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Integration of Mata ni Pachedi Art in Contemporary Product Design

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Abstract

The traditional art form of Mata ni Pachedi, originating from Gujarat, has been influential in shaping contemporary product design through its rich motifs and colours. This study explores how the motifs and colours of Mata ni Pachedi can inspire modern product design. By analysing the key elements of this art form, such as its symbolic use colours and motifs, this research aims to bridge the gap between historical aesthetics and contemporary design practices. The study employs a methodology that includes detailed analysis of traditional Mata ni Pachedi artworks, followed by the development of design swatches that incorporate these motifs and process into modern products. The findings reveal that integrating traditional motifs into product design not only preserves cultural heritage but also offers innovative design perspectives.

Keywords: Backpack, kalamkari, mata ni pachedi, painting, potli, traditional art.

1. Introduction

Mata ni Pachedi is a traditional Indian art form originating from Gujarat. The name translates to "behind the Mother Goddess" in Gujarati, which reflects the practice of creating devotional art to honour the goddess Mata. This art, also known as the "Kalamkari of Gujarat," dates back to the 17th century and is practiced within the Vaghri community. The shrine cloth always has a central feature an image of mata the mother goddess in her fearsome aspect-sitting on her throne, or mounted on an animal, brandishing in her hands the weapons needed to kill demons [1].

2. Motifs Used

Jogni Mata is often seen as a manifestation of Shakti, the goddess of power and energy. Her legend portrays her as a guardian deity who intervenes in times of crisis, offering blessings and protection to her devotees. The Tree of Life symbolizes the interconnectedness of life and the divine, representing growth, fertility, and the sustenance provided by the goddess. The Bakra represents a sacrificial offering, reflecting traditional rituals and the concepts of devotion and sacrifice. Birds symbolize freedom, communication between the earthly and divine realms, and the protective presence of deities. The peacock signifies beauty, grace, and divine protection. The lotus embodies purity, spiritual awakening, and resilience [2]. These motifs-Jogni Mata, Tree of Life, Bakra, bird, peacock, and lotus-served as inspiration for designing the products.

3. Colours Used

Traditional colors such as black, red, white, and yellow were used to create the samples of Mata ni Pachedi. For the first sample, these colours were derived from natural sources and are eco-friendly. Red was obtained from a mixture of alum and tamarind seed powder, black from iron and jaggery, yellow from turmeric, and white from the natural colour of pure cotton fabric. For the second sample, fabric paints were used to achieve the desired colours.

4. Aim of the Study

- 1) To study the history, motifs and process of Mata ni pachedi
- 2) To design products inspired from Mata ni pachedi
- 3) To bridge the gap between traditional art forms and modern product design.

5. Methodology

- A. Data Collection:** Primary data were collected through a visit to Kiran Bhulabhai Chitara, a renowned Mata ni Pachedi artisan in Ahmedabad, who provided insights into the art's history, motifs, and processes. Secondary data were obtained from journals and books.
- B. Swatch development:** The swatches were prepared on pure cotton fabric. The first swatch was created using natural dyes and followed the traditional process of Mata ni Pachedi to preserve authentic techniques. The second swatch utilized fabric colours while incorporating traditional motifs to explore a more contemporary approach.

Swatch 1: For this swatch, inspiration was drawn from traditional motifs of Mata ni Pachedi, featuring motifs such as Jogni Mata, Bakra, and tree designs. The swatch incorporates naturally obtained colours including black, red, yellow, and grey. The process followed for this swatch involved sketching the motifs, outlining them with black colour, filling in the inner colours, and applying the background red colour. The

fabric then underwent washing, boiling, and drying processes. Kalamkari, a traditional hand-painting technique, was utilized for this swatch.

Raw material used

The raw materials used included cotton fabric, bamboo sticks for kalams (pens), rulers, pencils, rusted iron metal, old jaggery, hirakashi, mustard oil, imli beej powder, tamarind seed powder, alum, amba halder, Harda Powder (myrobalan powder), alizarin, and dhavdi ka phool.

Technique used

Kalamkari

The process begins with sketching the desired motifs onto the fabric. Each motif is then outlined with black colour to define the design. The inner areas are filled with appropriate naturally obtained colours, and the background colour is applied as needed. Once the painting is complete, the fabric is washed to remove any excess colour, boiled to set the dye, and then thoroughly dried. This technique is the traditional technique used to make Mata ni Pachedi.



Fig 1: Process of making swatch 1



Fig 2: Swatch 1

Swatch 2

This swatch draws inspiration from traditional Mata ni Pachedi motifs, specifically incorporating the Tree of Life, peacock, and lotus designs. The swatch uses fabric colours including black, red, and yellow, reflecting the earthy and vibrant tones characteristic of Mata ni Pachedi. Although the swatch is created using easily available materials, both the motifs and colours are deeply influenced by this rich art form.

Raw Materials

For the second sample, the materials used were cotton fabric, pencils, paint brushes, and fabric colours (black, red and yellow)

Technique used

Fabric Painting/Hand painting: This technique closely mirrors the meticulous processes of Mata ni Pachedi. The motifs were first outlined with black fabric color to create bold, defining lines. The inner areas of the motifs were then filled with yellow fabric color, bringing life to the designs. Finally, the background was painted with red fabric color, completing the swatch with a vibrant and traditional finish. This method, while utilizing modern materials, pays homage

to the traditional hand-painting techniques of Mata ni Pachedi.

Product Development

Samples inspired by Mata ni Pachedi were instrumental in the creation of two products: A backpack and a mobile cover. To enhance the design process, computer software was utilized, ensuring that the final products are accessible and user-friendly for everyone. The choice of these products was intentional, aiming to promote awareness and appreciation of our traditional art among a broader audience

Product 1: Backpack

The design for the backpack was directly implemented from Swatch 1. Using specialized software, the exact pattern from the swatch was faithfully reproduced, ensuring that the final product accurately represents the traditional Mata ni Pachedi art form. This approach preserves the authenticity of the original artwork while adapting it for modern, functional use. The resulting backpack not only serves as a stylish accessory but also as a piece of cultural expression, seamlessly integrating traditional art into contemporary design.



Concept:	Backpack
Theme:	Mata ni Pachedi
Season:	All Season
Colours:	Red, Black, Yellow, Grey

Fig 3: Backpack

Product 2: Potli

The design of the Potli was directly derived from Swatch 2 and was developed using computer software. This approach not only brings Mata ni Pachedi into a modern context but also showcases its versatility as a contemporary product. The result is a fusion of traditional art with modern design techniques, making it more appealing to today's audience while preserving the essence of the craft.



Concept	Potli
Theme	Mata ni Pachedi
Season	All Season
Colours	Red, Yellow, Black

Fig 4: Potli

6. Results

The study demonstrated that Mata ni Pachedi art can be effectively integrated into contemporary product design. By

adapting traditional motifs and techniques, the project showed that traditional art and crafts forms can be preserved and revitalized for modern use. The exact replication of Swatch designs in the backpack and mobile cover highlights how traditional elements can be faithfully adapted. This integration not only maintains the authenticity of Mata ni Pachedi art but also renders it functional and relevant in everyday items, illustrating a successful blend of tradition with modernity.

7. Discussion

This project examined how Mata ni Pachedi can be integrated into contemporary product design, resulting in various items, including a backpack, bottle cover, mobile cover, purse, tote bag, and potli. The potli and backpack were chosen for their effective blend of traditional motifs and modern functionality. Swatch 1, which featured traditional motifs, was originally created on cotton fabric with natural dyes but was adapted for a backpack using modern techniques. Swatch 2, showcasing motifs like the peacock and lotus, was initially developed with fabric colors on cotton and later refined for a potli using computer software. This approach successfully merged traditional art with contemporary design.

8. Conclusion

The research successfully merged Mata ni Pachedi art with contemporary product design, revealing how traditional motifs can be adapted to create modern, functional items. The project demonstrates that preserving the essence of cultural art while incorporating it into practical products like backpacks and mobile covers can enhance both their aesthetic and cultural value. This approach underscores the enduring relevance of India's traditional arts, offering new insights into how cultural heritage can inspire and inform contemporary design practices.

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