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## Designing apparel inspired from adivasis costumes of Goa – A step towards sustainability

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### Abstract

Adivasis have their own culture and tradition which they preserved very well till sometime back. With the modernisation for their existence, the adivasis have moved forward and adopted some customs and fashion of today. This transition has become a threat for the traditional costumes. Keeping this in view, the present study was undertaken to bring the costumes of the adivasis tribe of Goa into the main stream market. For this apparels were designed with features of adivasi traditional costumes. Even for the material selection the traditional textile i.e. traditional saree, was used and common colour of red, green and white were used. The apparels thus designed were in two categories viz i) women and ii) men. Three garments were designed in each category and the preference of consumer for acceptance was taken. The results revealed that such type of work will help for the sustainability of traditional costumes.

**Keywords:** Tribal Costumes, Sustainability, Traditional Costumes, Revival

### Introduction

India is well known for its diverse culture. With its unique identity, it is well known for its adivasi population, each with varied customs and beliefs. The studies showed that Adivasi population inhabits Goa and are considered as the original settlers. There are no concrete records regarding the origin or how they have migrated to Goa. The chief tribes found in Goa were known as the Gauda, the Kunbi, the Velip and the Dhangars. These adivasi differ in their costume, rituals and customs. The purpose of the study was to study the traditional adivasis costume of Goa before they get extinct and design garments with characteristic features of traditional costumes and bring it in market. Thus preserve and popularise the fascinating tribal costume by giving them a new look before its extinction. For this the characteristic features of Gawda, Kunbi, Velip and Dhangars were studied and contemporary apparels inspired from their traditional costumes were designed.

### Methodology

The primary source as well as the secondary sources of information facilitated in the study of traditional costumes of the Adivasi of Goa- the Gawda, Kunbi, Velip and Dhangars. The costumes for daily wear festivals and other occasions were observed and the elderly members of the families were interviewed with regards to the lower and upper garments for both men and women, headgears, ornaments, and accessories worn by them.

Keeping in mind the main characteristic features of the Adivasi of Goa, Goan market, the modern market trends, designs were sketched. A mood board was prepared to take inspiration from their traditional costumes. The investigator designed apparels were in two categories: Category I: Women and Category II: Men

The details of traditional features from which the inspiration was taken is described in Table-1. The sketches of each apparel in both categories have been shown in illustration 1.

The best 3 design for each category were selected by taking preference of the consumers through questionnaire method. The data was tabulated and selection of best designs of each category was done on the basis of results obtained. The selected designs were developed further.

After the selection of designs, the fabric and colours were decided. Kunbi sari and cotton satin material were used for the construction. Measurements used for women- bust-34", shoulder-15" hip- 38", low waist- 32", high waist- 28" and for men -chest-34", shoulder-17", low

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Waist-36". The developed designs were displayed and opinion of the respondents was taken. A total of six designs were developed (three for each category). It was coded as A-1, A-2 and A-3 for category I and B-1, B-2 and B-3 for category II. Total 35 respondents gave response. Data thus collected was analyzed and presented.

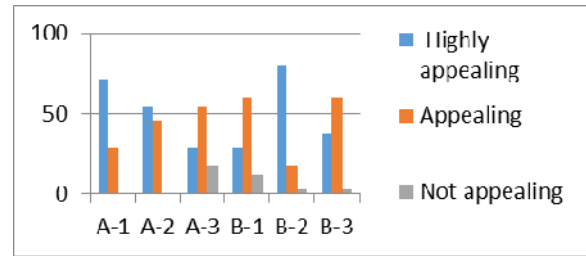
**Table 1**

Sr.No	Design Number	Inspiration from
1	Design A1	a)Men’s Lower Garment Kashti b)Choli worn By Dangar Women c) Lower garment by men shorts under the Portuguese rule d) Adivasi women using an old piece of cloth wrap on their waist while working
2	Design A2	1) Sari drape of Gawda, Kunbi and Velip, in which the <i>pallu</i> is knotted on the right shoulder and it is worn without a blouse or a choli the sari <i>pallu</i> left free at the back. 2) The traditional sarees which were inspiration in red and green checks.
3	Design A3	1) women’s blouse From traditional Sari Fabric 2) Cape was designed by taking inspiration from the veil of the Christian bride and Christian Gawda, dress over their suit the white gauzy garment, with the cape 3)Lower garment designed by taking inspiration from the women working in the fields as they tie one end of the sari at the waist for ease at work.
4	Design B1	1)Upper garment from the Christians Gawdas suits 2)Sash: Inspired from men used to tie cloth on waist as well as throw on the shoulder while going for work and from women tie a piece of cloth on waist while dancing. 3)Lower garment It was designed taking inspiration from the men wearing trousers The upper garment can be worn reversible and was designed keeping in mind the liking of youth
5	Design B2	1) Upper garment: It was designed by taking inspiration from the sari draped by the Kunbi, Velip and Christian Gawda women which the <i>pallu</i> is knotted on the right shoulder and fro.2) Lower garment: Designed taking inspiration from the men dhoti and nav-vari sari occasionally worn by the women of Adivasi and from Gawda women sari drape where hind pleats tucked into the waist at the back.
6	Design B3	1) Upper garment was inspired from the protection used for winter and monsoon season by the Adivasi, shirt, coat worn by Dhangar men and sari <i>pallu</i> of women. 2) Lower garment was inspired from the sari pleats, the length of the sari and <i>vallo</i> draped by men and women Adivasi.

**Results and Discussion**

The Collected data was analyzed to get the information regarding aesthetic appeal, concept, colour combination, price competitiveness, and efficiency of the designing concluding its feasibility Following were the results.

1. **Aesthetic Appeal:** From Graph1, it was concluded that from category I, design A-1 has the highest appeal whereas B-2 has the highest from category II. More than fifty percent of the respondents found design A-3, B-1 and B-3 appealing. B-2 has the overall highest appeal from the collection. The design and fabric selection were appreciated.



- Concept:** It was observed that all the respondents liked the concept of designing apparels using characteristic features and colours of the tribal costumes. Everyone liked the combination of traditional Kunbi saree with cotton satin material for constructing apparels. Almost 90% of the respondent agreed that the apparels were suitable for market. As regard for its suitability for Goan market, 97% agreed that the apparels were suitable for market in Goa.
- Price Analysis:** Cost incurred in developing the apparel was calculated and quoted. This was the statement with multiple options. Conclusions drawn were as follows: from category I respondents found apparel A-2 and from category II apparel B-2 to be good value purchase. According to data, price for A-3, B-1 and B-3 were slight high. Reason being this a garment with many features produced as single piece has higher price but when produced in bulk the cost will go down also.
- Effectivity of Traditional Features Incorporated:** The respondents observed the tribal costumes and then gave their opinion regarding the use of characteristic features of tribal costumes into the new designs developed. Everyone agreed that features have been incorporated very well and traditional features of tribal costumes have blended well in the contemporary apparel.
- Colour:** Colour combination used has mixed response. From Graph 2 it was concluded that most of the respondent liked the colour combinations used for all the apparels. Though the colours used were the common colours for traditional costumes of Adivasis, its use in newly developed apparels was appreciated. For A-3, respondent did not like the use of plain white colour. They were of the opinion that it should have surface ornamentation of some other colour. Very few did not liked the combinations in men’s wear. It may be personal choice. Overall colour combination was liked by the criteria in consumer’s preference for contemporary outfit.
- Design Rank:** From the table 1, it was observed that in category I A-1 was ranked I followed by A-2 and A-3 for II and III rank respectively. But looking at the features the characteristic feature has been incorporated very well in all the three. For category II, B-2 was clear cut preference by the respondents. B-1 and B-3 were quite close for ranking and were placed at Rank II and Rank III respectively

**Table 1:** Ranking of the Apparels

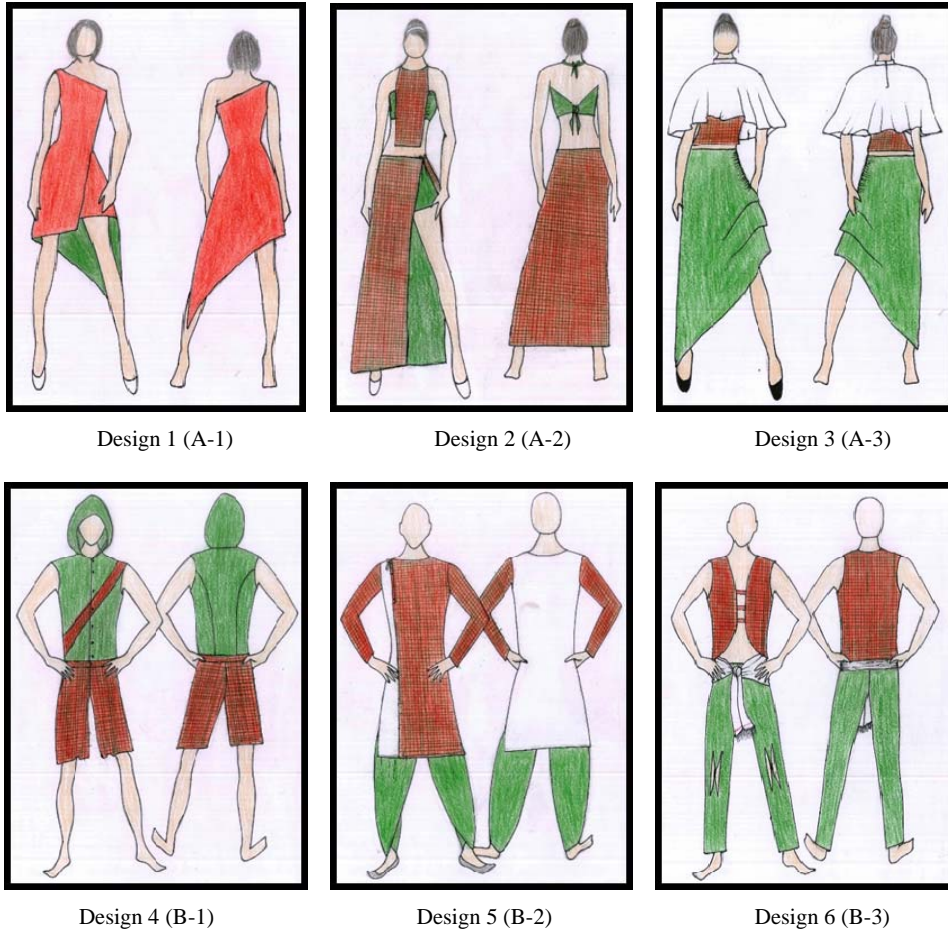
N=35

Apparel	Rank						Total
	I(Fx3)		II(Fx2)		III(Fx1)		
	F	Total	F	Total	F	Total	
Category I							
A-1	21	63	11	22	3	3	88
A-2	16	48	15	30	4	4	82
A-3	07	21	02	06	25	25	52
Category II							
B-1	10	30	11	22	14	14	66
B-2	22	66	13	26	-	-	92
B-3	06	18	13	26	16	16	60

**Conclusion**

The opinion of the respondents revealed that they were not aware of the characteristic features of the adivasis costumes of Goa. When they compared constructed apparels with the photographs of traditional costumes, they agreed that features have been incorporated very well to create designs for present market. Suggestions were there to use more colors for wider selection. Judicious use of Kunbi sarees was reflecting in the collection. This will certainly help in increasing the demand of sarees and thus motivating local people to weave more sarees and retain the traditional textiles. Design intervention will help in capturing larger market segment and thus leading to sustainability. Analysis of data revealed that all apparels will have market in Goa. Such type of work will certainly help in preserving the traditional costumes and tradition.

**Illustration-1**



**Fig 2:** Final Design Collection

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