

# Slow Fashion and Heritage Preservation: Examining Strategic Interventions in Maheshwar Textiles of Madhya Pradesh

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## ABSTRACT

The slow fashion movement promotes ethical and sustainable methods in the fashion industry, arising as a counter narrative to fast fashion. Heritage preservation and slow fashion are inextricably linked, with slow fashion being essential in preserving and reviving traditional crafts, techniques, and cultural identities within the fashion industry. Sustainability necessitates human interaction and cooperation, which cannot be accomplished alone. Understanding about what needs to change, what needs to be maintained, and how to make these changes is the process of achieving cultural sustainability. The principles, advantages, and difficulties of slow fashion as intertwined with cultural sustenance are explored in this paper along with its effects on the economy, society, and environment. It also looks at the role slow fashion plays in preserving cultural heritage, employing sustainable materials, guaranteeing ethical working conditions, and producing classic, long-lasting clothing. The dynamics and development of Maheshwar textiles from Madhya Pradesh, India, were investigated through an exploratory and participatory research approach. Based on the results of the study, a collaborative project and a conscious narrative was co-created with artisans. This project included recommendations for interventions aimed at improving and broadening the craft vocabulary and creating new markets for Maheshwari textiles. Various design solutions were suggested to expand and diversify the product line by incorporating design elements that eliminate the need for additional embellishments. The final product, which was well received, resonated with the existing materials of Maheshwar and led to the development of a line of modern, ecologically conscious clothing. This new line respects traditional craft and adheres to accepted craft practices.

**Keywords:** Slow fashion, Heritage, Cultural sustainability, Maheshwar textiles, Craft, Co-creation

## INTRODUCTION

The emergence of slow fashion as a global movement has redefined the way the textile and fashion industries operate. (Rana, N. (2024) Slow fashion advocates for sustainability, ethical production, and a deep respect for cultural and environmental

contexts (Bick, et.al, 2018). Unlike fast fashion, which emphasizes rapid production and consumption, slow fashion values craftsmanship, quality, and longevity. One of the most compelling aspects of this movement is its potential to preserve heritage crafts, particularly in regions rich in cultural traditions, such as Maheshwar in Madhya Pradesh, India. To engage in the meaningful conversation about cultural sustainability and heritage preservation, it is necessary to preserve and revitalize the cultural values and symbolic meanings ingrained in the customs and practices of a craft. (Loach, K., & Rowley, J., 2022). Craft, with its rich materiality, deep-rooted cultural identity, and intrinsic values such as providing good-quality work, expressing cultural and ethical mores, and so on, has been echoing the rhythms of daily life for centuries. (Niedderer, K and Townsend, K., 2018). Craft and craftsmanship are widely accepted to be fundamentally consistent with the principles of sustainability. (Sennett, 2008). One of the primary traits of a sustainable culture is the ability of all the stakeholders to take part in the process of choosing which cultural legacy will be preserved and which will undergo profound transformation. Genuine sustainable cultures are dynamic and ever-evolving rather than static from the perspective of cultural sustainability. However, this change does not assure the continuation of cultural practices.(Niedderer, K. and Townsend, K., 2019)

Maheshwar, a historic town situated along the banks of the Narmada River, is synonymous with Maheshwari textiles, a craft dating back to the reign of Queen Ahilyabai Holkar in the 18th century. These handwoven textiles, celebrated for their intricate patterns and lightweight texture, symbolize a fusion of royal patronage and artisan skill. (Dange, N. 2020). However, the advent of mechanization, globalized markets, and changing consumer preferences pose significant challenges to the sustainability of this traditional craft.(Dey, M.,2021)

This paper examines how strategic interventions—ranging from grassroots initiatives to policy measures—can align the principles of slow fashion with the preservation of Maheshwar textiles. It explores the interplay between cultural heritage and economic sustainability, highlighting successful models, persistent challenges, and opportunities for innovation. Through this study, we aim to underscore the importance of integrating slow fashion into the broader narrative of heritage preservation, with Maheshwar as a case study.

The result is a range of possible outcomes, aligned with existing craft practices, that highlight opportunities for design to support traditional craft through innovative processes while maintaining their embedded codes. Highly artistic designs with the insertion of were introduced to envisage a collection celebrating the age-old Maheshwar textile weaving legacy of Indian craftsmen.

### **Historical Context of Maheshwar Textiles**

The cultural tapestry of Maheshwar, shaped by the convergence of various castes and religions, reflects the inclusive approach initiated during Rani Ahilyabai Holkar's reign. The history of inviting weavers from different parts of the country has not only contributed to the town's thriving textile industry but has also resulted in a diverse and vibrant cultural milieu. The presence of people from different backgrounds has led to a rich fusion of traditions, customs, and practices, making Maheshwar a melting pot of cultural diversity. (Ghouse, S.M. 2012).

Maheshwar, a town located in the Khargone district of Madhya Pradesh, India, has been a hub of handloom weaving for centuries. The Maheshwar tradition of textile production dates back to the 18th century when the Holkar dynasty ruled over the region. Ahilya Bai Holkar established Maheshwar as her capital in 1767. She built numerous Ghats and temples, as well as expanded education and encouraged trade and industry. She invited trained weavers from various regions such as Hyderabad, Mandav, Gujarat, and others and provided them with all the necessary facilities to settle in Maheshwar. The evolution of Maheshwar textiles reflects a rich tradition of craftsmanship and cultural adaptation. Initially, Maheshwar was known for producing simple cotton textiles. However, with the arrival of skilled weavers, the scope of production broadened to include various garments and accessories such as cotton sarees, pagdis (turbans), and safas (head coverings). The cotton fabric was typically woven into two primary lengths: the Dandiya, measuring 5 yards, and the saree, which was 9 yards long, catering to diverse styles and preferences. Natural dyes were predominantly used to color these textiles, emphasizing an eco-friendly and sustainable production process. To create intricate patterns and decorative details, weavers skillfully incorporated Zari (metallic thread) and Resham (silk thread) into the fabric, crafting fine and delicate designs that added a sense of luxury and refinement. A hallmark of Maheshwar textiles is the use of temple and ghat motifs, which often embellish the borders and pallus (end sections) of the fabric. These designs not only elevate the aesthetic appeal but also reflect the spiritual and architectural legacy of Maheshwar, serving as timeless symbols of the region's rich cultural heritage. (Dey, M.,2021)

The handloom industry in Maheshwar witnessed a significant period of prosperity beginning in 1966 but encountered challenges post-1978 when traditional pit looms were replaced by lighter frame looms. However, efforts focusing on grassroots initiatives, designer collaborations, and government support play a crucial role in sustaining the growth and preserving the relevance of Maheshwar's timeless craft traditions. One of the most impactful interventions in Maheshwar textiles is Women Weave, a nonprofit organization founded by Sally Holkar in the early 2000s. This initiative is dedicated to empowering female weavers in Maheshwar by offering training, fair wages, and access to global markets. Women Weave preserves traditional weaving techniques while integrating them into contemporary designs

authenticity, embodying the principles of slow fashion and heritage preservation. (Kapur C, 1989) The GI tagging of Maheshwari sarees has been another critical step, ensuring the of the craft and safeguarding artisans' livelihoods from counterfeit products. It has also boosted the international reputation of Maheshwari textiles, positioning them as premium items in the sustainable fashion market.

Collaborations between designers and Maheshwar weavers have further revitalized the craft. Notable designers like Rahul Mishra and Anita Dongre have incorporated Maheshwari fabrics into their modern collections, bridging the gap between traditional artistry and contemporary fashion. These partnerships have introduced younger audiences to the cultural significance of Maheshwari textiles while expanding market opportunities. Government initiatives, such as the Handloom Mark and public-private partnerships, have also played a role in sustaining the sector. Programs offering subsidies for handloom production, financial support for weavers, and marketing opportunities at trade fairs have strengthened the market visibility of Maheshwari textiles in a competitive landscape. Despite these initiatives, textiles of Maheshwar faces significant challenges due to a limited variety of products, poor market connectivity, lack of promotion, inconsistent product quality, competition from cheap mechanized imitations, and restricted use-based offerings. Despite these obstacles, the craft holds immense potential, as evidenced by the artisans' skill and the diverse range of silk fabrics produced in these regions.

Keeping this in mind, 2 objectives were planned which are as follows:

1. To assess the current state of handloom weaving in Maheshwar.
2. To design and create new products while maintaining the existing infrastructure and preserving the key characteristics of the Maheshwar textiles

## **METHODOLOGY**

This section outlines the methods and procedures employed to collect, analyse and interpret data for the study. The research is exploratory as well as experimental in nature, utilizing various tools to address the two objectives of the study. The process began with the collection of secondary data about specific handloom craft pocket, their current status (opportunities and challenges), followed by field visits to the craft hub of Maheshwar. To address the first objective, qualitative data was collected through semi-structured interviews, including in-depth discussions with artisans who shared their experiences, perspectives, and narratives about their craft, livelihood, and community. The methodology also incorporated informal interactions with artisans and community members, which offered further insights and deepened the understanding of the local context.

Building on the findings from the first objective, the second objective concentrated on the design and development of Maheshwar textiles. This phase emphasised on

preserving the loom settings and core characteristics of the craft. The process involved a market survey, utilizing random sampling to select users and convenience sampling to identify artisans for assessing the feasibility of using the existing infrastructure and creating samples. During the product development stage, special focus was given to the choice and quality of raw materials, particularly the selection of yarns and their density, to ensure appropriateness for the intended purpose while optimizing costs.

Initial findings from the analysis of literature propose four phases that can be implemented to achieve the objectives.

**Phase 1:** This phase began with an analysis of the current state of artisans and their crafts, along with an effort to understand their views on the intervention. It also gathered valuable insights into the existing conditions of both the craft and the craftsmen. Interactions with artisans were organized to gain a deeper understanding of the potential for design intervention and product diversification, aiming to enhance the overall quality of existing products by improving the processes and materials involved.

**Phase 2:** This phase involved a critical analysis of Maheshwar textiles as a craft, highlighting the need for intervention. A closed group discussion with the stakeholders with also conducted to assess the direction of intervention.

**Phase 3:** The third phase focused on market research and trend spotting for product diversification. It also aims to expose artisans to alternative product lines and manufacturing processes in order to indicate market and product expansion opportunities.

**Phase 4:** This phase focused on developing design extensions of the existing product line for increased variety and to offer a utilitarian and decorative product range.

## **RESULT AND DISCUSSION**

### **Phase 1**

This phase focused on interactions with artisans and their craft, leading to the following outcomes.

#### **Craft and Artisan**

While intervention is a significant development in ensuring the longevity of the craft, it has been observed that when design is reserved for a professional designer and craft is delegated to the artisan, the artisan is reduced to the status of a skilled labourer. (Sethi, Ritu, 2005) Often, artisans are told what to make rather than being allowed to work from their own aesthetic sense. Unthinking and insensitive forms of design

intervention frequently separate and juxtapose elements of the craft because it is done without any explanation of the means of access, this disempowers artisans.

### **Involvement of an artisan**

The study further found that the artisans should be involved in all aspects of market research, design, production, costing, and marketing, as well as understand the adaptations and changes in the form, function, usage, and sale of the product that they are creating. There is also a need for intervening agencies/designers to understand and study the crafts, products, and markets that they are attempting to enter in order to instil sensitivity towards the needs of the artisans while also minimizing the space for exploitative middlemen and traders. (Tyabji, Laila, 2007) Many individuals have joined the crafts production industry with a focus on short-term profits and rapid sales, prioritizing the quick creation of inexpensive products. This has led to the neglect and abandonment of many intricate and unique skills and forms.

### **Evolution not revolution**

A deep conversation with the artisans also revealed that while no universal solutions exist, it should be emphasized that design interventions must identify, preserve, and promote—rather than obliterate—what is 'unique' to each craft. (Kapur, H and Mittar S., 2014). Traditional crafts are often cited as examples of slow fashion extruding excellent quality and taste because they evolved harmoniously in a specific context, responding to the changing needs of a specific society, and are directly related to the values of that society's people. Insensitive interventions, particularly when combined with insensitive technological change, can cause dramatic imbalances in the texture of a society. (Townsend, K and Niedderer, 2020)

### **Dilemma of an Artisan**

The personal interaction with the artisans also shed light on the dilemma of an artisan especially working in traditional craft communities like Maheshwar. The dilemmas that they face can be multifaceted and deeply rooted in their socio-economic, cultural, and personal environment. Navigating these dilemmas requires a nuanced understanding of the complex socio-economic and cultural contexts in which artisans operate. Empowering artisans through access to resources, skills development, market linkages, and policy support can help address these dilemmas and promote sustainable livelihoods and cultural preservation within artisan communities. Here's a portrayal of some common dilemmas they might face:

## The dilemmas at personal level

**Generational Transmission of Skills:** With younger generations often opting for alternative livelihoods and opportunities, artisans face the dilemma of preserving and transmitting their traditional skills and knowledge to future generations. This dilemma is compounded by the lack of formal education and training opportunities for artisan youth.

**Cultural Preservation vs. Modernization:** As communities undergo rapid social and cultural changes, artisans grapple with the dilemma of preserving their cultural identity and traditions amidst increasing modernization and globalization. They must navigate the tension between preserving heritage practices and embracing innovation and adaptation.

**Social Recognition and Status:** Despite their invaluable contribution to cultural heritage and economic development, artisans often struggle with social marginalization and lack of recognition for their craft. The dilemma lies in seeking validation and respect for their skills and contributions within broader society.

**Work-Life Balance and Well-being:** The physically demanding nature of artisanal work can take a toll on the health and well-being of artisans. Balancing work commitments with personal and family responsibilities poses a dilemma, particularly for women artisans who often bear the brunt of household duties alongside their craft.

## The dilemmas at community level

**Economic Sustainability vs. Traditional Practices:** Many artisans face the dilemma of balancing economic sustainability with the preservation of traditional craft practices. While there may be pressure to adapt to modern market demands and trends, artisans often grapple with the desire to uphold centuries-old techniques and cultural heritage.

**Market Access and Competition:** In an increasingly globalized market, artisans often struggle to compete with mass-produced or fast fashion goods. The dilemma lies in finding ways to access wider markets while maintaining the authenticity and uniqueness of their craft.

**Financial Stability and Livelihood Security:** Artisans often face financial instability due to fluctuating demand, seasonal variations, and lack of access to credit and capital. The dilemma revolves around ensuring a stable income to support their families while pursuing their craft.

## Phase 2

After gathering inferences from phase 1, this phase emphasized on the objective of intervention so as to improve the overall quality of the existing products through refinement of processes and materials in use. According to Tyabji (2007), under the realm of intervention, cultural historians prioritize the preservation of traditions and their historical contexts, while marketers focus on demand-supply chains and market trends as determining factors. For governments and policymakers, the emphasis lies on gross domestic product, foreign exchange earnings, and the overall viability of the handicrafts sector, particularly in terms of its impact on employment and economic contribution. However, for artisans, interventions centres around preserving their traditions and craft amidst the rapidly changing modern world.

Preserving heritage involves balancing change and continuity within a community's traditions, values, and practices. To achieve this, it's essential to identify what aspects of the culture are core and worth preserving and simultaneously, pondering on what needs to be changed. The process requires inclusive dialogue, collaboration, and education to ensure that changes respect the cultural essence while addressing evolving needs. (Dua, 2016.) To balance preservation with progress, a focused group discussion was held with 50 participants, including customers, employees, artisans, suppliers, and industry experts. The goal was to gather stakeholder insights on the strengths of Maheshwar Textiles that should be maintained and identify areas needing improvement or innovation. The result of the discussion is as under:

**What to Keep (Strengths):**

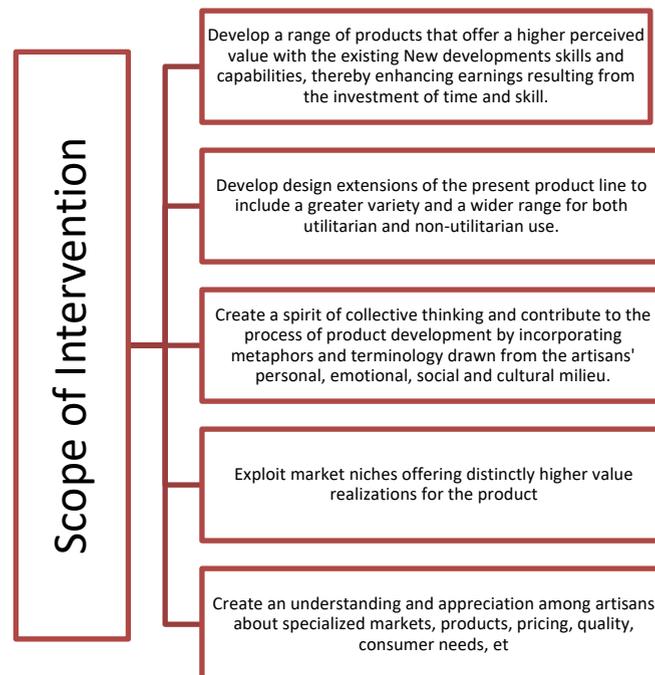
1. Heritage and Traditional design
2. High-quality materials or craftsmanship that distinguishes the brand from competitors.
3. Retain experienced artisans who are core to the unique product offering.
4. Keep products that are in high demand or iconic to the craft cluster (e.g., sarees, shawls, or dupattas made from traditional methods).
5. Preserve knowledge of traditional weaving techniques
6. Quality of materials
7. Retain tools, processes, or technologies that are cost-effective and reliable
8. Eco-friendly and sustainable practices
9. Pricing and value for money

**What Can Be Changed (Areas for Improvement):**

1. Tap into global markets with product lines tailored to International tastes.
2. Introduce modern designs while preserving traditional patterns for younger demographics.
3. Collaborate with contemporary designers for fusion products.
4. Review supply chain processes to find cost-saving opportunities.
5. Upgrade customer service and improve the in-store and online shopping experience.
6. Use digital tools for marketing, design simulations, or virtual try-on features.
7. Shift to more sustainable production methods if existing practices are resource-intensive.
8. Expand product lines to include home textiles or apparel beyond traditional items.
9. Analyse market trends and competitor pricing to find a balance between affordability and premium branding.

After the initial visit and preliminary assessment of potential of the artisans, the brainstorming was done extensively about the scope of intervention. A detailed

analysis of the different area where intervention ( Fig:1) could be done was taken up, which is as follows:



**Fig 1: Scope of Intervention**

Discussions with artisans led to the development of initial concepts centered on integrating of utilitarian designs into Maheshwar textiles, with an emphasis on enhancing functionality, durability, and efficiency. This could involve incorporating ergonomic features, modular elements, or sustainable materials. Limited-edition collaborations or culturally inspired designs that could also appeal to niche markets. By adopting thoughtful design extensions, artisans can preserve their core identity while adapting to emerging trends. Such diversification not only expands market reach but also builds customer loyalty, ensuring the product line stays relevant in an ever-evolving marketplace.

### **Phase 3**

#### **Inheritance and innovation**

According to Reubens, R. (2010), collaborative innovation between artisans and designers can help expand the craft vocabulary while appealing to modern customers. To achieve this, designers should prioritize creating artifacts that are both functional and decorative. With this perspective, this experimental study aimed to develop fabrics using various weft combinations while preserving the inherent craft characteristics, loom settings, and production capacity. The collection emphasized classic, sophisticated, low-contrast, and textured fabrics that align with the preferences of urban buyers. A comprehensive analysis of product attributes, market demands, materials, colors, trends, and quality was conducted through diverse sources, including magazines, stores, traders, fashion forecasts, and lifestyle trends,

to ensure the incorporation of the required features into the product (Fig: 2).



**Fig 2:** Trend forecasting and the pointers which are chosen for further study

Incorporating new wefts into Maheshwar textiles presents a significant opportunity to enhance the craft's versatility and broaden its market appeal. Traditionally, Maheshwari weaves utilize silk for the warp and cotton for the weft, resulting in a lightweight and lustrous fabric. By introducing new yarns such as yarns made of regenerated fibers, novelty yarns, and synthetic blends, the craft can embrace greater innovation, offering diverse textures, colors, and patterns. This approach also aligns with growing consumer demand for sustainable and eco-friendly fabrics. Such adaptations allow weavers to maintain their cultural heritage while meeting modern preferences, ensuring Maheshwar's continued relevance in the global textile market. These advancements can help Maheshwari textiles cater to a wider audience, ranging from traditional sari buyers to consumers seeking contemporary, lightweight fabrics for office attire or casual wear.

The development process focused on leveraging existing infrastructure while ensuring the market viability of the products. Each fabric was designed to evoke an earthy aesthetic, a hallmark of this craft. The natural colors of the yarns were utilized to their fullest potential, and the reed was selected based on the specific end-use requirements of each product. The raw, unpolished texture of silk was deliberately

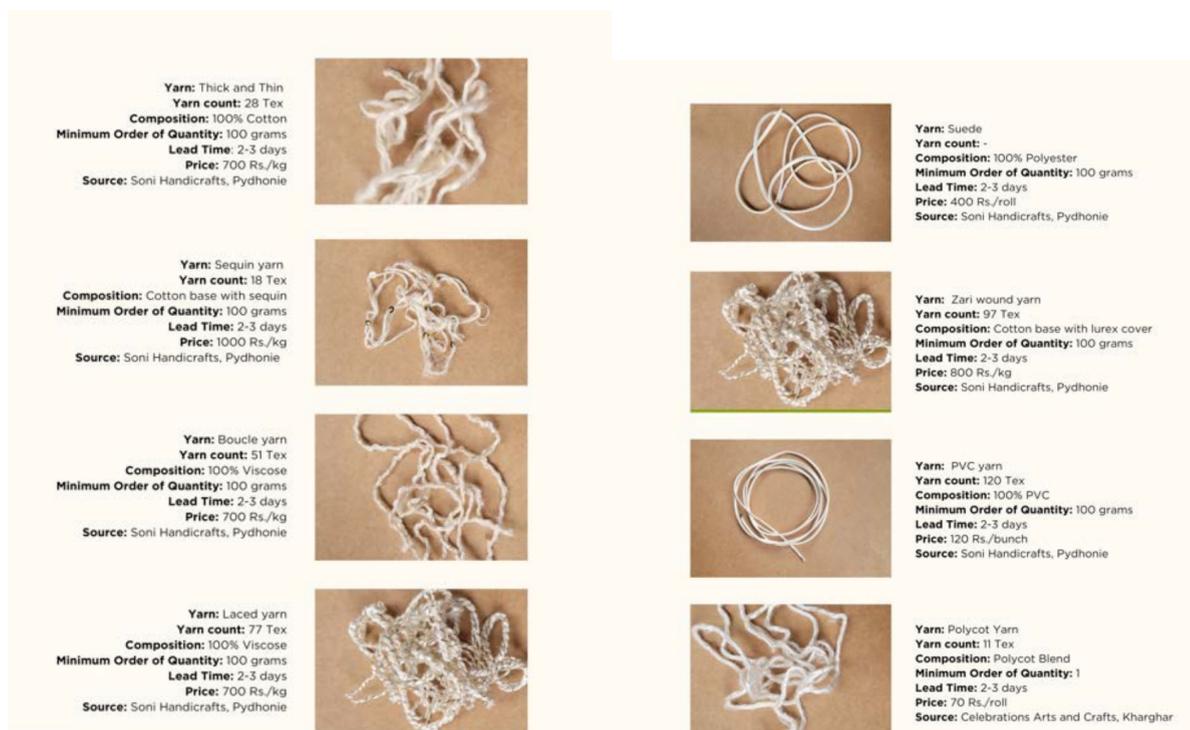
retained across all samples to highlight the authenticity of the material. A total of 15 samples were created during the study, each featuring unique weft combinations. Details of the yarns selected for the study is summarised in Table1.

**Table1:** Details of the yarn selected for the study

S.No.	Yarn	Yarn count	Composition	Price
1	Zari	18 tex	Copper film with cotton core	90 rs / roll
2	Injection slub	18 tex	100 percent cotton	1800rs/ kg
3	Jute	333denier	100 percent jute	600 rs/kg
4	White chenille	28 tex	100 percent viscose	760 rs /kg
5	Brown chenille	28 tex	100 percent viscose	960 rs /kg
6	Gold chenille	72 tex	100 percent viscose + gold flakes	900 rs /kg
7	Paper raffia	-	100 percent	400 rs/ bunch
8	Boucle yarn	28 tex	100 percent cotton	700 rs/kg
9	Sequin yarn	18 tex	Cotton base with sequin	1000 rs/kg
10	Boucle yarn	51 tex	100 percent viscose	700 rs/kg
11	Laced yarn	77 tex	100 percent viscose	700 rs/kg
12	Suede	-	100 percent polyester	400 rs/kg
13	Zari wound yarn	97 tex	Cotton base with lurex cover	800 rs/kg
14	PVC yarn	120 tex	100 percent pvc	120 rs/bunch
15	Polycot yarn	11 tex	Polyester cotton blend	70 rs /roll



63 / Procees



**Fig 3:** Details of the Yarns selected for the study

#### Phase 4

Based on the research, a story was developed having emphasis on the concept of “Barely there” . "Barely there" as a concept explores subtlety, imperceptibility, and the almost-invisible aspects of life, art, or design. It is the concept of something so faint that it’s barely noticeable, yet it has a presence or impact that is undeniable. In art,

"Barely There" might manifest as minimalistic design, where the focus is on the negative space or the absence of elements, allowing the viewer to fill in the blanks. The use of soft, muted colors or transparent materials can evoke a sense of lightness and elusiveness.

Concepts and look for this theme included the juxtaposition of fragility and strength, the contrast between what is seen and unseen, or the idea of beauty in imperfection as shown in (fig: 4) Overall, "Barely There" invites reflection on the invisible forces and delicate details that shape our experiences.



**Fig 4:** Initial look book of the concept of “Barely there” theme

The process of initial conceptualization and fabric creation involved a combination of creative exploration and technical precision to develop unique textiles using various yarns in the weft direction. In the initial stage, slub, boucle, and regenerated yarns were employed to achieve a dynamic interplay of textures, colors, and characteristics (Fig: 5). This was complemented by the incorporation of fabric structures such as plain and twill weaves to enhance texture. Dyed and undyed yarns were arranged in diverse configurations to produce patterns, textures, and visual effects like stripes or ombre designs. Emphasis was placed on sustainability, with a preference for organic or recycled yarns during the weaving process. Experimental weaving techniques, such as modifying the sequence of weft insertion, were explored to create distinct textures and patterns. Sampling was conducted by producing small fabric swatches to evaluate both aesthetic and functional qualities. Adjustments to loom settings, including tension and picks per inch (PPI), were made to achieve the desired results.



**Fig 5:** Initial Explorations of the yarns selected

The design process progressed smoothly, evolving from initial samples to final sketches and ultimately into fully realized dresses. Starting with raw concepts and prototype garments, the initial samples allowed for a practical exploration of ideas, integrating early design features and fabric trials. These sketches encapsulated the essence of the designs with detailed lines, accurate proportions, and annotations. Every aspect, from fabric choices to embellishments, was carefully planned. The final dresses (Fig: 6) transformed these sketches into reality, blending artistic vision with skilled craftsmanship. Experimental fabric replaced the test fabrics, and precise tailoring ensured that every seam and silhouette adhered to the original vision. Adjustments made during the final fittings further refined the garments, ensuring they perfectly matched the intended design objectives.



**Fig 6:** Sketches of the ensembles encapsulating the essence of the woven fabric

### Design Implication

Design intervention has added significant value to traditional craft of Maheshwar, introducing innovations that shift focus from yardage or piece goods to loom-made fabrics, which appeal to a new segment of consumers. The fabric developed can be made into both traditional and Western attire, offering broad appeal. Unlike the growing trend of artificial fibers in this craft, this product exclusively used a variety of yarns in weft direction thus maintaining the natural texture and preserving the core essence of the craft. These fabrics, with their lightweight and excellent drape are ideal for making them into cost-effective and highly marketable apparel range. The researcher has further innovated by combining dyed and undyed yarns with unique warp and weft patterns. This low-cost yet visually diverse approach increases profitability for artisans while meeting consumer needs effectively.



**Fig 7:** The final garments where the experimented fabrics are used

### CONCLUSION

Crafts have never solely been an artistic or aesthetic pursuit, detached from material considerations or existing in a creativity-driven vacuum. Slow fashion goes beyond

being a fleeting trend; it represents a deliberate lifestyle choice. Adopting this mindset requires a transformation in how we view clothing, possessions, happiness, and, ultimately, the world around us. For a product to be sustainable, it must be competitively priced, visually appealing, functional, and desirable to consumers. Achieving this balance is only possible when traditional craftsmanship is adapted and redesigned to align with the tastes and demands of contemporary consumers. Craft producers cannot achieve economic sustainability unless their products are marketable, and this is where design intervention becomes essential to ensuring their success.

This study explored the impact of modernizing the design process, revealing that such interventions could influence the identity of the craft itself. However, if these transitions are not executed in close collaboration with grassroots-level weavers, they risk undermining the core essence of the craft. The experimental fabric developed during the study demonstrated the importance of granting artisans creative autonomy, enabling them to experiment and innovate while safeguarding their cultural heritage. Striking a balance between tradition and modernity is, therefore, vital—empowering artisans to remain connected to their cultural roots while adapting to the dynamic demands of a constantly evolving world.

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