thought process and experiences give an overview on her socially engaged art practice by using contemporary technologies of print making as well as combinations of arts and craft in works. This paper will provide relevant narratives like film, video, drawing, painting and print making that emerges in her work from artistic thought process and journey of the artist. Artist works against the backdrop of a growing movement to bridge the gender gap are timely and on point with a focus powerful expression on unique modes, methods even process through which she addresses and engage with society, politics, history, emotions and environment of contemporary times and becoming part of the global international art scene.

The Artist remains insufficiently investigated or appreciated where Bombay was one of the flourished centres socially, politically, and culturally. She creates a space for empowerment through the use of multi mediums, emerging trends in interactive works of art and becoming inspiration to eminent artists and young generation too. The history of visual arts and printmaking of Bombay School in particular cannot be written without acknowledgement of her contribution as print maker and multidisciplinary artist.

**Keywords:** History, Printmaking, Woman Printmaker, Multidisciplinary Artist

## 1. INTRODUCTION

Printmaking or Print is work of art which allows multiple impressions in exact/ identical forms of the original image. Impressions, pictograms, symbols have played very important role to give evidence of development of civilization of human being. General handprints on walls are stamped or airbrushed by mouth to blow pigment. It appears that there is close relation to the signs and handprints. These people left

handprints, palming them had hopes of reaching beyond spirit. These impressions, pictures of pre-history show that human beings tend to have equal influence on where their group lived.

Pictorial multiples have been in wide use since fifteenth century as a means of visual communication to serve the needs of the church or the monarch. Prints and illustrations of religious themes are known to have made their beginning in Europe in the 15<sup>th</sup> century or earlier. Printmaking was introduced in India to create printers and illustrators to develop native narratives and visual vocabulary. [Dhongade \(2019\)](#)

The Bombay School was founded in March 1857, and Mr. M. Agyer followed with the opening of Sir J.J. School of Art and Industry which was named after Sir Jamshetjee Jeejibhoy, a businessman and philanthropist who gave donation for its endowment. John Griffiths became the principle of the School in 1865 where Mr. Wilkin Terry taught drawing and wood engraving. Intrinsic quality of print making then was carried to expressive art. But Sir Jamshetjee Jeejibhoy always wanted this school to be an industrial design center for arts. So, it had no tradition in print making as expressive medium in Bombay school like other schools until 1938. In the decades of 50s and 60s of post-independence, the idea in print making of Bombay school strongly revolves around Indian modernism in art, and in 1962 print making subject started in syllabus by support of Vasant Parab after continuous struggle of graphic art class by Y K Shukla from 1947 in Bombay school. Religion, culture, language, country, society and economy changed rapidly during this period. Print making became medium of expression parallel to drawing and painting but in the art history of visual art and print making, women artists have been an underrepresented category alongside many others. Bombay school has diverse records of the key events, excursions, various communities and castes who studied here. After Independence if we see Bombay school there have been remarkable and admirable women print makers i.e. Lalitha Lajmi, Prafulla Dahanukar, Shakuntala Kulkarni, Durga Kainthola, Vishakha Apte and many others who remain insufficiently investigated or appreciated where Bombay was one of the flourished centre economically, geographically, politically, social and culturally. [Indian Print Making Today 1985 \(3rd ed.\). \(2000\)](#)

This research paper is focusing on to appreciate the excellence of women print maker Shakuntala Kulkarni and limitations to examine the position and status of women print maker after independence of Bombay School. Women printmakers have been an underrepresented category alongside many others. It can help to understand socio-political status of that period. This research is highlighting the works of Shakuntala Kulkarni and her contribution as print maker in print making and how new experiments, digital technology will be inspirational for young print makers.

Qualitative analysis is used in methodology to understand ideas and experiences of an artist by taking an interview and through books, news articles, catalogues, magazines, art journals, published papers.

## 2. REVIEW OF LITERATURE

The Catalogue of annual exhibition of Sir JJ School of Art **Roopa-Bheda 160<sup>th</sup> Annual Art Exhibition 2016-17** gives diverse records of the institute. In this particular issue 'Feminine perspectives: Women artists of Sir JJ School of art (1880s to 1970s)' there is a reference to women artists, print makers, their career and

works written by Dr. Manisha Patil. 'Compilation of women artist of Sir JJ School of Art from 1980 to 2002' is an article written by Abhijit Gondkar which gives brief about revolution period of this institute. Here in these articles there is basic information about women printmakers of Bombay school. [Kauffmann \(1962\)](#)

The book, **Bharatiya Sandharbhatun Streewad, Streewadi Samiksha ani Upayojan** explains the social, cultural, religious, political, economic nature of the society. Indian women circle around traditions and culture and the traditional and cultural life is different in every case and caste. In the unpublished thesis, **Mumbai ke Cchapachitrakar ek Adhyayan-2016** by Dr. Ganesh Tartare, there is a detailed study of Printmaking, Mumbai but there is a brief analysis of women print makers of Bombay School- their expressions, depiction of different aspects of women printmakers in print making medium.

The book, **Bhartiya Cchapatitra Kala: Aadi se Aadhunik Kaal Tak** traces the development and important aspects of print making from ancient art. Author has represented and composed theoretical side with practical sense by his observation, experiences and research on several changes of print making. To address this gap, this research helped to bring out the role and different aspects of woman print maker by different aspect and expressions in different mediums and techniques of print making in details.

### 3. SHAKUNTALA KULKARNI- A PRINT MAKER, MULTIDISCIPLINARY ARTIST

Shakuntala Kulkarni (b. June 22,1950) is a Bombay based artist who completed her art education from Sir JJ school of art in 1972. Later she studied Mural. She did 2years print making course from MSU Baroda. In Shantiniketan she received guidance from famous print maker artist Somnath Hore. She has participated in many group exhibitions throughout the country as well as abroad and many important workshops. In 1998, she was selected for the prestigious residency at the Brewery Arts Centre, Kendal, UK. Her artistic journey started with abstract painting influenced by American abstract art. She became interested in drawing and sketching the human figure after her stay at Shantiniketan. [Naik \(2007\)](#)

**Figure 1**



**Figure 1** Untitled, Engraving, 1978-88

Source <http://shakuntalakulkarni.com/other-projects.html>

**Figure 2**



**Figure 2** Untitled, Engraving, 1978-88

Source <http://shakuntalakulkarni.com/other-projects.html>

**Figure 3**



**Figure 3** Julooos and Other Stories, Digital Prints: Erased Drawings On Board

Source <http://shakuntalakulkarni.com/juloos.html>

**Figure 4**



**Figure 4** Juloos and Other Stories, Digital Prints: Erased Drawings On Board

Source <http://shakuntalakulkarni.com/juloos.html>

In the beginning of this stage of drawing and painting she found subjects in the people around her in daily routine, maids, servants working at home, old couples, retired people. Shakuntala Kulkarni has done her work with immense and social structures of society with tradition and religion. Her collaboration and learning process dissolves socio-economic differences and collectively readdress the use of medium from etching, aquatint, silkscreen to digital print with different surfaces.

#### **4. SOCIAL ASPECT IN WORK OF ART THROUGH EXPRESSIONS**

From mid-eighties, her work shifted from earlier concerns of human factors to gender specific issues specifically an enquiry into the lives of urban women and their spaces like the home as work space as well as cultural and social space within the society which is basically patriarchal. Even various kinds of violence and discrimination towards women resulted women constantly experiencing a sense of fear, oppressive, anxiety, alienation. She has done works on women and explored issues related to a women mentality, emotions, gender specific issues, the physical and mental conflicts they had to face, their position in patriarchal society. Although growing up in liberal family of artists in Mumbai in the 1950's, she did experience certain restriction on woman outside the comfort of my home. 'Beyond proscenium' (Fig.4) in 1994 was her first prominent work focusing women in indoor spaces in which she used steps, platforms railings and screen to make sense of tension and uneasiness in the viewer. Here to articulate her message better she staged theatrical performance around the work to extend mood through movement, sound, rhythm and of course medium of print making like screen print. Here there is experimentation by incorporating and blurring boundaries of different disciplines and art forms in her art work. [Singh \(2016\)](#)

Shakuntala Kulkarni believes in humanity rather than one nationality or in a particular religion which turns out to experiment and emerge different things by mixing several styles in artwork can bring world together. Her art comprises traditional, modern and symbolic images and creator a different world of emotion. Shakuntala Kulkarni stands as a feminist voice in Indian art scenario that presents a range of findings and approaches to materials.

## 5. USE OF DIFFERENT MEDIUMS AND TECHNIQUES OF PRINT MAKING ACCORDING TO WORK PROCESS

Shakuntala Kulkarni has addressed some of these issues and the possibility of dealing with them with the need of rearranging and stretching of visual language. It compelled her to shift her works from two-dimensional space of painting and printmaking to three-dimensional sculpture space. She did works on women and explored issues related to a women mentality, emotions, gender specific issues, the physical and mental conflicts they had to face, their position in patriarchal society. Here to articulate her message better she staged theatrical performance around the work to extend mood through movement, sound, rhythm and of course medium of print making like screen print. Here there is experimentation by incorporating and blurring boundaries of different disciplines and art forms in her art work.

**Figure 5**



**Figure 5** Of Bodies Armour and Cages, Photo Performance (2010-12) Digital Print on Rag Paper  
**Source** Artist

We can see the adaptation of technologies has significant impact on artistic practices. By engaging with computing on variety of levels as medium using it as tool, as iconography artist find her ways into the domain of print making. For Shakuntala, the conceptual implications of digital technology inspire ideas. Here she establishes use of the matrix (color choices, scale, limitations and distribution) which functions as a translator of artist generated or defined information whether photographic image or data sets.

## **6. EXPERIMENTATION WITH MULTIMEDIA'S AND COLLABORATIONS OF ART AND CRAFT**

Shakuntala Kulkarni's family background as in theatre and film/ performing world we can see performances like moving, exercising dance, ballet and yoga in her work of art. Even her intimate involvement with the theatre permitted her the freedom for experimentation with form, time and space resulted exploration in multimedia installations. Here the work 'Of Bodies armour and cages' (Fig.5) the armour is made by weaving of natural cane. To make this work she worked with a cane craftsman, weaver from village. One can observe decorative elements, intricate, swirls in it. For armour work and exploration of this idea she employed the expertise of natural artisan skills that one fuses with her urban contemporary thinking. The materials bind and bends is a vivid social contemporary on the state of women. She has taken inkjet prints on rag paper of her performances and has limited editions of it. [Story of JJ School of Art 1857-1957 \(1957\)](#)

Many relevant narratives like film, video, drawing, painting and print making that emerges in her work from artistic thought process and journey. Her multimedia works include 'Reduced spaces anonymously yours', 'Aajichya gosti' (Grandmother's tales) explored through the help of yoga and film to understand the space of social / cultural history, traditions of women with the use of different mediums like fabric, fabric paint and thread in it. Shakuntala who originally trained in painting, print making has shifted her work from flat surfaces to sculpture performance, new media. And if we say about space of exhibiting work or some her performance art work she had people come up and ask about her work to engage in dialogue with folks on non-commercial platform for as diverse an audience as possible. [Tartare \(2016\)](#)

## **7. CONCLUSION**

Shakuntala's works against the backdrop of a growing movement to bridge the gender gap are timely and on point with a focus powerful expression on unique modes, methods even process through which she addressed and engage with society, politics, history, emotions and environment of contemporary times and becoming part of the global/ international art scene. Multidisciplinary artist give expressions to different experts in her works and an exploration of artwork from painting, print making to multimedia and different modes of surfaces. Here there is experimentation by incorporating and burring boundaries of different disciplines and art forms in her art work through different contemporary technologies of print making. The history would certainly register and note Shakuntala Kulkarni- a women print maker contribution in art world and become inspiration to young artist as well as art students.

## **CONFLICT OF INTERESTS**

None.

## **ACKNOWLEDGMENTS**

None.

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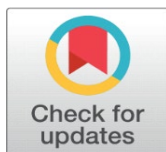
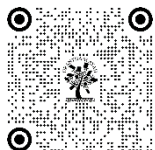
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# THE EFFECT OF MODERN DIY TECHNIQUES TRANSFORMING CONSUMERS INTO DESIGNERS

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## ABSTRACT

In the last ten years, networking, global communications, and technology have all advanced quickly. By enabling consumers to easily use new materials with the right procedures, technological improvements paved the path for clever interior design solutions and eventually began challenging interior design pros. This includes the introduction of Artificial Intelligence and Augmented Reality technology, Interior planning apps, user-friendly designing software, and online material information along with mediatization, which is expanding the possibilities regarding both the end product and the process of making directly from B to C marketers. Therefore, the phenomenon of Do It Yourself arises in this era where the internet handles everything and provides accessibility to the consumer. In short, DIY bypasses the Interior Designing professionals for home styling activity by making things for home independently and not spending much on Interior Designers.

**Keywords:** DIY, Home Décor, Interior Design, Interior Styling

## 1. INTRODUCTION

There are several modern techniques that are transforming DIYers into interior designers. The art and science of upgrading a building's interior to provide a more hygienic and visually pleasant environment for those who use the area are known as interior design. Such projects are planned, investigated, coordinated, and managed by interior designers. A project may require conceptual development, space planning, site inspections, programming, research, communication with

stakeholders, construction management, and design execution. Interior design is a complicated career. [Seth & Kumbhar \(2019\)](#)

Online design tools have made it easier than ever for DIYers to create professional-looking interior designs. These tools allow users to experiment with different colours, furniture layouts, and other design elements to create a cohesive and visually appealing space. The majority of individuals in this society are not wealthy, which means that interior design is actually intended for wealthy people who lack the time to create it themselves. Then, only they will decorate their home. It's a good thing to share. The ability of people to adopt positive values is wonderful. That viewpoint makes it clear how internet users' existence affects people's lives. [Alimin \(2019\)](#)

In the field of interior design, augmented reality is becoming more and more common. DIYers can utilize AR to imagine furniture and decor in their home before making a purchase by using a smartphone or tablet. This can assist customers in avoiding expensive errors and ensuring that the products they select go in well with their current design.

Interior design is still developing, and as a result, struggles to define and establish its identity, in contrast to other spatial disciplines like architecture. On the one hand, there is the case for interior design to more clearly define its fundamental body of knowledge and, in doing so, set clearer boundaries between it and other professions like architecture. On the other side, advocate for it to become more "undisciplined," for the boundaries and connections to be more pliable, and for it to be more receptive to shifting social and environmental circumstances. [Hazim \(2017\)](#)

Nowadays, a lot of interior designers provide online consultations, allowing DIYers to consult with experts without leaving their homes. For people who desire to develop their interior design abilities, this can be a practical and affordable solution. DIY interior design is the focus of an increasing number of design blogs and social media profiles. For anyone looking to advance their interior design abilities, these sites offer ideas, instructions, and guidance.

In general, these contemporary methods are making it simpler than ever for do-it-yourselfers to create stunning and practical interior designs. Anyone may become an interior designer with a little practice and commitment by utilizing these resources.

## 2. METHOD

The rise of do-it-yourselfers in the modern period can be attributed to a number of factors. These are a few scenarios that could apply:

- **Access to Information Has Increased:** With the internet's advent, people have had easier access to knowledge and resources. This implies that people can readily learn how to complete tasks alone, from straightforward assignments to house repairs.
- **Increased Access to Information:** People now have more access to resources and information than ever thanks to the development of the internet. This implies that people can readily learn how to complete tasks alone, from straightforward assignments to house repairs.
- **Saving Money:** DIY tasks can frequently be less expensive than hiring a professional. This can be a major incentive in a world where many people are trying to make ends meet.

- **Personal Satisfaction:** Many people discover that finishing a do-it-yourself job makes them feel proud and successful. People take pleasure in putting their hands to work and experiencing the gratification of seeing the result of their labour.
- **Environmental Issues:** Environmental issues are a driving force for some DIYers. They can frequently employ recycled materials or more environmentally friendly solutions than what is offered in stores by doing things themselves.
- **Expression of Creativity:** DIY projects can be a way for people to show off their originality and ingenuity. They can make something that is more suited to their tastes and preferences by manufacturing it themselves.

Hence, the rise of do-it-yourselfers may pose difficulties for interior designers in the near future. These issues might be researched using the following criteria:

- 1) E-COMMERCE AND CONSUMER BEHAVIOR.
- 2) SMART MATERIALS IN INTERIOR DESIGN.
- 3) COMPUTER TECHNOLOGY FOR INTERIOR PLANNING.
- 4) ADVANCED TECHNIQUES FOR SMART HOME DESIGN.

In general, these contemporary methods are making it simpler than ever for do-it-yourselfers to create stunning and practical interior designs. Anyone may become an interior designer with a little practice and commitment by utilizing these resources. [Arif \(2022\)](#)

### 3. RESULTS

#### 1) E-commerce and Consumer Behaviour:

E-commerce can be a terrific resource for DIY interior designers in a number of ways:

**Access To a Broad Selection of Products:** E-commerce sites provide a wide selection of goods that DIYers can use to complete their interior design projects all in one location. DIYers can search through thousands of products and locate anything they need, from furniture to supplies for the home.

- **Price comparison and deals:** E-commerce platforms enable DIYers to compare costs and locate special offers on products, which can help them save money. Also, many e-commerce websites provide savings and promotional codes that can be used on purchases.
- **Convenience:** DIYers may explore and buy products from e-commerce platforms in the comfort of their own homes, which makes shopping for interior design supplies more convenient. Also, they can avoid the inconvenience of visiting actual establishments by having the goods delivered right to their door.
- **Inspiration And Ideas:** E-commerce sites frequently feature interior design ideas and inspiration, which can assist do-it-yourselfers to feel motivated and come up with project ideas.
- **Customer Reviews:** Customers frequently leave product reviews on e-commerce platforms, which might assist DIYers in choosing the right goods to buy. Users can browse reviews written by other do-it-yourselfers to see whether the products are suitable for their tasks.

In terms of E-evaluation, India is ranked third. Online consumer purchasing behaviour is a relatively new phenomenon in the world of e-business, and it will

shape how people shop in India in the future. The majority of businesses operate an online store to market their goods and services. The buying habits of people who shop online are very prevalent in the world market. The young/new generation in India is using the internet and mobile phones more and more, which opens up new opportunities for online shoppers. The world of consumer behaviour is changing as a result of the internet, and this online business is booming thanks to customer trust, technological comfort, and access to the Internet. The buyer that is influenced by the internet is more knowledgeable about the brand model they want to purchase. The consumer is constantly seeking out marketers who can give him the best brands, value, and security while making purchases. [Willman-Ivarinen \(2017\)](#)

In general, e-commerce may be a great resource for DIYers who are interested in interior design, giving them access to a wide variety of products, price comparisons and bargains, convenience, inspiration and ideas, and customer feedback. [Radhikaashree et al. \(2018\)](#)

## 2) Intelligent Materials for Interior Design:

Smart materials, according to NASA, are those that "remember" configurations and can adapt to them in response to certain stimuli. Smart materials and structures are those objects that sense environmental events, process sensory information, and then act on the environment, according to the Encyclopaedia of Chemical Technology. Two chemists, Jacques, and Pierre Curie, are credited with the "discovery" of smart materials, and mechanical engineering and electrical engineering currently share ownership. Electrical engineers are in charge of the operational platform (packaging and circuitry) and microelectronics, which is a vital component of many smart systems and assemblies. Mechanical engineers deal with energy stimuli, kinematic (active) behaviour, and material structure. [Al-Baldawi \(2015\)](#)

Smart materials, often referred to as functional materials, are substances that have the ability to alter their characteristics or behavior in response to environmental factors including temperature, light, pressure, or electrical signals. Due to their special qualities and capacity to enhance performance and efficiency, they have been utilized in a variety of industries, including aerospace, healthcare, and automotive. [Chen & Wang \(2020\)](#)

DIYers have recently been experimenting with smart materials in interior design to produce creative and engaging settings. DIYers can employ clever materials in interior design in the following ways:

- **Thermochromic Pigments:** These pigments transform their color when heated, making them ideal for designing interactive surfaces like furniture or walls. DIYers can add an interactive feature to the furniture, like a coffee table that changes color when a hot cup is placed on it, or make a distinctive accent wall using thermochromic paints.

Figure 1



Figure 1

<https://www.thermographics.com/portals/0/Images/Specialty%20Ink/Thermochromic/specialty%20ink%20500px.jpg?ver=2016-04-12-130814-247>

- **Shape-memory Alloys:** They are perfect for producing dynamic elements in interior design since they can change shape when heated or cooled. DIYers can make movable walls or transformable furniture, such as a chair that adapts to the user's position, using shape-memory alloys.

Figure 2

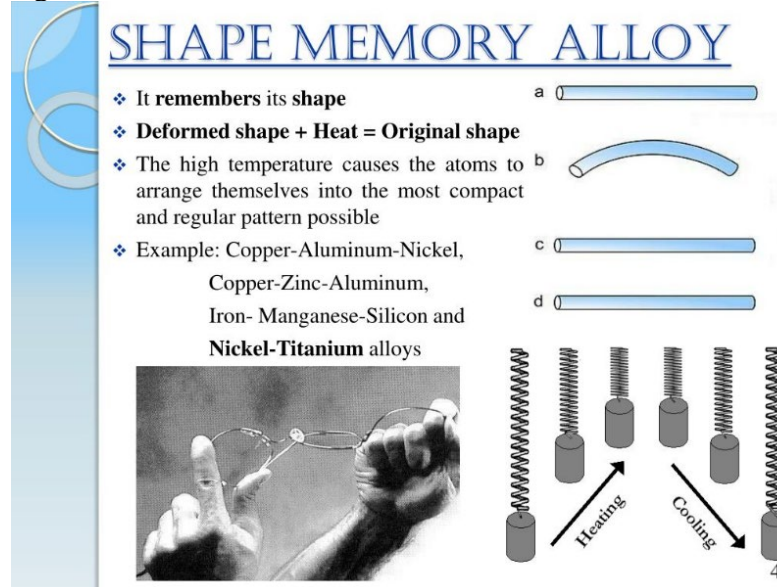


Figure 2 <https://image1.slideserve.com/2341673/shape-memory-alloy-1.jpg>

- **Electrochromic Glass:** It is ideal for producing privacy walls or windows that automatically adjust to the quantity of sunlight since it can alter its transparency or color in response to electrical signals. DIYers may make a distinctive partition wall that also functions as a projection screen using electrochromic glass.

**Figure 3**

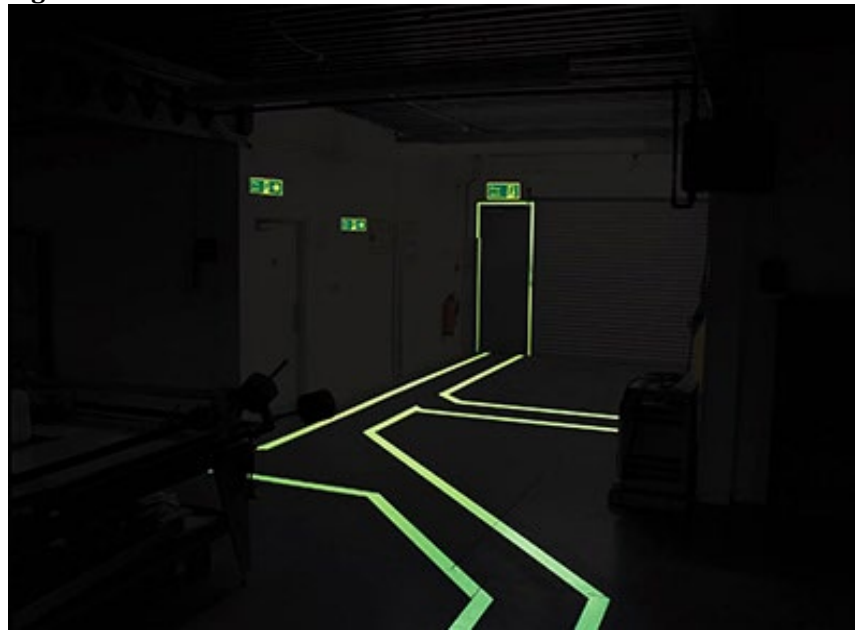


**Figure 3**

<https://i.pinimg.com/originals/e2/c6/97/e2c6973292b6608b32bdbfb40c68714f.jpg>

- **Photoluminescent Paint:** It is perfect for establishing a distinctive atmosphere in interior spaces since it glows in the dark after being charged by ambient or artificial light. DIYers can add a glowing accent to furniture or construct a ceiling covered with stars using photoluminescent paint.

**Figure 4**



**Figure 4** <http://www.realglow.com/images/pl-paint/3.jpg>

- **Smart Textiles:** These are perfect for designing dynamic and interactive interior spaces because they may alter their color, pattern, or texture in response to outside stimuli. DIYers can add a touch of color-changing fabric to furniture or make interactive drapes out of smart textiles.

Figure 5

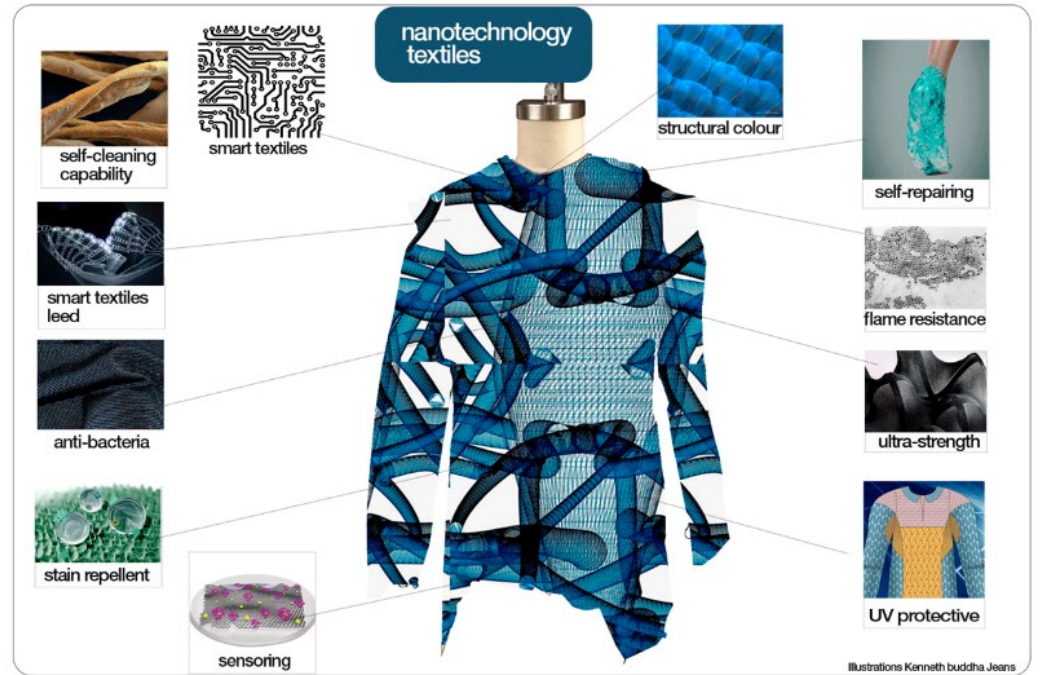


Figure 5

<http://fashnerd.com/wpcontent/uploads/2017/09/AEEAAQAAAAAAAPxAAAAJDQ3MjQwYjYwLWMYMTQtdNDQ2Ny1hNDA0LWQ0OTgwOTk5ZWRRkMg.png>

Overall, incorporating smart materials into interior design can give any room a distinctive and engaging touch. DIYers can experiment with many intelligent materials and techniques to design a unique, useful place that showcases their ingenuity and sense of flair. [Dola & Rusli \(2011\)](#)

### 3) Computer Technology for Interior Planning:

DIY interior designers have access to a variety of internet interior planning tools. Here are a few possibilities:

- **RoomSketcher:** With the help of this application, you can make 2D and 3D floor plans, try out various arrangements, add furniture and accessories, and see your designs in a realistic 3D environment.
- **Planner 5D:** Using this tool, you may design in 2D and 3D, browse a selection of furniture and home accessories, and connect with other users to share and receive feedback on your ideas.
- **Homestyler:** You can use this application to upload a picture of your space and try out various design aspects, including furniture, lighting, and flooring. Moreover, you can design 2D and 3D floor plans.
- **IKEA Home Planner:** This software is intended exclusively for planning environments with IKEA furniture. You can experiment with various furniture arrangements and make a 3D model of your room.
- **SketchUp:** This tool is more complicated and has a slight learning curve, but it gives a lot of customization and flexibility choices. You may build 3D models of your room and try out various design components.

It is possible to build and render a three-dimensional photorealistic (3D) view from the perspective of a 3D object that has been carefully placed within a 3D scene using a system and technique in a client-server computing environment. A client is set up to interact with a server and comes with a client programme that can update and display scenes using a graphical user interface (GUI). [Seth & Kumbhar \(2019\)](#)

Overall, these tools can be a great way for DIYers to experiment with different design ideas and visualize their spaces before making any costly renovations or purchases. [Abdel-Hadi & Harb \(2018\)](#)

#### 4. ADVANCED TECHNIQUES FOR SMART HOME DESIGN

More and more DIYers (Do-It-Yourselfers) are using cutting-edge technologies to improve their interior design projects. In the following ways, technology is being used in do-it-yourself interior design:

- **Augmented Reality (AR) And Virtual Reality (VR) Tools:** To construct a virtual depiction of their home area, DIYers are using AR and VR tools. Before making any physical alterations to their homes, users can utilize these tools to imagine how furniture, paint, and other items would look there. Also, they can experiment with various layouts, color palettes, and designs.

A new technical science called artificial intelligence (AI) and smart home design is capable of studying theories, methodologies, technologies, and application systems for simulation. The inevitable trend of the Internet era is interior design with an ever-closer integration of AI. The smart house has now become a member of the family. Not only does it improve user comfort, but it also increases portability and safety. It can give us a green and sustainable living space, even from an environmental standpoint. [Willman-Iivarinen \(2017\)](#)

Figure 6



Figure 6 <https://www.techsmashable.com/wp-content/uploads/2020/03/augmented-reality-vs-virtual-reality.jpg>

- **3D Printing:** DIYers may make unique furniture and decor using 3D printing technology. Users are able to create their own 3D models or download already-created ones from web shops. Complex designs can be produced with 3D printing that would not be feasible using conventional production techniques.

Figure 7



Figure 7 <http://realitypod.com/wp-content/uploads/2015/03/3d-printing.jpg>

- **Smart Home Appliances:** DIYers are integrating smart home appliances like voice-activated thermostats and lighting, which are managed by smartphone applications or virtual assistants like Amazon Alexa and Google Home. More control over a room's atmosphere is possible thanks to this technology, which can also aid in lowering energy usage.

Figure 8



Figure 8 <https://www.homeappliancesworld.com/files/2017/06/Smart.jpg>

- **Software For Interior Design:** There are many tools available that let DIYers draw floor plans, experiment with various color schemes, and see their design ideas come to life. Some software even has 3D rendering capabilities, enabling users to produce representations of their creations that are photorealistic.

**Figure 9**



**Figure 9**

<https://i.pinimg.com/originals/df/fe/98/dffe987e55bdaabbaca44b791668926c.jpg>

The complexity of product diversification, individualization, indoor planning, and design is increasing as a result of the Internet's quick development of high information technology. How to monitor and improve the indoor environment while enhancing the head of the household's living comfort using practical computer monitoring technology. Many academics are developing and studying this subject. After that Researchers have given the development of computer monitoring systems a lot of thought. [Ehteshami \(2019\)](#)

Numerous theoretical investigations and applications have aided in this technology's quick advancement. Currently, wireless sensor network technology is present in all facets of our life and offers numerous advantages to all. [Sever \(n.d.\)](#)

Generally, technology is assisting DIYers in producing interior designs that are more sophisticated and distinctive. Additionally, it improves process efficiency by enabling better planning and visualization before any actual changes are performed.

- **'Technology Push Vs. Market Pull'**

Whether improvements should be presented by "technology push" or "market pull" is one of the key questions in smart technology. When a new technology serves as the impetus for a marketable product or problem-solving innovation, this is known as a "technology push." The term "market pull," on the other hand, suggests that the innovation in the product or process was motivated by consumer needs. Despite the widely used chicken-and-egg analogy to describe the symbiotic interdependence of the impulses, there is a disconnect between market pull and technological push. [Hamre \(2013\)](#)

In the building sector, interior design has the capacity to bridge the divide between technology push and customer pull. Technology and market might be rephrased as "technology and application" in the construction sector. When it comes to bridging the divide between "technology and application," or "product and user," interior designers can be more proactive. These potentials result from the profession's practices of interior design. [Poursani \(2013\)](#)

- **Can DIY Make Everyone a Designer?**

When designers can effectively use social media techniques, they transition into DIYers, and DIYers transition into designers when they can engage with followers or students. A person can be both a designer and a DIYer if they are capable of mastering both skill sets at the same time. [Alimin \(2019\)](#)

**Table 1**

Table 1 The Designers' and DIYer's Differences	
Designers	DIYers
2D and 3D drawing abilities, including rendering	Using social media to market
Storytelling with an Original Idea (Writing Skills)	Storytelling (Writing Skills)
Problem-solving	Use Persuasive/interesting Words
Unique/Identity	Photography
Philosophy	Video Maker (Tutorial)
Function/Valuable	Editing/Graphic Drawing Skills
For the Wealthy & Upper Class	For Everybody (All Classes)

(Adapted from Author: [Alimin \(2019\)](#))

When designers can effectively use social media techniques, they turn into DIYers, and when DIYers can engage with followers or students, they turn into designers. A person can be both a designer and a DIYer if they are capable of mastering both skill sets at the same time. [Alimin \(2019\)](#)

## 5. FINDINGS AND DISCUSSION

*DIYers may create stunning and useful rooms with their imagination and resourcefulness. Before pursuing official schooling or training in the area, many professional interior designers begin as do-it-yourselfers who experiment with decorating and designing in their own homes. Individuals may also have educational credentials in allied disciplines like graphic design, fine arts, or architecture.*

*For budding interior designers, practical experience is just as crucial as formal schooling. Many people decide to work as assistants or interns for seasoned designers or design studios in order to develop their professional networks and obtain practical experience. In conclusion, although DIYers may have a love and talent for interior design, professional interior design involves a combination of formal education, on-the-job training, and practical experience.*

*Modern DIY methods have made it simpler than ever for people to become designers during the past ten years thanks to technological advancements. These methods have made it possible for customers to take charge of the design process and produce goods that are tailored to their needs and tastes.*

*The DIY movement has also been aided by the growth of maker spaces and collaborative workspaces. Customers have access to equipment, resources, and knowledge that they might not otherwise have. They also provide chances for cooperation and idea exchange, which can encourage originality and innovation.*

*Consumers may now design and visualize things in 3D before they are ever built thanks to technological advancements in virtual reality (VR) and augmented reality (AR). In order to gain a better idea of how a product will appear and feel before*

*committing to a final design, buyers may now experiment with various designs and combinations thanks to technology.*

*Ultimately, modern DIY methods enable customers to become designers by giving them the ability to take charge of the design process and produce goods that are tailored to their unique wants and tastes. Future DIY projects are likely to be even more inventive and creative as these technologies develop and become more widely available.*

## **CONFLICT OF INTERESTS**

None.

## **ACKNOWLEDGMENTS**

None.

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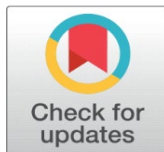
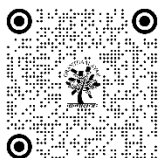
## AN EXPLORATORY STUDY: CONCH SHELL CARVING IN BISHNUPUR, INDIA

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### ABSTRACT

The term "conch" has been often used throughout history to designate a variety of medium to large sea snails, particularly their shells. Bishnupur, a city and municipality in the Bankura district of West Bengal, India, has a rich heritage that includes the skill of carving these conches. Conch shell carving is renowned for its incredibly lovely and elaborate patterns contributing to some elegant visual art forms. In the Hindu faith, they play a crucial role and are seen as lucky in the mythology of the Hindus. Common products created from conches include ornaments, trumpets, beautiful home goods, sculptures, and more. This craft of carving conch shells is practised by traditional artists, many of them are members of the caste known as "Sankha Banik." Nowadays, the centre of these activities by these artists is a location named "Sankhari Bazaar" in the city of Bishnupur. Their expertise and art are passed down from years to generations, ensuring that this indigenous craft form never goes extinct. This paper makes an effort to comprehend the history of this craft form, the effects of geography and other state sovereignty conditions on it, the multiple techniques used to create objects from conch shells, its distinctiveness as a centuries-old art form, and finally, to investigate the current issues affecting this industry. The present scenario and user perspective has been tallied through a stakeholder survey conducted in Bishnupur, West Bengal, India. As a conclusion, this paper also seeks to identify potential paths and future directions for Bishnupur's conch shell sector to emerge as a prospective visual communicator.

**Keywords:** Conch Carving, Traditional Artisans, Visual Art, Stakeholder Perspective, Industrial Design, Better Communication

## 1. INTRODUCTION

Sankha Shilpa is a type of art in which naturally occurring conch shells are incised with designs or pictures. The Gulf of Bengal's coastlines are where these shells are typically found. Most of the patterns and pictures in these engravings are based on legendary origins, such as those related to Lord Shiva, Lord Krishna, scenes from the Mahabharata and Ramayana, etc [Bain \(2016\)](#). Carving conch shells requires a lot of work and is tiresome. It frequently takes months to carve on conch

shells, starting with the preparation of the raw materials and ending with the final item [Chatterjee \(2013\)](#).

In the Bishnupur area, traditional conch shell cutting has been practised for centuries. Due to their many uses in several events, conch shells are an essential component of Bengali households. It's a common belief that blowing conches chases evil spirits away. Also, they are blown as part of a whole puja process as well as when something auspicious or new is beginning. They are also blown to commemorate successes in addition to all of the above. Bengali ladies use conch shell bracelets to signify their married status [Fruzzetti \(1942\)](#).

Conch shells are used to make engraved shells in addition to jewellery and commonplace objects like bangles, armlets, rings, lockets, buttons, hairpins, and clips. Table lamps, incense stick holders, ashtrays, vermilion containers, spoons, and forks are examples of further conch shell goods [Alamgir \(2012\)](#), [Chatterjee \(2009\)](#).

Bishnupur is a well-known tourist attraction because of its extensive collection of stunning terracotta temples that display a wide range of structural styles of mediaeval Bengali temple architecture. The capital of a sizable region once known as Mallabhum was Bishnupur. Mallabhum included not only the entire Bankura district but also a sizable portion of the Medinipur and Bardhaman districts [Biswas \(2021\)](#).

In terms of art and culture, Bishnupur was at the height of its splendour during this period. According to historical sources, Bishnupur's primary economic pursuits were the processing of silk yams and handloom silk weaving [Hamerow \(1989\)](#) [Lefler \(1961\)](#). But other factors, such as the various kinds of handicrafts-making, that flourished under the active patronage of the Malla kings of Bishnupur, have also been significant contributors to the popularity of this place. It was not just silk that gave Bishnupur such an eminent place in the annals of history. Terracotta carving, conch shell carving, coconut shell carving, lantern making, brass utensil making, dashabatar card making, fragrant Amburi tobacco manufacturing, and other businesses have all been recognized to be of significant historical and economic value to this location [Razin & Hayflick \(2010\)](#). In addition, Bishnupur is the birthplace of the 'Bishnupur Gharana,' a well-known subgenre of Indian classical music. As was already noted, Bishnupur is also well known for its system of large reservoirs and gigantic and exquisite clay temples [Banerji \(1968\)](#). Having stated all of these details, it is possible to state with certainty that Bishnupur has been quite successful in maintaining the allure of an old Bengali urban settlement, bearing an undeniable testament of the bygone days of great splendor and magnificence, despite having existed for such a long time [Alamgir \(2012\)](#), [Sengupta & Das \(2021\)](#).

The conch shell business employs hundreds of craftsmen in Sankhari Bazaar, Bishnupur, who rely on it for their living. Titkiiti, Jarjir, Kachcham, Dhala, and Pati-sankha are the five main varieties of conch-shells that the craftsmen often employ as their primary raw material. These conch shells are used to create ornaments like necklaces, bangles, earrings, rings, and so on. Conch shells with elaborate decorations are also utilised for worship and puja ceremonies in addition to these. These conch goods are highly valued and significant on a national level. In 1988, the President Prize was given to renowned conch shell craftsman Shri Aswini Kumar Nandy for his accomplishments [Nag \(2022\)](#), [Das \(2014\)](#).

Now, the market is shrinking as a result of abrupt price increases and rising raw material costs. Several conch-shell carvers are now switching to carving coconut shells as a result. In this context, it is important to draw attention to Shri Gopal Nandy, who received the President Prize in 1988 for his outstanding artistic work on coconut shell. Together with this, craftspeople are currently experimenting with

gourd shells as well (Sen) (Paul, "Economics of Conch Shell Industry-A Study in West Bengal.") Dutta (2011).

This paper ventures through the comprehension of the origins of the craft-form along with the impact of geographical locations and other territorial conditions. The study also explores the aspects of the processing of the conch shells particularly in Bishnupur area. Issues, such as hike in price for the conch shell carving industry, were also taken into consideration. The study puts primary emphasis on understanding the current scenario of the conch shell carving industry along with the perceptions of both the artisans and the potential buyers. To enquire about these a thorough literature study was done and was tallied through quantitative and qualitative surveys conducted among 100 individuals in Bishnupur, West Bengal, India. Among the respondents of the quantitative survey, 25 were artisans and the rest were potential customers. For the qualitative survey, the number of respondents were 10 and comprised of artisans, design students, industry professionals and professors. It is a holistic approach towards exploring the current scenario and future exponential growth possibilities pertaining to the conch shell carving industry in Bishnupur.

## 2. DESIGN PROCESS

Figure 1

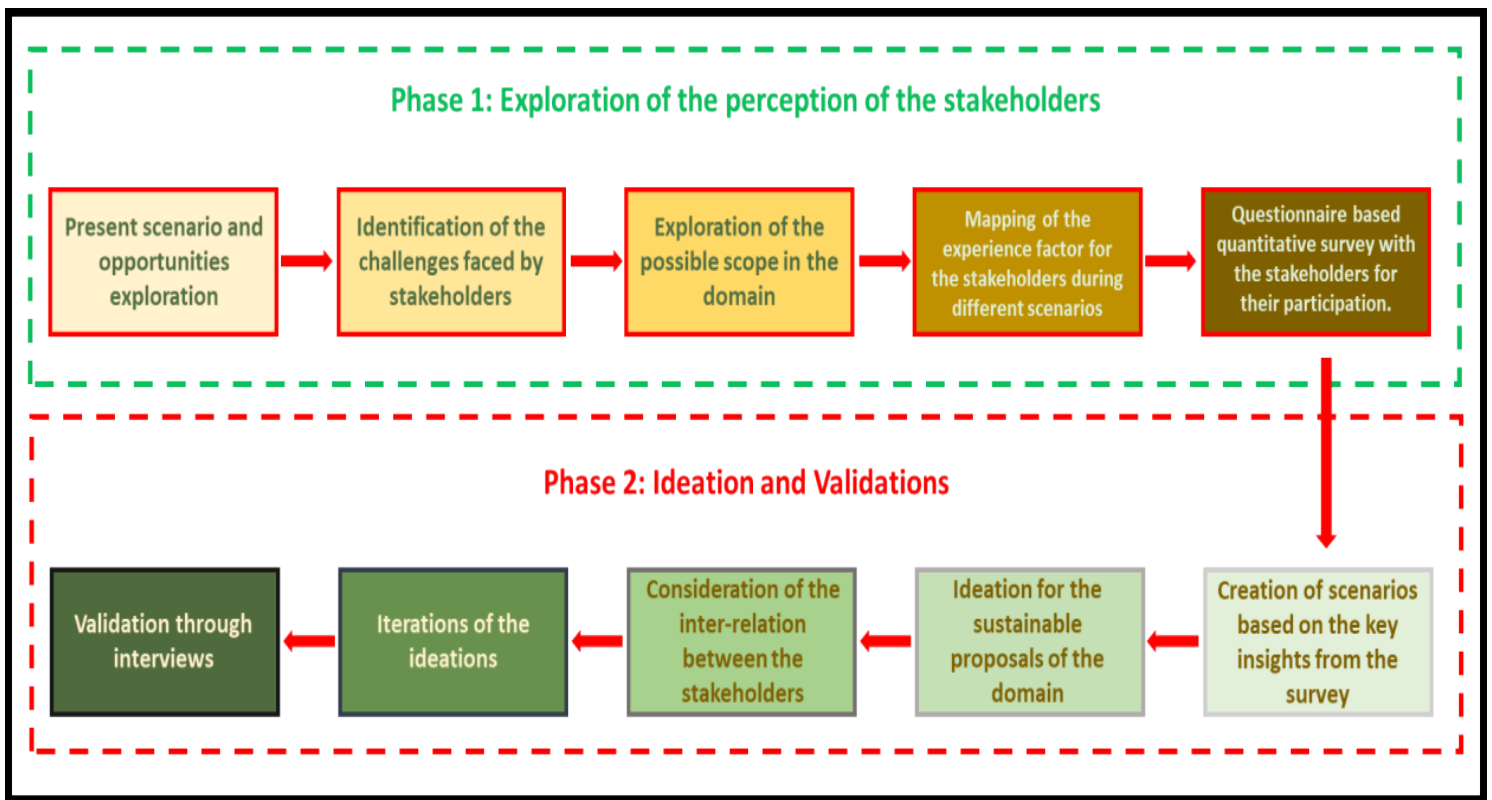


Figure 1 Design Process of the Study.

The entire study was structured into two primary phases namely Phase 1 and Phase 2. In Phase 1, it was intended to explore the various perceptions of the stakeholders associated with the conch carving industry. The present scenario regarding the craft form and available opportunities were explored from the literature survey. It was comprehended that the stakeholders in consideration

might have some constraints regarding the craft in various aspects. These aspects were taken into consideration. Domains that's have possible scopes to advance the pace of the craft were also reviewed. It was understood that the experience factor plays a vital role for the stakeholders to stick to the craft form and was addressed accordingly. In the later steps, a questionnaire based quantitative survey was conducted to find out the actual perceptions of the stakeholders in hand.

In Phase 2 of the study, scenarios were created for the stakeholders from the insights drawn from the questionnaire survey. According to the scenarios, sustainable solutions for the craft form were derived. The inter-relation and dependency of the stakeholders among themselves was given utmost importance as it could be an important factor influencing the craft as a whole. Multiple iterations of the ideation process were carried out to find the most practical and feasible sustainable solutions. Lastly, a validation survey was conducted using prototype of the ideation and comprises of interviews. The entire study is depicted in pictorial manner in Fig. 1.

### 3. LITERATURE REVIEW

Studies on the economics of the conch shell business are few and far between. We include a few pertinent studies below.

Abraham emphasized the value of handicrafts from an aesthetic and cultural perspective. Man has been associated with art and craftsmanship from the beginning of human civilization. He made stone weapons to defend himself against ferocious woodland creatures [Abraham \(1964\)](#). According to Ahmed, the quality of the artisans' work and the special attention shown by the federal and state governments in promoting the export of handicrafts might make it feasible for the marketing of handicrafts to perform satisfactorily. According to Aiyar, the Sankha, or conch, holds a significant position in Hindu philosophy [Ahmed \(1980\)](#). In her 2012 study, Banerjee makes an effort to examine the challenges and future opportunities of the conch shell sector in Bishnupur, West Bengal's Bankura District. She comes to the conclusion that despite the numerous issues this historic "conch business" is facing, it is nonetheless important to note its appeal [Banerjee \(2012\)](#). According to Basu, the proportional proportion among blocking and working capital requirements depends greatly on the kind of an industry. The ratio of stable to working capital must be higher as industrial processes become more convoluted and sophisticated [Basu \(1953\)](#). In West Bengal, Biswas examines the pattern and causes of rural industrialization. He spoke about the ways in which the conch shell products sector is structured in terms of manufacturing and how technology is changing [Biswas \(2003\)](#).

According to Dutta, India's use of conch shells to create amazing ornamental but creative pieces of utility objects is not new nor singular [Dutta \(2011\)](#). Financial stability and management effectiveness are inextricably related, according to Ghosh. Even the strongest financial framework might fall apart like a pack of cards if somehow the management is poor [Ghosh \(1953\)](#). The conch shell industry's situation in West Bengal's Bankura area was addressed by Ghosh in 1999 (Paul). Haque drew attention to designs on the surface of the bracelets of Sankha products, such as a chain of fish, a dove, or a series of conch shells [Haque \(1984\)](#). Heppell talked about the current Indian chank shell business [Heppell \(2001\)](#). According to Hornel in 1982, there was a significant Chank cutting business in the early years of the Christian period in the ancient Pandyan Kingdom [Hornell \(1918\)](#). In 1914, Hornel published writings on the chank in Hindu culture, Indian fisheries, marine

biology, and different topics in folklore and ethnology [Hornell \(1914\)](#). Hunter talked about how the completed conch shell product, Sankha, was made [Hunter \(1876\)](#).

Understanding the shifting dynamics seen between formal and informal sectors in a liberalization, open emerging economy is the main goal of Marjit and Maiti's article. They wrap up by discussing a field-based survey on how formal and informal entrepreneurs are interacting differently in a variety of rural Indian businesses as they prepare for export and larger markets [Marjit & Kar \(2004\)](#). According to Mandal in 1997, West Bengal's folk craft heritage faces challenges and opportunities, and the socioeconomic situation of the Shankhari people is currently at a low level. Another key topic of research is how this craft affects the environment, culture, and religion [Das & Abhijit \(2019\)](#). According to Mudur in 2005, Bet Dwarka Island's southernmost point, which is covered with a collection of over 3,000 shells, was the site of a significant shell trade during the late Harappan era [Mudur \(2005\)](#). According to Phadke, West Bengal and Orissa are home to over 3,000 000 conch shell artisans and merchants. A rare Pooja item utilised in many Hindu rites is the Indian Sacred Conch of the species *Turbinellapyrum* (Sinistral, 1989). In the religion of Buddhism, that serves as one of the eight fortunate symbols. Due to its religious significance, this species is not prohibited from export or import under the Wildlife Preservation Act of 1972, Government of India [Das et al. \(2012\)](#). In his detailed discussion of handcraft marketing from 1994, Rao also addressed the actions of craftspeople [Gopalrao et al. \(1994\)](#). Sen and Sinha investigated the market decisions of artisans and the conchshell industry's manufacturing process in Sikkim and West Bengal [Dipankar & Sukumar \(1965\)](#). Sonali highlighted the West Bengali conch shell craft and mentioned how conch shell preparation and use have a long history. From the Vedic era, India has employed them. They are used by priests to ward off bad spirits before marriages, sacrifices, and other Hindu rituals. Conch shells are frequently blown by Buddhists as a musical offering [Paul & Jana \(2014\)](#). Sujauddin talked about the state of Sankhasilpa in West Bengal owing to a rise in the cost of intact conch shells brought on by the depreciation of Indian rupee in comparison to the US dollar [Chowdhury et al. \(2013\)](#).

While few Bengali women may be seen wearing conch bangles in urban settings, Tulsyan said that it is simpler to discover women usually from the lower class donning them in Bihar, Odisha, and Uttar Pradesh. According to a cursory survey of the literature, West Bengal's conch shell industry's issues and prospects have not received enough attention. The goal of the current study is to fill in some of the deficiencies in the body of knowledge [Tulsyan \(2013\)](#). According to Upadhyaya, who wrote the book "Economics of Handicraft Industry," such a sector cannot grow sustainably without design innovation, technological advancement, and quality enhancement. In order to achieve the dual goals of higher finish and rationalisation, it has been agreed upon in responsible quarters that even in the sphere of handicrafts, a certain level of mechanisation ought to be applied. According to a cursory survey of the literature, the economics of the conch shell business and the current state of this sort of folk art enterprise have not been thoroughly covered. The goal of the current study is to close some of the inadequacies in the body of knowledge [Upadhyay \(1973\)](#).

#### 4. METHODOLOGY

In accordance to insights from the literature study it was evident that conch carving in Bishnupur has been existent from a period of time and there have been several architectural evidences of that. It is also showcased from the above insights that the art of conch carving is slowly in the path to be soon perished. There have

been literature instances where it was found that the practitioners of the craft are reluctant to pass the knowledge and skills to the future generations. This might be a result of low revenue generated from the craft and also the popularity of the intricate motifs of the craft form. The geological impressions on the finished crafts could play a much prominent role as of the present situation.

Having gathered crucial insights from the literature study on the conch shell carving of Bishnupur, it was immensely important to explore the current scenario from the perspectives of the artisans of the craft and as well as the current and potential customer base. To approach the study forward, the exploration was articulated into two systematic phases.

### **Phase 1: Exploration of the Perspectives of the Stakeholders.**

Initially in this phase, the insights were drawn from the understanding of the literature study conducted and through those exploration of the perceptions of the stakeholders were tallied and taken into account. In case of artisans, they face economic challenges when it comes to the capital generation from the craft. The reach of the craft along with its versatility is a challenge in itself. For the customers, the awareness about the intricate craft form is an obstacle to overcome. There could be outreach approaches of the craft as a product, that could assist all the stakeholders to overcome their respective challenges. The experience factor associated with the craft and its process in any form has been well accounted for in the study. Once all these aspects were reviewed and taken into account, a questionnaire based survey was conducted among 100 individuals. Among those, 25 were artisans and 75 were the present and potential customers. It was understood that different stakeholders have different priorities when it comes to economic challenges and behavioural aspects, so two sets of questionnaire were prepared for the two separate groups.

For the artisans, Question 1 spoke about the continuity of the craft form for the future generations to take it up as a profession. In Question 2, the aspect of income generated from the craft was questioned and the respondents were asked to tally their satisfaction. Question 3 spoke about the availability of the raw materials required for the craft. Question 4 enquired about the perception associated with liking the craft while practicing. In question 5, the awareness of the buyers was tallied according to the artisans' perspectives. Question 6 had the respondents about the opportunities that could be looked upon associated with the process of the craft. Question 7 talked about particular opportunities that would boost their economic status as well as the craft. Question 8 had the respondents talk about the process about the craft and if that could be applied else where as a design motif. Question 9 and 10 dealt with the prospects of the sustainable solutions for the craft and the respondents were asked to state their views on that.

For the customers, Question 1 dealt with the knowledge of the craft and its implementation in various forms. Question 2 speaks about knowing the exact process of the carving of the conchs and the respondents were asked to state their answers. In Question 3, the respondents were asked if they liked the craft as a whole and the utility of it. Question 4 had the respondents state their view on the purchasing behaviour of the craft and if they wanted more of those. Question 5 talked about the learning the process of the craft and asked the respondents to state their views. Question 6 talked about the process of carving to be modified and implemented in other products of commercial use. In Question 7, the aspect of outreach of the carving process in economic measures were tallied from the buyer's perspective. Question 8 had the respondents to talk about justified monetary

amount to the artisans for their output. Question 9 and 10 talked about the sustainable solutions such as proper branding and utilization along with geographical preferences.

### Result of Phase 1

According to the result obtained through the survey, the perception of the artisans was tallied. In Question 1, 11 respondents strongly disagreed. In Question 2, 14 respondents strongly disagreed. In Question 3, 10 respondents answered neutrally. In Question 4, 7 respondents answered neutrally. In question 5, 8 respondents strongly disagreed. In Question 6, 7 respondents strongly agreed. In Question 7, 10 respondents strongly agreed. In Question 8, 8 respondents strongly disagreed. In Question 9, 9 respondents answered neutrally. In question 10, 9 respondents answered neutrally.

Figure 2

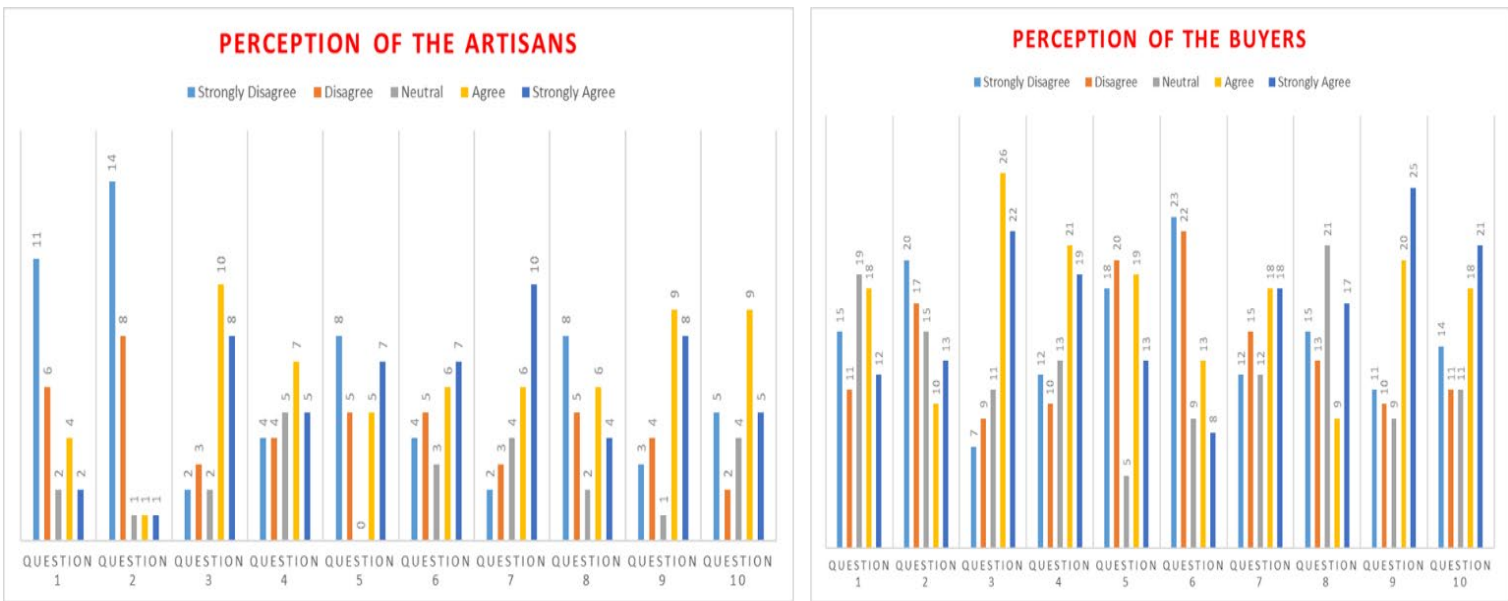


Figure 2 Result Obtained from the Phase 1 Survey

For the customers’ perception, Question 1 had 19 respondents answering neutrally. In Question 2, 20 respondents strongly disagreed. In Question 3, 26 respondents agreed. In Question 4, 21 respondents agreed. In Question 5, 20 respondents disagreed. Question 6 had 23 respondents strongly disagreeing. In Question 7, 18 respondents agreed and 18 strongly agreed. In Question 8, 21 respondents answered neutrally. In Question 9, 25 respondents strongly agreed. In Question 10, 21 respondents strongly agreed. Fig. 2 is the graphical representation of the data obtained.

### Phase 2: Ideation and Validation

From the insights drawn from the results of Phase 1, scenarios were created for the stakeholders on aspects of economic wellbeing, desirability of the craft, outreach of the craft and buying behaviors of the stakeholders. Once the scenarios were formulated, ideations to sustain the craft form were done. Proper restructuring and branding could be one of the sustainable proposals put forward. The dependency of the stakeholders on each other was crucially taken into consideration so that the

balance in the overall economy is static. After that iterations of the ideations were created to fit aesthetical stability in the appearance. Fig. 3 shows the iterations of the ideation.

**Figure 3**



**Figure 3** Iterations of the Ideation (Conceptualized Packaging)

Once the iterations were finalized, it was time for the validation survey to be conducted among 10 individuals regarding the desirability, feasibility, and utility aspects of the proposed solutions. The respondents comprised artisans, design students, industry professionals and professors to put forward valuable inputs.

## 5. RESULT & DISCUSSION

**Table 1**

Table 1 Feedbacks Collected Through the Validation Survey	
Feedbacks	
Respondent 1	This provides us a new way to showcase our craft and reach a larger market.
Respondent 2	More motifs can be included in the packaging of the items.
Respondent 3	This is a feasible, and we would like to incorporate something similar, in the future.
Respondent 4	This could be a good way to revive the dying art form, and give the artisans the much needed platform.
Respondent 5	This art form is an integral part of the heritage and the culture of the people of Bishnupur. It is the need of the hour to restore it to its proper heights.
Respondent 6	In Hindu culture the sound of the conch shell is considered to be auspicious. It forms the core of our rituals and practices.
Respondent 7	We were not even aware that such an art form exists. It is incredible to witness such level of intricacy and detailing.
Respondent 8	Proper packaging and branding would enable the artisans to get the correct value of their craft.
Respondent 9	This product and the art form is identity of the craftsmen practicing in the region of Bishnupur. GI tag for the same will put these practitioners on the world map.
Respondent 10	We are excited to see how this dying industry can revive itself and reach its former glory.

According to the feedbacks collected through the validation survey, it was evident that the design approach could actually be a sustainable strategy for the craft form. Well planned marketing and strategic branding could also be a suitable upgrade to the overall business. Table 1 shows the responses collected from the validation survey. The future generations of the artisans could also take up their inherited skills and practice. The newer generation could also possibly find various other scopes in the domain to flourish the business. The buying behaviours of the customers could be enhanced and made better with proper utilization of motifs as aesthetic parameters. The branding could also take up essence and instances from the carving process and implemented in various ways and forms. There is a possibility that these motifs and elements could be implemented in other products. The motifs could also be used to create awareness about the entire carving process. In a broader spectrum, the entire conch carving process of Bishnupur could be studied as a Geographical Indicator and associated domains could also be explored in the future. With sustainable proposals for the craft form to continue thriving, there exists limitations that are subject to future studies such as the problem of mass production and training along with the initial funding.

Conch shell carving in Bishnupur has a bright future because traditional arts are becoming more and more popular all over the world. Conch shell carving has gained popularity as people have grown more conscious of environmentally friendly living and products since it uses natural resources and has little negative influence on the environment. Conch shell carving in Bishnupur could have a bright future if it can be incorporated into contemporary design and consumer goods. Conch shells' unique patterns and motifs can be applied to a variety of products, including jewellery, home decor, and fashion accessories. This may open up a brand-new market for conch shell carving goods that can be sold all over the world, giving Bishnupur's artists a new platform for showcasing their skills and making money. Conch shell carving has additional potential for the creation of more specialised methods and patterns. Bishnupur's artisans can continue to experiment and invent with their ancient methods to produce one-of-a-kind and cutting-edge designs. By doing so, they will be able to serve a wider range of customers and maintain the art form's relevance and interest.

Additionally, Bishnupur offers a chance for the growth of the conch shell carving tourism industry. Tourists may be drawn to the area as the art form becomes more well-known in order to see the meticulous process of conch shell cutting and to buy locally created goods. This can help the local economy grow and provide up job opportunities for craftspeople and businesses in connected fields.

## 6. CONCLUSION

Conch shell goods have seen a seasonal increase in demand in recent years due to their cultural importance. This industry, which is distinguished by its cultural relevance and rich past, cannot be sustained by this alone. The craftspeople have been compelled to pursue alternative sources of income due to the skyrocketing cost of raw materials and shrinking business margins. Hence, a novel strategy is required to safeguard the survival of this sector, whose origins date back to the era of the kings. Using contemporary technologies, setting up co-operatives, educating artisans and their final consumers, and developing goods that are responsive to shifting market dynamics might be realistic steps towards bolstering the sector and assuring its sustainability and durability.

Giving the art form a GI tag would help give it and the craftspeople who participate in it a name. Based on this familiarity, a variety of rebranding and

marketing plans might be developed to build a solid clientele. All of these initiatives are essential to preventing the extinction of this magnificent art form from the face of human civilization, which contains the vial of Bengal's golden period and its rich cultural legacy.

### **CONFLICT OF INTERESTS**

None.

### **ACKNOWLEDGMENTS**

None.

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