An analytical study of designing issues in Kota Doria

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ABSTRACT

Design is making things better for people. A design may also be and only planned, execution of product it does not include a production or possibly any engineering process. There must be innovation in the field of designing it may be complex or simple. The innovation of design can be very big or very small, brand new or a bit different with a clear cut thought of technical achievements. The relationship between designs and production is the planning and execution of conceived idea or plan. This should anticipate vital problems in the process of execution. Thus, design involves problem solving and creativity.

Key Words : Designing, Handloom

INTRODUCTION

Textile design associates itself to the making of creative, stylish and contemporary designs. It requires special skills to create innovative designs. The core areas of textile designing involves the following: designing fabric by using different techniques comprising printing, weaving, ornamenting fabric, print technique, tracing embroidery and colour detailing, providing support to the clients to visualize the design and helping the clients correct samples while executing prototypes (http://www.indiacrafts.com/textile/textile-design.htm).

According to Seymour (2002), a design does not have to be new, different or impressive to be successful in the market place but it must fulfil a need. The process of designing leads to innovative products and services (Seymour, 2002).

In fact the design activity is focused first and foremost on human behaviour and quality of life not on factors like distributors’ preferences.

Design could be seen as an activity that translates an idea into a blue print for something useful. The important part is the idea, ability of the designs to spark the idea in the first place in these, factors should not be over looked in the first place of course, designers, scientist and artist in designing. Designing technologies can invent various types of technologies in the field of designing and with the help of those innovative technologies, manufactures can make them function and marketers can combine inside into all things and turn a concept into something which is desirable, viable, commercial by successful and adds value to people’s lives.

A design does not have to be new, different or impressive to be successful in the market place, as long as it is fulfilling a need but design methods do lead to innovative products and services and

the designers learn those ideas which may seem strange, are worth exploring and that the common sense solution is not always right one, designers often hit on the counter intuitive concepts through methods such as drawing, prototyping, brainstorming and user testing. Watching users in real world situations especially gives insight into their behavior that lead to ideas which would not have formed, had the designers simply thought about the situation or veiled on journalized market research. Designers cannot simply follow their creativity impulse. They work in commercial environment which means that they use huge number of considerations that is coming to bear the design process so emphasis on the customer makes design a formidable weapon for any business. Design delivered the operating system of market to Microsoft, rescued apple computer and made Sony an electronic joint. Thus we can say that designed adds to the extra dimension to any products.

The handloom weaving industry plays a very imperative role in the India’s economy. In case of employment, it is the second largest sector next only to agriculture. This sector reports about fourteen per cent of the total cloth produced by the country (http://texmin.nic.in/annualrep/ar_10_11_english.pdf. (2010-11).

Hand woven crafts are beautiful representation of Indian cultural heritage, distinctive handlooms are known for their distinctive features. One of the finest Indian hand woven textiles is traditional Kota Doria this almost weightless textile is very popular for its gossamer feel, sheerness, and corded texture (Luniya and Agarwal, 2012).

Kota Doria is a world fame saree of Kota. The saree got the name because it belongs to Kota. It is famous for its light weight and simplicity. The saree is very comfortable in summer season (there are almost 9 to 10 months when Indian face hot days). That is why Kota Doria is always in demand in whole India. Doria fabric was basically woven in Mysore, Karntaka state Shree Kishor Singh, the king of Kota had the pit loom Doria fabric brought in 17th century from Mysore to Kaithun. Kaithun is 15km away from Kota. There are almost 2000-2500 looms and 10,000 families of the Kota Doria saree are weavers.

The hypnotic and eye refreshing fabric of Kota Doria is made up of cotton and silk yarn in a different combination in warp and weft, which are woven in such a fashion and manner that they create square check patterns. (Popularly known as Khat’s) In the fabric, cotton and silk yarns of different thickness are used in weaving. The silk gives the necessary transparency and gossamer finish to fabric while cotton gives strength and firmness to the fabric (Charanji, 2007). Checks are popularly known as Khats. The Khats are made highly professionally so that the fabric becomes transparent (Fernadez, 2010).

The present day study underlines and explores the possibility of development in the value added Kota Doria saree, designers are not using the traditional block printing over at modern computerized designers machines embroidery work. The objectives of the present study was to develop value added saree designers and to access the cost and its market potential but the Kota Doria saree weavers are not developing the designs. That is why they have no good market potential.

The weavers of Kota Doria saree are not changing their age old techniques of designing. They are following the traditional designing pattern today. They are not using any innovative designing techniques even today. The buyers demand new designs but the weavers are not fulfilling their demands. Moreover, there is lack of literature and researches on the making of Kota Doria and on its new designing.

The traders give the graphs of the designs to the weavers and they use the same to make the sari. The traders themselves take the designs from their old work, the motifs that they have with them, and new designs seen from here and there. However a systematic cataloguing of designs,
evolving new permutations and combinations in line with the market demand is altogether absent. The fabric is mainly used for sarees and dress material to some extent. Apart from this, there is hardly any product diversification in the cluster. Similarly, the master weavers do not know use of color trends, design forecasts etc.

Since Kota Doria was originally not a sari fabric hence all the designs and motifs have been derived from elsewhere. Furthermore, the old graphs etc. have also not been saved by the graph designers, thus losing all the traditional motifs that were made during the old days. Thus, there is hardly any distinctive appeal in the motifs of the Kota Doria saris being made at present (digonastic20%study%report%20%of20%kota.pdf).

**Review of literature:**

Webster (2006) It is the introduction of something new or a new idea, method or device. However, an innovation can be big or small. Brand-new or just a little different, it doesn’t matter. An innovation can be clearly complex or seemingly simple. Innovations are often thought of in terms of technical achievement, but can also be a design.

Ward (2010) His relationship between design and production is the planning and execution of a conceived idea or plan. The plan should anticipate and compensate for potential problems in the execution process. Design involves problem-solving and creativity. In contrast, production involves a routine or pre-planned process. A design may also be a mere plan that does not include a production or engineering process, although a working knowledge of such processes is usually expected of designers.

Schneider (1987) Textiles span many categories of human want and need. Modern manufacturers distinguish apparel textiles for the body from the coverings of walls and furniture. Hand-made cloth supplies equally varied domains. Within each domain, some fabrics meet practical demands while others communicate meanings or express artistic taste.

Bernsen (2005) Where ideas are devised but also where the ‘coupling’ occurs between technical possibilities and market demands or opportunities. Freeman, cited in Walsh what will make a product stand out is the quality of the way it matches the purpose, skills and personality of the user, of the visual communication which goes with it, of the environment in which it is sold and of the image of its maker. All of these are created by design (http://www.icod.org/database/files/library/economics_paper15.pdf)

**Objectives:**

1. To identify various issues related to designing in Kota Doria.
2. To organize existing designs of Kota Doria.

**METHODOLOGY**

Research methodology may be understood as a science of studying how research is done scientifically. Researcher adopted various steps in finding logic behind the problems. In this study both primary and secondary set of methods of data collection have been utilized and have created valuable information to the research. To collect primary data visited field and the data were collected from 45 respondents by supplying them the questionnaire on general information followed by questions related to designing new designs, use of software, customers demand etc. and interviewed. To collect secondary data, websites and external sources were utilized. The data were analyzed by using simple bar diagram, pie diagram.
RESULTS AND DISCUSSION

The data were collected from 45 respondents by supplying them the questionnaire. The data were analyzed by using simple bar diagram, pie diagram on the basis of age, educational qualification, awareness of the various schemes and relationship between the productions in sales.

From the above table it is clear that 82.2% weavers are male and 17.8% of the weavers are female among the total 45 respondents.

From the above table it is clear that 8.9% weavers belong to age group between 15-25, 48.9% of the weaving community come in the age group between 26-35, 20% of the weavers come in the age group between 36-45, 17.8% of the weavers come in the age group between 46-55, 4.4% of the weaving respondents fall in the age group between 56-65.
From the aforesaid table it is clear that the education qualification of the age group between 6.7% of the weavers are illiterate, up to 10th 48.9%, 22.2% of the weavers are senior secondary, 22.2% of the weavers are graduate and PGs.

![Graph showing occupation percentages](image1)

**Fig. 4: Occupation**

From the above table it is obvious that 48.9% of the weaving communities are in marketing, 6.6% of the respondents were engaged in designing, 6.6% of the respondents were in both the marketing and designing, 22.3% of the respondents were in marketing and weaving and 15.6% were in marketing, weaving and designing, respectively.

![Graph showing customer demand for new design](image2)

**Fig. 5: Do the customer demand for new design**

According to the aforesaid table 100% customers’ demand for the new designs.

![Graph showing customer feedback for new design](image3)

**Fig. 6: Do the customer give feedback for new designs**
According to the aforesaid table 82.2% of the customers give feedback for new designs and 17.8% do not.

**Fig. 7:** Do you analyze the market trend for new designs

According to the table 62.3% of the respondents analyze the market trend for new designs and 37.7% have no intention for analyzing the market trend for new design.

**Fig. 8:** Do you design the sari yourself

According to the above table 88.8% of the respondents design the saree for them self and 11.2% do not.

**Fig. 9:** How do you get the design pattern for weaving
According to the aforesaid table 68.9% of the respondents copy the design from some elsewhere, 40% of the respondents are provided with the design from the customers, 22.2% of the respondents get design pattern for weaving according to the market, 13.4% of the respondents get the design pattern for weaving from the middle man.

![Fig. 10: Do the designers support you](image)

According to the table 57.7% of the respondents have support of the designers and 37.7% of the respondents denied any support, remaining of the respondents did not reply.

![Fig. 11: How do you get the design of the sari](image)

According to the table 88.8% of the respondents get the design from the market trend, 20% of them get it from catalogue, 8.8% of the respondents get from the graphs and 24.4% of them get the design from other sources.
According to the above table 100% of the respondents don’t use software for designing.

According to the aforesaid table 75.5% of the respondents do not have computer knowledge but 24.5% of the respondents affirmed of having computer knowledge.

Fig. 12 : Do you use any software for designing

Fig. 13 : Do you have computer knowledge

Fig. 14 : Do you apply any of these value addition technique on the Kota Doria sari
According to the above table 2.2% of the respondents apply printing with block, 4.4% of the respondents apply dyeing by tie and dye and 93.4% of the respondents do not apply these value added techniques on the Kota Doria saree.

![Fig. 15: Do the customer give you feedback for design pattern](image1)

According to the aforesaid table 11.1% customers give feedback on color combination but 100% of them give feedback on design pattern and placements.

![Fig. 16: According to you what kind of customer Kota Doria has the most](image2)

According to the table 20% of the loyal customers have the most of Kota Doria saree, 91% of the customers are need based customers and specific need person are 6.6% persons.

![Fig. 17: Do the customers demand for new product other than sari](image3)
According to the aforesaid table 75.5% of the customers demand for new products other than saree and 20% demand only Kota Doria saree remaining of them did not reply.

![Fig. 18: Do you have any plan for product diversification](image1)

According to the aforesaid table 42.2% have plan for product diversification and other 51.1% do not have any plan for product diversification and there are some did not give any answer.

![Fig. 19: Who is your real competitor](image2)

According to the aforesaid table 95.5% the respondents feel that the power loom is their real competitor 44.4% of the respondents feel that the other handloom saree is the real competitor, 11.1% of the respondents feel that designer fancy saree are their real competitor and 2.2% of the other respondents say that other sarees are real competitor.

![Fig. 20: Why do customers prefer power loom products instead of yours](image3)
According to the aforesaid table 15.5% of the respondents asserts availability of powerloom product instead of theirs, 77.7% of them respondent say that the prefer powerloom products because of their lower cost, 62.2% of them are unawareness of the reality and 22.2% of the respondents prefer power loom products because of their fast processing, 8.8% prefer powerloom products because of unavailability of catalogues of Kota Doria sarees.

According to the table 37.7% of the respondents affirm that there is an effect on sell due to lack of design and 62.3% respondents say that lack of design does not matter much.

According to the aforesaid table 95.5% of the respondents make the products without order where as remaining 4.5% did not reply.

According to the table 37.7% of the respondents affirm that there is an effect on sell due to lack of design and 62.3% respondents say that lack of design does not matter much.
As the aforesaid table 100% of sarees lie unsold and there is no change in them at all.

Above table demonstrates 22.2% of the respondents do have links with the boutiques/designer for new design or pattern, whereas 73.3% of the respondents do not have any link with the boutiques/designer for new design patterns.

Noted be - The responses are sometime more than 100%. It is so because the different groups of respondents are indulged in two or three department of the response (weavers/designer/master weavers).

Plate 1 contd..
Findings:

As it been prescribed the earlier Doria fabric was basically woven in Mysore, Karnataka state. Shree Kishore Singh the king of Kota had the pitloom Doria fabric brought in the 17th century from Mysore to Kaithun. Kaithun is 15km away from Kota. There are almost 2000-2500 looms and almost 10000 families of the Kota Doria saree weavers.

The weavers are still using the same age old patterns and design in the making of Kota Doria sarees. They are not changing the patterns and designs. They are not exploring the market or contacting people/buyers for their suggestions regarding new pattern or design. Moreover, they are not using new technology to learn about new and more buyers. As they are using the old designs, their product of Kota Doria saree remains to be unsold for a long period.

The weavers of Kota Doria sarees are not diversified in their product. They are not preparing their product for other apparels like suits, kurtas, stoles, and other garments which may be in demand. Of course these apparels, if produced, may be high in demand. These weavers are not arranging any fairs so as to contact buyers/traders/boutiques to talk to them about the new attractive design so that they can expand and publicize their product. They should arrange district wise seminars inviting ideas from the public about new designs. They should join the trainings in fashion technology to learn more and more about new design to be displayed in Kota Doria sarees and other products.

The weavers of Kota Doria may prepare software tool for new designs and then use them to making of the products.

As it is prevalent in the field of the designing now a days that they should not adhere to the old patterns of preparing graph of their own (it is very time consuming) and sometimes not liked by the buyers. They should take help of software for modern designing and technology which may be helpful in coloring their product as well as, it will save their time and energy and the product will be highly attractive.

They should invite icons in the field of designing for further guidance so that they may have latest knowledge about designing.

The silk industry is one of the fastest growing industries in India. The modernization of handloom industry through introduction of fast designing process, varied colour combination using Computer-aided designing (CAD) is making the handloom fabrics more competitive to meet the rapid changing mood of the consumers. The use of CAD has not only helped in creating new and complex designs.
but has also reduced the time involved in the entire process. The acceptance of these silk sarees by the consumers has also increased with the automated designing process. Actually CAD makes it possible to visualize saree designs ahead of its production and gives the ability to create new colour combination at the click of the mouse. It has indeed increased the flexibility and reduced the time
for realizing new designs.

The handloom industry has greatly benefited through the new technology for creating different designs for most product groups/clusters. However certain clusters/product groups continue to use the traditional design craftsmanship. The main aim of the present paper is to develop awareness among those weavers who are still not aware of the CAD technology and hence are lagging behind when they can actually benefit a lot in the process of development of saree designing. Not only can this but also popularize this new technology that has been revolutionizing the handloom industry, in particular, by eliminating the manual and cumbersome process of designing. This paper highlights on how the efficiency and economy of Computer Aided Designing can be employed with ease to enrich the innovations in the field of handloom industry.

In this field software named ‘CAD’ has been invented by Hon. Ms. Kavita Choudhary lecturer in textile Banasthali University. ‘CAD’ is very helpful for the weavers of Kota Doria but the problems remains to be the same as they weaver of Kota Doria do not incline to follow or explore new dimensions in the field of designing. Unless they do so, their product will not attract the buyers and there will be debacle in their business.

Suggestions:

1. State central government should start new incentives for the weavers to learn more about new designs and technologies in the programs launched by various universities, institutions, collages and other universities in the field of designing to organize existing designing as well as new design of Kota Doria saree.

2. It is highly important for the weaver of Kota Doria saree to identify various issues related to designs in Kota Doria sarees.

3. Our weavers must be aware of developing new designs which may enhance the beauty of Kota Doria so that it may compete with the powerloom products.

4. Catalogues may be prepared for display and by displaying them they can attract many buyers with their suggestions as well.

Conclusion:

The weavers of Kota Doria saree should be encouraged by various organizations/agency/institution about new of designs and they must have tendency to learn more about new designs from all the available sources in that field.

The weavers of Kota Doria should learn to apply value added techniques so that their product will look gorgeous and attractive and it may be sold like a hot cake. They should adhere to learn to use online business and apply the knowledge of new technologies.

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