



DIGITALIZATION AND FUSION OF INDIAN FOLK ARTS KALAMKARI AND BIDRIWARE AND THEIR ADAPTATION ON HOME TEXTILES

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Abstract:

India is a country which is rich in traditions, culture and conventional arts and crafts. Every region in India has its own style of art and craft pattern which is generally known as folk art. The folk art is very ethnic and simple yet vibrant and colourful which speaks volumes about its richness. Witnessing the temple paintings of Srikalahasti which is popularly known as Kalamkari and a creative metal inlay from Nampally known as Bidriware. Traditional designs need to be contemporized to encourage the traditional crafts and modernizing them will help the artisans to encourage their craft and livelihood. The present study is an attempt to develop fusion designs using Kalamkari and Bidriware crafts. Traditionally these paintings and handicrafts were done with the help of hand and other technical things available in the surrounding areas. But due to advancement in technology the designs can be created with the help of various designing softwares like coral draw suit, adobe illustrator and photoshop etc. It is possible through CAD to go straight to the color combination and fabric styles and can modify designs flexibly within short period of time with high accuracy and flexibility. The present study is an attempt to contemporize the traditional folk arts Kalamkari and Bidriware to new avenue of textiles as an experimentation through CAD. Designs were collected from both primary and secondary sources and screened for their creative latency. Thirty designs from both Kalamkari and Bidriware are collected and fused to develop fusion motifs. Developed fusion motifs were given to a panel of experts for evaluation. Results showed that 72 percent of the developed fusion motifs were highly accepted by the respondents.

Key Words: Kalamkari, Bidriware, Traditional Motifs, Fusion Motifs & CAD Technology

Introduction:

India has continually been referred to as the land that portrays cultural and ancient vitality through its typical arts and crafts. Every region has its own vogue and pattern of art, which is known as genre or folk art. An inspiration can be from any stimulus that can start a creative ideation process. Sources of inspiration are literally everywhere, but most important fact is that the designers' artistic sensibility towards it and the interpretive style that bring the possible design outcomes.

The sources of inspiration can be obtained literally from anywhere like nature temple carvings, temple paintings, furniture, metal inlays etc. Coming to the most creative handicrafts Kalamkari and Bidriware art works are one of the most intricate and most popular works till date which can compete with the intact fashion market. All colours and dyes which are used in the Kalamkari folk art are made of natural products. The printing process is very gentle and time taking which involves about twelve diverse stages. On the other hand, Bidriware is mostly done exclusively on metals, but it has made its way to the textiles making it both adorable and elite item. The basic raw materials used in order to make this lavish craft are an alloy of 6 percent of copper with 94 percent of zinc. Afterwards the molding is done, the required article is then trailed and the surface is smoothened which is followed by sketching of the design followed by engraving on the article. Even today Kalamkari is still ruling the fashion trend market through its apparel collections.

It is now possible through CAD to go from an initial idea to straight visual representation of fabric showing different types of designs and color combinations. CAD has led to a quality improvement in work and flexibility in designing, improved efficiency and shortened time period between design concept and actual visualization and marketing. There is no doubt one should make every effort to preserve the traditional crafts, but to popularize the dying arts like Bidriware these arts need to be contemporized to present scenario through textiles. Moving straight on, house has been emerged as a third skin in these modern times, as household is pretty much the very only place left where a normal individual has complete control over their own grace and eminence of life. Today, folks wish trendy and well-furnished homes in situ of ancient and uninteresting house. Therefore, they are ready to accept new and expensive home textile products that could fill colors of newness and excitement to their life.

Yet to popularize these skills and techniques to get decent income for craft men, these arts and crafts have to be amalgamated into contemporary scenario especially through the textile designing. Since CAD/CAM is gradually taking momentum in era of textile designing that besides improving production quality also enable textile designers dynamically adaptable to the fast ever changing needs of the fashion oriented global market place, which is steadily getting competitive. This provides huge exposure and advantage to both the creative arts through digital designing softwares and a click for modification and color schema changes.

The present study was an attempt to develop fusion designs through traditionally restricted folk art forms to a new avenue of textile experimentation through computer aided designing. It will be an effort to reveal the world with the unexplored riches of the traditional crafts and to explore them through home textiles world. The study will be a step forward to integrate the design and art that is two distinct areas of textiles into the single work and preserve these designs by developing a repository which could be accessed when needed.

Methodology:

Traditional Designs:

The designs used in Kalamkari hand paintings and Bidriware metal inlay craft were collected from the entire available primary (artisans, Weavers Service Centre, museum) and secondary sources (research articles, news articles, internet).

Fusion Motifs Development for Home Textiles:

There was no particular limitation with respect to number design details used in single motif. Every single carefully chosen design was used to create complex motif by combining two or three designs. Fusion motifs were created based on their suitability for the home textile articles like arched valence, cushion cover, roman blind, room divider and fabric ceiling. A total of 40 fusion motifs were developed (from 30 Kalamkari and 30 Bidriware traditional designs) each design is made by using softwares like Adobe sketch book pro, Adobe Photoshop and 3DS max to get every artistic touch possible.

Evaluation of Developed Fusion Motifs:

The developed designs were evaluated by a panel of thirty judges, including apparel and designing staff members, research scholars and industrial persons who are involved in printing and home textile sectors for assessing the acceptability level of the developed fusion motifs. The attributes for evaluation are appropriateness of developed motifs to the end-use, aesthetics, precision, appropriateness for repeat formation, overall appearance. Five point continuum scale was used for this purpose with scores as 5,4,3,2 and 1 corresponding to excellent, very good, good, fair and poor respectively.

It is vibrant from the figures that most of the created fusion motifs were highly preferred by respondents with their mean percent score among 75- 85 percent, trailed by an overall acceptance of 72 percent of the designs which were preferred by expert.

Development of Placements on Home Textiles:

From the selected top twenty fusion motifs three placements were developed on home textile articles like arched valence, cushion cover, fabric ceiling, roman blind and room divider. Total of fifteen placements were developed and are evaluated by a panel of judges to find out the comparative ranking and acceptability index to find out the top placement in each of the category.

Acceptability of Developed Home Textile Placements:

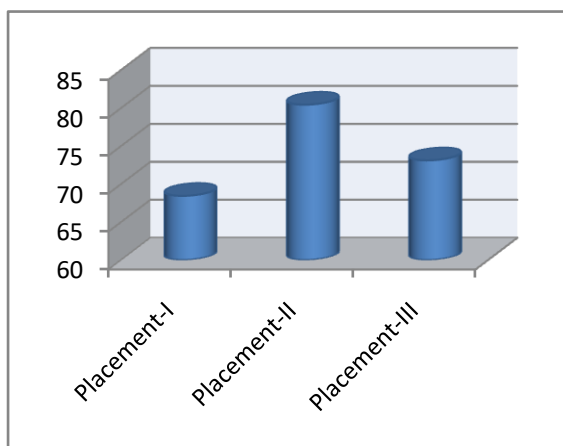


Figure 1: Acceptability Index of design placements on ArchedValence

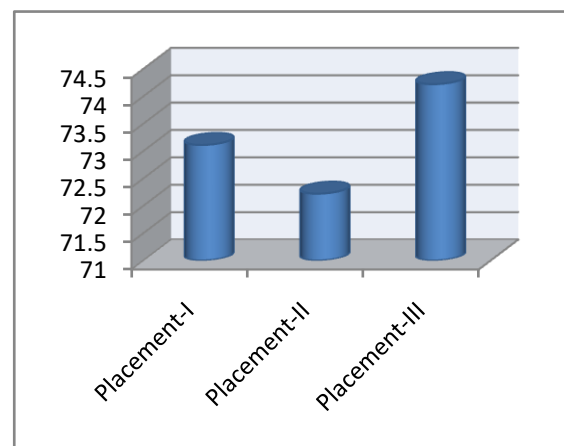


Figure 2: Acceptability Index of design placements on Cushion Cover

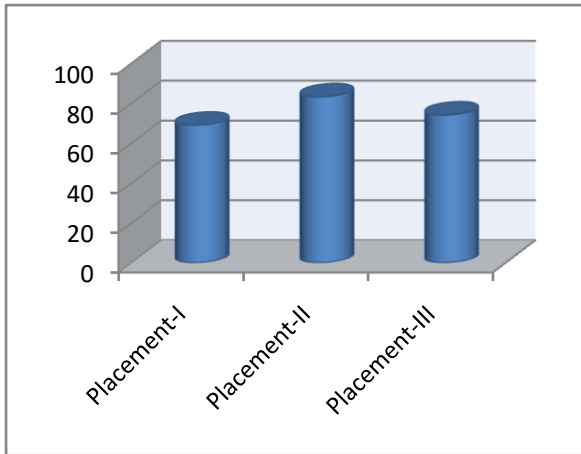


Figure 3: Acceptability Index of design placements on Fabric Ceiling

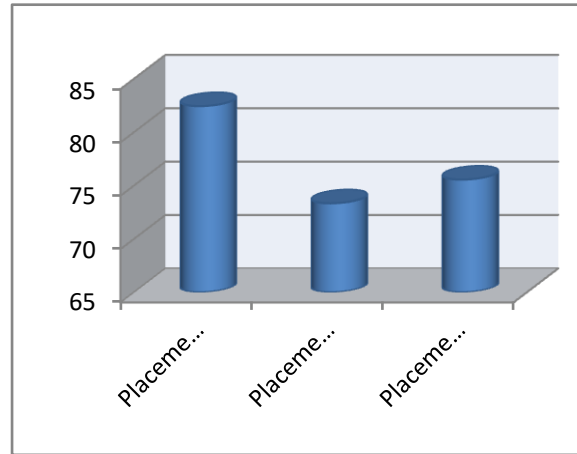


Figure 4: Acceptability Index of design placements on Roman Blind

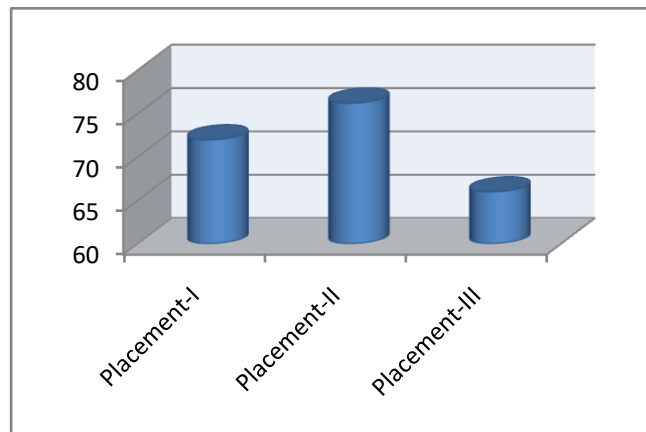


Figure 5: Acceptability Index of design placements on Room Divider

Five home textile articles were selected to incorporate the developed fusion motifs in the form of a complete design and to get the outlook of the developed fusion motifs, which were evaluated based on various criterions. Home textile articles and their respective scores are noted as arched valence, cushion cover, fabric ceiling, roman blind and room divider are 80.44 percent, 74.22 percent, 83.33 percent, 76.22 percent and 82.44 percent respectively. Fusion designing in home textiles is a growing trend which can provide artisans with active work, as the concept is new and flourishing, people were highly interested and this can open a new avenue towards digitization process.

Conclusion:

India is vibrant and distinctive of its own traditions. Kalamkari paintings and Bidriware metal handicraft capture the hearts of many people. However the techniques used were very lengthy and laborious and requires highly evolved skill set. The present study was a step towards the amalgamation of arts that is fusion designs development using CAD technology for application on Home textiles. Further this will open avenues for technological advancements and provide creative latent for emerging designers and can improve demand to the arts and change consumers demand especially for the ethnic motifs and designs in textile items and products. The study will be a step forward to develop repository which could be accessed when and where needed.

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