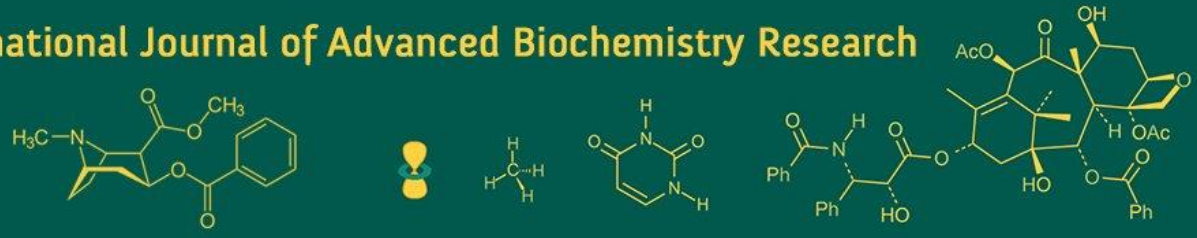
International Journal of Advanced Biochemistry Research



ISSN Print: 2617-4693
ISSN Online: 2617-4707
NAAS Rating (2025): 5.29
IJABR 2025; SP-9(10): 1796-1799
www.biochemjournal.com
Received: 17-07-2025
Accepted: 20-08-2025

Syeda Sahnaz Yasmin
Department of Textiles and Apparel Designing, College of Community Science, Assam Agricultural University, Jorhat, Assam, India

Rickey Rani Boruah
Department of Textiles and Apparel Designing, College of Community Science, Assam Agricultural University, Jorhat, Assam, India

Momita Konwar
Department of Textiles and Apparel Designing, College of Community Science, Assam Agricultural University, Jorhat, Assam, India

Sourav Baruah
Department of Textiles and Apparel Designing, College of Community Science, Assam Agricultural University, Jorhat, Assam, India

Sheikh Wahida
Department of Textiles and Apparel Designing, College of Community Science, Assam Agricultural University, Jorhat, Assam, India

Corresponding Author:
Rickey Rani Boruah
Department of Textiles and Apparel Designing, College of Community Science, Assam Agricultural University, Jorhat, Assam, India

Assessment of consumer preferences towards hand woven kurtis inspired from Assamese motifs

Syeda Sahnaz Yasmin, Rickey Rani Boruah, Momita Konwar, Sourav Baruah and Sheikh Wahida

DOI: https://www.doi.org/10.33545/26174693.2025.v9.i10Sv.6093

Abstract
The present study, titled "Developing Woven Designs for Kurtis Using Motifs of Assam", was undertaken in the Jorhat district of Assam. The objective was to popularize traditional Assamese hand-woven motifs by incorporating them into the design of kurtis, specifically through the use of center panel layouts. For this purpose, Assamese motifs were purposively selected, and hand-woven kurtis were designed and developed. To determine the most suitable kurti style, various combinations of necklines, sleeve lengths, and kurti lengths were designed using Reach Tex CAD software. Among the developed styles, a semi-square neckline, three-quarter sleeve length, and mid-length kurti were finalized for construction. A female model with a bust measurement of 36 inches (92 cm) was chosen, and her measurements were used to draft the basic bodice block. The kurtis were constructed from hand-woven fabrics using standard techniques for economical layout, cutting, and stitching. Two separate research schedules were designed to collect data on different aspects of the study. A total of seven center panel kurti designs were selected for construction. The preferences of college-going girls were gathered regarding the constructed kurtis. Finally, the prepared kurtis were evaluated, and a cost analysis was conducted to assess their feasibility and market potential.

Keywords: Assamese motifs, woven kurtis, reach Tex CAD, design development

Introduction
Clothing, along with food and shelter, is one of the fundamental necessities for human existence. However, beyond its functional role, clothing plays a significant part in reflecting a person's identity, self-esteem, and cultural values. The garments individuals choose to wear can profoundly influence how they perceive themselves and how they are perceived by others. Appropriately chosen and well-fitted clothing enhances an individual's personality, increases self-confidence, and fosters a sense of independence. Among traditional garments, the "kameez" is a long, mid-thigh-length tunic with slender or sleeveless arms has held a significant place in Indian attire. Traditionally worn with a "salwar" and accompanied by a scarf ("dupatta"), the kameez has undergone several transformations over the decades. One of the most prominent evolutions of the kameez is the "kurti", which has now become an essential part of the modern Indian wardrobe. Kurtis are shorter versions of the kameez and are known for their comfort, versatility, and style. They are suitable for women of all ages and are widely accepted across urban and rural India. While young girls may feel comfortable experimenting with Western attire, many adult women prefer the kurti for its modest yet fashionable appeal. A kurti strikes a balance between tradition and modernity, offering a graceful appearance without compromising on comfort. It is worn with a variety of bottom garments such as salwars, jeans, leggings, palazzos, capris, pants, or even skirts, making it a highly adaptable and timeless piece of clothing. The popularity of kurtis has transcended regional boundaries. Initially concentrated in metropolitan areas like Chandigarh, Delhi, and Jaipur, the demand has now spread to smaller towns and across the country. Designers continually innovate in terms of fabric, colour, length, prints, and neckline designs to cater to the changing tastes and preferences of consumers. According to Chakravarty (1999) [3], kurtis are now available in a wide range of styles to suit different occasions—ranging from casual wear to festive and formal attire. Manokari and Kirthiga (2014) [5] further noted that kurtis come in a variety of sizes and silhouettes, with or without

embroidery, thus catering to a broad spectrum of consumers. A particularly popular style that is gaining attention is the "center panel kurti", which not only enhances the aesthetic appeal but also helps create a visual illusion of height and slimness traits often desired by consumers.

In recent years, Indian handloom products, especially "khadi kurtis", have gained significant recognition in both domestic and international markets. The prominence of handcrafted, sustainable clothing has led to a renewed interest in traditional weaving techniques and regional motifs (Sharma & Mishra, 2014) [6]. This trend underscores the value of incorporating cultural heritage into modern fashion while supporting local artisans and sustainable practices. Today's consumers seek garments that are not only fashionable but also practical and comfortable. Non-restrictive designs, breathable fabrics, and ease of movement are highly valued. At the same time, garments must satisfy aesthetic desires—helping the wearer appear attractive, slimmer, and taller. Since women's fashion preferences are continually evolving, there is a growing need for unique, classic, and innovative designs that blend style with tradition (Chandler, 2011) [4]. India has a rich heritage of handloom weaving, with each region offering distinct styles and motifs. However, despite numerous studies and product developments in hand-woven kurtis from various parts of the country, limited attention has been given to the use of "Assamese motifs" in kurti design (Borah, 1994) [1]. Assam, known for its intricate weaving traditions and symbolic motifs, holds immense potential for incorporation into contemporary fashion. In light of the above, the present research was undertaken to explore the possibilities of utilizing traditional Assamese motifs in the development of woven kurtis, specifically focusing on vertical center panel designs. The use of vertical paneling aims to enhance the wearer's appearance by creating an elongating effect, which is both visually appealing and culturally grounded. This study not only aims to promote the unique weaving traditions of Assam but also to meet the growing demand for innovative ethnic wear among young Indian women. The study was conducted with following objectives:

- To construct hand-woven kurtis featuring vertical center panel designs using Assamese motifs.
- To assess consumer preferences, particularly among college-going girls, for the constructed kurtis.

Research Methodology

The present study was conducted in the Department of Textiles and Apparel Designing, College of Community Science, Assam Agricultural University, Jorhat district of Assam, with the objective of developing hand-woven kurtis using traditional Assamese motifs, specifically focusing on center panel designs. Initially, Assamese hand-woven motifs were collected from various secondary sources such as books, online platforms, and textile archives to ensure authenticity and cultural relevance. Simultaneously, current kurti trends were studied using references from the internet, fashion magazines, and design books. Based on the analysis, four different kurti lengths, three sleeve variations, and nine neckline designs were developed digitally using Photoshop software to visualize potential combinations. An interview schedule was prepared and administered to 30 female respondents, who were asked to evaluate and select their preferred style combinations suitable for center panel kurtis. Based on the responses, the most favored design elements were finalized for construction. A female model with a bust measurement of 36 inches (92 cm) was selected, and her measurements were used to draft the basic bodice block. Using the selected hand-woven fabric and motifs, kurtis were constructed by following standard procedures for economical fabric layout, cutting, and stitching. Two separate research schedules were used—one for collecting data on design preferences and another for evaluating the constructed kurtis in terms of aesthetics, comfort, and appeal. Data collected from the 30 respondents were compiled and analyzed statistically using descriptive methods such as frequencies and percentages to draw conclusions relevant to consumer preferences and design effectiveness.

Results and Discussion

After the completion of the weaving process, a total of seven (7) kurtis incorporating traditional Assamese motifs with center panel designs were constructed. These kurtis were then exhibited to a selected group of 30 college-going girls from Assam Agricultural University, Jorhat, who participated as respondents in the study. Data regarding their preferences, perceptions, and evaluations of the kurtis were collected through a structured interview schedule specifically designed for this purpose. The subsequent section presents a detailed analysis of the findings, discussing the respondents' preferences for design elements, comfort, aesthetic appeal, and overall acceptance of the hand-woven kurtis. These insights provide valuable feedback on the integration of Assamese motifs in contemporary kurti fashion and offer implications for future design and marketing strategies.

Length of the Kurti

Table 1: Opinion of the respondents regarding length of the Kurti
N = 30

Sl. No.	Kurti length	Respondents	
		f	%
1.	Knee level	3	10
2.	Mid-level	18	60
3.	Calf level	6	20
4.	Ankle level	3	10

N = No. of respondents f = frequency, % = percentage

The length refers to the overall vertical measurement of the kurti from shoulder to hem. As presented in Table 1 and illustrated in Figure 1, the majority of respondents (60%) preferred kurtis with a mid-level length. This was followed by 20% of respondents favoring calf-length kurtis. Both knee-level and ankle-level kurtis were equally preferred by 10% of the respondents each. These findings suggest a strong inclination toward mid-length kurtis among the target group, possibly due to their versatility and ease of movement, making them suitable for both casual and semi-formal occasions.

2. Sleeve lengths

Table 2: Opinion of the respondents regarding Sleeve length

N = 30.

Sl. No.	Sleeves	f	%
1.	Half Sleeve	7	23.33
2.	Three-Quarter sleeve	21	70
3.	Full sleeve	2	6.67

Sleeve length refers to the measurement used to construct the kurti's sleeve from shoulder to cuff. As shown in Table 2 and Figure 2, the majority of respondents (70%) preferred kurtis with three-quarter sleeves, indicating a strong preference for this style, likely due to its balance of comfort and coverage. Half sleeves were preferred by 23.33% of the respondents, while only a small proportion (6.67%) favored full sleeves. These results suggest that three-quarter sleeves are considered more practical and fashionable among the college-going respondents in this study.

3. Necklines

Table 3: Opinion of the respondents regarding Necklines.

N = 30

Sl. No.	Necklines	Respondents	
		f	%
1.	Round	6	20
2.	Square	6	20
3.	V-shaped	-	-
4.	U-Shaped	-	-
5.	Boat neck	4	13.33
6.	Deep and plunging neckline	-	-
7.	Sweetheart neckline	2	6.67
8.	Key hole neck	-	-
9.	Semi-Square neckline	12	40

Table 3 and Figure 3 present the respondents' preferences for different neckline styles. The data indicate that the "Semi-Square neckline" was the most favored, with 40% of respondents selecting this style. Both "Round" and "Square necklines" were equally preferred, each garnering 20% of the votes. The "Boat neck" was chosen by 13.33% of respondents, while the "Sweetheart neckline" was preferred by 6.67%. Notably, other neckline styles, including "V-shaped, U-shaped, Keyhole, and Deep plunging necklines", received no preference from the respondents. This suggests a tendency among the participants toward modest and traditional neckline shapes, with the semi-square neckline being particularly appealing, likely due to its balanced aesthetic and versatility.

4. Preferences of respondents regarding selected factors of constructed kurtis

Table 4: Preferences of respondents regarding selected factors of constructed kurtis

N = 30

Preference	Excellent		Very good		Good		Fair		Poor	
Factors	f	%	f	%	f	%	f	%	f	%
Semi square neckline	12	40	10	33.33	8	26.67	-	-	-	-
Three-Quarter sleeve	12	40	13	43.33	5	16.67	-	-	-	-
Texture	11	36.67	10	33.33	9	30	-	-	-	-
Colour combination	30	100	-	-	-	-	-	-	-	-
Width of the center panel	30	100	-	-	-	-	-	-	-	-

N = No. of respondents f = frequency, % = percentage

Table 4 illustrates the respondents' evaluation of key design elements of the constructed kurtis across five rating categories: Excellent, Very Good, Good, Fair, and Poor. Regarding the "semi-square neckline", 40% of respondents rated it as excellent, 33.33% as very good, and 26.67% as good, indicating strong overall approval with no ratings below good. The "three-quarter sleeve" was rated very good by the majority (43.33%), with 40% rating it excellent and 16.67% good, reflecting its high acceptance among respondents. In terms of "texture", 36.67% found it excellent, 33.33% very good, and 30% good, showing satisfactory tactile appeal. Notably, both the "colour combination" and the "width of the center panel" received unanimous 'excellent' ratings from all respondents (100%), highlighting these factors as the most appreciated features of the kurtis. This feedback underscores the effectiveness of the design choices in creating visually appealing and comfortable hand-woven kurtis with Assamese motifs.

5. Preferences of the respondents for overall appearance of the constructed kurtis

Table 5 showed the preference on the overall appearance of the constructed hand woven kurti.

Table 5 revealed that all the seven constructed kurti designs were preferred by 100 percent of the respondents.

Table 5: Preferences of the respondents for overall appearance of the constructed kurtis

N = 30

Preference	Preferred		Not preferred	
Kurti design	f	%	f	%
1	30	100	-	-
2	30	100	-	-
3	30	100	-	-
4	30	100	-	-
5	30	100	-	-
6	30	100	-	-
7	30	100	-	-

N = No. of respondents f = frequency, % = percentage

Table 5 illustrates that all seven constructed kurti designs were preferred by the entire sample of 30 respondents, with 100% expressing positive preference for each design's overall appearance. No respondents indicated any design as not preferred, reflecting the successful integration of Assamese motifs and the selected design elements in appealing to the target group. This unanimous acceptance highlights the effectiveness of the design process and the potential marketability of these hand-woven kurtis.

6 Final rank orders of preferences of the constructed kurtis

Table 6: Final rank orders of preferences of the constructed kurtis.

Kurti	Total score	Mean score	Rank
1	161	5.37	1
2	135	4.5	2
3	99	3.3	7
4	116	3.87	4
5	101	3.37	6
6	110	3.67	5
7	118	3.93	3

Table 6 presents the final ranking of the seven constructed kurtis based on the total and mean scores derived from respondents' evaluations. The kurtis were ranked in descending order of preference using the mean scores calculated from the total scores. According to the data, "Kurti 1" emerged as the most preferred design, securing the 1st rank with the highest mean score of 5.37. This was followed by "Kurti 2" in 2nd place with a mean score of 4.50, and "Kurti 7" ranked 3rd with a mean score of 3.93. The remaining kurtis were ranked as follows: Kurti 4 (4th),

Kurti 6 (5th), Kurti 5 (6th), and Kurti 3 (7th). These rankings provide clear insights into consumer preferences, which can guide future design and production decisions for hand-woven Assamese kurtis.

7. Opinion of the respondents in rating the kurtis with respect to price

Table 7: Opinion of the respondents in rating the kurtis with respect to price

Sl. No.	Category	f	%
1	Expensive	4	13.33
2	Reasonable	17	56.67
3	Fair	9	30

Table 7 and Figure 4 depict the respondents' perception of the pricing of the constructed kurtis across three categories: expensive, reasonable, and fair. The majority of respondents (56.67%) rated the price of the kurtis as reasonable, indicating general acceptance of the cost relative to the product. Additionally, 30% of respondents considered the price to be fair, suggesting they found it affordable and justified. Only a small proportion (13.33%) viewed the kurtis as expensive. These results reflect a positive consumer response toward the pricing strategy of the hand-woven kurtis, emphasizing the balance between quality, design, and cost.

8. Assessment of Fittings of the Constructed Kurtis

The constructed kurtis were fitted on the selected model to evaluate their fit and overall appearance. The fitting assessment was conducted under the supervision of the Major Adviser to ensure accuracy and professional evaluation. Photographs of each kurti worn by the model were taken and are presented in Figure 6, showcasing how the designs and construction complemented the body measurements and style preferences. This hands-on assessment provided valuable insights into the practicality and comfort of the kurtis, along with their aesthetic appeal.

Conclusion

The fitting assessment and preference ranking revealed that "Kurti 1" was the most favored design, securing the 1st rank, followed by "Kurti 2" in 2nd place and "Kurti 7" in 3rd. The remaining kurtis were ranked accordingly, reflecting clear preferences among the target group. The study demonstrates that hand-woven kurtis featuring a central panel design with traditional Assamese motifs are not only visually appealing but also well-fitting and practical for everyday wear. These designs hold significant potential as a viable enterprise, where the production and marketing of unstiched hand-woven pieces could reach diverse regions across India. Given the widespread popularity of kurtis among women nationwide, such an initiative could contribute to the preservation and popularization of Assam's rich cultural heritage by promoting traditional motifs through contemporary fashion. This approach supports both the economic empowerment of local artisans and the conservation of cultural identity.

References

1. Borah J. Designing and construction kurtas from hand woven textiles of Assam [M.Sc. thesis]. Jorhat: Assam Agricultural University; 1994.
2. Chakravarthy K, Kaur S. Designing of kurtas using line as an element of design. Textile Industry and Trade Journal. 2000;38(1):49-50.
3. Chakravarty K. Designing and construction kurtas using lines as an element of design [M.Sc. thesis]. Jorhat: Assam Agricultural University; 1999.
4. Chandler D. Jacquard weaves [Internet]. 2011 [cited 2011 Nov 8].
5. Manokari L, Kirthiga E. Salwar kameez designing for college going girls. Int J Textile Fashion Technol. 2014;4(5):11-20.
6. Sharma M, Mishra S. Designing on khadi kurtis by using fasteners. IOSR J Humanit Soc Sci. 2014;19(7):132-137.