INDO-WESTERN FUSION IN DRESS DESIGNING: A HARMONY OF CULTURAL THREADS AND TATTOO ART MOTIFS

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Abstract: India is a diverse country with many aspects. Social, cultural and religious are different from each other. Fusion of dress designing in an Indo-Western form is a fascinating blend of classic and western styles. It forms a beautiful mixture of cultural strands of tattoo art motifs. The addition of tattooing motifs also points to the cultural narrative of the garments. Globally, tattoos are part of cultures and used as a way of self-expression, storytelling and identity. Such tattoo-inspired designs in Indo-Western clothing create a more personalised connection while also reflecting the changing narratives of cultural identity and self-expression. The overall approach tries to integrate these various dimensions and craft an expressive and unique design style based on the rich culture of India while associating with the global trends in fashion. It is found that by designing the tattoo art motif in Indo-Western garments as part of the design methodology, the implications of the symbolism, colour palettes as well as fabric selections become important in this study. The designs draw on both traditional embroidery techniques and modern silhouettes as well as tattoo-inspired prints that will reach as many people as possible. So, this is a social-psychological impact of this fusion that the study explores. The fusion of Indo-Western dress designing and tattooing art motifs is a mesmerizing fusion of tradition and modernity. It allows designers to cross cultural barriers to create a global fashion environment that celebrates heritage, encourages inclusivity, and promotes self-expression.

Keywords: Indo Western dresses, Tribal art, Digitisation, Surface enrichment, Thread work, Fusion,

I INTRODUCTION

India's traditional crafts and architecture have always been well known. The history of India in terms of art is infinite. Indian fashion has its roots in the Harappan culture of the Vedic era. Even with the Harappan sculptures, information on textiles and garments is few but significant **(Kashyap, 2011).** Almost every state has its art which has its speciality and the art by tribal communities of India is the most vibrant. These tribal arts were rich in symbolic aspects as they had moral and specific characteristics.

Indian art is one of the most complex art cultures of India and one that grew throughout the centuries; hence our country has a unique traditional heritage. There are many tribal art, one of them is "Gondna art," began with the Gond people in Chhattisgarh. Chhattisgarh tribal art was a type of body tattooing in which different patterns were created on the body using natural colors and certain age-old techniques. In Godna art, the patterns show social values, individual tastes, historical background etc. Bold lines, geometric patterns, a variety of thematic styles and more in these designs are typically seen. The design of Godna art was to create powerful pictures of opinions and convictions.

The desire to beautify or decorate the human has existed since the stone age when man painted his face and body. The urge remains through beauty standards have evolved. There has been strong relation between the advancement in social, economic and industrial domain and the changes in apparel, it is the history of humanity. Fashion trends, environmental demands, human psychology and fashion standards all have a significant impact on the types of clothes people wear **(Gupta. 2014).**

The Indo-Western culture combines traditional Indian ethnic hand-embroidered thread work, bead work with contemporary Western fashion trends, styles and artwork. This mix creates a fresh, comfortable, ethnic, yet fashionable look. People's obsession with Indo-Western fashion has spread throughout the globe. The global fashion industry has greatly benefited from the work of numerous well-known Indian stylists. Indo-Western fusion gives your clothing a stylish, trendy, and global feel at a price that's affordable for anyone **(Khamma Ghani, 2024).**

In this study, Indo-Western dress designing with Godna art motifs involves a combination of traditional Indian design elements with Western clothing styles. Godna art is a traditional form of tattooing or body art that originated in rural India. It involves intricate geometric patterns, floral designs, and other motifs, often inspired by nature and everyday life.

Indo-Western dress designing with Godna art allows for a beautiful amalgamation of two diverse cultural aesthetics – the rich tradition of Indian Godna art and the contemporary styles of Western clothing. This research design provides a structured approach to investigating the integration of Godna art motifs in Indo-Western dress design, aiming to contribute valuable insights into the intersection of traditional art and contemporary fashion. A theme-based collection of Indo-Western dresses developed through the adaptation of Godna motifs would add value to existing design innovations. The study is expected to benefit fashion designers, merchandisers, and consumers.

OBJECTIVES

1. To study current market trends in order to understand the present status of art in fashion.

2. To identify consumer preferences related to Godna art.

3. To collect and analyse various motifs of Godna tribal art.

4. To create Indo-Western dress designs using Godna art motifs.

DELIMITATION

1. The study was confined to Banasthali Vidyapith.

2. The sample size for the study was limited to 100 respondents.

II METHODOLOGY

RESEARCH DESIGN

This main goal of the study is to gather data on godna art and record its techniques, hues and designs. A strategy was made for a descriptive research design. A survey was created and sent to the respondents to get accurate and comprehensive data. Both primary and secondary sources provided godna motifs. A few chosen godna themes were converted to digital format and the motif created with bead work. An innovative collection of Indo-Western garments was designed using the most beloved godna themes.

1. MARKET SURVEY

1.1 LOCALE OF THE STUDY

The Banasthali Vidyapith served as the study location. The location was chosen with a purpose and considering the researcher's feasibility. To determine the acceptance of godna art, a survey was conducted. The preferences of the customers were obtained from the survey. Data was gathered for future research once the respondents were given the questionnaire.

1.2 PREPRATION OF QUESTIONNAIRE

A questionnaire was created for the study to determine the awareness of godna art. A tool for completing questionnaires was created. For the current investigation, 100 respondents were chosen.

1.3 ANALYSIS OF THE QUESTIONNAIRE

The researcher created the questionnaire tool, evaluated it and collated the results. Weighted mean was used for data analysis.

2. GATHERING AND SELECTION OF GODNA ART MOTIFS

2.1 DIGITISATION OF MOTIFS

The Godna art motifs were sourced from various references, including literature, books, web resources and field surveys. Total thirty motifs were collected, all of which were geometric in nature. The categorised motifs were screened into fifteen motifs by respondents keeping in mind their suitability. Thus, a total of fifteen motifs were finalized for research work. The selected motifs were scanned to convert them into digital form. The proportion of motifs was changed to make them suitable for further process.

2.2 SELECTION OF MOTIFS FROM TARGET RESPONDENTS

Fifteen motifs were evaluated by experts using a developed preferential index. The experts were requested to rank each motif under different categories based on their preferences. Preferences were recorded on a point continuum scale as most preferred, preferred and least preferred. The weighted mean score for each motif was calculated, and final rankings were assigned accordingly.

3. DIGITALISATION OF DESIGNS

Selected motifs were digitalised through Corel Draw and Adobe Illustrator software. Digitalised motifs were rated by the respondents on a 5-point rating scale (Not effective, Basic, Competent, Exceptional, Outstanding) Most preferred motifs were used for the research work.
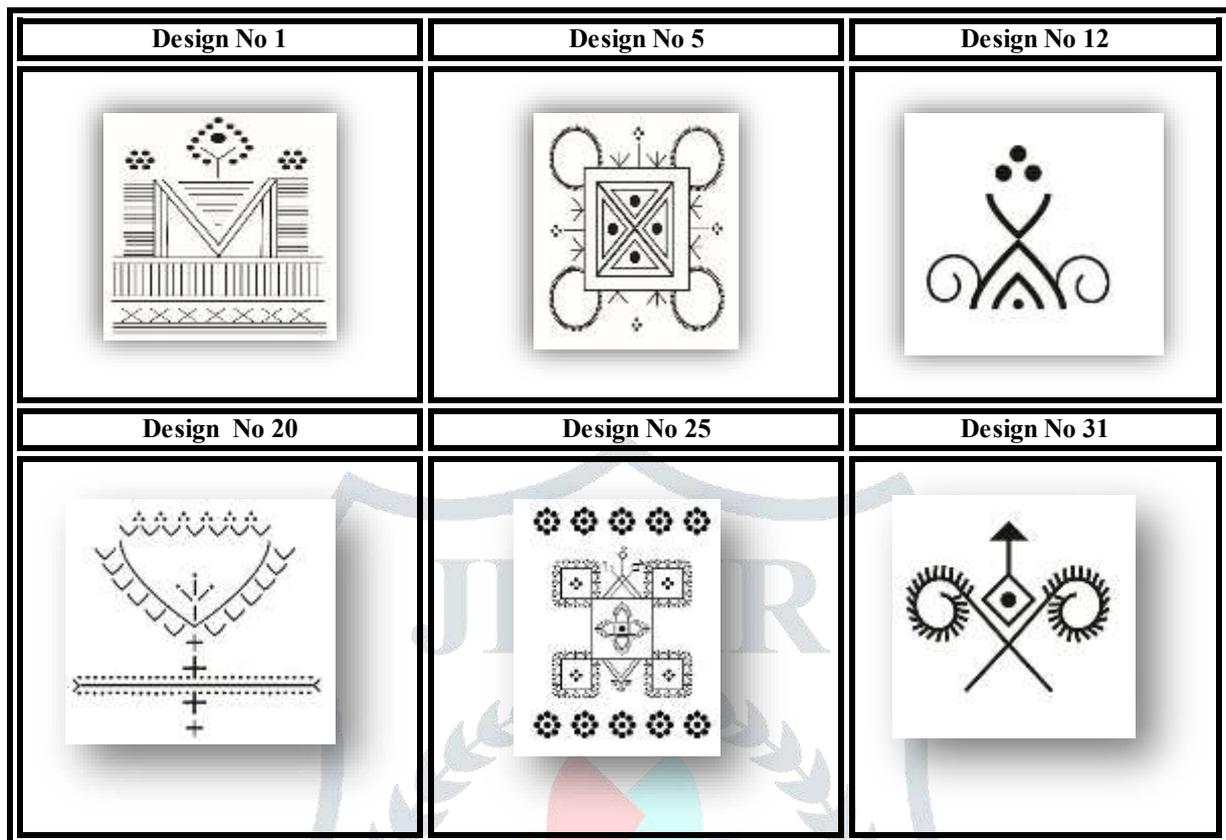
Design No 1	Design No 5	Design No 12
Design No 20	Design No 25	Design No 31

Figure 3.1.1

4. DEVELOPMENT OF INDO-WESTERN DRESSES USING GODNA ART MOTIFS

Selection of Godna art motifs into the indo western dress design can bring a distinctive and culturally enriched aesthetic appeal to the products. The most preferred motif is used to create the indo western dresses and the dresses are evaluated based on a 5-point scale. The most favoured dress is used for the further process.

1. Dress Design by Design no 1	2. Dress Design by Design no 5	3. Dress Design by Design no 12
4. Dress Design by Design no 20	5. Dress Design by Design no 25	6. Dress Design by Design no 30

5. RESULT AND DISCUSSION
5.1 RESULT OF THE PRELIMINARY SURVEY

The preliminary survey was conducted to assess the awareness, acceptance and preferences of respondents towards Godna art and its application in Indo-Western garments. The findings revealed that a majority of respondents were familiar with Indo-Western fashion, while awareness about Godna art as a traditional tattoo and tribal art form was comparatively moderate. However, once introduced to the concept, respondents showed strong interest in the adaptation of Godna motifs into apparel.
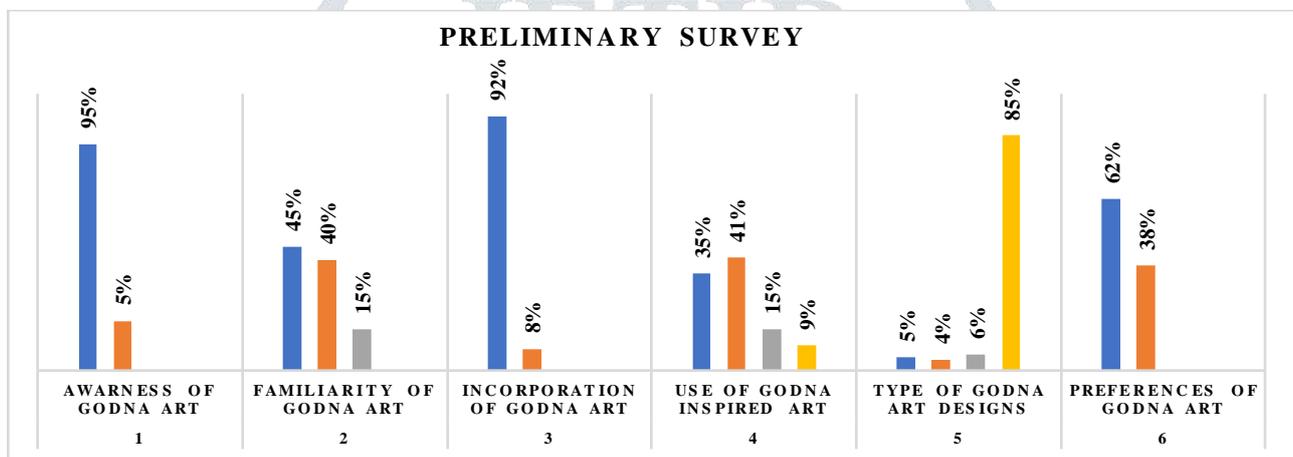

Figure 5.1.1

Reported by the **Figure 5.1.1. 95%** of respondents are aware of Godna art. When it knows for the familiarity 45% respondents are familiar. 92% respondents are wanting the incorporation of Godna art. 41% respondents are ready to use of Godna inspired art. 85% respondents preferred geometrical motifs and 62% respondents prefer Godna art.

5.2 RESULT OF THE PRESERVED MOTIFS

Digitally thirty godna motifs were created. Through the digitalisation clarity and adaptability of motifs were increases. It also make them suitable for various surface enrichment technique. Six motifs were most preferred motifs which is used for further process.
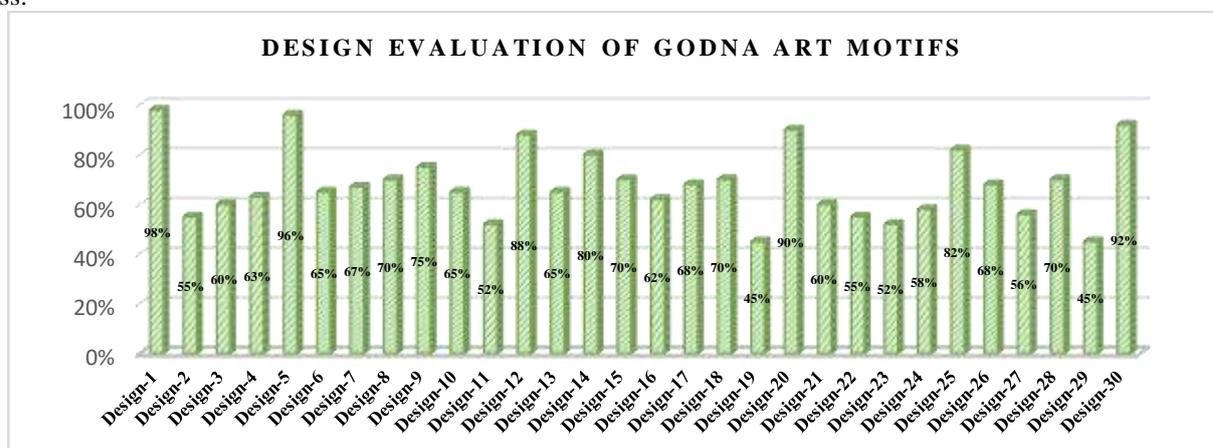

Figure 5.2.2

Figure 5.2.2. indicates that preferences for Godna motifs. Motif number 1 got highest score (98%) and ranked I, followed by motif number 5 (96%), ranked II, motif number 30 (92%) ranked III, motif number 20 (90%) ranked IV, motif number 12 (88%) ranked V and motif number 25 (82%) ranked VI.

5.3   RESULT OF THE DESIGNED INDO- WESTERN DRESSES

Six Indo-Western dresses were designed using the most preferred Godna motifs (motif No. 1, 5, 30, 20,12 and 25). The evaluation of these dresses was carried out using a five-point rating scale based on parameters such as uniqueness, suitability of motif placement, colour combination, overall appearance and contemporary appeal.

EVALUTION OF DRESSES

| | 80% | 88% | 95% | 75% | 98% | 77% |

Dress Designed By Design No-1 (1); Dress Designed By Design No-2 (2); Dress Designed By Design No-3 (3); Dress Designed By Design No-4 (4); Dress Designed By Design No-5 (5); Dress Designed By Design No-6 (6)

Figure no 5.3.3.

The results indicated that dresses designed with Motif No. 12 and Motif No. 25 received the highest preference scores. These designs successfully integrated traditional Godna patterns with modern silhouettes, resulting in visually striking yet wearable garments. Respondents particularly appreciated the innovative motif placement and harmonious colour schemes.

The study highlights that the fusion of Godna art with Indo-Western fashion enhances aesthetic value while maintaining cultural authenticity. The use of tattoo-inspired motifs added a narrative quality to the garments, making them expressive and distinctive.

6. CONCLUSION

The blend of traditional godna art with modern designs creates a unique aesthetic that honors cultural heritage while appealing to contemporary tastes. Godna motifs, characterised by intricate patterns and bold designs, enhance the visual interest of dresses, making them stand out. Indo-Western dresses featuring godna art can be suitable for various occasions, from casual gatherings to formal events. Using traditional motifs often encourages sustainable practices by promoting local artisans and craftsmanship, supporting the preservation of cultural art forms. This fusion can attract a wider audience, appealing to those interested in both ethnic and modern styles, thus enhancing marketability.

The present study concludes that Indo-Western dress designing using Godna art motifs is a successful fusion. Godna art has its own symbolic language and geometric aesthetics application in modern apparel design. The research shows that motifs are nicely adapted and digitalised. The findings confirm that consumers appreciate garments that reflect cultural heritage while meeting modern style preferences.

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