

BUSINESS CASUALS INSPIRED FROM THE NOVELS PONNIYIN SELVAN AND UDAYAR**SRINITH VARSHINI.P****Mrs. SARANYA D.V****B. TECH (FASHION TECHNOLOGY)****BANNARI AMMAN INSTITUTE OF TECHNOLOGY****ABSTRACT:**

We all know the role of Fast fashion in today's world. Fast fashion can be defined as rapidly producing huge mass of inexpensive, trendy and cheap clothes copying the ideas from the runway and other well known designer to high street stores based on the recent trends to meet the consumer needs. Fast fashion has created identity crisis. Uncertainty and confusion in which a person's sense of identity becomes insecure is the problem that has been addressed. The one and only solution to this is to rebound to the origin. My inspiration is from the characters Kundhavai from the novel 'Ponniyin Selvan' and Panchavan madhevi and the murals and architecture of the Great Tanjore temple from the novel 'Udayar'. Both of these characters are powerful and strong women who has good leadership qualities and are feminine at the same time. I have developed business Casuals for women from it. Different boards like mood board, Story board, colour board and Client board is created. Rough Sketches were made and the final illustrations was confirmed. Pattern was developed and a collection was created from the above inspiration. The colours selected were bold colours. The structure of the garment is structural to make it bold and the sleeves was also constructed in a bold and structured way. Sheer fabrics and pleats were kept to make it look feminine..

Keywords:

Cholas, Identity, business casuals, Kundavai, Panchavan Madhevi .

ACKNOWLEDGMENT:

I would like to enunciate heartfelt thanks to our esteemed Chairman **Dr. S. V. Balasubramaniam**, Trustee **Dr. M. P. Vijayakumar**, and the respected Principal **Dr. C. Palanisamy** for providing excellent facilities and support during the course of study in this institute. I am grateful to **Mrs. Saranya, Assistant Professor, Department of Fashion technology** for her valuable suggestions to carry out the project work successfully.

I wish to express our sincere thanks to Project Co-ordinator, **Dr. Payal Dutta**, **Assistant Professor II, Department of Fashion technology** for his/her constructive ideas, inspirations, encouragement and much needed technical support extended to complete our project work. I/We wish to express our sincere thanks to Faculty guide **Mrs. SARANYA D.V, Assistant Professor II, Department of Fashion technology** for her constructive ideas, inspirations, encouragement, excellent guidance and much needed technical support extended to complete our project work.

I would like to thank our friends, faculty and non-teaching staff who have directly and indirectly contributed to the success of this project.

INTRODUCTION:

Fast fashion is so predominant in the current world. All the consumers are so busy following the trends that they totally forgot who they really are and what are their values on which their character and interests are build on. Fast fashion has a very harmful effect on the environment like depletion of non renewable sources, emission of greenhouse gases and the use of massive amounts of water and energy. It also plays a major role in contributing sheer bulk of waste in landfills and carbon emissions too. Fast fashion not only has harmful effect on the environment but also has created Identity crisis. The Problem that I identified is emotional and not technical. Uncertainty and confusion in which a person's sense of identity becomes insecure is one of the main problems in the current situation. The identity that the clothes create must help us to connect to our true self and should align with who we are. So the only way /solution to this problem is going back ,rebounding to the origin. With Maniratnam taking Ponniyin Selvan and English series like The Crown , we can see the

trend going back to roots predominantly in every area. Y2K is still in trend even in this season. The pandemic has made everyone to connect to who we really are and think about our identity. My collection is based on this and is going to address the above issue .

I read the novels Ponniyin Selvan and Udayar and understood the various principles and values of the people who lived thousand years ago. My inspirations are from the characters Kundhavai and Panchavan Madhevi both strong, independent , Powerful women of that Era but still feminine at the same time. My silhouettes and prints also have the above mentioned characters and qualities.

Another inspiration is the murals present in the karpagraha of the Tanjore Big temple which depicts several stories like the life story of Sundarar , A sage and his disciples, Sacred tree with beautiful creatures in it , Raja raja chola and his wives worshipping lord shiva and several other stories. The Karnas performed by the great queen Panchavan Madhevi was also painted but just the lines and patches of paints remain due to improper maintenance.

ABOUT THE CHARACTERS:

Kundhavai, the daughter of Sundhara Cholan and the sister of Adhitha Karikalan and Ponniyin selvan is well known for her diplomacy and her care for the people of her kingdom and her family. We could see her influence in taking major decisions right from deciding Vanathi to be the wife Arunmozhi Varman and the power of her words from the event where the great Sundara Cholan asked Kundhavai to bring Adhithakarikalan to Tanjore and the other time where she dissolved the meeting held by the Sitrarasargal at Paluvettarayar's palace. I got inspired from the characters of being strong and bold but yet feminine from her and added the above attributes to my garment.

Panchavan Madhevi , the wife of the Great Raja Raja chola is a mighty warrior .She has accompanied her husband in wars and the love for the Cholas and the care she has for the people and the kingdom is shown from the particular event where she asked the Raja Maruthuvar to operate her and make her infertile such that there won't be any disputes in the future between the sons of Raja Raja to inherit the throne. She is very great Bharathanatyam dancer who literally brought tears not just in the people of the kingdom but the great queen Sembiyan madhevi , a huge Shiva devotee when she danced and sung the story of Sundarar. She posed for the artist to paint the Karnas on the ulpahrara of the big temple

LITERATURE REVIEW :

1)LITERATURE REFERENCE: Ponniyin Selvan by Amaram Kalki, Makkal Padhipagam

REVIEW: Kundhavai- The Chola princess has participated in all the government, judicial and other official matters in the male predominant society at that time. Equal respect was given to her and the Raja Raja Chola/ Ponniyin Selvan took major decisions after consulting to her sister. This shows how much independent and strong Kundhavai and other women in that period were.

2)LITERATURE REFERENCE: Udaiyar by Balakumaran, Visha Publications

REVIEW: This novel has six parts depicting the complete story of how the big temple of tanjore was built. Right from the rough sketches to the donations from the people and the royals for building the temple, the architecture of it, inscriptions about the revenue system followed and the names of every one who donated and most importantly about the Murals which plays an important role as my inspiration were noticed. Panchavan Madhevi the wife of raja raja chola who is a great dancer and a warrior was also taken as inspiration. This book tells how much feminine and strong she was.

3)LITERATURE REFERENCE: Chola murals by P.S.Sriraman, Published by the director general archeological survey of India janpath, New Delhi 2011

REVIEW: All the murals , the story behind each mural, the physical settings of the murals, themes and locations like the nayaka murals, a sage teaching his royal disciple in a forest , admired by shiva , Saptamatrikas , events happened in the life of sundarar, Raja raja worshipping Nataraja at Chidhambaram, Raja raja worshipping the linga and a sage expounding a great religious theme, Shiva as Kalyanasundara Murthi , Siva as Tripurantaka and Shiva as Ravananugraha murthi.

4)LITERATURE REFERENCE: Vogue

REVIEW: The spring summer 2023 collections of Various design houses like Prada , Alexander McQueen etc. was analysed .The various blazers worn by Sonam Kapoor and how it was styled was also referred.

5)LITERATURE REFERENCE: PONNIYIN SELVAN I by Ravi Bansal ,Economic times

REVIEW: The importance of the character Raja raja chola and his accomplishments a thousand years before was understood.

6)LITERATURE REFERENCE: Who was Raja Raja Chola by Tirtho Banerjee,India Today.

REVIEW:The Expansionist mindset of Raja Raja Chola was identified.The power of his army and navy fleet and how he dominates in the war field was explained clearly.The Dravidian architecture a thousand years before was also explained in detail.

METHODOLOGY:

As the entire inspiration is from the characters and events that happened thousand years ago , I analysed the fabrics that were used at that time .The Predominant fabrics that were used are Silk and Cotton .I interacted with the handloom weavers in the Anthiyur region and discussed about my designs and asked about the feasibility of it . As weaving silk takes time and the designs which I asked for one attire costed one lakh I was made to find another alternative for sourcing. Then I sourced dubian silk , organza and cotton which represented boldness and femininity. Organza being transparent went with the trend sheers of this season .

I developed business casuals for women of this era. Oversized blazers were predominantly seen this spring summer so I have used different kinds of blazers etc. I went for screen printing where I printed bold and abstract prints . Certain motifs were hand painted too.One garment had motifs which were abstract and it had seven colours in it . A screen was made for one colour. The fabric was treated before printing . Patterns were developed from the illustrations . The fabric was spread and was cut and sewed . The below methodology was followed



PATTERN MAKING:



(Figure2 : patterns developed and visualization in colours with base colour)

MATERIALS:

The costume requires fundamental materials like fabric, trims and accessories.

SILK fabric

BENARES fabric

Pattern sheets

Threads

Bobbin and bobbin case

Zipper

FINAL SHOOT

IJETRM

International Journal of Engineering Technology Research & Management



**RESULT AND DISCUSSION**

The scope of this project is to cater to the needs of identity crisis and give the gen Z customers, attires to which they can relate to .The need for the current study is

To take the culture to the next generation (ex:paintings of panchavan madhevi- just the outlines are there and the pigments vanished)

To target not just the customers who are into traditional dressing but to those avid trend followers too as the current megatrend is Nostalgia

As it is following the recent trend that is happening it is in compliance to the standards of the fashion world Motifs are an important tool for expressing the nature of the characters that I have mentioned.Motifs played a major role in depicting the strength and boldness. Application of a modern touch to the traditional murals were also made.An abstract aop for one garment and bold prints for other garment was made. Indian touch was given to business casulas. Different boards like the client board , mood board, colour board was made. About 20 to 30 rough sketches were made . Three final illustrations were made using mixed media. Pattern was developed for the above design.The fabric was spread and the garments were stitched and the photoshoot was done.

CONCLUSION:

The following objectives- analysing the nature of the characters and transformingt hose into garments,Acquiring knowledge about different fabrics and using them wisely,Understanding the psychology of colours and implementing the same according to the need of the project and to learn the process of transferring the nature of a particular character or a scene into a merchandise using different elements of design were met.

Bold oversized blazers with western silhouettes which are right now in trend was contemporized with Indian motifs inspired from the Chola Murals specifically for the Indian customers was devloped. Target customer analysis their demographics and psychographics was also analysed. Online surveys were conducted to achieve the above .The results of which is uploaded as pie chart .

REFERENCES:

1. Ponnaiyan Selvan by Amarar Kalki, Makkal Padhipagam
2. Udaiyar by Balakumaran, Visha Publications
- 3.Chola murals by P.S.Sriraman, Published by the director general archeological survey of India janpath, New Delhi 2011