

From Tradition to Couture: Indian Luxury Fashion in Historic Perspective

Sneha Bhatnagar, National Institute of Fashion Technology, India

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Abstract

India's traditional fashion holds a unique position globally in the evolution of dress and style. Couture weeks have evolved in India in the last 15 years. With the emergence of couture in India, traditional fashion underwent the most significant changes and was the subject of the biggest trends. India engaged with modernity on its terms. The Indian fashion fraternity carried pride in celebrating traditional styles and techniques to shape the Indian haute couture. This study identifies craftsmanship, legacy, and diversity as the fundamental pillars of ethnic Indian fashion and investigates the extent to which they contribute. This paper examines how Indian designers and brands have incorporated their rich heritage and culture into their designs to gain recognition in the global luxury market. In the early 1980s, the first generation of Indian fashion designers began to emerge. Ritu Kumar commenced her work on traditional techniques, integrating them into the Indian fashion business. The first fashion show in India was organized by Rohit Khosla, Tarun Tahiliani, Abu Jani Sandeep Khosla, American designer Neil Bieff and Rohit Bal. Indian fashion designers such as Sabyasachi, Payal Khandwala, Rahul Mishra, and Gaurang Shah provide historically crafted textiles and clothes that embody contemporary and globally appealing aesthetics. This paper is based on object-based research, articles, observations, and interviews thus it is observed that Indian designers and brands make conscious efforts to promote Indian luxury Fashion by preserving the spirit of craftsmanship. It is concluded that couture with a traditional twist is the luxury fashion of India.

Keywords: craft, designers, fashion, heritage, India

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Introduction

In India, a country recognized for its artisans and timeless crafts, the present-day idea of “luxury” integrates both traditional and modern aspects. The fashion business is ever evolving, and a few of luxury Indian designers have established their distinct presence via their creations. Indian brands are enhancing the standards of luxury apparel in the worldwide market, from processes to materials. Long before the concept of fashion was recognized globally, India was already expressing it, but without its own language. India has showcased a diverse collection of apparel for ages, characterized by exceptional fabrics, elaborate embroidery on elegantly designed silhouettes, and an unparalleled assortment of drapes. The nation's extensive legacy of workmanship, inherited through centuries, has delicately shaped worldwide fashion trends. Indian craftsmen have historically had a hidden influence in the Indian fashion industry, contributing their skills to global brands while remaining in the background. However, that narrative has recently changed. Indian designers and artisans are not only exhibiting their skills but also redefining global luxury aesthetics by merging tradition with modernity, hence attracting attention on esteemed international platforms.

Concept of Luxury in India

In India, the contemporary meaning of “luxury” incorporates both traditional and modern aspects. The fashion business is ever evolving, and a limited group of luxury Indian designers has established their niche and distinguished themselves via their creations. Indian brands are enhancing the standards of luxury apparel through innovative processes and materials. Luxury is acknowledged through the senses and its applications are distinctly rooted in the historical context of its utilization throughout many cultures. Luxury originates from an ancient French term: luxury, which is derived from the Latin *luxuria*, *luxus*, meaning “abundance.” A Veblen good is a category of luxury item named after the American economist Thorstein Veblen. It indicates a positive correlation between price and demand, resulting in an upward-sloping demand curve. Nonetheless, Veblen was not the sole critic of wealth and leisure to arise in the late nineteenth and early twentieth century. Émile Louis Victor de Laveleye was a prominent Belgian political economist draws attention to how luxury is of growing import to the modern state and economy. Laveleye's subjects encompass the politics of luxury, the economic characteristics of luxury, and the emotions that provoke it. As per Statista market insights and market reports on luxury fashion by global growth insights the revenue in the Luxury Fashion market amounts to US\$2.75bn in 2025. The market is expected to grow annually by 3.27%. In global comparison, most revenue is generated United States.

Objectives

This study focuses on the examination of ethnic Indian fashion, emphasizing the fundamental themes of workmanship, heritage, and diversity.

The primary aims of the research are as follows:

1. To recognize workmanship, heritage, and diversity as essential pillars of ethnic Indian fashion.

The research examines how these three factors have influenced the aesthetics, production methods, and cultural identity of Indian fashion, both historically and in modern circumstances.

2. To investigate the incorporation of history and cultural symbolism by Indian designers and fashion businesses into their design philosophy.
3. Also to examines how designers incorporate features like indigenous craftsmanship, handwoven textiles, folk patterns, and regional art forms into their designs.
4. To showcase exemplary case studies of Indian designers and brands that have attained international acclaim.

Literature Review

Coming-of-age story of Indian designer India's influence on global luxury markets goes back a long way. Indian textiles, such as muslin, silk, and chintz, were highly sought after by European elites. For centuries, international fashion houses turned to India for its unparalleled workmanship. However, Indian artisans often worked behind the scenes, their contributions masked under foreign labels. The transition started in the past few decades, with Indian designers slowly treading their path onto the global platform. Showcasing the apparel at international events such as the Met Gala and Paris Fashion Week and collaborating with international brands brought Indian aesthetics to the fore. Now, designers are not only claiming ownership of their designs but also setting newer standards of design, celebrating the country's heritage in a modern context. Tradition and innovation defining Indian aesthetics What sets Indian luxury design apart is its ability to seamlessly blend tradition with innovation. At the heart of Indian luxury lies its centuries-old craftsmanship.

Research Methodology

The triangulation of methods ensures a well-rounded and credible analysis. By combining object-based study with contextual data from literature, fieldwork, and human perspectives, this research aspires to provide a holistic understanding of the subject matter. This research employs an object-based methodology that emphasizes the thorough analysis and interpretation of significant tangible things. This method facilitates a more profound comprehension of the physical, historical, and contextual characteristics of the objects involved.

The study incorporates both qualitative and descriptive research methodologies to enhance the analysis and offer a holistic perspective. Data collection was executed via the subsequent methods:

1. Literature Review: These sources provide insights on prior studies, techniques, and findings pertinent to the research topic.
2. Direct Observation: Observational techniques were utilized to analyse the chosen subjects in their natural environments. This encompassed the observation of physical attributes, material composition, condition, design elements, and spatial context. Observations were recorded by photographs, sketches, and written field notes.
3. Semi-structured interviews were performed with key informants, including experts, curators, local stakeholders, and practitioners.
4. Site Visits: Relevant locations were visited to comprehend the environmental and situational context of the artifacts. They provided an opportunity to comprehend the interplay between the items and their surrounding communities or landscapes.

Significance in History

Techniques such as Zardozi, Banarasi weaving, and block printing exhibit precise craftsmanship that appeals to worldwide audiences desiring authenticity and luxury. Indian designers have adopted the principles of slow fashion, prioritizing ethical sourcing, artisanal craftsmanship, and sustainable processes. This strategy meshes seamlessly with the increasing worldwide demand for sustainable luxury. The cross-cultural creativity of Indian designers produces creations that are deeply grounded in tradition yet possessing universal appeal. Bespoke tailoring has consistently been a fundamental aspect of Indian fashion. Indian designers specialize in crafting unique pieces, ranging from delicately embroidered bridal couture to bespoke luxury apparel, tailored to individual tastes. Utilizing the capabilities of social media and technology. Globalization and technology have significantly enhanced the visibility of Indian designers. Social media sites such as Instagram and Facebook have provided designers with direct access to international audiences, allowing them to present their collections without intermediaries. Online shopping platforms have enhanced accessibility to Indian luxury, facilitating overseas buyers' acquisition of bespoke Indian designs. Collaborations with celebrities and participation in national and international events have considerably enhanced the prominence of Indian luxury aesthetics. The adornment of Indian couture by global celebrities on international stages signifies that Indian designs are both timeless and flexible, transcending mere ethnicity. These instances have established Indian fashion as a formidable competitor in the global luxury industry.

In France under Louis XIV, Indian calicos and chintz were so much desired that the government had to prohibit their importation and sale. The contemporary concepts of personal branding and innovative fashion retailing have their beginnings to the seventeenth-century monarch, Louis XIV, King of France. Louis XIV was the pioneer in establishing a global emblem of difference, a brand, for his royal enterprise through astutely formulated visual procedures akin to modern advertising and marketing techniques. Current tactics are employed to generate billions of dollars annually in the textile and luxury markets. Nevertheless, French aesthetes persisted in wearing them indoors, discreetly contravening the law. The history of fashion is abundant with instances of Europeans' infatuation with Indian textiles and design. In *Inspired by India*, fashion researcher and journalist Phyllida Jay delineates a captivating account of India's influence on worldwide design from the 1600s to the present. She expresses apprehensions over colonial exploitation and cultural appropriation that, in the initial stages, contributed significantly to the proliferation of Indian design. She observes that, in the late 18th century, the Scottish town of Paisley achieved significant success in the economical reproduction of Kashmiri shawls, resulting in the Kashmiri buta design becoming widely recognized as "paisley" thereafter. Emerging from this intricate history, Jay articulates an optimistic perspective for future collaboration, exemplified by Sabyasachi Mukherjee's partnership with Christian Louboutin, wherein "cultures can inform one another in respectful, productive, and mutually constitutive, rather than exploitative ways."

Megan McClelland is a writer and contributor to publications like *Grazia*, who authored an article in August 2022 highlighting Phyllida Jay's book *Inspired by India* in celebration of India's 75th Independence Day, describing it as a "informative account of India's enduring influence on fashion and a tribute to the global appreciation of traditional Indian designs." Jay asserts that we must incorporate new regions into the existing pantheon of European craft traditions, explore their unique histories of luxury and craftsmanship, and radically reevaluate our comprehension of the global landscape of artisanal excellence.

Infusion of India's Affluent Past and Culture by Indian Designers Into Their Designs to Achieve Recognition in the Global Luxury Market

In 1999, the Fashion Design Council of India (FDCI), comparable to the CFDA that is Council of Fashion Designers of America, initiated Indian ready-to-wear fashion with FDCI x Lakmé Fashion Week, followed by India Couture Week in 2008, thus establishing Indian designers on the world fashion stage.

When artists produce a timeless artifact through extensive hours of dedicated labour, its exclusivity, cultural significance, capacity to support the artistic community, and manufacturing costs make it a sustainable luxury. Luxury involves the recognition and utilization of an ensemble, such as a saree or coat, or an accessory that remains timeless and retains the aesthetic allure of its craftsmanship and concept, potentially becoming a treasured item long after the era and context of its creation have passed. Ritu Kumar, as a brand, operates through a synthesis of intellect and craftsmanship, utilizing intricately designed fabrics and adorned materials. Every nation and region possess its own classical conceptions of luxury. The brand perceives itself as a catalyst in design. It provides vitality and fulfilment to develop a profitable and significant product through traditional workmanship. Ritu Kumar is strongly committed to preserving the legacy of artistic traditions and values heritage. Her collaboration with craftspeople is rooted in this robust belief system. Her enduring and elegant designs are crucial in the resurgence and preservation of good craftsmanship and slow fashion.

Indian traditions are a cultural phenomenon. Every region possesses rites of passage characterized by a discerning selection of colours and crafts. As a designer, Ritu Kumar prioritizes honouring traditions while being attuned to consumer requirements and cultural contexts, thereby fostering that relationship. In an interview with Fibre2Fashion Pvt. Ltd a market driven B2B portal in 2016 she argues that the categories of national and international discourse may not be distinct. The product may vary, although the principle remains largely consistent in both locations. The design is characterized by ageless styling, exquisite craftsmanship, aesthetic beauty, and high cost due to its quality and meticulous workmanship. Ritu Kumar dedicates considerable effort to either managing collections or conducting research on them. India possesses a long legacy in textiles, encompassing various aspects like embroidery, weaving, printing, and dyeing. Substantial research is necessary to utilize traditional crafts and involve artisans in cultural preservation while simultaneously developing a contemporary collection. Research includes examining the historical context and background of traditional crafts, analysing folk to multi-coloured repertoires, comprehending cultural patterns throughout society, investigating diverse disciplines of the arts and crafts, and investing extensive resources and sustainable energy into my collection.

The social structure of many nations renders them more contemporary, and the offspring of artisans pursue alternative, less arduous job paths. The brand asserts the necessity to adapt and evolve to effectuate change in these crafts. Artisans and crafts require enhanced funding and regulations that promote these valuable art forms. We must include contemporary techniques of needlework and weaving to transition to more mechanized ways that preserve the intellectual property of these artisans while equipping them with tools to reduce labour intensity. Contemporary artisans in India are disinclined to adhere to traditional practices and are migrating to metropolitan regions. All highly skilled endeavours must increase in price to ensure the continuation of age-old traditions. If crafts are monetarily supported and afforded the respect they deserve, tradition will endure; otherwise, it will not persist. The company

contends that craftspeople require support and policies to safeguard these time-honoured techniques. In the Indian context, luxury predominantly involves craftsmen of textile craftsmanship. Some possess a tradition of design that is complemented by craftsmanship passed down through numerous generations. India is blessed to possess one of the largest and most esteemed live craft traditions and history in the world. India possesses master artisans in the textile arts who continue to practice their crafts and create luxury goods. Each state and region possess its own traditional textile arts, which are exceptionally rich and diversified. There is limitless potential to involve various craftspeople and designs. A dedication to the principles of labour and to the artisanal practices of the nation. The brand faced a challenging inception; nonetheless, its emphasis on legacy and self-assurance facilitated the attainment of greater success.

Indian fashion encompasses at least two distinct eras, and its history cannot be cohesively linked like pearls on a single strand. The narrative commences with Rohit Khosla, whose ethereal legacy, despite his absence for 22 years, persists in influencing Indian fashion. Subsequently, the establishment of India's inaugural controlling fashion organization emerged, bringing structure to complete disorder. Amidst these overarching themes are interwoven moments of warmth, solidarity, and humour, all of which render Indian fashion a distinctive realm for engagement and employment. Rohit Khosla 1987, he extensively explored the textiles and materials of India for inspiration. He was the pioneer in tailoring voluminous kurtas from crinkled cotton and employed jute rope for embellishment. He commissioned artist Gopika Nath to create paintings on lengths of tussar silk and to use geometrized Gujarati mirrorwork in an unprecedented manner. Moreover, his actions invigorated a whole industry that lacked momentum; in 1980s India, fashion was not seen as a career. "In our Punjabi family, where designers and tailors were perceived as synonymous, Rohit forged a new path," stated Suneet Varma, Khosla's cousin.

Khosla's presence helped not only Varma. Rohit Bal, lacking professional fashion education, would have been satisfied to persist in his family's garment export enterprise, had it not been for Khosla. JJ Valaya interned under him, while Ranna Gill, Sonam Dubal, and Aparna Chandra provided assistance during his formative years. Rina Dhaka initiated her fashion brand at Khosla's atelier due to his encouragement to create garments, as she lacked access to tailors. "We would congregate at Rohit's studio to discuss fabrics, and he would encourage me to experiment with new concepts," she states. Simultaneously, the National Institute of Fashion Technology NIFT, established in 1986 under the Ministry of Textiles, was functioning from provisional accommodations at Delhi's Indira Gandhi Stadium. Among the initial cohorts emerged today's prominent designers: Valaya, Ritu Beri, Ashish Soni, Rajesh Pratap Singh whose spouse, designer Payal Pratap, is also an alumnus of the same cohort, Manish Arora, Gitanjali Kashyap, Namrata Joshipura, among others. The significant excitement surrounding students graduating from NIFT and Khosla's emergence on the scene marked a pivotal moment in the evolution of fashion in India. Bhanu Athaiya had previously secured her Oscar for Gandhi in 1982. In Soviet India, where Doordarshan broadcasted little more than the highlights of the Academy Awards, if at all, a foreign accolade for movie costume design was unlikely to invigorate a fragmented industry located half a world away. "Everyone aspired to either establish their own label immediately after graduating or collaborate with Rohit Khosla," recalls Professor Asha Baxi in an article "This is how the era of the Indian 'fashion designer' began" with ELLE magazine in 2016, former dean of NIFT and long-serving head of the fashion design department. She has educated almost half of the prominent designers in the country and recalls the enthusiasm that characterized the 1990s.

The Tarun Tahiliani brand aimed to establish the quintessential India Modern: a contemporary brand that remains anchored in traditional Indian fabrics and techniques, cherished by many artisans. The silhouettes amalgamate Western concepts of cut, construction, and finish while incorporating Indian tradition and workmanship. “Everything we were and beyond...” This represents the foundational principle of the Tarun Tahiliani Design Studio. The designer is recognized for the contrast between contemporary tailoring and Indian craftsmanship, which appeals to modern consumers. The vibrant, intricately designed, and structured drape epitomizes Tarun Tahiliani’s contemporary Indian woman. The Tarun Tahiliani Design Studio produces couture, event dress, and ready-to-wear, blending Indian workmanship and exquisite textiles with modern, global elegance. His distinctive amalgamation of historical grandeur and modern aesthetics also lends itself to haute couture.

Renowned for their unparalleled chikankari, meticulous attention to detail, and emphasis on a lavish lifestyle, Abu Jani and Sandeep Khosla have established a formidable presence in an industry where ostentation is frequently conflated with sophistication. Khosla dismissively states, “Luxury is not a novel concept for us.” “Although it has become a concept frequently misused, we perceive it as holistic.” The pair was the inaugural group to unveil its collection at Harrods. Abu Jani and Sandeep Khosla have generated significant acclaim for their creations, both domestically and abroad, by incorporating authentic and ethnic materials into a contemporary aesthetic. Their clientele comprises prominent figures from both Bollywood and Hollywood film industries. In addition to British Prime Minister Gordon Brown’s spouse, the designer pair has also outfitted international clients like as Dame Judi Dench, Dame Maggie Smith, Darcey Bussell, and Sophie Marceau. In addition to designing garments, Abu Jani and Sandeep Khosla have also entered the realm of interior design, establishing a significant presence in this field. They have crafted residences for celebrities such as Amitabh Bachchan, Jaya Bachchan, Dimple Kapadia, and Nikhil and Shweta Nanda. The pair operates its retail flagship locations in Mumbai, Bangalore, and Delhi. The exquisite designs of Abu Jani and Sandeep Khosla evoke a sense of traditionalism within a modern context.

Abu Jani and Sandeep Khosla founded their label in 1986 and is among India’s most esteemed couture houses. The brand is regarded for its formal, occasion, and bridal attire. It is a trendsetting rather than a trend-following label. Their garments represent a distinctive fusion, employing premium materials as a foundation, which are animated by gorgeous embroideries and elaborate decorations, resulting in what has been characterized as contemporary masterpieces. Their emphasis has consistently been on women. An individual who anticipates and merits exceptional quality and extraordinarily feminine attire. Their sensibility is unequivocally Indian and profoundly rooted in the richness of India’s tradition.

Tina Tahiliani-Parikh’s pioneering initiative, as executive director of Ensemble, commenced with five designers: Tarun Tahiliani, Rohit Khosla, Neil Bieff, Amaya, and Abu Jani-Sandeep Khosla. Currently, the store’s collection features the nation’s premier couturiers alongside emerging design talent. Since establishing his line in 1989, Bal continuously derives inspiration from his Kashmiri roots, valuing cut and finish as highly as embroidery and ornamentation. The lotus and peacock have become emblematic of Bal, and the evolution of anarkalis and jalabiyas reveals insights into modern Indian fashion through his archives. In 1996, Time magazine praised him as “India’s master of fabric and fantasy,” and during the 1990s, several folks compared him to John Galliano. Bal was among the initial collaborators with an international brand, having been contacted by Omega to design exclusive ensembles for a fashion event. In 1990, he established an independent menswear brand and launched his pret-a-porter label “Balance” in the early 2000s. Regard him as a name particularly suited for

one who comprehends the balance of maximalism with moderation and sophistication. His thorough and methodical approach, together with a strong emphasis on craftsmanship and early recognition of the karigars' importance in Indian design, distinguished him.

A mutually advantageous growth paradigm for both businesses is intricate; yet, Kolkata-based designer Sabyasachi Mukherjee feels it is the sole path forward. The Times of India reported that Sabyasachi Calcutta LLP, a part of Aditya Birla Fashion and Retail Limited (ABFRL Group), had a total operational income of ₹488 crore for the financial year 2024, reflecting a 41% year-on-year growth attributed to new shop openings and robust seasonal sales. The brand aspires to attain a global revenue of \$2 billion (about ₹17,000 crore) by 2030. This foresight to leverage ancient craft skills within his bridal clientele while significantly enhancing the livelihoods of his employees—has provided him with extensive knowledge and insight. He engages more than 3,000 artisans across 18 craft clusters in the regions of Kashmir, Uttar Pradesh, Rajasthan, Bihar, Andhra Pradesh, West Bengal, Madhya Pradesh, and Tamil Nadu. In 2013, he established a non-profit program titled “Save The Sari” that promotes for regional weaves from artists, ensuring sustained loom production capacity and providing a sales platform in his stores without any additional markup. His perspectives are relevant, concise, and often nationalistic.

In India, fashion journals appear to be shifting their focus to promote Indian craftsmanship, as there has been a collective moment of reflection and reconsideration. A political transformation has occurred in public perceptions of clothes. An increasing number of individuals appear to take pride in their Indian identity. Many individuals ultimately return home to embrace their true selves. Upon experiencing that enjoyment, one desires to remain in that state for the entirety of one's life. The perception of Indian craftsmanship was formerly weak, but it is currently becoming exceptionally robust. The West is turning its attention to India. India was once controlled by Western powers, which regarded it merely as an industrial base and treated its people as artisans. However, as an increasing number of individuals assume front office roles, it poses a significant global threat. Everyone has experienced the taste of blood. It is an emergent movement, and there is nothing they can do to stifle us. Currently, the nation possesses financial resources. Increased utilization of Indian products will enhance our financial resources, thereby shifting the balance in our favour.

Numerous artisans lack formal education; they possess an innate understanding of their work and have adhered to traditional methods for generations. Due to their little independent thought on external stimuli, it is quite simple to introduce a concept to them that they do not comprehend. It may pose risks unless the designers have conducted thorough research. It involves comprehending craftsmanship, design, and the ecological factors essential for the preservation of craft. Numerous crafts have thrived due to ecological assistance from the surrounding region; so, a craft endures. Interfering without comprehension can create a significant imbalance in craft ecology.

Designer JJ Valaya asserts that a significant transformation in lavish wedding attire pertains to guys. “At the onset of my career, every groom donned a three-piece suit.” Individuals would visit the market, select the fabric, and have it tailored. However, such is not the situation now. Every groom is pampering himself by donning an exquisite Indian silhouette, particularly a sherwani. He contends that adhering to our origins is commendable. Subtle experimentations are occurring, evidenced by alterations in blouse styles and the introduction of a novel cut in men's fitted sherwanis. A novel approach to layering has emerged. New silhouettes are being experimented with. However, it is not so extreme as to require one to be

a fashion editor's ideal. There is much opportunity for subtle adjustments. Effort is unnecessary. Evolution is not overt but rather intrinsic.

Rahul Mishra, a proponent of handcrafting who guarantees livelihood prospects for rural craftsmen, especially in India, has been a prominent figure in the fashion business for years. He is, in fact, the inaugural Indian designer to present at Paris Haute Couture Week. His partnerships with artisans extend beyond mere surface flourishes; they constitute the fundamental essence of his design approach. The handwoven linens, elaborate stitching, and traditional Indian techniques he utilizes are meticulously produced by craftsmen, predominantly from India's distant regions. Craft may exist in museums just like it can in any other location globally. We can continue our lives dressed in plain garments devoid of embellishments. "Embroideries are not a necessity, yet they generate sustainable employment." Couture may be essential for society and the nation as a whole, facilitating increased employment opportunities. This encapsulates the definitive aim of couture and the potency of craftsmanship as interpreted by Mishra. The child of my artisan can either get an MBA from the Indian Institute of Management or aspire to become an IAS official. "This is the objective Divya and I are pursuing," he informs Harpar's Bazaar India in 2024. Afzal Bhai's daughter is pursuing her studies in London. Mishra's creative process in assembling an ensemble is more circular than linear. The objective is to commence in phases and explore intricacies thoroughly. However, the design process is inherently non-linear. The embroidery method sometimes prioritizes intricate details, which might hinder subsequent stitching. We must innovate and reconfigure numerous processes, including material sources says Mishra. The development of the Aura collection involved much time and effort in manipulating metal. The process can be likened to a spring. He elucidates that, although one may perceive movement in circles on a spiral path, progress is nonetheless achieved.

The connection between Gaurang Shah and the Jamdani weave is inseparable. He has been instrumental in preserving this traditional, labour-intensive art while incorporating distinctive designs and colour palettes, so elevating the weave within the realm of contemporary fashion. He is once again creating a handwoven Jamdani canopy for a four-poster bed, which is included in Gaurang Home, his venture into home décor and furniture. Gaurang Shah, recognized for his expertise in textiles, has always advocated preserving India's rich and varied handcrafted history. Through Gaurang Home, his artistic vision transcends garments to enhance living environments, while his new collection, Neel, reaffirms his dedication to safeguarding India's textile heritage.

Future Scope of Study/Recommendations

The prospects for Indian luxury design are optimistic and encouraging. As technology increasingly influences the fashion business, Indian designers are exploring innovations such as digital fashion shows, AI-driven personalization, and sustainable materials. Trends like increased inclusion and gender-fluid fashion are gaining momentum, with Indian designers at the forefront. The demand for genuine, artisanal luxury is anticipated to increase as global interconnectedness expands. Indian designers, grounded in tradition yet progressive in outlook, are well situated to spearhead this transformation. By persistently integrating cultural heritage with contemporary aesthetics, they are positioned to redefine luxury according to their own standards.

Conclusion

Indian designers have emerged as prominent figures in world fashion. They now represent a movement that honours heritage, craftsmanship, and innovation. By redefining global luxury aesthetics, they are recovering their due position in the fashion industry and establishing a future in which Indian designs epitomize timeless elegance and contemporary sophistication. The global community is now acknowledging the issue, and this is merely the inception.

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Contact email: Sneha.s.bhatnagar@gmail.com