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**DEVELOPMENT OF LIVING ROOM
DESIGNS USING INDIGENOUS ART AND CRAFT OF
GUJARAT**

APRIL 2025

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DESIGNS USING INDIGENOUS ART AND CRAFT OF
GUJARAT**

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By

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NAAC Accredited 'A+' Grade

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Vadodara – 390002, Gujarat, INDIA



CERTIFICATE

This is to certify that the thesis entitled "**Development of Living Room Designs using Indigenous Art and Craft of Gujarat**" submitted for partial fulfilment of the requirement for the degree of Masters in the Faculty of Family and Community Sciences (Family and Community Resource Management) to the Maharaja Sayajirao University of Baroda, carried out by **Aman Patel**, is his original Bonafide work.

Dr. Khyati Trivedi,
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Institutional Ethics
Committee for Human
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(IECHR)

FACULTY OF FAMILY AND COMMUNITY SCIENCES
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Ethical Compliance Certificate 2024-2025

This is to certify Mr. Aman Patel study titled; "Development of Living Room Designs using Indigenous Art and Craft of Gujarat." from Department of Family and Community Resource Management has been approved by the Institutional Ethics Committee for Human Research (IECHR), Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda. The study has been allotted the ethical approval number IECHR/FCSc/M.Sc./10/2024/25.

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The Maharaja Sayajirao University of Baroda

***Dedicated to
my dear
Parents***

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Introduction



CHAPTER I

INTRODUCTION

“Crafts not only define our cultural roots but are a testament of age-old traditional wisdom and social memory.” - Jui Tawade ⁽⁵⁾

1.1 Concept and Significance

Indigenous art and craft refer to the integration of Indigenous knowledge, practices, and beliefs into the creation of art, architecture, and planning. It is a way of acknowledging and celebrating the diversity, richness, and complexity of Indigenous cultures and communities. The significance of Indigenous Design lies in its ability to promote cultural diversity, social justice, and sustainability. It also recognizes and respects the Indigenous peoples' sovereignty over their lands, resources, and cultural heritage. The Indigenous design approach studies the empirical, practical, emotional and spiritual needs of the built environment. Focusing on storytelling through their work, Indigenous designers are dedicated to develop projects that harmoniously reflect culture, the indigenous community members, living creatures and nature. The Indigenous culture educates one on the responsibility to the earth and to future generations, thus they commonly practice sustainability in their design. Generally, Indigenous designs are influenced by the local resources and natural materials of the surrounding environment. Indigenous Designs are characterized by a strong sense of place, culture, and community. They reflect the ecological, social, and spiritual values of Indigenous peoples and nations. Some of the characteristics of Indigenous Architecture and Interior Design includes use of natural materials, harmonious relationship with the environment, inclusion of sacred spaces, integration of indigenous symbolism and motifs. ⁽¹⁾

Indigenous design often goes hand in hand with the evolution of architectural practice. As members of their respective communities, practitioners adhere to social protocols and are aware of their place in the culture. They are attuned to the spirituality, language, and landscape of the places they represent. Their role as Interior designer is that of facilitator. The process of design is not driven by artistic and experiential imperatives. Rather, it is an instrumentation of public engagement that gives voice and clarity in the built form. Over time, Indigenous art and craft practitioners began to advance their

professional credentials and empower their communities to design and plan for culturally relevant. (Smith, 2017)

As a professional, the interior designer manifests design solutions that are culturally appropriate and that use new and old technologies to make place sustainable. They are also invested in materiality and the conservation of local resources. Elements of an interior design, including its site, structure, spaces, lighting, doors, windows, and colours, as well as countless tactile material details, expanding its dimensionality. (Smith, 2017)

The narrative of Indigenous design is replete with references to spiritual and cultural forces that are more profound than any individual's single intervention. These spiritual forces represent a blueprint for design. They shape the land and the communities that they sustain. The spaces that are created harbour the custodians to human advancement. The political, social, and economic dimensions of the community help to define the physical development of a place. Indigenous design focuses on how a community can prosper alongside the traditions and values of its people in a manner that allows them to cope and adapt to the outside influences that challenge them. (Smith, 2017)

Preserving indigenous knowledge requires a multifaceted approach that involves both protecting traditional knowledge holders and integrating their knowledge into modern systems. One essential step is to create awareness among indigenous communities about the importance of their knowledge and the need to preserve it. In many cases, indigenous communities may not fully understand the significance of their traditional knowledge and may even view it as inferior to modern technologies. It is, therefore, essential to empower indigenous communities and give them the tools to preserve and promote their knowledge, such as digital technologies and documentation techniques. Another vital step is to ensure that indigenous communities have control over their knowledge and its dissemination. Historically, many indigenous communities have had their knowledge exploited by outsiders without their consent. Intellectual property rights, including those enshrined in international agreements such as the United Nations Declaration on the Rights of Indigenous Peoples, must be respected to prevent the exploitation of indigenous knowledge. ⁽²⁾

Incorporating indigenous knowledge into modern systems, however, requires collaboration and mutual respect between indigenous communities and modern institutions. Indigenous communities must be recognized as experts in their fields and involved in decision-making processes. In addition, modern institutions must be willing to learn from indigenous communities and adapt their systems to accommodate traditional knowledge. This requires a fundamental shift in thinking that acknowledges the value of indigenous knowledge and its potential to contribute to modern society. ⁽²⁾

1.2 Values of Indigenous Design

Indigenous design holds significant value by preserving cultural identity, empowering Indigenous communities economically, promoting sustainability, and promoting cultural diversity. Embracing and valuing Indigenous design contributes to a more inclusive, vibrant, and culturally rich global society. Indigenous design holds immense value as it embodies the rich cultural heritage, traditional knowledge, and unique perspectives of Indigenous communities. It encompasses various creative disciplines, including architecture, Interior, landscape, graphic design. The value of Indigenous design lies in its ability to bridge the past and the present, encompassing cultural preservation, empowerment, and cultural sustainability through the built environment. It serves as a powerful tool for cultural revitalisation and the transmission of ancestral knowledge to future generations. ⁽³⁾

1.2.1 Key Values associated with Indigenous design:

1. Cultural Preservation and Revitalisation:

- a. Indigenous design celebrates and preserves cultural heritage, traditional knowledge, and artistic expressions.
- b. It also helps to maintain and revitalize Indigenous languages, stories, symbols, and design elements, fostering cultural continuity and pride among Indigenous communities.

2. Cultural Diversity and Inclusion:

- a. Indigenous design enriches the broader Australian design landscape by offering diverse perspectives, aesthetics, and narratives.

- b. It promotes inclusivity, challenging dominant design paradigms and contributing to a more culturally diverse and representative design industry.

3. Sustainability and Ecological Stewardship:

- a. Indigenous design principles are often deeply rooted in sustainable practices and a profound connection to the land.
- b. By integrating Indigenous knowledge systems, design can prioritize sustainable materials, environmentally conscious processes, and responsible land management, contributing to ecological stewardship and resilience.

4. Social Well-being and Community Empowerment:

- a. Indigenous design puts community at the centre, fostering spaces that meet the needs and aspirations of Indigenous peoples.
- b. It creates culturally safe and empowering environments that promote social cohesion, well-being, and a sense of belonging among Indigenous communities.

5. Economic Opportunities and Indigenous Empowerment:

- a. Indigenous design can generate economic opportunities and empowerment for Indigenous designers, artisans, and related industries.
- b. By valuing and supporting Indigenous design, it can contribute to sustainable economic development, self-determination, and the preservation of cultural livelihoods.

6. Reconciliation and Truth-Telling:

- a. Indigenous design plays a role in reconciliation efforts by acknowledging and addressing the historical and ongoing impacts of colonisation.
- b. It provides a platform for truth-telling, fostering understanding, empathy, and respectful dialogue between Indigenous and non-Indigenous peoples. ⁽³⁾

In essence, the fundamental principles guiding Indigenous design go beyond simple beauty, interlacing deep strands of ecological stewardship, cultural continuity, and communal well-being. This design philosophy shows how traditional knowledge may influence and improve modern processes, and it is a potent monument to the timeless wisdom of Indigenous peoples. Indigenous design provides a way forward for a more

sustainable and just future by emphasising ancestry, respect for the land, and cooperative collaborations. It is a dynamic, ever-evolving activity that helps to maintain and revitalise Indigenous cultural identity while also reaffirming the essential link between humans, culture, and the natural environment. ⁽³⁾

1.3 Indigenous Art and Craft of Gujarat

India is a treasure trove of diverse art forms and handicrafts, each reflecting the rich cultural heritage of different regions. Indigenous Art and craft refer to the integration of Indigenous knowledge, practices, and beliefs into the creation of art, architecture, and planning in India. The panorama of Indian crafts celebrates many hues and shades of meaning through traditional crafts of India that reflect interactions with social, economic, cultural, and religious forces. Gujarat has a wide variety of traditional designs, motifs and patterns. Cities of Gujarat has a beautiful collection art and craft of textiles, patterns, materials and designs which can be incorporated to design an interior space. Districts like Kachchh, Vadodara, Ahmedabad, Surat, Surendra Nagar, Rajkot offer a huge collection of cultural elements in vivid colours and materials. The art and craft offer a wide range of material options for an interior designer to design a space keeping in mind the indigenous art and craft of Gujarat. Traditional Gujarat interior design is a captivating blend of rich heritage, vibrant motifs, and practicality. Crafts embody the cultural legacy and knowledge ingrained in their traditional practices. India is home to several 21st-century crafts practiced by traditional craftspeople using traditional tools and methods. (Choksi, 2021)

Gujarat is a rewarding place for handicrafts and textiles. The state has a rich history of handicrafts dating back several thousand years. ⁽⁴⁾

Gujarat tells stories through its many arts and crafts. Within its borders are diverse groups whose survival is inextricably linked to their distinctive artistic manifestations, yet some are on the verge of extinction. The inclusiveness, earthiness, and brilliant colours of this area and its crafts are so attractive that Gujarat must be highlighted while describing India's rich cultural and artistic heritage. (Pandit,2023)

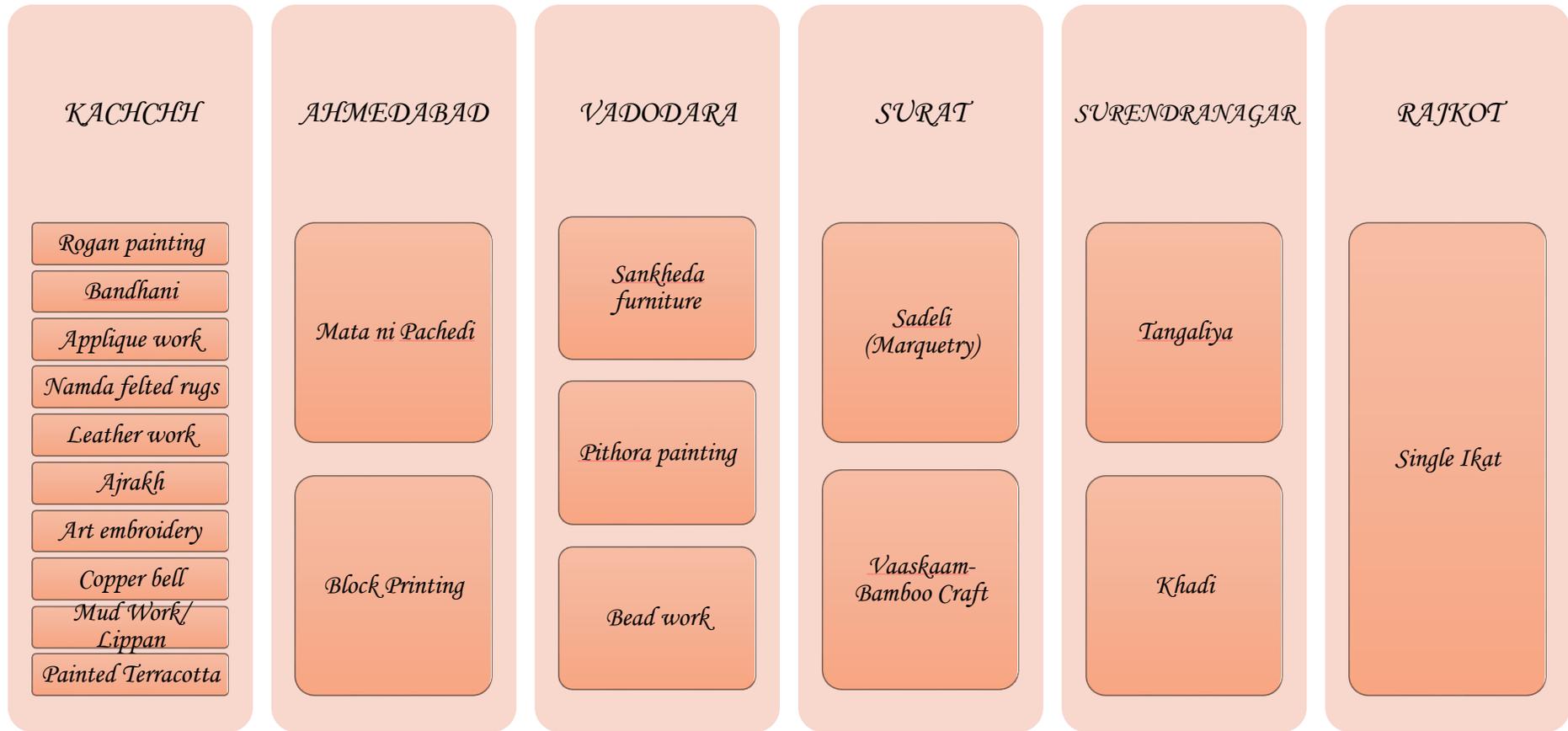


Plate 1 Art and Craft of Various Districts of Gujarat (Ranjan & Ranjan, 2007)

The Kachchh district of Gujarat is a repository of crafts, traditions, and culture deeply rooted in the history of the region and its people. Rogan painting, a captivating art form practiced in the Gujarat region of India, involves the use of a vibrant, brightly coloured paint made from castor oil and natural colours. Bandhani, another famous art of the Kachchh district, refers to the technique of creating patterned textiles by resisting parts of a fabric through tying knots before dyeing. The Kachchhi bandhani, traditionally practiced by the Khatri community, is renowned for its extremely fine dots and sophisticated sense of composition. Applique Work, known as Katab Kachchi, involves both direct and reverse appliqué and traditionally includes the recycling of old pieces of cloth through patchwork. Namda felted rugs are another design of Kachchh. The Pinjara and Mansuri communities of eastern Kachchh create felted namda, or floor coverings, as well as daddi or horse and camel saddles for the use of the Darbar communities of Saurashtra. Leather work, particularly by the Marwadi Meghwals, is famous for its unusually bold patchwork and luxurious feel, which can be skillfully incorporated into various aspects of home interior design. Ajrakh, a captivating hand block printing technique, is also a famous art of Kachchh. The richly printed surface of ajrakh fabrics is achieved through a highly evolved process of scouring, mordanting, printing, lime resist printing, multiple dyeing in indigo and majistha (red), and washing. Kachchh is renowned for its exquisite embroidery art. The Kachchh Embroidery, a traditional handicraft and textile art form, is a significant cultural heritage of the tribal community in Kachchh District, Gujarat, India. This intricate embroidery, predominantly crafted by women, showcases elaborate designs on cotton fabrics using cotton or silk threads. On the other hand, the craft of making copper bells, known as "Ghantadi," has its roots in the Sindh region but is now practiced by the Muslim Lohar community in Nirona and Zura villages of Banni in Kachchh. Additionally, the unique clay relief work seen in the circular huts, known as Bhunga, prevalent in Kachchh, involves using lipan, a mixture of clay and dung, to create elaborate bas-relief decorations with okli-textures and sculpted forms adorned with mirrors. In Kachchh and Surendranagar, a few artisans continue the tradition of hand-painted terracotta pottery, which has visual links to Indus Valley Civilization pottery. Local clay is used to create pots and toys, with women decorating them using red clay as a base and bamboo brushes for black and white patterns. The process requires significant skill, as artisans must manipulate the pot while painting it. The decorations include geometric forms and stylized motifs of humans, birds, animals, plants, and flowers. The vessel's shape and design are influenced by the community for which it is made. (Ranjan & Ranjan, 2007)

The district of Ahmedabad presents a captivating blend of culture and history, where ancient traditions coexist with modern industrialization and traditional handicrafts. One of the renowned art forms of Ahmedabad is "Mata ni pachedi," a significant cultural heritage of Gujarat. This art form, involving block printing and painting on shrine cloths, is now practiced by only a few Vaghri families residing in Ahmedabad. Additionally, the art of Block printers in western India value the block carvers from Pethapur for their expertise in creating color separations, registration marks, relief carvings, and air vents on blocks made of seasoned saag wood. Patterns, geometric or derived from nature and deities, are traced onto the wood, and chisels are used to carve out negative space. Historically, these artisans were from the Suthar caste, who traditionally made furniture in addition to printing blocks. The craft boomed in the early 19th century due to Gujarat's textile exports to Thailand. However, the number of artisans in Pethapur has declined due to screen-printing technology. The remaining craftsmen now mainly supply blocks to designers and organizations in major cities. (Ranjan & Ranjan, 2007))

One of the three princely states of Gujarat, a visit to Vadodara, Chhotaudepur is a treat for anyone with a penchant for history. The small town sits on the edge of a lake and is famous for its museums, palaces, temples and tribal areas rich in indigenous history. It also boasts of a rich culture of tribal crafts from paintings to furniture. One of the famous art of chhotaudepur is "Pithora Painting" Pithora art is a form of folk painting of Rathwas, Bhilals, Nayaks and Tadi tribes, residing in and around chota Udaipur nearby towns in Vadodara. Pithora art is highly ritualistic painting done on the walls of houses of the tribal people. Another famous art of Vadodara district is sankheda furniture, Sankheda furniture derives its name from the monopoly on lac-coated turned wood furniture enjoyed by the town of Sankheda and its kharadi artisans. The craft process essentially involves five stages-the making of individual teakwood elements on a pedhi or lathe, the painting of designs in tin on these pieces, the application of a coat of lac, the polishing of the lac with kevada leaf and groundnut oil, and finally the assembling of these sections into a single furniture piece. (Ranjan & Ranjan, 2007)

Surat, a district with a rich historical and cultural heritage, has made a concerted effort to preserve and rejuvenate traditional art and craft practices. Located on the banks of the River Tapti, Surat was a significant port on the maritime seafaring route. Marquetry, a famous art of Surat, involves creating a patchwork of thin wood veneer slices and acrylic mosaic on wooden surfaces. The process includes making the wooden object to be ornamented, creating the composite sections from which the slices are obtained, and applying these slices

to decorate the wooden surface. Vaaskaam-Bamboo craft is also renowned for its unique pattern, with basket weaving practiced by all members of the Kotwalia tribe from May to August. The community has an efficient production system, dividing the various tasks involved in the craft process amongst themselves, and the finished products are periodically collected by traders. While the topla basket is the chief product, the craftsmen also make an assortment of baskets, grain storage containers, fish traps, and winnows(Ranjan & Ranjan, 2007)

Surendranagar district serves as the connecting link between Gujarat and Saurashtra, with a portion of its topography being a part of the Rann of Kutch. The markets in Surendranagar, Wadhwan city, and Limbdi have evolved into a lively fusion of embroidered designs, patchwork items, and a variety of hand-woven textiles from the surrounding region. Tangaliya, a renowned art form of Surendranagar, has a history dating back 700 years and is indigenous to the Dangashiya community in Gujarat. This community comprises weavers and shepherds who craft blankets from sheep and goat wool for the shepherds to use. The weaving technique involves creating raised dots on the fabric, resulting in distinctive geometric patterns. These textiles are now utilized to make dupattas, dress material, bedsheets, and pillow covers. Another well-known art form in Surendranagar is Khadi, a sustainable and natural fabric that is gentle on the skin and helps prevent skin allergies. Khadi can be used as a quilt or blanket, and incorporating khadi-based tablemats can add a touch of eco-friendliness to your space. Enhance the look of your sofas by adding quirky Khadi cushions to them. (Ranjan & Ranjan, 2007)

Rajkot, a city in India, is known for its rich cultural heritage and traditional crafts. The vibrant image above captures the essence of Rajkot's bustling marketplace, filled with colourful textiles, intricate pottery, and skilled artisans showcasing their craftsmanship. One of the famous art of the Rajkot is Single Ikat. Single Ikat, an ancient weaving style with its characteristic blurry patterns, has found its way into modern interiors. Designers appreciate its timeless appeal, and it's being reimagined in various ways. Incorporation of indigenous art & craft of Gujarat helps the local artisans to showcase their work in different fields rather only limited to their own speciality. These art & crafts can be used in various interior elements. Designing these elements helps the local artisans to become economically better and gives them a wider market place for their work. (Ranjan & Ranjan, 2007)

By utilizing this indigenous art and craft in different elements of interior design will add a unique, authentic touch to spaces, offering a departure from generic aesthetics. Moreover, it encourages sustainable practices, as many indigenous art & craft are rooted in eco-friendly

materials and processes. Making the interiors sustainable would be enhanced by this. This will provide indigenous art and craft artists with a fresh method to convey their creations through varied interior aspects. This would also provide a new avenue for indigenous art and craft practitioners to express their creativity in various interior elements.

Incorporation of Gujarat's art and craft in interior design is an excellent way to revive these art and craft and making the artisan's work to give wider market. Using these art and craft in designing any interior space will depict the cultural traditions of Gujarat. These art and crafts can be incorporated in various ways to the residential and commercial interior design. In residential design, this integration allows for more than just decor to express the patron's unique taste and personality. Traditional art and craft expressions ranges from developing narratives for an integrated architectural scale to small interior treatments, layering in the details and tactile qualities of space, and incorporating objects, artifacts, murals, and art pieces — but one always strive to shape the spatial experience through impactful storytelling gestures. (Choksi,2021)

The living room is referred to by many names, like the sitting room, lounge, family room, parlour, and lounge. It is a room that is used for gathering and leisure activities like sitting, reading, watching television, talking with family or friends, entertainment, etc. The living room is the most important home space where all family members gather and spend quality time together. In living room, we can implement Indigenous art and craft in more element like sofa, chairs, occasional tables, and bookshelves, electric lamps, rugs, or other. It will help interior designer to showcase their work with different designs, which can be implement in other interior space.

Designing a residential living room with indigenous Gujarat elements can infuse warmth, culture, and a sense of place. The home furnishing market in India has witnessed a prolific boom in the country. There were a number of factors which have led to a growth in home furnishing demand in the Indian households in the last few years. some ideas inspired by Gujarat's rich heritage: Traditional Furniture, Materials and Textures, Wood and Stone, Vibrant Textiles, Colours and Patterns, Decorative Elements, Lighting. Let's delve into the historical context and explore the distinctive features that define Gujarat's interior aesthetics.

Incorporation of these art and craft in residential design specially in a living room where the family spends most of its time welcoming their guests, will highlight various traditions of Gujarat state. It is important for students to learn and understand about the indigenous art

and craft of Gujarat state which helps them to connect with their tradition. It will be beneficial to the interior design students to learn about combinations of various indigenous art and craft of Gujarat state and incorporating those into designing any interior space. This study will also help the local artisans to showcase their work in interior design field by using their designs and crafts for developing new elements of interior design.

JUSTIFICATION

Utilizing indigenous Art & Craft is crucial for numerous reasons. Firstly, it preserves and promotes cultural heritage, fostering a sense of identity and continuity. Secondly, it supports local economies by highlighting traditional craftsmanship and skills. Additionally, incorporating indigenous art & craft adds a unique, authentic touch to spaces, offering a departure from generic aesthetics. Moreover, it encourages sustainable practices, as many indigenous art & craft are rooted in eco-friendly materials and processes. Ultimately, embracing indigenous design in spaces like living rooms helps bridge the past and present, creating environments that tell meaningful stories and connect people to their roots. The Indigenous art & craft of Gujarat is characterized by a meticulous incorporation of local materials, reflecting the region's natural resources. Traditional architecture often utilizes materials like locally sourced wood, stone, and clay, not only for aesthetic appeal but also for their sustainable and climate-responsive qualities. Architectural styles are influenced by the diverse cultural embroidery of Gujarat, with each community contributing unique design elements. For instance, the intricate woodwork in Gujarati havelis showcases the craftsmanship of the local artisans, passed down through generations. This not only enhances the visual appeal but also serves functional purposes. Moreover, the design often revolves around the concept of 'Vaastu Shastra' – an ancient architectural science that harmonizes structures with natural forces. This ensures that buildings are in harmony with their surroundings, promoting well-being and sustainability. In terms of urban planning, indigenous design may prioritize community spaces, reflecting the social fabric of Gujarat's diverse communities. Ultimately, the Indigenous art & craft of Gujarat is a holistic approach that seamlessly integrates cultural, environmental, and social aspects, creating a built environment that is not only aesthetically pleasing but also sustainable and deeply rooted in the region's identity.

In September 2015, the General Assembly adopted the 2030 Agenda for Sustainable Development, which includes 17 Sustainable Development Goals (SDGs). The new Agenda prioritizes a comprehensive approach to achieving sustainable development for all, based on

the principle of "leaving no one behind." Indigenous Peoples are the people of the land. To put it simply, they are the descendants of individuals who lived in a country or geographical location at a time when people of many cultures and races coexisted. These people have traditional knowledge pass-downed from their ancestors. Preserving indigenous knowledge necessitates a multifaceted strategy that includes both conserving traditional knowledge bearers and incorporating their expertise into contemporary institutions. One critical step is to raise awareness among indigenous groups about the value of their knowledge and the need to protect it. In many circumstances, indigenous tribes may underestimate the importance of their traditional knowledge and even regard it as inferior to contemporary technology. It is consequently critical to empower indigenous people and provide them with means to conserve and spread their knowledge, such as digital technology and documentation procedures.

As preserving indigenous designs are important for the sustainability of the regions, Indigenous art & craft can connect with the Sustainable Development Goals (SDGs) in several ways. Some of the Sustainable Development Goals (SDGs) are associating with the current study such as, goals like 1 (no poverty), 3 (good health and well-being), 8 (decent work and economic growth), 9 (industry, innovation, and infrastructure), 11 (sustainable cities and communities), 13 (climate action).

Department of Family and Community Resource Management, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara, offers Interior Design at Bachelors, Masters, Ph.D. and P. G. Diploma level. It is important for students to learn and understand about the indigenous art & craft of Gujarat state which helps them to connect with their tradition. This study will be beneficial to the interior design students to learn about combinations of various indigenous art & craft of Gujarat state and incorporating those into designing any interior space. The study will be beneficial to the interior designers and architects to adopt the traditional indigenous art & craft of Gujarat in their modern /contemporary interior. The study will also help the local artisans to showcase their work in interior design field by using their art & crafts for developing new elements of interior design. Also, it will provide them with economical support. The study will highlight on combination of various indigenous art & craft of Gujarat which will be helpful to showcase the traditional artwork of local community at a larger scale and helping to boost their economic growth.

STATEMENT OF PROBLEM

To develop living room designs using indigenous art and craft of Gujarat state.

OBJECTIVES

1. To gather the information related to Indigenous Art and Craft of Gujarat.
2. To assess the knowledge of interior design students regarding different indigenous art & craft of Gujarat.
3. To develop living room designs using indigenous art & craft of Gujarat.
4. To develop an educational module for enhancing the knowledge of interior design students regarding indigenous art & craft of Gujarat.

DELIMITATION

1. The study was limited to interior design students of Vadodara city.
2. The study was limited to art and crafts of Gujarat State only.

Review of Literature



CHAPTER II

REVIEW OF LITERATURE

The review of the literature is a comprehensive inclusion of everything known on a given research topic and its related topics or a short summary of the literature most pertinent to the specific topic under study. An outline of the literature review to be written is often very helpful, especially for longer reviews. This outline is determined by the topic and how the research relates to it and to other related issues. (Best and Kahn, 2016)

To provide a clear understanding of the various aspects of indigenous art and craft of Gujarat, the literature reviewed for the present study is presented in two sections which are as follows:

2.1. Theoretical Orientation

2.1.1. Indigenous Art and Craft Gujarat

2.1.2 Characteristics of Indigenous Designs in Architecture and Interior Design

2.1.3 Principles rooted with Indigenous Designs worldwide and its values

2.1.4 Indigenous Art and Craft of Gujarat

2.4.5 Living room – An essential part of a residence

2.2. Related Research Studies

2.2.1. Studies Conducted in India

2.2.2. Studies Conducted Outside India

2.3. Conclusion of Review of Literature

2.1 Theoretical Orientation

2.1.1 Indigenous Art and Craft

Indigenous art and craft encompass the incorporation of Indigenous knowledge, traditions, and beliefs into the realms of art, architecture, and planning. This practice serves to acknowledge and celebrate the diversity, richness, and intricacy of Indigenous cultures and communities. The significance of Indigenous Design is rooted in its capacity to foster cultural diversity, advocate for social justice, and promote sustainability. It also affirms the authority of Indigenous peoples over their lands, resources, and cultural heritage. The Indigenous design methodology examines the empirical, practical, emotional, and spiritual requirements of the built environment. By emphasizing storytelling in their creations, Indigenous designers strive to develop projects that authentically represent their culture, community members, living beings, and the natural world. Indigenous culture instils a sense of responsibility towards the earth and future generations, leading to a prevalent practice of sustainability in their designs. Typically, Indigenous designs draw inspiration from the local resources and natural materials found in their environment. They are distinguished by a profound connection to place, culture, and community, reflecting the ecological, social, and spiritual values of Indigenous peoples and nations. Notable features of Indigenous Architecture and Interior Design include the use of natural materials, a harmonious relationship with the environment, the inclusion of sacred spaces, and the integration of Indigenous symbolism and motifs (Arterra, 2024).

2.1.2 Characteristics of Indigenous Designs in Architecture and Interior Design

Indigenous Designs are distinguished by their deep-rooted connection to the specific places, cultures, and communities from which they originate. These designs serve as a reflection of the ecological, social, and spiritual values held by Indigenous peoples and nations. Artterra, 2024 has given the key characteristics that design indigenous architectural and interior design, which are as follows:

2.1.2.1 Use of Natural Materials:

Indigenous designs prioritize the use of natural materials that are locally sourced and sustainable. Common materials include wood, stone, clay, and plant fibers, all of which are thoughtfully selected for their availability in the

local environment. This not only minimizes the ecological footprint but also fosters a stronger connection to the land, as these materials often hold cultural significance and heritage.

2.1.2.2 Harmonious Relationship with the Environment:

Indigenous architecture emphasizes the creation of structures and spaces that coexist harmoniously with their surroundings. This principle involves thoughtful site selection, positioning buildings in a way that enhances the natural landscape rather than disrupts it. The designs may also incorporate features that promote sustainability, such as maximizing natural light, optimizing ventilation, and utilizing passive solar heating, all aimed at reducing reliance on non-renewable energy sources.

2.1.2.3 Inclusion of Sacred Spaces:

A distinctive feature of Indigenous designs is the incorporation of sacred spaces within architecture and interior layouts. These spaces are intended for social, spiritual, or ceremonial purposes and are often designed with specific cultural practices in mind. The placement and design of these sacred areas are derived from Indigenous cosmologies and belief systems, fostering a sense of purpose and connection to tradition.

2.1.2.4 Integration of Indigenous Symbolism and Motifs:

Indigenous designs frequently incorporate symbolism and motifs that carry significant meaning within the culture. These symbols may represent various aspects of life, spirituality, or nature and are often expressed through patterns, colours, and imagery in architectural elements, textiles, and decorative features. The integration of such motifs serves not only to beautify spaces but also to educate and tell stories about the community's history and beliefs, ensuring that the culture is honoured and preserved within the built environment.

2.1.3 Principles rooted with Indigenous Designs worldwide and its values.

Worldwide indigenous design and values are rooted with the principles. These principles emphasize on the important of indigenous design and its value in

today's fast pacing world. Artterra, 2024 has given major four principles for better understanding of the indigenous design.

2.1.3.1 Community Engagement and Participation

Indigenous Design emphasizes the importance of involving the community in the design process. This principle recognizes that design should not be imposed externally but should emerge from the community's own knowledge, experiences, and needs. By engaging community members, designers can ensure that the outcomes reflect the values and wishes of the people who will inhabit the space. This collaborative approach fosters a sense of ownership and empowerment among community members, reinforcing social cohesion and cultural identity.

2.1.3.2 Sustainability and Environmental Stewardship

Central to Indigenous Design is the commitment to sustainability and the responsible management of natural resources. Indigenous cultures often possess deep-rooted connections to the land and environment, and as such, design practices are guided by principles that respect and preserve these vital ecosystems. Sustainable practices may include using locally sourced materials, utilizing traditional techniques that minimize waste, and promoting designs that harmonize with the natural landscape. This commitment to environmental stewardship not only benefits the ecosystem but also ensures that future generations can enjoy and uphold the cultural heritage associated with these spaces.

2.1.3.3 Respect for Cultural Heritage and Traditions

Indigenous Design prioritizes the preservation and appreciation of cultural heritage. This principle underscores the significance of incorporating traditional knowledge, stories, and symbols into designs. By honouring the narrative and artistic expressions of Indigenous cultures, designers can create spaces that reflect the historical and cultural context of the community. Respecting cultural heritage in design also helps to revitalize traditional crafts and practices, ensuring continuity and connection to the past while providing relevance in the present.

2.1.3.4 Adaptation to Local Conditions and Contexts

Finally, Indigenous Design is characterized by its responsiveness to local conditions and contexts. This principle advocates for designs that are sensitive to the specific geographical, climatic, and cultural characteristics of a community. By adapting designs to suit local realities, practitioners can create functional and sustainable spaces that meet the needs of the community while respecting the environment. This adaptability fosters resilience and allows for solutions that are both innovative and rooted in tradition.

2.1.3.5 The Importance of Indigenous Design Principles

Indigenous design principles are deeply tied to culture, tradition, and the natural environment. These principles embody the strong connection between indigenous communities and their surroundings, placing emphasis on sustainability, functionality, and aesthetic appeal in architectural design.

For instance, the incorporation of natural materials like wood, stone, and earth is a widespread indigenous design practice. These materials not only offer visual beauty but also align with environmental sustainability, requiring less energy to produce and being biodegradable.

Integrating indigenous design principles into modern architecture holds significance not only in preserving and celebrating indigenous culture but also in crafting sustainable and practical designs relevant to today's world. (Burca,2023)

2.1.4 Indigenous Art and Craft of Gujarat

Indian indigenous designs beautifully capture the diverse cultural heritage and skilled craftsmanship of the country. They integrate traditional motifs, techniques, and materials unique to various regions, showcasing a blend of historical influences and modern adaptations. These traditional Indian patterns are not only vibrant and intricate but also deeply meaningful, depicting the stories of local culture, history, and spirituality. Each design is shaped by regional identities, resulting in a wide array of variations seen across different states, from the floral motifs of Madhubani paintings to the geometric patterns in Rajasthani textiles. The rich tapestry of Indian crafts

reflects a spectrum of meanings, embodying the interactions with social, economic, cultural, and religious dynamics. These traditional crafts manifest in temple architecture and everyday household products, all crafted with ingenuity from local materials and skills. They are a cherished inheritance, passed down through generations, offering vivid narratives. India is not merely a country but a producer of a rich civilization, which has valiantly upheld its craft heritage despite historical disruptions and foreign influences. In the face of rapid global changes, the sustainability and vitality of the crafts sector have become imperative. As a highly decentralized activity, it provides local manufacturing capabilities with minimal capital outlay, leveraging human skill and local knowledge accumulated over many generations of craftsmen. (Bhatt, 2024)

Gujarat, situated in the western part of India, is not only known for its vibrant culture and rich history but also for its diverse and intricate crafts that have been passed down through generations. The state boasts a myriad of traditional crafts, each reflecting the skill, precision, and cultural ethos of the artisans who have meticulously preserved these art forms. From embroidery and textile craft to dye craft, clay craft, and wood craft, the traditional crafts of Gujarat stand as enduring legacy of handmade craftsmanship. Cities of Gujarat has a beautiful collection art and craft of textiles, patterns, materials and designs which can be incorporated to design an interior space⁽⁶⁾.

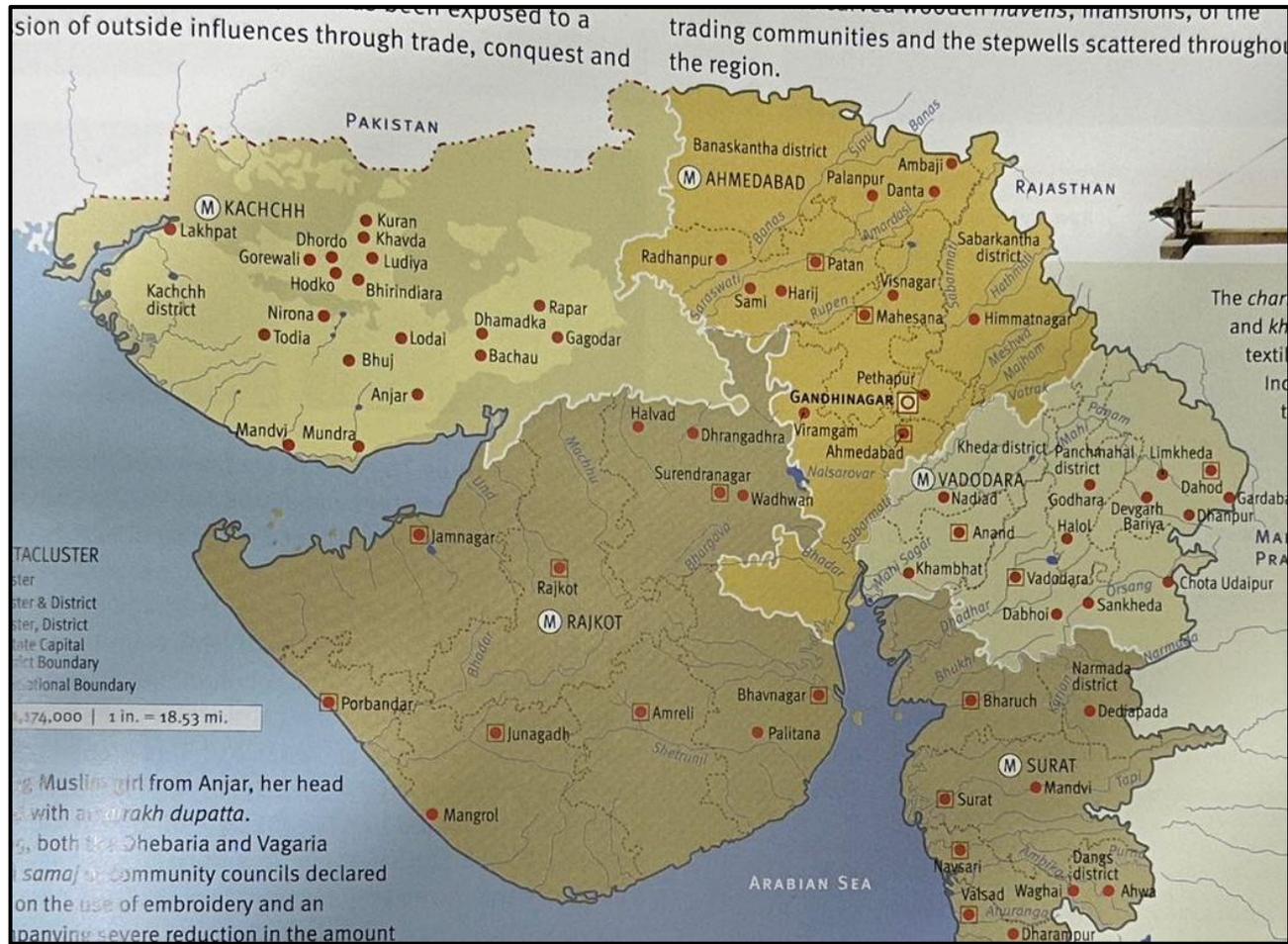


Plate 2: Map of Gujarat (Ranjan & Ranjan, 2007)

Table 1 Art and Craft of Various Districts of Gujarat (Ranjan & Ranjan, 2007)

District	Various Art & Craft	Designs
Kachchh	<ul style="list-style-type: none"> • Rogan painting • Bandhani • Applique work • Namda felted rugs • Leather work • Ajrakh • Art embroidery • Copper bell • Clay relief work – Mud Work • Painted Terracotta 	<ul style="list-style-type: none"> • Wall Hangings • Curtains • Bedspreads • Cushion covers • Sofa • Wall panel • Tablecloths and Runners • Embroidered fabrics • Table Centrepieces • Wall Decore • Wall frame • Smooth Finish for Rough Walls
Ahmedabad	<ul style="list-style-type: none"> • Mata ni pachedi • Block Printing 	<ul style="list-style-type: none"> • Wall Hangings • Decorative Panels • Door Curtains • Wall hanging • bedding framed as artwork
Vadodara	<ul style="list-style-type: none"> • Sankheda Art • Pithora painting • Bead work 	<ul style="list-style-type: none"> • Furniture • Wall Art • Furnishings
Surat	<ul style="list-style-type: none"> • Sadeli (Marquetry) • Vaaskaam-bamboo craft 	<ul style="list-style-type: none"> • Wall frame • Door frame • Table lamp, • Sofa Sets, • Book Racks • Lamp Holders
Surendra Nagar	<ul style="list-style-type: none"> • Tangaliya • Khadi 	<ul style="list-style-type: none"> • Curtains and Drapes • Table Runners and Placemats • Curtains • Sofa furnishings
Rajkot	<ul style="list-style-type: none"> • Single ikat 	<ul style="list-style-type: none"> • Wall décor • Tableware Accessories

The art and crafts of Gujarat are a vibrant testament to the state's rich cultural heritage, showcasing a diverse array of traditional crafts that reflect the skill and creativity of local artisans. Each craft tells a unique story, encapsulating the history, traditions, and natural resources of the region. From intricate embroidery techniques to exquisite woodwork, these crafts not only serve aesthetic purposes but also uphold the socio-economic fabric of communities throughout Gujarat. Districts like Kachchh, Vadodara, Ahmedabad, Surat, Surendra Nagar, Rajkot offer a huge collection of cultural elements in vivid colours and materials. The art and craft offer a wide range of material options for an interior designer to design a space keeping in mind the indigenous art and craft of Gujarat. Traditional Gujarat interior design is a captivating blend of rich heritage, vibrant motifs, and practicality. (Ranjan & Ranjan, 2007)

2.1.4.1 Kachchh

The Kachchh district of Gujarat is a repository of crafts, traditions, and culture deeply rooted in the history of the region and its people. Various art and craft of Kachchh includes Rogan Painting, Bandhni, Applique work, Namda felted rugs, Leather work, Ajrakh, Art Embroidery, Copper bell, Clay relief work / mud work / lipan kaam and Painted Terracotta.



Plate 3: Map of Kachchh (Ranjan & Ranjan, 2007)

a. Rogan Painting

Rogan Painting is one of the famous arts of Kachchh, Rogani painting, currently practiced by a single family in the village of Nirona, is a distinctive surface embellishment technique that involves applying a thick paste made from castor oil to

fabric. The paste is created by purifying castor oil and mixing it with the desired colour. However, the thick fumes produced during this process pose health risks to the artisans involved. Once the paste is prepared, artisans use a tool called a kalam—an iron stick—to outline the desired design on the fabric. The painted fabric is then pressed against another piece of fabric or a folded section of the same material to create a mirror image of the original outline. Rogani fabrics serve as cost-effective alternatives to embroidered textiles and were primarily used as skirts, odhanis (wraps), and torans (door decorations) by women of the Ahir community. (Ranjan & Ranjan, 2007)

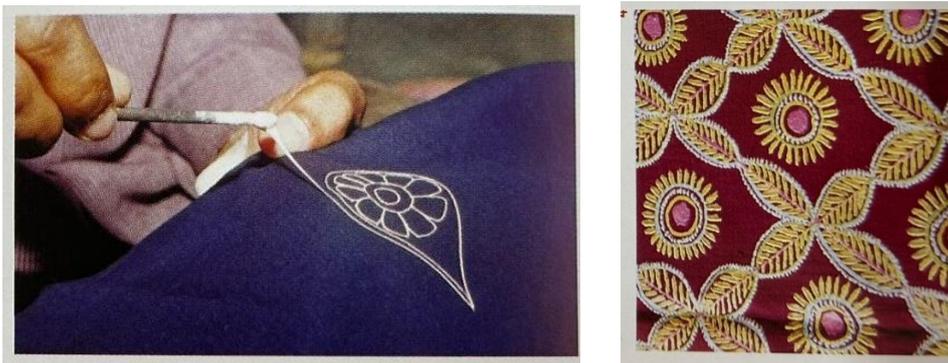


Plate 4: Rogan Painting (Ranjan & Ranjan, 2007)

b. Bandhani

Another famous art of the Kachchh district, refers to a textile technique that creates patterned fabrics by tying knots on sections of the fabric to resist dye. This ancient craft is believed to have originated in Sindh and traveled to Gujarat through Rajasthan, later spreading to Madhya Pradesh and Tamil Nadu. The Kachchhi bandhani, traditionally practiced by the Khatri community, is particularly famous for its fine dots and elaborate compositions. The creation of a bandhani piece starts with marking the border of the fabric, followed by the patterning of the central field and surrounding smaller filler motifs. Various sizes of dots can be used in a single textile, and the quality of craftsmanship is assessed by the contours, or kaff, of the dots, as well as their uniformity in size and spacing. An apprentice begins by learning to tie the larger dots, known as pabbad or chakheri, before progressing to the finer dots called naani bindis. Regardless of size, square dots are preferred over round or irregularly shaped ones. Typically, women handle the tying process, while men are responsible for dyeing the fabric. Bandhani textiles are utilized in both every day and ceremonial clothing across several communities. The social, economic, and cultural significance of a particular bandhani

piece is influenced by the base fabric—such as gajji silk, fine cotton, muslin, or wool—as well as its design and relevance to festivals and rites of passage, including marriages and funerals. For example, the red bridal gharcholu odhni features bandhani on a gajji silk textile with a gold border, worn over the panetar, a white sari with an orange-red border. Khatri brides often don a black background adorned with a central moon-shaped medallion, termed chandrokhani, symbolizing a visual connection between the moon and the bride's beauty. This bridal textile is paired with the abho, a loose silk gown, and a salwar, both showcasing specially tie-dyed patterns finished with gold embroidery. Other traditional bandhani textiles include the bavanbagh (52 gardens) and rasamandali, associated with Gujarat's traditional dance form, which exhibit patterned red backgrounds with contrasting borders. The intricate all-over designs of the “ambadal” feature mango branches, peacocks, elephants, and women dancing with raised hands. Rabari women wear woollen bandhani “odhni” or veils embellished with embroidery and also create beautiful bags, blouses, quilts, and door hangings using older or damaged pieces. Due to the skill and time required for its production, bandhani has always held a prestigious status. (Ranjan & Ranjan, 2007)

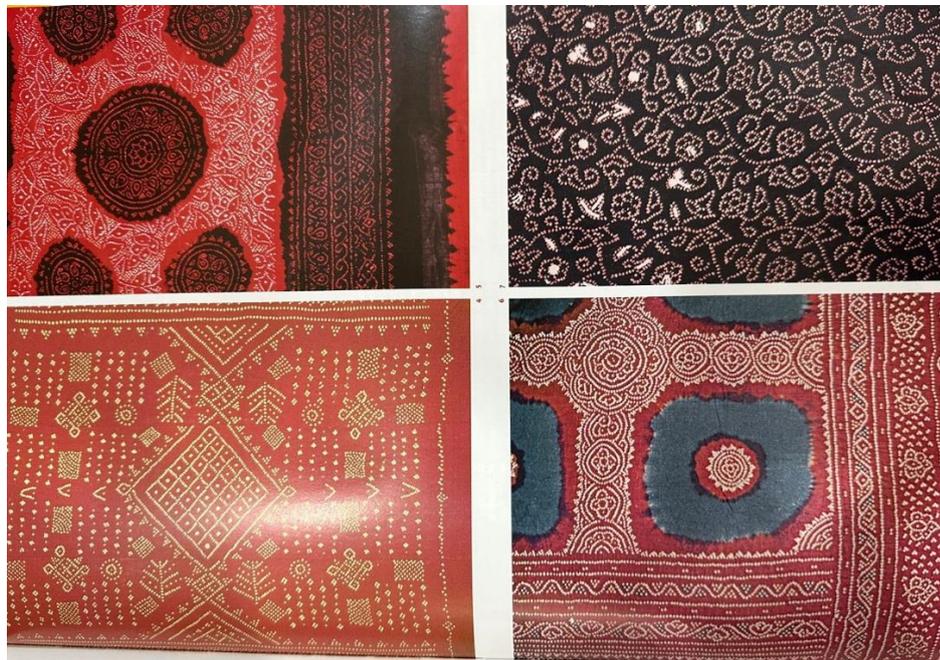


Plate 5: Bandhani (Ranjan & Ranjan, 2007)

c. Applique work

Another Famous art work of Kachchh is applique work, Katab is the Kachchhi term for both direct and reverse appliqué, a traditional craft that recycles old pieces of cloth through patchwork techniques. This art involves sewing together squares called chitkis, triangular shapes, and rectangular strips to create larger fabrics suitable for various uses, including quilts, canopies, hangings, and long decorative friezes. In particular, quilts made through this technique are significant dowry items among the Meghwal, Mutwa, Sodha Rajput, Halepotra, Jat, and Rabari communities. Brides are typically expected to possess a minimum of three appliqué pieces as part of their trousseau, symbolizing their capability as homemakers. The appliqué not only strengthens the reused fabrics, enabling them to endure further use, but it also showcases the skilled incorporation of patterned textiles from Gujarat, such as mashru, bandhani, and ajrakh. This reflects the high regard for these textiles within the craft. Block-printed fragments are pieced together and overdyed to create the base fabric, while vibrant depictions of flowers, animals, and birds add lively colors to many domestic spaces in Kachchh. In addition to using recycled textiles, brightly colored pieces are often cut from fresh bolts of cloth to produce quilts for both dowry purposes and commercial sale. This dual approach highlights the adaptability and cultural significance of katab within the region. (Ranjan & Ranjan, 2007)



Plate 6: Applique work (Ranjan & Ranjan, 2007)

d. Namda Felted Rugs

Namda felted rugs is another famous art of Kachchh, The Pinjara and Mansuri communities of eastern Kachchh produce felted namda, or floor coverings, as well as daddi, which are saddles for horses and camels used by the Darbar communities of Saurashtra. Their craft involves a unique variation of the appliqué technique; rather than stitching various coloured forms onto a base fabric, these artisans first lay down patterns of coloured wool and then fuse the ground over the top. This method exploits the natural

matting and compression properties of wool. This initial manipulation allows the fibers to interlock loosely, creating basic forms that are later utilized for patterning the namda and daddi. (Ranjan & Ranjan, 2007)

Some of the predominant forms produced include: Bel: Roving made on an inverted terracotta pot by rubbing and rolling open wool fibers. Bidi: Small beads of wool, used in combination with a sliver known locally as challas. Gani: A pattern that simulates braiding. Tikidi: A flat, cake-like felt form. (Ranjan & Ranjan, 2007)

In addition to their roles in the labour-intensive felting process, men contribute by adding finishing details to the products. They tease and align dyed wool fibers in parallel, rolling them between their palms to form tubular rolls. These rolls are then strung together to create a variety of tassels, locally referred to as kumda, golda, and tesam. This collaborative effort highlights the intricate craftsmanship and cultural significance of felted textiles in Kachchh. (Ranjan & Ranjan, 2007)



Plate 7: Namda felted rugs (Ranjan & Ranjan, 2007)

e. Leather work

Leather work is also famous art form of Kachchh, The Marwadi Meghwals, a community believed to have migrated from the Marwar region of Rajasthan, are renowned for their exceptional leather work and bold patchwork techniques. They are skilled in crafting leather products and weaving wool, living in close proximity to the Maldhari Muslim cattle herders, from whom they source the hides of deceased animals. In this community, men are primarily responsible for constructing leather items, while women enhance these products with vibrant embroidery using multicolored threads.

Their craftsmanship includes various items, such as footwear made from camel hide, as well as mirror frames and panels created from goat hide. These leather goods are often adorned with intricate patterns, achieved by using handheld punches to create designs on leather surfaces, which are then backed with colored fabrics. The design vocabulary of these leather artisans, along with the bas-relief forms they produce, closely resembles other local craft techniques, such as reverse appliqué and felt making. This interconnectedness highlights the rich textile and artisanal heritage of the region. (Ranjan & Ranjan, 2007)



Plate 8: Leather work ⁽⁷⁾

f. Ajrakh

Characterized by their vibrant shades of indigo and madder, ajrakh textiles are printed on both sides and derive their name from the Arabic word azrak, meaning blue. The intricate and richly printed surfaces are created through a sophisticated series of processes, including scouring, mordanting, lime resist printing, and multiple dyeing techniques utilizing indigo and majistha (red). This elaborate method allows for selective dyeing and explores the various reactions between mordants and natural colors. Ajrakh fabrics are dyed and printed using both vegetable and mineral dyes, resulting in textiles that offer more than just aesthetic appeal; these colors are believed to provide comfort by keeping the wearer cool in heat and warm in cold conditions. Integral to the sartorial identity of the Kachchhi Muslim Maldhari community, ajrakh was traditionally worn as lungis (men's lower garments), safa (head coverings), or malir (skirt fabric for women). The craft of ajrakh block printing flourished in Dhamadka due to royal patronage and abundant natural resources. It has continued to thrive thanks to the resilience of the Khatri, artisans specializing in this textile craft. Throughout its

history, ajrakh has adapted to new materials and opportunities. This includes the adoption of synthetic dyes in the 1950s, a revival of vegetable-dyed fabrics in 1975 for a growing overseas market, and the introduction of spraying techniques for even color application. (Ranjan & Ranjan, 2007)



Plate 9: Ajrakh (Ranjan & Ranjan, 2007)

g. Art Embroidery

The Mochi community of shoemakers received patronage to create artistic works on the royal textiles and decorative items of the courts in Kachchh and Kathiawad. Their embroideries, characterized by fine, regular chain stitch and Mughal-inspired motifs, display color palettes that transition smoothly from red to pink, indigo to blue, and dark green to parrot green. Rural artisans across Kachchh interpret this patronized style through their traditional skills and materials, resulting in unique renditions that have developed into distinct styles, showcasing varying levels of stylization of conventional motifs, the integration of contemporary designs, and an expanded repertoire of stitches and colours. The representation of materials, motifs, and techniques varies among different communities, leading to several unique visual identities rooted in each clan's or community's artistry. Regardless of the origin of the embroidery—whether from Rabari, Ahir, Bhanushali, Meghwal, Sodha Rajput, Mochi, Jat, or Mutwa—these stitched embellishments serve significant purposes. They symbolize dowry, rites of

passage, group identity, marital status, and the specific function of the items, while also reflecting the skill of the artisans. Beyond these utilitarian purposes, the embroideries provide insightful glimpses into the daily lives of their creators and illustrate the cultural and economic exchanges among various Kachchhi communities. For example, although the Rabari people wear distinctive tie-dyed black wool attire featuring embroidered elements, the ground fabric exemplifies their cooperative relationship with artisans from different communities. The woolen shawls are woven locally by Marwada Meghwal Harijans, then handed over to Khatri craftspeople for tie-dyeing, before being embroidered by the Rabari themselves. Similarly, Meghwal embroideries on *kanjari* are crafted on *mashru*, a brightly coloured and lustrous cotton-silk blend, while items such as bags, pouches, skirts, and quilts showcase techniques of patchwork and appliqué. The Muslim Jat community is known for its dense embroidery on plain fabric, whereas the Mutwa community, comprised of cattle herders, employs intricate chain stitches, tiny mirrors, and geometric patterns in their works. (Ranjan & Ranjan, 2007)



Plate 10: Art Embroidery (Ranjan & Ranjan, 2007)

h. Copper bell

While the tradition of crafting copper-coated bells originated in the Sindh region, it is currently practiced by the Muslim Lohar community in the villages of Nirona and Zura in Banni. The entire family participates in the craft, with male members undertaking essential tasks such as shaping the bell and fine-tuning its sound using an instrument called the *ekalavai*. The sound produced by each bell is influenced by three key factors: the shape and size of the bell's body, the size, thickness, and shape of the wooden strip that hangs from the bell, and the form and curvature of its bottom rim. These bells can be created in 14 different sizes, ranging from 2 cm (0.7 inches) in height to over 30 cm (12 inches). They can also be produced as combinations of bells arranged in a *jhumar*,

a single frame. This diverse range of products serves the needs of the indigenous pastoral communities of Kachchh. (Ranjan & Ranjan, 2007)



Plate 11: Copper bell (Ranjan & Ranjan, 2007)

i. Clay Relief Work / Mud work / Lipan Kaam

Bhunga, the circular huts commonly found throughout Kachchh, are constructed using either clay alone or bamboo chips coated with lipan—a mixture of clay and dung—and are topped with thatched roofs made from wood. The walls, partitions, doorways, lintels, niches, and floors of the bhunga are adorned with elaborate bas-relief decorations, featuring okli textures created by the impressions of fingers and palms, as well as sculpted forms inlaid with mirrors. Typically, the women of the household are responsible for crafting these intricate patterns, while the men handle the labor of digging up the clay and transporting it to the construction site or storage hut. Once the surface is prepared and the lipan mixture is ready, bamboo sticks are cut, bent, and tied together to form a sturdy framework. This structure, once coated with a thick bonding mixture, provides a durable foundation for the hut. Subsequently, strips and pinches of fine-textured clay are sculpted into detailed floral and geometric shapes, which may also include small mirrors to achieve a decorative effect reminiscent of local embroidery. (Ranjan & Ranjan, 2007)

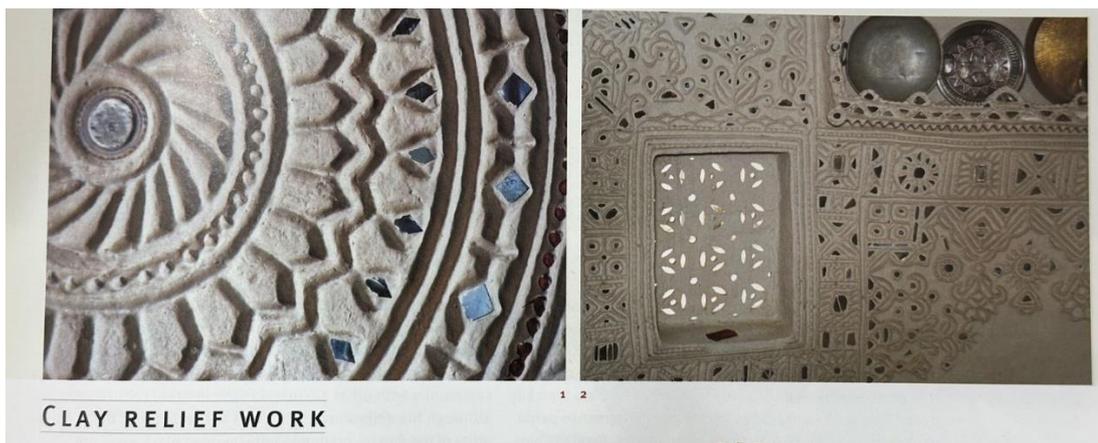


Plate 12: Clay Relief Work / Mud work / Lipan Kaam (Ranjan & Ranjan, 2007)
j. Painted terracotta

Although the tradition of hand-painted terracotta pottery in Kachchh and Surendranagar maintains a continuous visual identity linked to the pottery of the Indus Valley Civilization, it is currently practiced by only a few artisans in the region. Local clay is shaped on a wheel to produce pots of varying sizes and forms, while an extensive range of toys is crafted from the same material using hand molding techniques. The ornamentation of these items is primarily carried out by the women of the potter communities. To begin the decoration, a dark terracotta-colored slip made from watered-down geru (red clay) is applied as a base coat. Bamboo stick brushes are then employed to create striking patterns in black and white clay-based colors. Despite the seemingly simple appearance of the final products, the craft process demands significant dexterity and skill, as artisans must manipulate the pot with one hand while painting it with the other. The patterns typically feature either geometric forms or stylized motifs representing humans, birds, animals, plants, and flowers. The shape of the vessel and its painted design are influenced by the specific community for which the pot is intended. (Ranjan & Ranjan, 2007)



Plate 13: Painted terracotta (Ranjan & Ranjan, 2007)

2.1.4.2 AHMEDABAD

The district of Ahmedabad presents a captivating blend of culture and history, where ancient traditions coexist with modern industrialization and traditional handicrafts. Ahmedabad offers Mata ni pachedi and Block printing, which is widely acknowledged art form of Gujarat.

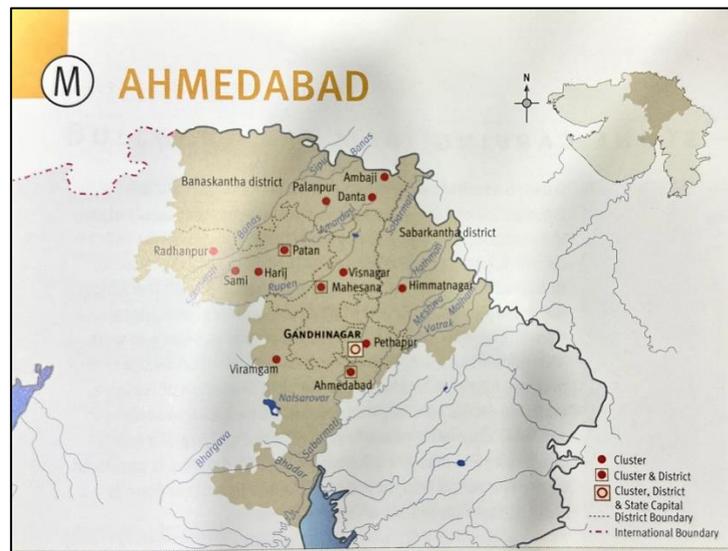


Plate 14: Map of Ahmedabad (Ranjan & Ranjan, 2007)

a. Mata ni Pachedi

The technique of creating block-printed and painted shrine cloths known as mata ni pachedi or mata no chandarvo is currently practiced by only a few Vaghri families residing in Ahmedabad and the Kheda district. Historically, this craft was widespread in the regions of Aghar and Dholka. In addition to fulfilling commissions from various ethnic communities, including the Bharwad, Koli, Rawal, Vaghri, Rabari, and Deviputar, the craftsmen would directly sell their products by visiting locations such as Dholka, Dhanduka, Barda, Limdi, Rajkot, and Bhavnagar during the Navratri festival. The pachedi features a distinctive visual identity characterized by strong, bold forms that are accentuated by the use of vibrant colors such as blood red, black, and white. Central to the design is the commanding presence of the mother goddess, who is believed to have a hundred forms; thus, she is depicted in each of these variations, complete with the appropriate iconographic details and attributes. The pachedis are a profound expression of the divine cosmic energy associated with the mother goddess,

embodying both the creative and destructive forces within her persona. These shrine cloths serve multiple purposes: they act as canopies for shrines, are spread over altars, or are worn by shamans during worship or trance states. (Ranjan & Ranjan, 2007)

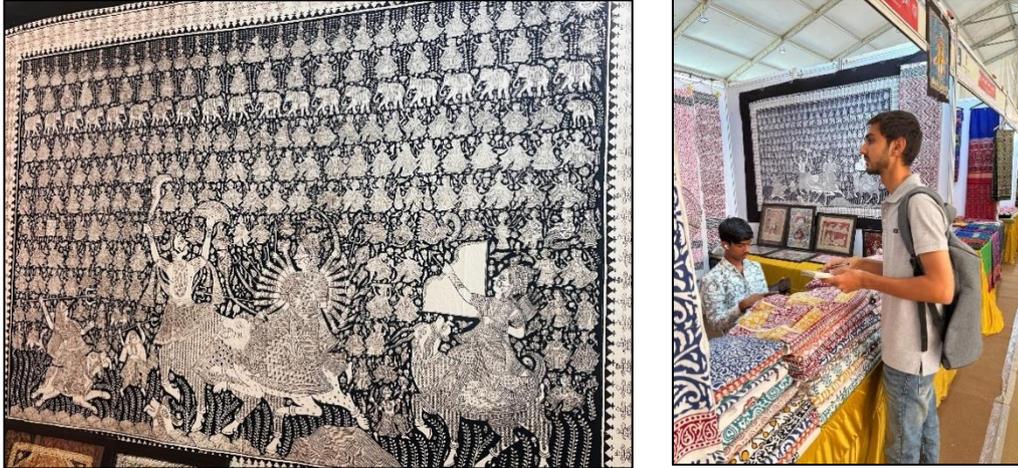


Plate 15: Mata ni Pachedi

b. Block printing

The block printers in the western region of India greatly admire the skills of the block carvers from Pethapur, who are renowned for their expertise in creating color separations of designs, registration marks, intricate relief carvings, and air vents on the backs of blocks. The saag wood used for these blocks is carefully seasoned and prepared; a chalk-like paste is applied to the upper surface and allowed to dry. The patterns, which may be geometric in nature or derived from motifs such as leaves, flowers, fruits, animals, and figures of gods and goddesses, are then traced onto the wood. Chisels specifically made by the craftsman are employed to carve out the negative space, and further deep relief is created by manually using a hand drill to scoop out any remaining negative areas. Historically, these artisans belonged to the Suthar or carpenter caste, which traditionally produced not only blocks for printing but also furniture, doors, and windows. In the early 19th century, the craft experienced a significant boost due to Gujarat's booming exports of *saudagiri* textiles to Thailand; the surviving samples of these printed fabrics highlight the excellence of the block-making tradition in the state. However, the number of *karigars* in Pethapur has sharply declined from around 300 due to the rise of screen-printing technology. Today, the few remaining craftsmen who continue to practice this hereditary craft primarily supply blocks to

private designers and organizations in cities such as Ahmedabad, Mumbai, Delhi, and Kolkata (Ranjan & Ranjan, 2007).



Plate 16: block printing (8)

2.1.4.3 VADODARA

One of the three princely states of Gujarat, a visit to Vadodara, its treat for anyone with a penchant for history. The small town sits on the edge of a lake and is famous for its museums, palaces, temples and tribal areas rich in indigenous history. It also boasts of a rich culture of tribal crafts from paintings to furniture.

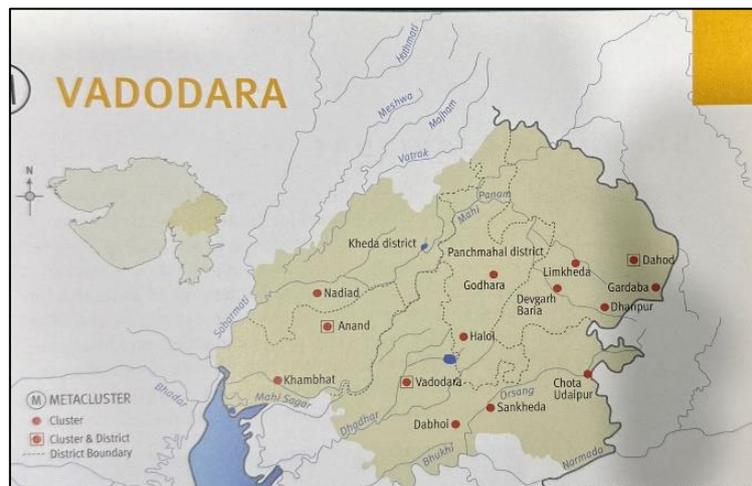


Plate 17: Map of Vadodara (Ranjan & Ranjan, 2007)

a. Sankheda Art

Sankheda art derives its name from the town of Sankheda, which is renowned for its monopoly on lac-coated turned wood furniture crafted by the local kharadi artisans. The crafting process consists of five essential stages: first, individual teakwood elements are created using a pedhi or lathe; second, designs are painted in tin on these wooden pieces; third, a coat of lac is applied; fourth, the lac is polished using kevada leaves and groundnut oil; and finally, the various sections are assembled into a single furniture piece. Once heated and lined with lac, the tin-painted patterns undergo a transformation in color. However, due to the inherent limitations of the techniques and materials used, the finished products are restricted to a fixed range of colours, with the combination of brown and orange being the most common. A distinctive process is employed to prepare the tin for the painted motifs: a piece of tin is placed within the folds of a leather pouch and pounded repeatedly until it becomes a fine powder. This powder is then mixed with a solvent and applied to the wood with a brush. The tin paint prepared in this manner does not tarnish with age, especially when covered with a clear lacquer that is applied on the lathe using lac sticks (Ranjan & Ranjan, 2007).



Plate 18: Sankheda Furniture (Ranjan & Ranjan, 2007)

b. Pithora Painting

Among the Rathwa Bhils, a tribal community in Gujarat, it is customary to install a deity in the home through ritual wall paintings. These painted deities, positioned within a sacred enclosure on the wall between the courtyard and the kitchen, oversee all

auspicious family celebrations. Known as Pithora paintings—after their primary subject, Pithoro, the god of foodgrains—these artworks also feature other local deities, including Gamdev and Khetarpal, as well as representations of the sun and moon. Families wishing to commission a Pithora painting enlist a group of male painters, and the painting process can only commence upon the directive of the badva, or oracle. The act of painting the wall is a ritual that involves narration, singing, and drumming, with active participation from the entire community. During the painting period, the unmarried girls and boys of the family are responsible for serving food to the painters. Once the painting is completed, the badva identifies each character depicted, bestowing life and meaning upon each figure, thus linking the mythical past to the present. The ritual culminates with the sacrifice of goats, and the night concludes in celebration with a communal feast (Ranjan & Ranjan, 2007).

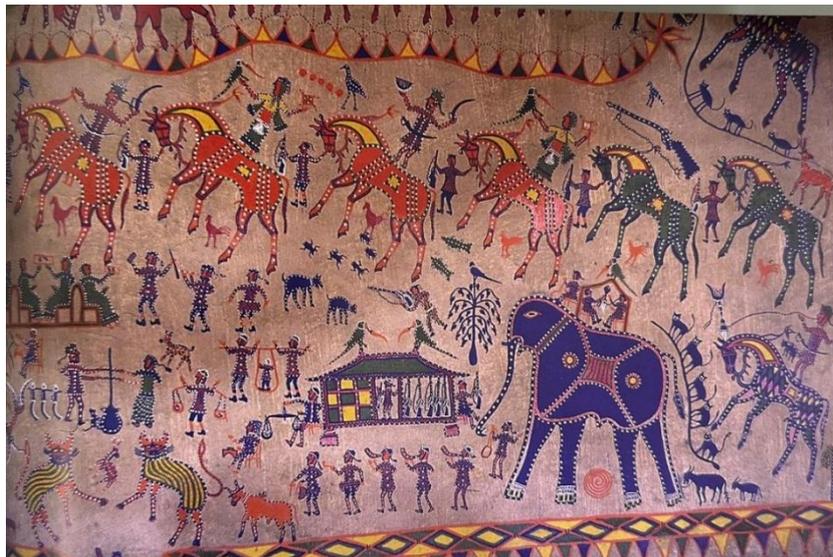


Plate 19: Rogan Painting (Ranjan & Ranjan, 2007)

c. Bead work

Colourful beaded ornaments are commonly utilized by the tribal communities in this region. These ornaments are favoured for personal adornment as they provide a cost-effective alternative to silver while showcasing a distinctive local aesthetic. The beads, known as moti, come in various colours, including red, green, white, black, yellow, and blue, and are typically purchased from Chota Udaipur. The beadwork is primarily carried out by tribal women during their leisure hours, using nylon threads for the intricate designs. For the remainder of the ornaments, woollen threads are chosen due

to their availability in a wide array of colours, further enhancing the visual appeal of the finished pieces. (Ranjan & Ranjan, 2007)



Plate 20: Bead work ⁽⁹⁾

2.1.4.4 SURAT

Surat, a district with a rich historical and cultural heritage, has made a concerted effort to preserve and rejuvenate traditional art and craft practices. Located on the banks of the River Tapti, Surat was a significant port on the maritime seafaring route. Surat being the textile city offers various other art and craft showcasing heritage side of the city.



Plate 21: Map of Surat (Ranjan & Ranjan, 2007)

a. Sadeli / Marquetry

This technique involves creating a patchwork of thin slices of wood, known as veneer, and acrylic mosaics on wooden surfaces. The process consists of three fundamental activities: first, the crafting of the wooden object to be ornamented; second, the creation of composite sections from which the slices are obtained; and third, the application of these slices to decorate the wooden surface. Originating in Iran, this craft was introduced to Surat approximately 150 years ago with the migration of the Parsi community. Consequently, the patterns exhibit a distinct Iranian influence, while the mosaics are constructed using basic geometric shapes, such as squares, rectangles, and triangles. The craftsmen, primarily skilled carpenters, possess the precision and patience necessary to engage in this intricate and time-consuming craft (Ranjan & Ranjan, 2007).



Plate 22: Sadeli / marquetry (Ranjan & Ranjan, 2007)

b. Vaaskaam Bamboo

Basket weaving is an activity practiced by all members of the Kotwalia tribe from May to August. The community has developed an efficient production system that divides various tasks involved in the crafting process among its members, allowing for effective collaboration. The finished products are periodically collected by traders. While the primary product is the basket known as the toplā, the craftsmen also create a variety of other items, including grain storage containers, fish traps, and winnows. The construction of these objects occurs in three basic stages: first, large bamboo is cut into smaller components; second, these components are patterned with the aid of a blue lamp; and finally, the pieces are assembled to form the desired object and finished. In addition to basket weaving, this community is also engaged in making bamboo toys, a

task that demands considerable skill, manual labor, and time. These toys are typically produced in bulk to prepare for sales during the summer, Christmas, and Diwali seasons. (Ranjan & Ranjan, 2007)



Plate 23: Vaaskaam Bamboo (Ranjan & Ranjan, 2007)

2.1.4.5 SURENDRA NAGAR

Surendranagar district serves as the connecting link between Gujarat and Saurashtra, with a portion of its topography being a part of the Rann of Kutch. The markets in Surendranagar, Wadhwan city, and Limbdi have evolved into a lively fusion of embroidered designs, patchwork items, and a variety of hand-woven textiles from the surrounding region.



Plate 24 Map of Surendranagar (10)

a. Tangaliya

Tangaliya is a 700-year-old craft that originated in the Kutch and Surendranagar regions of Gujarat. Known also as Daana weaving, this technique employs dots to create intricate designs. Distinct consumer communities, including the Rabaris, Bharwads, Patels, and Ahirs, showcase unique patterns and colour preferences, establishing recognizable visual markers in their textiles. The Tangaliya craft primarily flourishes in Gujarat and is particularly significant for the Dangasia weavers. Traditionally, the Bharwad pastoral community uses Tangaliya fabric as a wrap for woollen skirts. However, global demand for this craft has diminished significantly, affecting its practical utilization. Efforts are underway within the Indian craft industry to revive and sustain Tangaliya, which is deeply tied to its functionality and economic importance, particularly for meeting the specific needs of nomadic Bharwad pastoralists. Skilled artisans employ fly-shuttle pit looms, displaying variations in motif vocabulary across different regions' textiles. The weave features traditional tools and equipment, highlighting the resilience of this artistry. Tangaliya weaving is inspired by nature, integrating motifs like peacocks and mango trees into geometric patterns. Creating these detailed designs requires patience, skill, and a significant time investment, as each

dot is individually twisted onto the warp and secured with a running weft thread, evolving spontaneously without a predetermined design. The complexity of the patterns is largely the result of the weaver's ingenuity. Financial constraints have led Bharwad women to reserve Tangaliya wrapped skirts for special occasions, such as weddings. This weaving technique allows for substantial creative freedom, facilitating the translation of graph-based designs onto fabric. Some designers are collaborating with Tangaliya weavers to explore new design possibilities. There is potential for revival if consistent efforts are made to ensure knowledge transfer from experienced artisans to the next generation. An intricate network exists among weavers, traders, cooperative societies, and independent artisans, all of whom play vital roles in preserving and evolving the craft. In 2007, the National Institute of Fashion Technology (NIFT), Gandhinagar, established the Tangaliya Hastakala Association, which includes over 200 weavers from five villages. This art form was also awarded the Geographical Indication (GI) tag in 2009. However, stakeholders are often found to overlook the future prospects of this craft (Shrinivasa & Kate, 2002)



Plate 25: Tangaliya

b. Khadi

Khadi – a term that brings to mind Mahatma Gandhi and the Swadeshi movement he championed – has long been linked to India's freedom struggle and its political history. This report delves into the rich history and significance of this iconic textile. Khadi refers to fabrics that are hand-spun and handwoven, primarily made from cotton fiber. Contrary to common belief, khadi can also be produced from silk and wool, referred to as khadi silk and woollen khadi, respectively. The fabric is celebrated for its rugged

texture, comfort, and capability to provide warmth during winter while remaining cool in summer. Generally, khadi is produced through two primary steps: first, the fiber is converted into yarn using tools such as spinning wheels (Charkha), followed by the weaving of this yarn into fabric using looms. The production process includes several additional steps, like dyeing and fortifying the fibers. Both spinning and weaving processes can be mechanized; when only spinning is mechanized, the result is handloom fabric, while mill-made fabric occurs when both processes are mechanized. (Sinha, 2018)

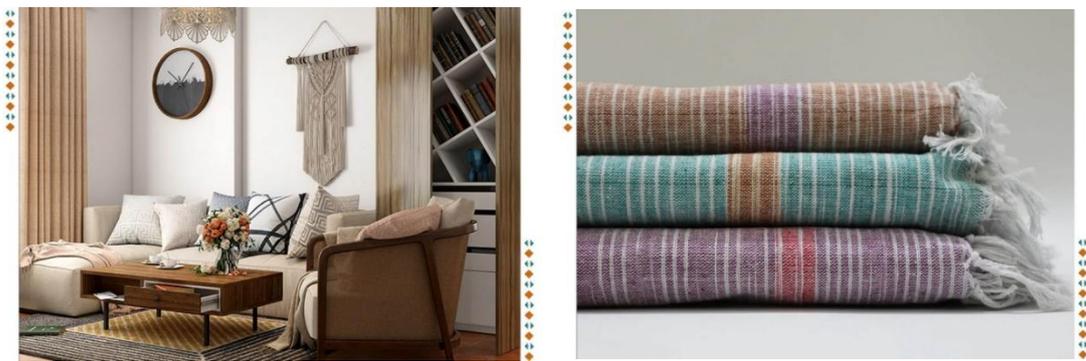


Plate 26 Khadi ⁽¹¹⁾

2.1.4.6 RAJKOT

Rajkot, a city in India, is known for its rich cultural heritage and traditional crafts. The vibrant image above captures the essence of Rajkot's bustling marketplace, filled with colourful textiles, intricate pottery, and skilled artisans showcasing their craftsmanship.



Plate 27: Map of Rajkot (Ranjan & Ranjan, 2007)

a. Single Ikat

Single Ikat is a distinctive weaving technique characterized by the interweaving of a tied and dyed warp with a plain weft, resulting in a cohesive textile design. This method allows for the creation of intricate patterns while maintaining a straightforward aesthetic. Among the various applications of this technique, Single Ikat sarees from the Rajkot region of Gujarat stand out for their popularity and appeal, often celebrated for their simple elegance and versatility. The Single Ikat weaving style is less complex than its counterpart, the double Ikat style. In double Ikat, both the warp and weft threads are dyed before weaving, adding layers of complexity to the process. As a result, Single Ikat products are generally offered at more affordable prices, making them accessible to a wider range of consumers. Single Ikat is commonly utilized to produce various textiles, including sarees, kurtas, bedsheets, and linen, allowing for a broad array of uses in both traditional and contemporary contexts. The ability to maintain comfort and style has made Single Ikat textiles particularly desirable in both local and international markets ⁽¹²⁾.



Plate 28 Single Ikat ⁽¹⁾

2.1.5 Living Room – An Essential Part of a Residence

A home is defined as a permanent residence, particularly as a part of a family or household. It is a sanctuary where individuals seek tranquillity. While family members contribute significantly to transforming a house into a home, the physical elements that constitute a house are equally important. The design of interior spaces encompasses not

only the floors, walls, ceilings, and furniture, but also includes furnishings and accessories, which are often overlooked by some individuals (Desai,2023). Albert Hadley has very correctly stated that, make your home as comfortable and attractive as possible and then get on with living. (Desai,2023).

Living room

The living room is frequently regarded as the core of the home, and this perception is well-founded. It fulfils various functions and acts as the primary gathering area for family and friends. This space is where individuals come together, engage in conversations, and create lasting memories. Whether it involves watching films, playing games, or simply enjoying each other's company, the living room serves as a venue for relaxation and social interaction. Furthermore, it is usually the first area that guests encounter upon entering the residence. Often, it reflects the homeowner's personal style and aesthetic preferences. A thoughtfully designed and inviting living room can leave a positive first impression on visitors, making them feel at ease in your home. The living room is a multifunctional area that accommodates a wide range of activities. It can function as a space for movie nights, a gaming area for family entertainment, or even a reading nook, a music room, or a workspace. The potential uses are limitless, and the living room is a flexible environment that can evolve according to the homeowner's requirements (Jafri, 2023).

Designing living room

Designing a living room, known to be one of the most frequently used areas in your home, can occasionally be a challenge. This is the case whether one begins from the ground up, making minor adjustments, or undertaking a renovation. Nevertheless, the effort invested is highly rewarding, as it results in a thoughtfully curated living room that enhances the overall aesthetic of the home (Schreiber and Gould, 2023).

2.2. Related Research Studies

2.2.1. Studies Conducted in India

Pansuriya, 2024, conducted a study on “Design and Development of office Accessories Inspired by Sankheda art”. The study focused on designing and developing office accessories inspired by Sankheda art, a traditional woodcraft from Gujarat. Sankheda art is deeply rooted in Gujarat's culture and is predominantly used in residential settings, particularly for decorating homes and temples during special occasions. The aim of this study was to explore how Sankheda art can be adapted for commercial spaces by creating functional, decorative office items. The initiative involved extensive market research, workshops with local artisans, and the creation of office accessories influenced by Sankheda art. The goal was to promote cultural heritage and customize office environments with creative and practical designs. Known for its vibrant colors and intricate craftsmanship, Sankheda art is traditionally applied to wooden furniture and decorative pieces, but this study sought to extend its application to modern commercial settings. The objectives of the study were threefold: first, to design office accessories inspired by Sankheda art; second, to develop prototypes and prepare a product catalogue with cost estimates; and third, to evaluate the opinions of interior designers, corporate, and government employees regarding the aesthetics and functionality of the developed accessories. The research adopted a descriptive design. The utilitarian and decorative accessories were developed and displayed in the Department of Family and Community Resource Management. The researcher conducted interviews to gather feedback on the aesthetic and functional attributes of the accessories. Data analysis was performed using descriptive statistics (frequency, percentage, weighted mean) and hypothesis testing (ANOVA, F-test, t-test, Scheffe's test).

Desai, 2023, undertook research on “Designing multipurpose furniture for small space using combination of Interior Material”. Furniture is a fundamental necessity, not a luxury, and typically occupies about 50% of the floor space in a typical home. In small living spaces, efficient use of this space is crucial. To address this, multifunctional furniture—also known as multipurpose, space-saving, or transformable furniture—can be highly beneficial. The living room, being a central

and prominent area of the home, is particularly important as it forms the first impression for visitors. This research aimed to identify and address the issues faced by owners of small spaces, specifically focusing on furniture challenges in the living room. The study was conducted by examining problems related to the foyer and living room in small residences. The sample consisted of 270 residents living in 600 sq. ft. apartments in Vadodara city. The findings revealed significant issues experienced by these residents regarding their furniture. To address these challenges, the researcher proposed the use of multipurpose furniture as a viable solution. An intervention program was then implemented to educate these residents on the benefits and application of multifunctional furniture, aiming to alleviate the identified problems.

Kazi, 2021, conducted a study on “Designing of utility and decor articles for residential use from waste wood”. Wood has been utilized by humans since ancient times due to its versatility and valuable properties. As a material, wood varies widely in quality and waste, but it is a precious resource that can be repurposed for recycling or energy production. Increasingly, waste wood is being used as a substitute for raw wood, helping to alleviate pressure on diminishing forests, reduce environmental pollution, and create economic opportunities through wealth and job creation. Wood has long been a preferred building material, prized for its strength, lightweight nature, insulation properties, ease of processing, global availability, and adaptability to various needs. In recent years, the demand for wood has expanded into new applications, such as energy production and building materials, leading to an increase in waste wood from end-of-life products. Reusing waste wood to create new, functional products offers a sustainable solution. Waste timber can be transformed into high-quality items similar to those made from new wood, supporting tree conservation and the development of eco-friendly products. In this study, waste wood was used to develop utility and décor articles for residential use. The sample consisted of 40 homemakers from Vadodara city, who were selected purposively for their involvement in homemaking and willingness to participate in the study. The study had two main objectives: first, to design and estimate the costs of theme-based utility and décor articles made from waste wood for residential use; and second, to evaluate the opinions of homemakers regarding the functionality and appeal of these articles. A descriptive research design was

employed, and the developed articles were displayed in the Department of Family and Community Resource Management. The researcher conducted interviews with homemakers to gauge their feedback on the practicality and aesthetics of the items. Data were analyzed using descriptive statistics, including frequency, percentage, and weighted mean. Key findings revealed that 40% of respondents were aged between 36 and 44 years, all were married, and 32.5% held a Ph.D. The family monthly income of 50% of respondents ranged from ₹50,001 to ₹1,00,000. The most favored utility and décor articles, based on size, quality, convenience, color combination, and aesthetic value, were: Sanitizer Holder (Weighted Mean: 4.24), Kitchen Napkin Holder (Weighted Mean: 3.88), Candle Holder (Weighted Mean: 3.84), Pen Stand (Weighted Mean: 3.61), Spoon Stand (Weighted Mean: 3.54), Stationery Box (Weighted Mean: 3.50), Laundry Basket (Weighted Mean: 3.32)

Doshi, 2018, conducted research on “Design development and space utilization of selected small houses in Vadodara city”. A house is a crucial space where people spend a significant amount of their time and fulfill their basic needs. Everyone desires a home that is spacious, pleasant, comfortable, and beautiful. However, urban overcrowding, rising construction costs, and low salaries often hinder the ability to achieve such ideal living conditions. As a result, owning a large home becomes increasingly difficult. Those living in smaller homes face several challenges, including limited clearance space, disorganized furniture arrangements, insufficient storage, poorly sized furniture that makes rooms appear even smaller, unattractive wall colors, and low ceilings that create a cramped feeling. Interior design plays a vital role in addressing these issues by creating functional and aesthetically pleasing spaces. Effective residential design should be comfortable, accessible, and adaptable. This research is valuable for interior design students, architects, interior designers, and decorators, providing insights into optimizing small spaces. A descriptive research design was used for this study, which included both independent and dependent variables. Independent variables encompassed personal factors (age, education, and employment status) and family factors (family type, size, and total income). The dependent variable focused on the extent of problems faced by respondents in their small homes. The study involved 90 respondents from various areas in Vadodara city, all of whom lived in small homes

(350-650 sq. ft.) that had been in use for at least 10 years. The selection was limited to tenements, using purposive convenience sampling. Data were collected through questionnaires and observation sheets. The average age of respondents was 45.76 years. Most were self-employed (38.90%), nearly half had a graduate education (47.80%), and two-thirds lived in nuclear families (66.7%). Approximately 44.4% lived in small families, and half had a monthly income between ₹35,001 and ₹45,000, with a mean family income of ₹38,678.30. The data revealed that over two-thirds of respondents experienced significant problems in their living rooms (65.55%), kitchens (64.66%), and bedrooms (38.25%). More than three-fourths faced severe issues in their bathrooms (75%), separate toilets (86.53%), and separate bathrooms (76.92%). The highest weighted mean score was for the kitchen (2.75), indicating the greatest problems, followed by the bathroom (2.46) with moderate issues. The overall weighted mean score was 2.62. Analysis showed that the extent of problems varied with the respondents' educational level. The null hypothesis was partially accepted, indicating significant differences in the extent of problems based on education and family income. Scheffe's test revealed that respondents with only a 12th-grade education and those with a family income between ₹6,000 and ₹15,000 faced a higher extent of issues in their small space homes.

Pandit and Agrawal, 2023, undertook research on “Co-creation in the traditional namda craft of Gujarat: A design thinking approach”. Crafts embody cultural heritage and the wisdom embedded in traditional practices. In India, numerous crafts continue to be produced by artisans using age-old tools and techniques. However, the rise of modern industrial production, a disconnect with contemporary consumers, and diminishing economic viability cast uncertainty on the future and sustainability of these traditional crafts. This case study explores how 21st-century design thinking (DT) can be applied to revitalize a traditional craft, using co-creation as a key tool. Specifically, it examines a collaboration between craft practitioners and design students to innovate within the traditional art of felt making, or namda, practiced in the Kutch district of Gujarat. The study, which unfolded over seven months across two years, focused on developing contemporary prototypes and applying a DT approach tailored to the crafts sector. It emphasizes the role of co-creation and empathy with the makers. The findings

demonstrate that design thinking combined with co-creation positively impacts creative endeavors, leading to new insights and knowledge creation related to indigenous cultures, languages, and social networks. This study resulted in the development of a new framework for craft-based design development, utilizing design thinking and co-creation as strategic tools. The framework supports the evolution of design thinking as an innovative pedagogy, promoting value creation and knowledge sharing within the craft sector. This approach offers a pathway to sustain and advance traditional craft practices in the future.

Shrinivasa K R & Kate A., 2023, studied a “Cultural transformation by design: a study on traditional textile designs in gujarat”. The paper explores the rich heritage of Gujarat's artisans, or karigars, who have been creating intricate and functional items for both everyday use and ceremonial purposes for centuries. These artisans blend traditional skills and techniques with creative innovation. It also addresses the challenges faced by the handmade industry, such as adapting to market demands and the effects of globalization, and highlights the Government's efforts to preserve and promote traditional crafts. The paper focuses on various textile crafts from Gujarat, including Patola, Saudagiri Fabrics, Ajrakh, Tangaliya, and Rabari, detailing their unique characteristics, design aesthetics, and community involvement. By examining the cultural heritage of Gujarat's traditional textiles and crafts, the paper aims to enhance understanding of the artistic expressions that are deeply rooted in the religious and cultural traditions of Gujarat, India.

2.2.2. Studies Conducted Outside India

Torres. A., 2024, undertook a study on “Indigenous Sustainable Design”. This presentation focuses on the principles and practices of Indigenous sustainable design, emphasizing their historical origins and current importance. It highlights existing trends and features successful case studies that showcase the environmental, social, and economic advantages of these practices. Furthermore, the presentation addresses the challenges encountered in implementing Indigenous sustainable design and discusses potential solutions. It also explores future directions and opportunities for innovation in this field. The primary aim is to educate and inspire audiences by illustrating the significance and potential of Indigenous strategies in fostering a sustainable future.

Sebele.F., 2024, conducted research on “Unlocking indigenous knowledge in the learning and teaching of textile technology and design in zimbabwean high schools”. The learning trajectory introduced in 2017 in Zimbabwe aimed to empower learners with skills and knowledge relevant to their specific contexts. This paper examines the Zimbabwean Textile Technology and Design (TTD) syllabus for high schools and highlights the significance of incorporating learners' real-life experiences into the curriculum. Utilizing a qualitative research approach, the study involved a collaborative multi-phased benchmarking initiative across several Southern African countries. The overarching objective of this benchmarking study was to enhance the curricula for all Home Economics subjects in the participating countries, including TTD in Zimbabwe. This paper exclusively reports findings from the benchmarking study that pertain to the Zimbabwean TTD syllabus and assesses the extent to which indigenous knowledge is integrated into this document. The findings indicate that learners' indigenous knowledge is not adequately nurtured within TTD. Notably, color application using indigenous techniques is the only instance of indigenous knowledge present in the syllabus that effectively connects learners to their real-life context. Drawing from insights gained in the broader benchmarking study, this paper offers recommendations to expand the incorporation of indigenous knowledge within the Zimbabwean TTD syllabus. Several potential topics are proposed that could be integrated with existing Western knowledge, promoting a more inclusive and well-rounded learning experience. By combining both Western and indigenous knowledge, learners can better appreciate a diverse array of knowledge forms. Ultimately, it is the scholarly responsibility of curriculum designers and implementers to facilitate the integration of such content into the syllabus, thereby strengthening the connection of the curriculum to the real-life experiences of learners.

Lacava. H., 2024, undertook research on “A Preliminary Study of 3D Printing Home Designs for Improving Efficiency and Sustainability of Indigenous Housing in Canada”. Canada has been facing a significant housing crisis in recent years, particularly affecting remote and Indigenous communities. Unfortunately, most current construction methods have proven to be insufficiently rapid, sustainable, and affordable to adequately address community needs. In response to this challenge, this study examines the feasibility of 3D printed (3DP) housing and

develops a design that aligns with Indigenous housing requirements, materialized through a physical design prototype intended for the implementation of 3DP homes. Site visits and community engagement were essential components of the research, providing invaluable insights that informed the design process and ensured cultural sensitivity and inclusivity. The developed 3DP prototype presents efficient and sustainable solutions tailored to the unique cultural and climatic needs of Indigenous communities in Canada. The final design of the 3DP home harmoniously incorporates traditional Indigenous architectural elements, including a circular shape inspired by pit houses, along with modern construction techniques. This combination results in a flexible, sustainable, and culturally relevant home design. Future research will focus on adapting the proposed 3DP design for mass customization, allowing for accommodation of the diverse needs and preferences of Indigenous communities throughout Canada.

2.3 Conclusion of Review of Literature

The indigenous art and crafts of Gujarat present a wealth of cultural heritage that can greatly enhance the aesthetics of living room designs. This review emphasizes a variety of crafts, including Rogan painting, Bandhani textiles, and detailed wood carvings, illustrating their ability to create distinct and lively interiors that express regional identity. Each of these crafts is imbued with historical importance and visual charm, serving not only as decor but also as a medium that connects residents to their cultural heritage. Moreover, the increasing global fascination with ethnic and artisanal décor creates a valuable opportunity to incorporate these indigenous art forms into modern living spaces, facilitating their preservation and recognition today. By blending Gujarat's unique crafts into living room designs, it not only enriches the overall visual appeal but also fosters sustainable practices by uplifting local artisans and their skills. Consequently, the integration of Gujarat's indigenous art and crafts into interior design can produce environments that are both visually captivating and deeply rooted in tradition and cultural significance. Many studies conducted within and outside India were related to selected artforms of Indian states, residential designs and sustainability. But there was a dearth of research specifically on Indigenous Art and Crafts of Gujarat focusing on residential designing. Thus, the present study was undertaken on developing living room designs using indigenous art and craft of Gujarat state.

Methodology



CHAPTER III

METHODOLOGY

Methodology in research is defined as the systematic method to resolve a research problem through data gathering using various techniques, providing an interpretation of data gathered and drawing conclusions about the research data (Bouchrika, 2022). To reach the aims of the study a detailed plan of work and a sequential procedure was required. The research design, operational definitions, selection, description, and development of tool, sample and sampling procedure, data collection and data analysis used in the present study are explained here briefly.

The step-by-step procedure adopted to carry out the investigation was covered under the following subheads:

- 3.1. Research Design
- 3.2. Operational Definition
- 3.3. Locale of the Study
- 3.4. Unit of Enquiry
- 3.5. Sample size and Sampling procedure
- 3.6. Selection and construction of the Tool
- 3.7. Establishment of Content Validity of the Tool
- 3.8. Establishment of Reliability of the Tool
- 3.9. Data Collection
- 3.10. Data Analysis
- 3.11. Development of living room design using indigenous art and craft of Gujarat
- 3.12. Development of an educational module

3.1 Research Design

A research design also called a research strategy, is a plan to answer a set of questions (McCombes, 2019). Research design is a detailed plan of how the goals of research will be achieved.” Descriptive research includes surveys and factfinding enquires of different kinds (Kothari, 2014). The present research aimed to study that how can we implement the various indigenous art and craft of Gujarat in home interior, assess the knowledge of the respondents regarding the indigenous art and craft of Gujarat and develop different living room designs using these indigenous art and craft of Gujarat. Therefore, a descriptive research design was considered the most appropriate.

3.2 Operational Definitions

Certain terms are operationally defined for the present study. They are as follows:

- I. Indigenous Art and Craft:** For the Present study, Indigenous art and craft are defined as art and craft that belongs to a particular culture of a certain group of people, with skills and knowledge passed down through generations from masters to beginners.
- II. Extent of Knowledge:** For the present study it is operationally defined as the extent of knowledge possessed by the interior design students regarding Indigenous art and craft of Gujarat.
- III. Educational module -** For the present study, it was operationally defined as a method of using booklet as teaching aid to make things clear to the respondents.

3.3 Locale of the Study

The locale for the present the study was Vadodara, Gujarat, India.

3.4 Unit of Inquiry

The unit of inquiry for the present study were interior designing students of Vadodara City.

3.5 Sample size and Sampling procedure

For the present study, the sample comprised of 150 interior design students of Vadodara City. The sample for the present study was selected through purposive sampling method and the respondents were contacted through snowball technique.

3.5.1 Inclusion Criteria

1. The interior design students from Vadodara city who gave consent were included as respondents.

3.6 Selection and Construction of the Tool

For the present research, the Questionnaire was selected as the tool. The questionnaire was selected keeping in mind the objectives of the present study. Based on the objectives of the present study questionnaire was prepared. While preparing the questionnaire, care was taken to include all the questions that would elicit the information needed to attain the objectives of the study.

The questionnaire included two sections.

Section I: Background information of the respondents: This section consisted of information about the respondent, which included Name, age (in years), gender, year of graduation, native place, type of family, income of family.

Section II: This section dealt with the extent of knowledge of the respondents regarding the Indigenous Art and Craft of Gujarat. The respondents were asked to respond on a 3-point continuum in terms of “Aware”, “Undecided”, “Unaware” and scores from 3 through 1 was given to the respondents respectively. To obtain the categories of extent of knowledge regarding the Indigenous Art and Craft of Gujarat, the score range was divided on an equal interval basis.

3.7 Establishment of Content Validity of the Tool

“Validity is the extent to which differences found with a measuring instrument reflect true differences among those being tested. Content validity is the extent to which a measuring instrument provides adequate coverage of the topic under study” (Kothari, 2014). The scale was subjected to the establishment of content validity. To test the validity of the statements prepared, the scales were given to a panel of 11 judges, who were from the Family and Community Resource Management and interior designers of Vadodara city. They were requested to check the clarity and relevance of the content for each subsection. They were also requested to state whether each statement fell in the category under which it was listed. A consensus of 80 % among the judges was taken as a benchmark for the inclusion of the statement in the final tool.

3.8 Establishment of Reliability of the Tool

The reliability of the scales was established through split-half method. For split half method the scales were divided in two using odd and even method. The coefficient of correlation was found between the two halves. Spearman-Brown correction formula

was applied to estimate the reliability coefficient for the entire scale. The reliability values were found to be high for all the scales as reported here.

Table 2: Overview of the scales with reliability value

Sr. No.	Scale	Reliability Value
1.	Extent of knowledge of the respondents regarding the Indigenous Art and Craft of Gujarat	0.89

3.9 Data Collection Method

The data were collected with the help of questionnaire. The purpose of research was explained, and a rapport was built to get the true responses. The investigator personally distributed and collected back the filled in questionnaire. The rate of return was 100%.

3.10. Data Analysis

The procedure of analysis of the data was comprised of descriptive statistical analysis.

3.10.1. Categorization of Data

The following categories were made to enable the researcher to analyze the data.

- **Age of the respondents (in years):** The obtained range of the age of the respondents at the time of data collection was categorized as follows:
 - 17-21 Year
 - 22-25 Year
 - 26-30 Year
- **Gender:** The Interior design students were categorized based on the following type:
 - Male
 - Female
- **Year of graduation:** The formal education obtained by the respondents at the time of data collection was categorized as follows:
 - First year
 - Second Year
 - Third year
 - Final Year

- **Native Place:** based on the data native place were categorised as follow:
 - Vadodara city
 - Vadodara District
 - Within Gujarat
 - Outside Gujarat
- **Type of family:** The family of the interior design student was categorized based on the following type:
 - Joint Family
 - Nuclear Family
- **Annual Income of the family (in ₹):** It referred to the annual income of members of the family of interior design student acquired from various sources.
 - 5,00,000 – 10,00,000 ₹
 - 10,00,001-15,00,000 ₹
 - 15,00,001-20,00,000 ₹

3.10.2 Extent of Knowledge of the respondents: Under this scale, various aspects of knowledge regarding the Indigenous art and craft were included. The respondents were asked to respond to a 3-point continuum scale in terms of “Aware”, “Undecided”, “Unaware” and the scores from 3 through 1 were given to the respondents for each of the statements respectively. The possible score ranged from 108 to 324 of which three categories having almost equal intervals were made for total 108 statements of knowledge scale. Lower scores indicated low extent of knowledge of the Interior design student.

Table 3: Categorization and range of scores for Extent of knowledge of the respondents regarding the Indigenous art and craft

Extent of knowledge of the respondents regarding the Indigenous art and craft	Range of Score
Low Extent	108-179
Moderate Extent	180-252
High Extent	253-324

3.11 Development of living room design using indigenous art and craft of Gujarat.

The design development was mainly focused on proposing living room designs with supportive drawings viz: 2D and 3D drawings with description of the following living room design.

Table 4: Proposed living room design using indigenous art and craft of Gujarat.

Sr. No.	Title
1	Living Room Option 1 (2D and 3D Views)
2	Living Room Option 2 (2D and 3D Views)

3.12 Development of an educational module

One of the objectives of the study was to develop an education module for enhancing the knowledge of the interior design students regarding indigenous art and craft of Gujarat. The purpose of this module is to present Gujarat's rich and varied art and craft traditions while emphasising its relevance, history, and methods. The educational module was made in the form of booklet with description and graphical representation of each art and craft. The significance of topic, content, and language of the module was validated by a panel of experts from the interior design field. Feedback regarding the design of the module, grammar and language were received from the experts which were taken into consideration for the final development of the module.

Findings and Discussion



CHAPTER IV

FINDINGS AND DISCUSSION

The findings and analyses of the collected data are presented in this chapter. This chapter describes and discusses the results of the current study as they were determined following an analysis of information that was gathered via questionnaires. Relevant interpretations and discussions further supported the findings. In order to present the results in a systematic manner, the chapter has been categorised into the following sections:

Section I: Demographic profile of the respondents.

Section II: Extent of knowledge of the respondents regarding indigenous art and craft of Gujarat.

Section III: Development of Living Room Designs

Section IV: Development of Educational Module

Section I

Demographic Profile

4.1 Demographic profile of the respondents

Demographic analysis is the study of a population based on characteristics like age, race, and genders, according to Hayes (2022). The statistical expression of socioeconomic information, such as employment, income, education, marriage rates, birth and death rates, and more, is referred to as demographic data. Through the completion of a questionnaire, the respondents' demographic profile was determined. This section presents a descriptive study of the respondents.

Purposive sampling was used to choose the respondents, and the snowball approach was used to get in touch with them. 150 respondents' important of data were analysed in order to meet the objectives of the study. Age, gender, native place, educational year and family monthly income were the factors used to create the respondents' demographic profile.

Table 5: Distribution of the respondents according to their Personal Information.

Sr. No.	Personal Information of the Respondent	Respondents (n=150)	
		f	%
1.	Age (in years)		
	17 – 21	100	66.67
	22 – 25	46	30.67
	26 – 30	4	02.66
	Mean	20.40	
	S.D.	02.20	
2.	Gender		
	Male	30	20
	Female	120	80
3.	Educational Year		
	First year	38	25.33
	Second year	42	28.00
	Third year	54	36.00

	Final year	16	10.67
4.	Native Place		
	Vadodara city	76	50.67
	Vadodara District	08	05.33
	Within Gujarat	48	32.00
	Outside Gujarat	18	12.00
5.	Type of the Family		
	Nuclear	104	69.33
	Joint	46	30.67
6.	Annual Income of the Family (In ₹)		
	5,00,000 – 10,00,000	132	88.00
	10,00,001 – 15,00,000	15	10.00
	15,00,001 – 20,00,000	03	02.00
	Mean	6,28,733.33	
	SD	± 3,83,854.65	

Age: It was found that the age of the respondents ranged between 17 to 30 at the time of data collection. Majority of the respondents (66.67 per cent) ranged between the age group of 17 to 21 years, whereas 30.67 per cent of the respondents were ranging between the age group of 22 to 25 years and very few respondents (02.66 per cent) were ranging in the age group of 26 to 30 years. The mean age of the respondents was 20.40 years.

Gender: Majority (80 per cent) respondents were female and only 20 per cent of the respondents were male.

Educational Year: 36 per cent of the respondents were studying in third year of their graduation, whereas 28 per cent were studying in their second year and 25.33 per cent of the respondents were studying in their first year of graduation. Very few (10.67 per cent) were studying in their fourth year of education.

Native Place: Majority (76 per cent) of the respondents were from Vadodara city, whereas 32 per cent of the respondents were from various districts of Gujarat state. Very few respondents (12 per cent and 5.33 per cent) were from outside Gujarat state and Vadodara district respectively.

Type of Family: majority of the respondents resided in nuclear family and 30.67 per cent resided in joint family.

Annual Income of the Family (In ₹): More than 80 per cent of the respondents’ annual income of the family ranged between 5 lakhs to 10 lakhs, whereas 10 per cent of the respondents’ annual income of the family ranged between 10 lakhs to 15 lakhs and only 2 per cent of the respondents’ annual income of the family ranged between 15 lakhs to 20 lakhs. Mean income of the respondents’ annual income of the family was 628733.33.

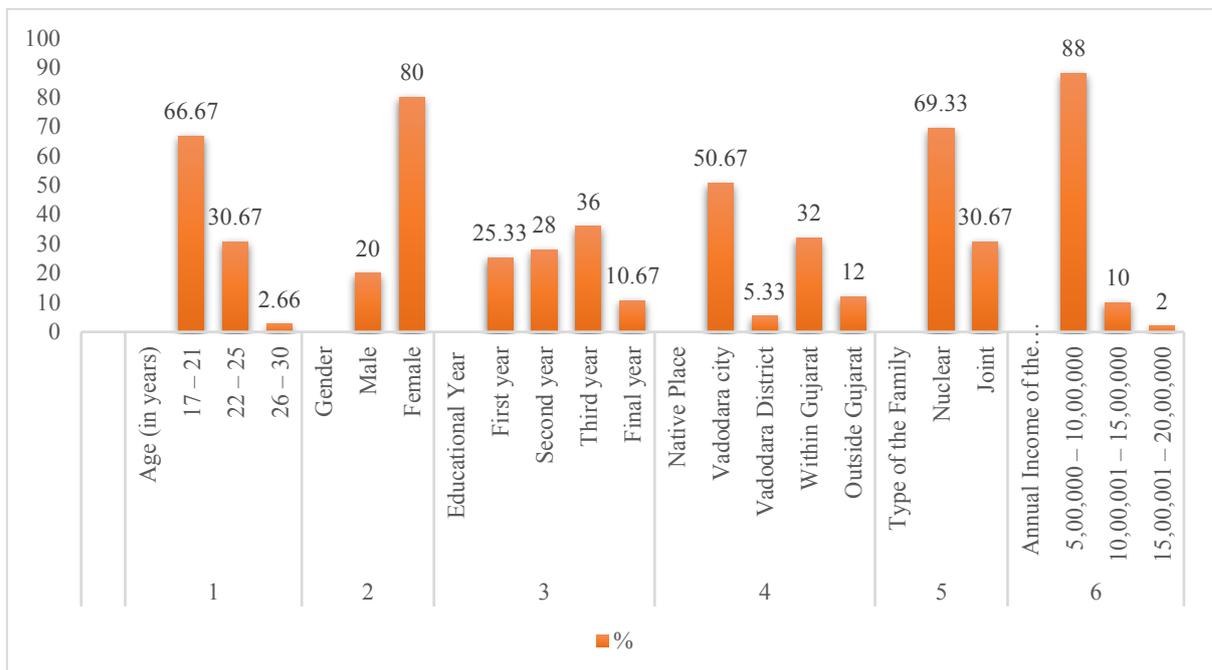


Figure:1 Percentage distribution of the demographic profile of the respondent

Section II

4.2 Extent of knowledge of the respondents regarding the indigenous art and craft of Gujarat.

The knowledge of the respondents regarding the indigenous art and craft of Gujarat was divided into 20 categories, such as; Rogan painting, Bandhani, Applique work, Namda felted rugs, Leather work, Ajrakh, Art embroidery, Copper bell, Clay relief work – Mud Work, Painted Terracotta, Mata ni pachedi, Block Printing, Sankheda furniture, Pithora painting, Bead work, Sadeli/(Marquetry), Vaaskaam-bamboo craft, Tangaliya, Khadi and Single ikat. The respondents were asked to respond to a 3-point continuum in terms of “Aware”, “Undecided”, “Unaware” and the scores from 3 through 1 were given to the respondents for each of the statements respectively. The possible range of score was divided into three categories having a nearly equal interval of number.

4.2.1 Extent of knowledge of the respondents regarding Rogan art

In this section, the respondents were asked to respond on the knowledge scale regarding the rogan art in terms of aware, undecided and unaware.

Table 6: Distribution of the respondents according to their knowledge regarding the Rogan art. (n=150)

Sr. No.	Knowledge of the respondents regarding Rogan Art	Aware		Undecided		Unaware		Weighted Mean (3-1)
		f	%	f	%	f	%	
1.	Rogan painting is art work of Kachchh	32	21.33	28	18.67	90	60.00	2.39
2.	Rogan Art is created by Boiled castor oil and mixed with coloured powder	46	30.67	38	25.33	66	44.00	2.13
3.	Kalam is the traditional name for the iron rod used in Rogan Art	38	25.33	38	25.33	74	49.33	2.24
4.	Kalam is the painting the cloths used in rogan art process	38	25.33	46	30.67	66	44.00	2.19
5.	Geometrics motifs are popular for Rogan Art wall hangings	36	24.00	24	16.00	90	60.00	2.36
6.	Castor oil extracted from Castor seeds material used in the Rogan Art creation process	42	28.00	44	29.33	64	42.67	2.15

7.	Gel production step comes first in the Rogan Art creation process	38	25.33	48	32.00	64	42.67	2.17
8.	By Painting with a metal stylus motif is created on the fabric in Rogan Art	36	24.00	48	32.00	66	44.00	2.20
9.	Rogan art textile are inexpensive substitutes for embroidered textiles	38	25.33	46	30.67	66	44.00	2.19
Overall weighted mean								2.22

It was found from the data that 60 per cent of the respondents were not aware about the rogan art belonged to Kachchh and the motifs used in this art are geometric motifs. 49.33 per cent of the respondents were unaware that Kalam is the traditional name for the iron rod used in Rogan Art, whereas 25.33 were aware and undecided. 44 per cent of the respondents were unaware that Rogan Art is created by boiled castor oil and mixed with coloured powder, kalam is the painting the cloths used in rogan art process, by painting with a metal stylus motif is created on the fabric in rogan art, rogan art textile are inexpensive substitutes for embroidered textiles and 42.67 per cent of the respondents were unaware that Castor oil extracted from Castor seeds material used in the Rogan Art creation process and Gel production step comes first in the Rogan Art creation process.

Table 7: Extent of knowledge of the respondents regarding Rogan Art

Sr. No.	Extent of knowledge of the respondents regarding the Rogan Art	Range of Score	Respondents (n=150)	
			f	%
1	To Low Extent	09 - 14	70	46.67
2	To Moderate Extent	15 - 21	50	33.33
3	To High Extent	22 - 27	30	20.00

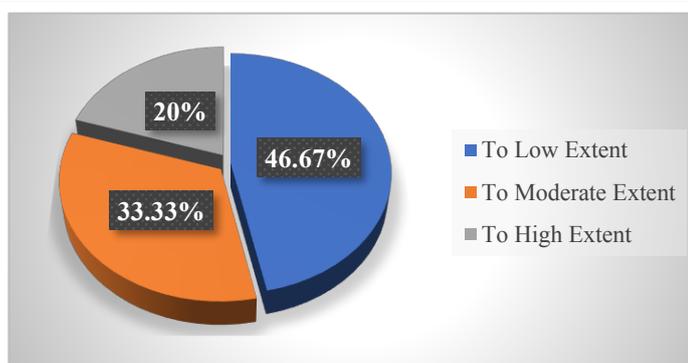


Figure:2 Extent of knowledge of the respondents regarding the Rogan Art

It was found in table 15 that 46.67 per cent of the respondents had a low extent of knowledge regarding the Rogan art, whereas 33.33 per cent of the respondents had moderate extent of knowledge and only 20 per cent of the respondents had high extent of knowledge regarding the Rogan art.

4.2.2 Extent of knowledge of the respondents regarding Bandhani

In this section, the respondents were asked to respond on the knowledge scale regarding the rogan art in terms of aware, undecided and unaware.

Table 8: Distribution of the respondents according to their knowledge regarding the Bandhani. (n=150)

Sr. No.	Knowledge of the respondents regarding Bandhani	Aware		Undecided		Unaware		Weighted Mean (3-1)
		f	%	f	%	f	%	
1	Bandhani is a tie and dye technique involving twisting, tying, and dyeing fabric	06	4.00	06	04.00	138	92.00	2.88
2	The designs on bandhani fabric are formed by a combination of dots block printed on the fabric	10	6.67	24	16.00	116	77.33	2.71
3	Bandhani fabric is soaked in alum before dyeing to aid in colour absorption	10	6.67	26	17.33	114	76.00	2.69
4	The tools used in bandhani include a metal nail, a glass tube, and thread for tying knots	10	6.67	32	21.33	108	72.00	2.65
5	Bandhani patterns can be found in home furnishings like bedspreads and curtains	12	8.00	28	18.67	110	73.33	2.65
Overall weighted mean								2.72

It was found from the above table that 92 per cent of the respondents were unaware that Bandhani is a tie and dye technique involving twisting, tying, and dyeing fabric. It was found that 77.33 per cent of the respondents were unaware that the designs on bandhani fabric are formed by a combination of dots block printed on the fabric and 16 per cent and 06.67 per cent were undecided and aware respectively. It was also found that 76 per cent, 73.33 percent and 72 per cent of the respondents were unaware that bandhani fabric is soaked in alum before dyeing to aid in colour absorption, bandhani patterns can be found in home furnishings like bedspreads and curtains and the tools used in bandhani include a metal nail, a glass tube, and thread for tying knots, respectively.

Table 9: Extent of knowledge of the respondents regarding Bandhani.

Sr. No.	Extent of knowledge of the respondents regarding the Bandhani	Range of Score	Respondents (n=150)	
			f	%
1	To Low Extent	05 - 08	126	84.00
2	To Moderate Extent	09 - 11	20	13.30
3	To High Extent	12 - 15	04	02.67

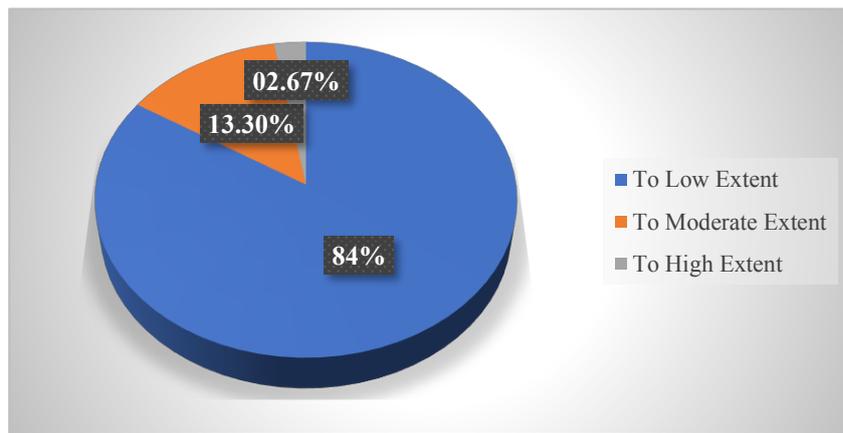


Figure:3 Extent of knowledge of the respondents regarding the Bhandhani

It was found in above table that majority that is 84 per cent of the respondents had a low extent of knowledge regarding Bandhani, whereas 13.30 per cent of the respondents had moderate extent of knowledge and only 02.67 per cent of the respondents had high extent of knowledge regarding Bandhani.

4.2.3 Extent of knowledge of the respondents regarding Applique work

In this section, the respondents were asked to respond on the knowledge scale regarding the Applique work in terms of aware, undecided and unaware.

Table 10: Distribution of the respondents according to their knowledge regarding the Applique work. (n=150)

Sr. No.	Knowledge of the respondents regarding Applique work	Aware		Undecided		Unaware		Weighted Mean (3-1)
		f	%	f	%	f	%	
1	Appliqué work involves attaching cut-out fabric shapes onto a base fabric to create decorative designs.	38	25.33	26	17.33	86	57.33	2.32
2	Rani Ben's family migrated to India during the Indo-Pakistani division and brought with them ancient embroidery techniques.	44	29.33	42	28.00	64	42.67	2.13
3	Kutch Applique is recognized for adding vibrant colors and designs to the domestic structures of Kachchh.	44	29.33	36	24.00	70	46.67	2.17
4	The tools required for appliqué work include a needle and scissors.	36	24.00	42	28.00	72	48.00	2.24
5	Voile is used in appliqué work to give a more delicate appearance.	44	29.33	34	22.67	72	48.00	2.19
6	The background fabric for appliqué is prepared by joining fabric swatches of various geometric shapes.	52	34.67	28	18.67	70	46.67	2.12
Overall weighted mean								2.20

It was found from the data that 57.33 were unaware that appliqué work involves attaching cut-out fabric shapes onto a base fabric to create decorative designs, 25.33 respondents were aware and 17.33 per cent were undecided for the same. It was found that 48 per cent of the respondents were unaware that the tools required for appliqué work include a needle and scissors and voile is used in appliqué work to give a more delicate appearance. 46.67 per cent of the respondents were aware that Kachchh applique is recognized for adding vibrant

colours and designs to the domestic structures of Kachchh and the background fabric for appliqué is prepared by joining fabric swatches of various geometric shapes.

Table 11: Extent of knowledge of the respondents regarding applique work.

Sr. No.	Extent of knowledge of the respondents regarding the applique work	Range of Score	Respondents (n=150)	
			f	%
1	To Low Extent	06 - 09	72	48.00
2	To Moderate Extent	10 - 14	44	29.30
3	To High Extent	15 - 18	34	22.67

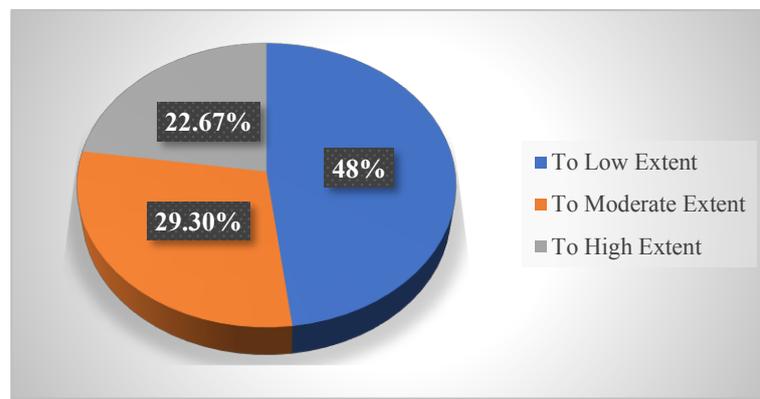


Figure:4 Extent of knowledge of the respondents regarding Applique work

It was found in above table that 48 per cent of the respondents had a low extent of knowledge regarding applique work, whereas 29.30 per cent of the respondents had moderate extent of knowledge and 22.67 per cent of the respondents had high extent of knowledge regarding applique work.

4.2.4 Extent of knowledge of the respondents regarding Namda felted rugs

In this section, the respondents were asked to respond on the knowledge scale regarding the Namda felted rugs in terms of aware, undecided and unaware.

Table 12: Distribution of the respondents according to their knowledge regarding the Namda felted rugs. (n=150)

Sr. No.	Knowledge of the respondents regarding Namda felted rugs	Aware		Undecided		Unaware		Weighted Mean (3-1)
		f	%	f	%	f	%	
1	The Pinjara and Mansuri communities of eastern Kachchh create felted namda and daddi through a unique variation of the appliqué technique.	48	32.00	40	26.67	52	34.67	1.89
2	In this unique variation of the appliqué technique, the pattern of colored wool is laid first and the ground is fused on top.	52	34.67	40	26.67	58	38.67	2.04
3	The women mainly undertake tasks like the preparation of different forms of slivers for making namda.	48	32.00	34	22.67	68	45.33	2.13
4	The men are involved in labour-intensive processes of felting as well as adding finishing details to the products.	52	34.67	40	26.67	58	38.67	2.04
5	Namda making was promoted in India under the patronage of Mughal monarchs and Rajput royals.	54	36.00	36	24	60	40	2.04
Overall weighted mean								2.03

It was found that 45.33 per cent of the respondent were unaware that the women mainly undertake tasks like the preparation of different forms of slivers for making namda felted rugs, whereas 32 per cent were aware and 22.67 per cent were undecided. 40 per cent of the respondents were unaware that namda making was promoted in India under the patronage of Mughal monarchs and Rajput royals. 38.67 per cent of the respondents were unaware that the pattern of colored wool is laid first and the ground is fused on top in applique work and men are involved in labour-intensive processes of felting as well as adding finishing details to the products. 34.67 per cent of the respondents were unaware that the Pinjara and Mansuri

communities of eastern Kachchh create felted namda and daddi through a unique variation of the appliqué technique.

Table 13: Extent of knowledge of the respondents regarding Namda Felted Rugs.

Sr. No.	Extent of knowledge of the respondents regarding the Namda Felted Rugs	Range of Score	Respondents (n=150)	
			f	%
1	To Low Extent	05 - 08	70	46.67
2	To Moderate Extent	09 - 11	26	17.33
3	To High Extent	12 - 15	54	36.00

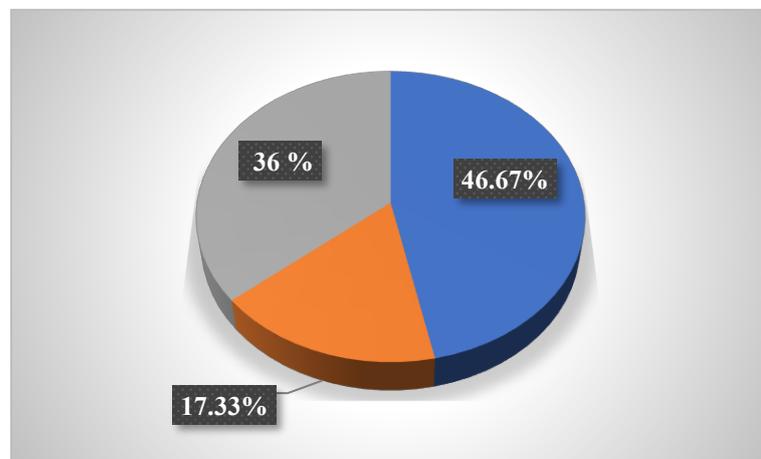


Figure:5 Extent of knowledge of the respondents regarding Namda Felted Rug

It was found in above table that majority that is 84 per cent of the respondents had a low extent of knowledge regarding Namda Felted Rugs, whereas 36 per cent of the respondents had high extent of knowledge and only 17.33 per cent of the respondents had moderate extent of knowledge regarding Namda Felted Rugs.

4.2.5 Extent of knowledge of the respondents regarding Leather work

In this section, the respondents were asked to respond on the knowledge scale regarding the leather work in terms of aware, undecided and unaware.

Table 14: Distribution of the respondents according to their knowledge regarding the Leather work. (n=150)

Sr. No.	Knowledge of the respondents regarding Leather work	Aware		Undecided		Unaware		Weighted Mean (3-1)
		f	%	f	%	f	%	
1	Leather work is the traditional craft of the indigenous community of Meghwals in the Kachchh district of Gujarat.	12	8.00	24	16.00	114	76.00	2.68
2	Bags and shoes are some of the original items made using the leather craft of the Meghwals.	14	9.33	32	21.33	104	69.33	2.60
3	Leather rugs and carpets are considered a practical way to introduce leather into home interiors.	10	6.67	34	22.67	106	70.67	2.64
4	Leather coffee tables are an option to centralize leather accents in a living room.	12	8.00	40	26.67	98	65.33	2.57
5	Leather is known for its durability and can develop fine lines and wrinkles that enhance its character over time.	18	12.00	22	14.67	110	73.33	2.61
Overall weighted mean								2.62

It was found that 76 per cent of the respondents were unaware that leather work is the traditional craft of the indigenous community of Meghwals in the Kachchh district of Gujarat and only 8 per cent were aware about it. It was also found that 73.33 per cent of the respondents were unaware that leather is known for its durability and can develop fine lines and wrinkles that enhance its character over time. 70.67 per cent of the respondents were unaware that leather rugs and carpets are considered a practical way to introduce leather into home interiors, whereas 69.33 per cent were unaware that bags and shoes are some of the original items made using the leather craft of the Meghwals. 65.33 per cent of the respondents were unaware that leather coffee tables are an option to centralize leather accents in a living room, and only 8 per cent were aware about it.

Table 15: Extent of knowledge of the respondents regarding Leather Work.

Sr. No.	Extent of knowledge of the respondents regarding the Leather Work	Range of Score	Respondents (n=150)	
			f	%
1	To Low Extent	05 - 08	117	78.00
2	To Moderate Extent	09 - 11	23	15.33
3	To High Extent	12 - 15	10	06.67

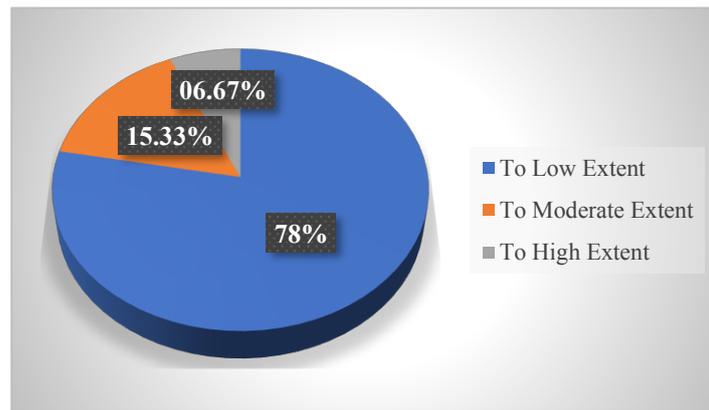


Figure:6 Extent of knowledge of the respondents regarding Leather Work

It was found in above table that majority that is 78 per cent of the respondents had a low extent of knowledge regarding Leather Work, whereas 15.33 per cent of the respondents had moderate extent of knowledge and only 06.67 per cent of the respondents had high extent of knowledge regarding Leather Work.

4.2.6 Extent of knowledge of the respondents regarding Ajrakh

In this section, the respondents were asked to respond on the knowledge scale regarding the ajrakh in terms of aware, undecided and unaware.

Table 16: Distribution of the respondents according to their knowledge regarding the Ajrakh. (n=150)

Sr. No.	Knowledge of the respondents regarding Ajrakh	Aware		Undecided		Unaware		Weighted Mean (3-1)
		f	%	f	%	f	%	
1	Dhamadka, Khavda and Ajrakhpur currently are the primary locations for Ajrakh production.	22	14.67	16	10.67	112	74.67	2.60
2	Resist and mordant printing is the main technique involved in the production of Ajrakh fabrics.	22	14.67	46	30.67	82	54.67	2.40
3	Wooden blocks are used for detailed motifs transferred onto the fabric in Ajrakh printing.	24	16.00	24	16.00	102	68.00	2.52
4	Indigo, madder root, turmeric natural dyes are commonly used in coloring the Ajrakh fabrics.	20	13.33	32	21.33	98	65.33	2.52
5	Naturally occurring and eco-friendly materials makes Ajrakh prints environmentally sustainable.	20	13.33	34	22.67	96	64.00	2.51
Overall weighted mean								2.51

It was found from the data that 74.67 per cent of the respondents were unaware that Dhamadka, Khavda and Ajrakhpur currently are the primary locations for Ajrakh production. 68 per cent, 16 per cent and 16 per cent respondents were unaware, aware and undecided, respectively, about wooden blocks are used for detailed motifs transferred onto the fabric in Ajrakh printing. 65.33 per cent of the respondents were unaware that Indigo, madder root, turmeric natural dyes are commonly used in coloring the Ajrakh fabrics. 64 per cent of the respondents were unaware that naturally occurring and eco-friendly materials makes Ajrakh prints environmentally sustainable. 54.67 per cent of the respondents were unaware that resist and mordant printing is the main technique involved in the production of Ajrakh fabrics.

Table 17: Extent of knowledge of the respondents regarding Ajrakh.

Sr. No.	Extent of knowledge of the respondents regarding the ajrakh	Range of Score	Respondents (n=150)	
			f	%
1	To Low Extent	05 - 08	112	74.67
2	To Moderate Extent	09 - 11	18	12.00
3	To High Extent	12 - 15	20	13.33

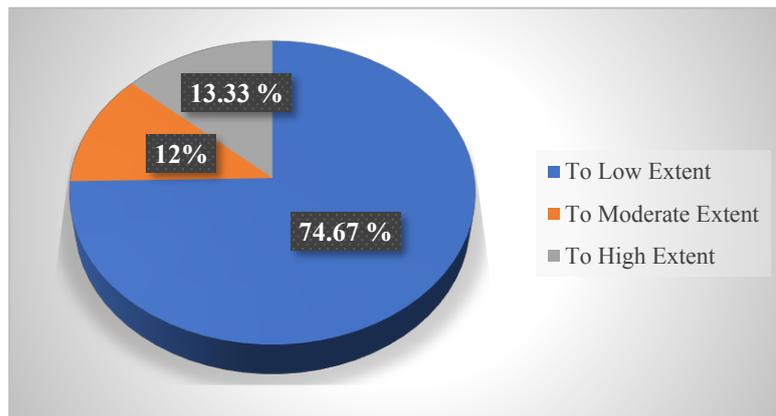


Figure:7 Extent of knowledge of the respondents regarding Ajarakh

It was found in table 17 that majority that is 76.67 per cent of the respondents had a low extent of knowledge regarding Ajarakh, whereas 12 per cent of the respondents had moderate extent of knowledge and only 13.33 per cent of the respondents had high extent of knowledge regarding Ajarakh.

4.2.7 Extent of knowledge of the respondents regarding Art Embroidery

In this section, the respondents were asked to respond on the knowledge scale regarding the Art embroidery in terms of aware, undecided and unaware.

Table 18: Distribution of the respondents according to their knowledge regarding the Art Embroidery. (n=150)

Sr. No.	Knowledge of the respondents regarding Art Embroidery	Aware		Undecided		Unaware		Weighted Mean (3-1)
		f	%	f	%	f	%	
1	Cotton fabric is typically used as the base for Kachchh embroidery	10	06.67	22	14.67	118	78.67	2.72
2	Natural dyes contribute to the sustainable and eco-friendly ethos of the craft in Kachchh embroidery.	16	10.67	24	16.00	110	73.33	2.63
3	Artisans use both natural and synthetic dyes in Kachchh embroidery, but natural dyes are more predominant.	18	12.00	20	13.33	112	74.67	2.63
4	Kachchh embroidery has been recognized by UNESCO for its cultural significance.	14	09.33	30	20.00	106	70.67	2.61
5	Artisans have adapted Kachchh embroidery techniques over time while still preserving traditional elements.	14	09.33	20	13.33	116	77.33	2.68
Overall weighted mean								2.65

It was found from the above table that 78.67 per cent of the respondents were unaware that Cotton fabric is typically used as the base for Kachchh embroidery. 77.33 per cent of the respondents were unaware that artisans have adapted Kachchh embroidery techniques over time while still preserving traditional elements. 74.67 per cent of the respondents were unaware that artisans use both natural and synthetic dyes in Kutch embroidery, but natural dyes are more predominant. 73.33 per cent of the respondents were unaware that Natural dyes contribute to the sustainable and eco-friendly ethos of the craft in Kutch embroidery. 70.67 per cent of the respondents were unaware that Kutch embroidery has been recognized by UNESCO for its cultural significance.

Table 19: Extent of knowledge of the respondents regarding Art Embroidery.

Sr. No.	Extent of knowledge of the respondents regarding the Art Embroidery	Range of Score	Respondents (n=150)	
			f	%
1	To Low Extent	05 - 08	120	80.00
2	To Moderate Extent	09 - 11	20	13.33
3	To High Extent	12 - 15	10	06.67

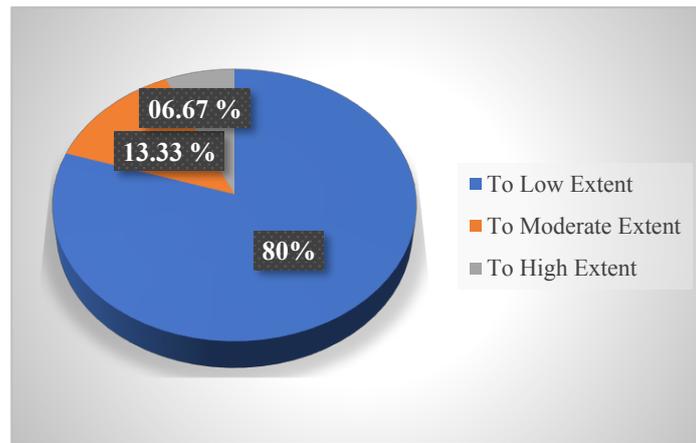


Figure:8 Extent of knowledge of the respondents regarding Art Embroidery

It was found in above table that majority that is 80 per cent of the respondents had a low extent of knowledge regarding art embroidery, whereas 13.33 per cent of the respondents had moderate extent of knowledge and only 06.67 per cent of the respondents had high extent of knowledge regarding art embroidery.

4.2.8 Extent of knowledge of the respondents regarding Copper Bell

In this section, the respondents were asked to respond on the knowledge scale regarding the copper bell in terms of aware, undecided and unaware.

Table 20: Distribution of the respondents according to their knowledge regarding the Copper Bell. (n=150)

Sr. No.	Knowledge of the respondents regarding Copper Bell	Aware		Undecided		Unaware		Weighted Mean (3-1)
		f	%	f	%	f	%	
1	Copper bells can be used to create a wind chime for a balcony, patio, or garden.	24	16.00	28	18.67	98	65.33	2.49
2	Shape and size of the bell, along with the wooden thong determines the tonal quality and resonating sound of copper bell.	28	18.67	36	24.00	86	57.33	2.39
3	Copper bells are made by beating strips of metal to the desired shape and interlocking the pieces.	26	17.33	42	28.00	82	54.67	2.37
4	The curvature of the bottom and the use of a harmonic hammer determine the sound and afterglow of the copper bell.	28	18.67	40	26.67	82	54.67	2.36
5	The original purpose of the bells when they chimed their way into Kachchh from Sindh centuries ago was to be used by cattle rearers to help identify its cattle.	36	24.00	36	24.00	78	52.00	2.28
6	Copper bells are commonly placed close to a window or door to produce calming sounds by catering the breeze.	28	18.67	34	22.67	88	58.67	2.40
Overall weighted mean								2.38

It was found that 65.33 per cent of the respondents were unaware that copper bells can be used to create a wind chime for a balcony, patio, or garden. 58.67 per cent of the respondents were unaware that copper bells are commonly placed close to a window or door to produce calming sounds by catering the breeze. 57.33 per cent of the respondents were unaware that shape and size of the bell, along with the wooden thong determines the tonal quality and resonating sound of copper bell. 54.67 per cent of the respondents were unaware that copper bells are made by beating strips of metal to the desired shape and interlocking the pieces and the curvature of the bottom and the use of a harmonic hammer determine the sound and afterglow of the copper bell. 52 per cent of the respondents were unaware that the original

purpose of the bells when they chimed their way into Kachchh from Sindh centuries ago was to be used by cattle rearers to help identify its cattle.

Table 21: Extent of knowledge of the respondents regarding Copper Bell.

Sr. No.	Extent of knowledge of the respondents regarding the Copper Bell	Range of Score	Respondents (n=150)	
			f	%
1	To Low Extent	06 - 09	92	61.33
2	To Moderate Extent	10 - 14	36	24.00
3	To High Extent	15 - 18	22	14.67

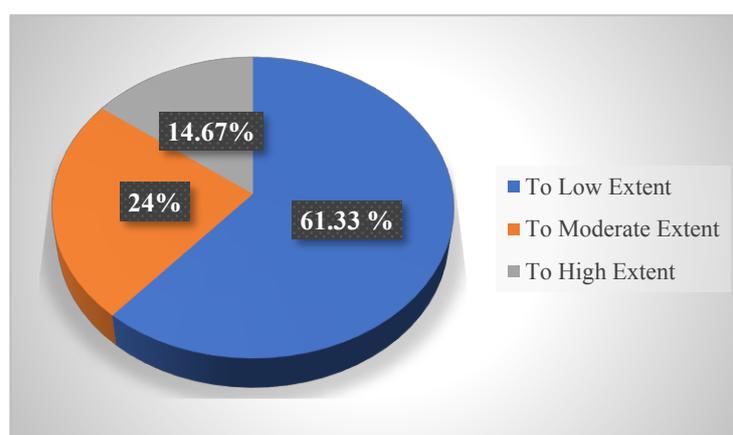


Figure:9 Extent of knowledge of the respondents regarding Copper Bell

It was found in above table that majority that is 61.33 per cent of the respondents had a low extent of knowledge regarding copper bell, whereas 24 per cent of the respondents had moderate extent of knowledge and only 14.67 per cent of the respondents had high extent of knowledge regarding copper bell.

4.2.9 Extent of knowledge of the respondents regarding Clay Relief Work/Mud Work/ Lippan Art

In this section, the respondents were asked to respond on the knowledge scale regarding the Clay relief work/Mud work/ Lippan Art in terms of aware, undecided and unaware.

Table 22: Distribution of the respondents according to their knowledge regarding the Clay Relief Work/Mud Work/ Lippan Art. (n=150)

Sr. No.	Knowledge of the respondents regarding Mud Work/Lippan Art	Aware		Undecided		Unaware		Weighted Mean (3-1)
		f	%	f	%	f	%	
1	Lippan Kaam originated in Bhavnagar and is known for its circular bhungas adorned with clay and mud dough.	14	09.33	16	10.67	120	80.00	2.71
2	Mud work in Gujarat has shifted to contemporary materials and techniques, making the art form more durable.	18	12.00	26	17.33	106	70.67	2.59
3	Mud work in Gujarat often involves depicting local flora and fauna to showcase the Authentic culture and traditions of Gujarat.	14	09.33	20	13.33	116	77.33	2.68
4	Mud work in Gujarat often involves depicting local flora and fauna to showcase the Authentic culture and traditions of Gujarat.	16	10.67	18	12.00	116	77.33	2.67
5	The artisans incorporate mirrors into Lippan Kaam to make it more durable and long-lasting by Including them in the circular bhungas.	20	13.33	16	10.67	114	76.00	2.63
6	Earthquake in 2001 brought recognition to the artisans of Lippan Kaam for their resilient homes that withstood the devastation.	26	17.33	20	13.33	104	69.33	2.52
Overall weighted mean								2.63

It was found from the data that 80 per cent of the respondents were unaware that lippan kaam originated in Bhavnagar and is known for its circular bhungas adorned with clay and mud dough. 77.33 per cent of the respondents were unaware that mud work in Gujarat often involves depicting local flora and fauna to showcase the Authentic culture and traditions of Gujarat and mud work in Gujarat often involves depicting local flora and fauna to showcase the Authentic culture and traditions of Gujarat. 76 per cent of the respondents were unaware that the artisans incorporate mirrors into Lippan Kaam to make it more durable and long-lasting by Including them in the circular bhungas, whereas, 70.67 per cent of the respondents

were unaware that mud work in Gujarat has shifted to contemporary materials and techniques, making the art form more durable and 69.33 per cent of the respondents were unaware that earthquake in 2001 brought recognition to the artisans of Lippan Kaam for their resilient homes that withstood the devastation.

Table 23: Extent of knowledge of the respondents regarding Clay Relief Work/Mud Work/ Lippan Art.

Sr. No.	Extent of knowledge of the respondents regarding the Clay Relief Work/Mud Work/ Lippan Art	Range of Score	Respondents (n=150)	
			f	%
1	To Low Extent	06 - 09	118	78.67
2	To Moderate Extent	10 - 14	22	14.67
3	To High Extent	15 - 18	10	06.67

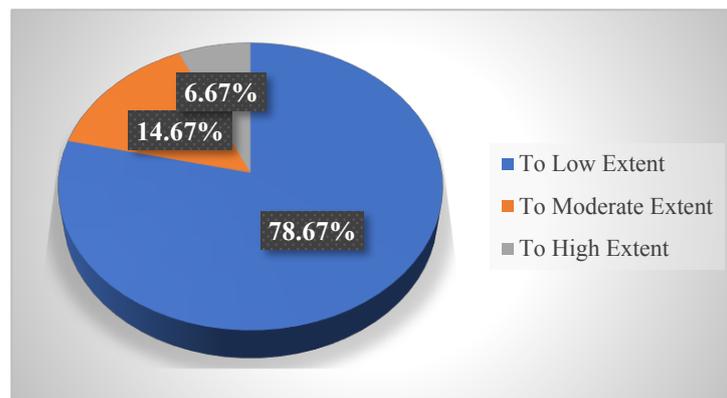


Figure:10 Extent of knowledge of the respondents regarding Lippan Art

It was found that majority that is 78.67 per cent of the respondents had a low extent of knowledge regarding mud work/ lippan art, whereas 14.67 per cent of the respondents had moderate extent of knowledge and only 06.67 per cent of the respondents had high extent of knowledge regarding the mud work/ lippan art.

4.2.10 Extent of knowledge of the respondents regarding Painted Terracotta

In this section, the respondents were asked to respond on the knowledge scale regarding the painted terracotta in terms of aware, undecided and unaware.

Table 24: Distribution of the respondents according to their knowledge regarding the Painted Terracotta. (n=150)

Sr. No.	Knowledge of the respondents regarding Painted Terracotta	Aware		Undecided		Unaware		Weighted Mean (3-1)
		f	%	f	%	f	%	
1	The tradition of hand-painted terracotta is practiced by many artisans in Kachchh and Surendranagar.	14	09.33	36	24.00	100	66.67	2.57
2	The text explicitly mentions that the ornamentation is performed by the women of the potter communities.	12	08.00	40	26.67	98	65.33	2.57
3	The terracotta crockery is non-toxic and food-safe.	12	08.00	38	25.33	100	66.67	2.59
4	Terracotta tiles are commonly used as flooring in eco-friendly houses.	10	06.67	36	24.00	104	69.33	2.63
5	Terracotta painting in India is believed to have started during the Indus Valley Civilization period.	12	08.00	42	28.00	96	64.00	2.56
Overall weighted mean								2.42

It was found that 69.33 per cent of the respondents were unaware that terracotta tiles are commonly used as flooring in eco-friendly houses. 66.67 per cent of the respondents were unaware that the tradition of hand-painted terracotta is practiced by many artisans in Kachchh and Surendra nagar and the terracotta crockery is non-toxic and food-safe. 65.33 per cent and 64 per cent were unaware that the text explicitly mentions that the ornamentation is performed by the women of the potter communities and terracotta painting in India is believed to have started during the Indus Valley Civilization period, respectively.

Table 25: Extent of knowledge of the respondents regarding Painted Terracotta.

Sr. No.	Extent of knowledge of the respondents regarding the Painted Terracotta	Range of Score	Respondents (n=150)	
			f	%
1	To Low Extent	05 - 08	107	71.33
2	To Moderate Extent	09 - 11	35	23.33
3	To High Extent	12 - 15	08	05.33

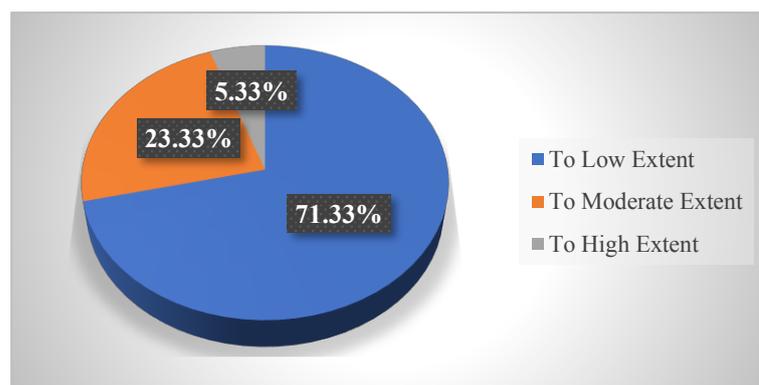


Figure:11 Extent of knowledge of the respondents regarding Painted Terracotta

It was found that majority that is 71.33 per cent of the respondents had a low extent of knowledge regarding painted terracotta, whereas 23.33 per cent of the respondents had moderate extent of knowledge and only 05.33 per cent of the respondents had high extent of knowledge regarding the painted terracotta.

4.2.11 Extent of knowledge of the respondents regarding Mata ni Pachedi

In this section, the respondents were asked to respond on the knowledge scale regarding the painted Mata ni Pachedi in terms of aware, undecided and unaware.

Table 26: Distribution of the respondents according to their knowledge regarding the Mata ni Pachedi. (n=150)

Sr. No.	Knowledge of the respondents regarding Mata ni Pachedi	Aware		Undecided		Unaware		Weighted Mean (3-1)
		f	%	f	%	f	%	
1	Vagharis of Gujarat contribute to the evolution of mata ni pachhedi as art form.	26	17.33	20	13.33	104	69.33	2.52
2	Mata ni pachhedi is adhere to eco-friendly practices in its creation.	30	20.00	32	21.33	88	58.67	2.39
3	Woodblock printing and hand painting is used in creating mat ani pacchedi painting.	20	13.33	26	17.33	104	69.33	2.56
4	Organic material is typically used to create the colours in Mata ni Pacchedi.	40	26.67	16	10.67	94	62.67	2.36
Overall weighted mean								2.46

It was found that 69.33 per cent of the respondents were unaware that vagharis of Gujarat contribute to the evolution of mata ni pachhedi as art form and Woodblock printing and hand

painting is used in creating mat ani pacchedi painting, whereas, 62.67 per cent of the respondents were unaware that organic material is typically used to create the colours in Mata ni Pacchedi and 58.67 per cent of the respondents were unaware that Mata ni pachhedhi is adhere to eco-friendly practices in its creation.

Table 27: Extent of knowledge of the respondents regarding Mata ni Pachedi.

Sr. No.	Extent of knowledge of the respondents regarding the Mata ni Pachedi	Range of Score	Respondents (n=150)	
			f	%
1	To Low Extent	04 - 06	100	66.66
2	To Moderate Extent	07 - 09	22	14.67
3	To High Extent	10 - 12	28	18.67

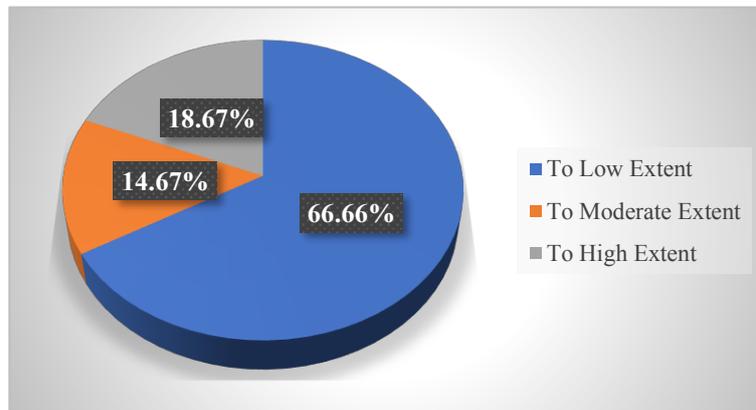


Figure:12 Extent of knowledge of the respondents regarding Mata ni Pachedi

It was found in above table that majority that is 66.66 per cent of the respondents had a low extent of knowledge regarding mata ni pachedi, whereas 14.67 per cent of the respondents had moderate extent of knowledge and only 18.67 per cent of the respondents had high extent of knowledge regarding mata ni pachedi.

4.2.12 Extent of knowledge of the respondents regarding Block Printing

In this section, the respondents were asked to respond on the knowledge scale regarding the painted block printing in terms of aware, undecided and unaware.

Table 28: Distribution of the respondents according to their knowledge regarding the Block Printing. (n=150)

Sr. No.	Knowledge of the respondents regarding Block Printing	Aware		Undecided		Unaware		Weighted Mean (3-1)
		f	%	f	%	f	%	
1	The block carvers of Pethapur are known for their skills in making color separations and intricate relief carving.	28	18.67	20	13.33	102	68.00	2.49
2	Block-making provided a more stable income source compared to traditional carpentry for the craftsmen in Pethapur.	30	20.00	30	20.00	90	60.00	2.40
3	Screen-printing has contributed to the decline of block-making in Pethapur due to increased efficiency and lower costs.	32	21.33	30	20.00	88	58.67	2.37
4	The craft of block-making is currently recognized as an endangered art due to its diminished practitioners.	28	18.67	32	21.33	90	60.00	2.41
5	Traditional block-making workshops operated like production lines with specialized tasks for different artisans.	36	24.00	24	16.00	90	60.00	2.36
Overall weighted mean								2.58

It was found that 68 per cent of the respondents were unaware that the block carvers of Pethapur are known for their skills in making colour separations and intricate relief carving. 60 per cent of the respondents were unaware that block-making provided a more stable income source compared to traditional carpentry for the craftsmen in Pethapur, the craft of block-making is currently recognized as an endangered art due to its diminished practitioners and traditional block-making workshops operated like production lines with specialized tasks for different artisans, whereas, 58.67 per cent of the respondents were unaware that screen-printing has contributed to the decline of block-making in Pethapur due to increased efficiency and lower costs.

Table 29: Extent of knowledge of the respondents regarding Block Printing.

Sr. No.	Extent of knowledge of the respondents regarding the Block Printing	Range of Score	Respondents (n=150)	
			f	%
1	To Low Extent	05 - 08	98	65.33
2	To Moderate Extent	09 - 11	26	17.33
3	To High Extent	12 - 15	26	17.33

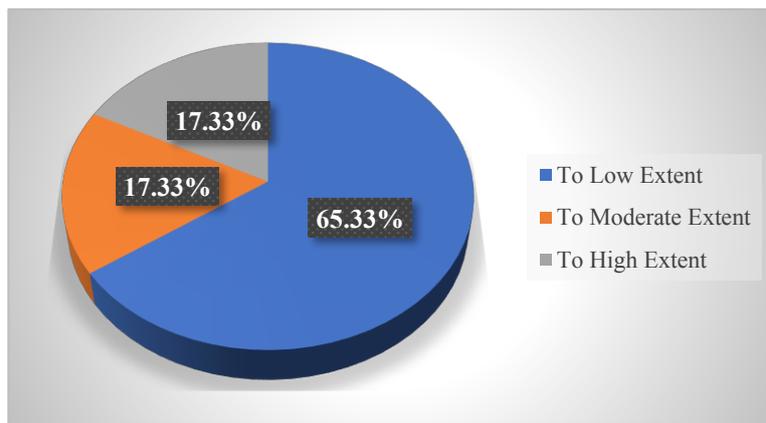


Figure:13 Extent of knowledge of the respondents regarding Block Printing

It was found that majority that is 65.33 per cent of the respondents had a low extent of knowledge regarding the block printing, whereas 17.33 per cent of the respondents had moderate extent of knowledge and only 17.33 per cent of the respondents had high extent of knowledge regarding the block printing.

4.2.13 Extent of knowledge of the respondents regarding Sankheda Art

In this section, the respondents were asked to respond on the knowledge scale regarding the painted sankheda art in terms of aware, undecided and unaware.

Table 30: Distribution of the respondents according to their knowledge regarding the Sankheda Art. (n=150)

Sr. No.	Knowledge of the respondents regarding Sankheda Art	Aware		Undecided		Unaware		Weighted Mean (3-1)
		f	%	f	%	f	%	
1	Sankheda Furniture is made by an artisan community called Khuradi Suther.	22	14.67	28	18.67	100	66.67	2.52
2	Sankheda Furniture is made by using hand held tools lathes and simple machinery.	16	10.67	28	18.67	106	70.67	2.60
3	The lacquer-wase style called atishi is used in Sankhedha furniture.	24	16.00	28	18.67	98	65.33	2.49
4	Teak-wood is mainly used in the making of Sankheda furniture.	18	12.00	24	16.00	108	72.00	2.60
5	Kaccha colour is the traditional acid base colour used for dyeing in Sankheda furniture making.	20	13.33	24	16.00	106	70.67	2.57
6	Tinfoil material also known as 'Kallai', is sourced for adorning Sankheda furniture.	24	16.00	38	25.33	88	58.67	2.43
7	Saras gum is used in making 'Kallai' for Sankheda furniture.	22	14.67	30	20.00	98	65.33	2.51
8	Nitrocellulose Putty is used to coat the wood in Sankheda furniture to make its surface even.	28	18.67	28	18.67	94	62.67	2.44
9	Melamine polish is the final finishing touch applied to Sankheda furniture.	24	16.00	30	20.00	96	64.00	2.48
Overall weighted mean								2.52

It was found from the gathered data that 72 per cent of the respondents were unaware that teak-wood is mainly used in the making of Sankheda art. 70.67 per cent of the respondents were unaware that Sankheda Furniture is made by using hand held tools lathes and simple machinery and kaccha colour is the traditional acid base colour used for dyeing in Sankheda furniture making. 66.67 per cent of the respondents were unaware that Sankheda Furniture is made by an artisan community called Khuradi Suther, whereas, 65.33 per cent of the respondents were unaware that the lacquer-wase style called atishi is used in Sankhedha furniture and saras gum is used in making 'Kallai' for Sankheda furniture. 64 per cent of the

respondents were unaware that melamine polish is the final finishing touch applied to Sankheda furniture, whereas, 62.67 per cent of the respondents were unaware that Nitrocellulose Putty is used to coat the wood in Sankheda furniture to make its surface even and 58.67 per cent of the respondents were unaware that tinfoil material also known as 'Kallai', is sourced for adorning Sankheda furniture.

Table 31: Extent of knowledge of the respondents regarding Sankheda Art.

Sr. No.	Extent of knowledge of the respondents regarding the Sankheda Art	Range of Score	Respondents (n=150)	
			f	%
1	To Low Extent	09 - 14	102	68.00
2	To Moderate Extent	15 - 21	34	22.67
3	To High Extent	22 - 27	14	09.33

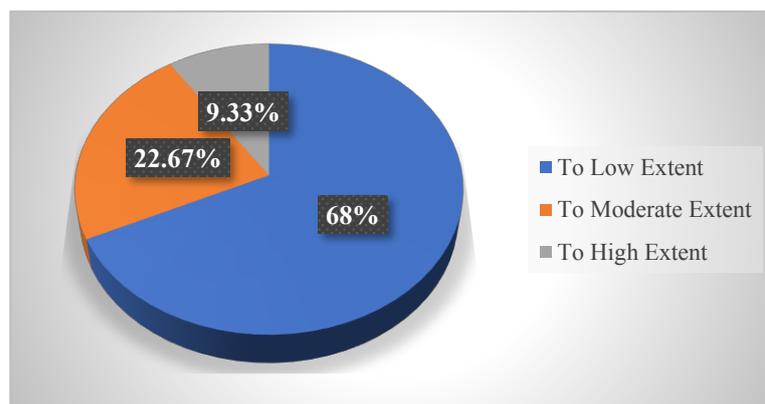


Figure:14 Extent of knowledge of the respondents regarding Sankheda Art

It was found that majority that is 68 per cent of the respondents had a low extent of knowledge regarding the sankheda art, whereas 22.67 per cent of the respondents had moderate extent of knowledge and only 09.33 per cent of the respondents had high extent of knowledge regarding the sankheda furniture.

4.2.14 Extent of knowledge of the respondents regarding Pithora Painting

In this section, the respondents were asked to respond on the knowledge scale regarding the painted Pithora painting in terms of aware, undecided and unaware.

Table 32: Distribution of the respondents according to their knowledge regarding the Pithora Painting. (n=150)

Sr. No.	Knowledge of the respondents regarding Pithora Painting	Aware		Undecided		Unaware		Weighted Mean (3-1)
		f	%	f	%	f	%	
1	Pithora art is a tribal culture.	24	16.00	30	20.00	96	64.00	2.48
2	Pithora motifs can be used in contemporary home décor.	26	17.33	26	17.33	98	65.33	2.48
3	Pithora art being impacted by modernization and globalization.	22	14.67	38	25.33	90	60.00	2.45
4	Pithora style motifs can be incorporated into designer wallpapers.	24	16.00	28	18.67	98	65.33	2.49
5	Pithora art is a form of Folk Painting of Rathwas, Bhilal, Nayaks, and Tadi tribes.	24	16.00	28	18.67	98	65.33	2.49
6	Pithora themed can be used for home decor Fabric like Bedsheets, Pillow covers, curtains etc.	22	14.67	30	20.00	98	65.33	2.51
7	Pithora art is highly related to Painting done on the wall of houses of the tribal People.	24	16.00	28	18.67	98	65.33	2.49
Overall weighted mean								2.49

It was found that 65.33 per cent of the respondents were unaware that Pithora motifs can be used in contemporary home décor, Pithora style motifs can be incorporated into designer wallpapers, Pithora art is a form of Folk Painting of Rathwas, Bhilal, Nayaks, and Tadi tribes, Pithora themed can be used for home decor Fabric like Bedsheets, Pillow covers, curtains etc, Pithora art is highly related to Painting done on the wall of houses of the tribal People. 64 per cent of the respondents were unaware that Pithora art is a tribal culture, whereas, 60 per cent of the respondents were unaware that Pithora art being impacted by modernization and globalization.

Table 33: Extent of knowledge of the respondents regarding Pithora painting.

Sr. No.	Extent of knowledge of the respondents regarding the Pithora painting	Range of Score	Respondents (n=150)	
			f	%
1	To Low Extent	07 - 11	106	70.67
2	To Moderate Extent	12 - 16	22	14.67
3	To High Extent	17 - 21	22	14.67

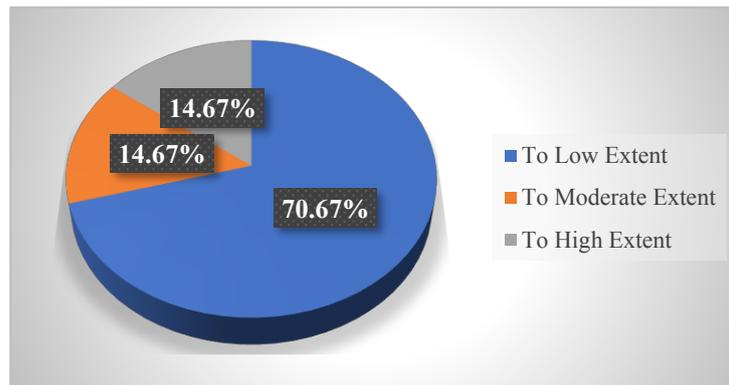


Figure:15 Extent of knowledge of the respondents regarding Pithora Painting

It was found that 70.67 per cent of the respondents had a low extent of knowledge regarding the pithora painting, whereas 14.67 per cent of the respondents had moderate extent of knowledge and 14.67 per cent of the respondents had high extent of knowledge regarding the pithora painting.

4.2.15 Extent of knowledge of the respondents regarding Beadwork

In this section, the respondents were asked to respond on the knowledge scale regarding the painted Beadwork in terms of aware, undecided and unaware.

Table 34: Distribution of the respondents according to their knowledge regarding the Beadwork. (n=150)

Sr. No.	Knowledge of the respondents regarding Beadwork	Aware		Undecided		Unaware		Weighted Mean (3-1)
		f	%	f	%	f	%	
1	Beading is the process of placing beads on the surface of fabrics using thread and needle.	18	12.00	24	16.00	108	72.00	2.60
2	Nylon threads are primarily used to string the beads in beading.	24	16.00	30	20.00	96	64.00	2.48
3	The Tri bead system creates a net-like effect in beadwork.	26	17.33	20	13.33	104	69.33	2.52
Overall weighted mean								2.53

It was found that 72 per cent of the respondents were unaware that beading is the process of placing beads on the surface of fabrics using thread and needle, whereas 69.33 per cent of the respondents were unaware that the Tri bead system creates a net-like effect in beadwork and 64 per cent of the respondents were unaware that nylon threads are primarily used to string the beads in beading.

Table 35: Extent of knowledge of the respondents regarding Beadwork.

Sr. No.	Extent of knowledge of the respondents regarding the Beadwork	Range of Score	Respondents (n=150)	
			f	%
1	To Low Extent	03 - 04	103	68.67
2	To Moderate Extent	05 - 07	31	20.67
3	To High Extent	08 - 09	16	10.67

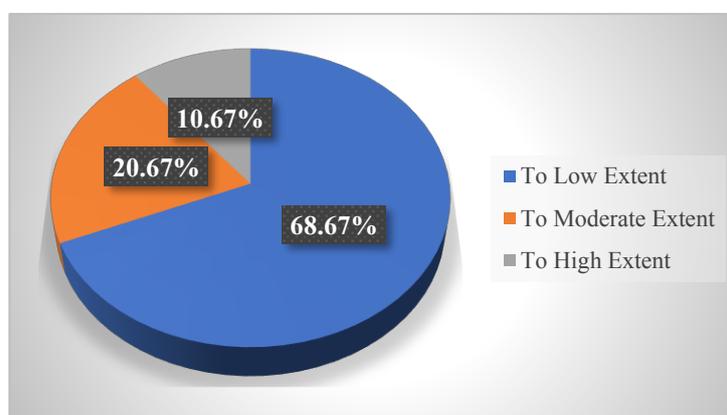


Figure:16 Extent of knowledge of the respondents regarding Beadwork

It was found from the above table that 68.67 per cent of the respondents had low extent of knowledge regarding the beadwork, whereas 20.67 per cent of the respondents were having moderate extent of knowledge and only 10.67 per cent of the respondents were having high extent of knowledge regarding the beadwork.

4.2.16 Extent of knowledge of the respondents regarding Sadeli/ Marquetry

In this section, the respondents were asked to respond on the knowledge scale regarding the painted sadeli in terms of aware, undecided and unaware.

Table 36: Distribution of the respondents according to their knowledge regarding the Sadeli/ Marquetry. (n=150)

Sr. No.	Knowledge of the respondents regarding Sadeli / Marquetry	Aware		Undecided		Unaware		Weighted Mean (3-1)
		f	%	f	%	f	%	
1	Sadeli craft is related to the Persian art of khatam.	60	40.00	28	18.67	62	41.33	2.01
2	Wood and ivory are commonly used in creating sadeli Mosaics.	52	34.67	42	28.00	56	37.33	2.03
3	Sandalwood is often used in sadeli craft.	48	32.00	38	25.33	64	42.67	2.11
4	The quality of sadeli craftsmanship is judged by geometric intricacy.	52	34.67	34	22.67	64	42.67	2.08
5	Sadeli craftsmanship combine materials in different ways in creating patterns to achieve variation of patterns.	52	34.67	34	22.67	64	42.67	2.08
6	Sadeli mosaic is prepared by thin rods by scraping lengths of ivory bone or wood into desired shape.	58	38.67	34	22.67	58	38.67	2.00
Overall weighted mean								1.95

It was found that 42.67 per cent of the respondents were unaware that sandalwood is often used in sadeli craft, the quality of sadeli craftsmanship is judged by geometric intricacy and sadeli craftsmanship combine materials in different ways in creating patterns to achieve variation of patterns. 41.33 per cent of the respondents were unaware that sadeli craft is related to the Persian art of khatam, whereas, 38.67 per cent of the respondents were unaware that sadeli mosaic is prepared by thin rods by scraping lengths of ivory bone or wood into

desired shape and 37.33 per cent of the respondents were unaware that wood and ivory are commonly used in creating sadeli Mosaics.

Table 37: Extent of knowledge of the respondents regarding Sadeli/ marquetry.

Sr. No.	Extent of knowledge of the respondents regarding the Sadeli/ marquetry	Range of Score	Respondents (n=150)	
			f	%
1	To Low Extent	06 - 09	60	40.00
2	To Moderate Extent	10 - 14	34	22.67
3	To High Extent	15 - 18	56	37.33

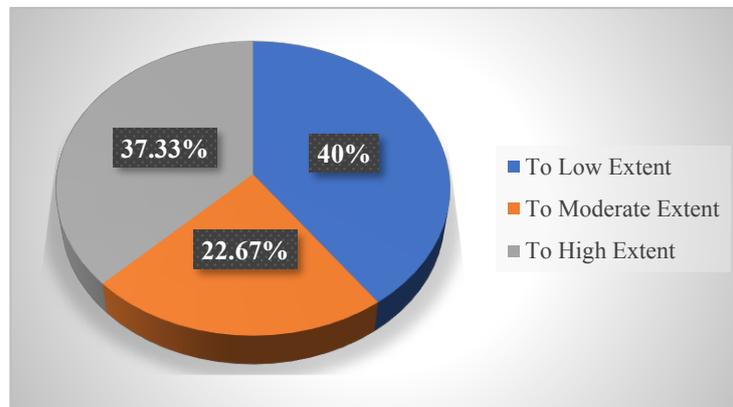


Figure:17 Extent of knowledge of the respondents regarding Sadeli/Marquetry

It was found from the above table that 40 per cent of the respondents were having low extent of knowledge regarding the sadeli/marquetry, whereas, 37.33 per cent of the respondents were having high extent of knowledge and 22.67 per cent of the respondents were having moderate extent of knowledge regarding the sadeli/marquetry.

4.2.17 Extent of knowledge of the respondents regarding Vaaskaam (Bamboo)

In this section, the respondents were asked to respond on the knowledge scale regarding the painted vaaskaam bamboo in terms of aware, undecided and unaware.

Table 38: Distribution of the respondents according to their knowledge regarding the Vaaskaam (Bamboo). (n=150)

Sr. No.	Knowledge of the respondents regarding Vaaskaam (Bamboo)	Aware		Undecided		Unaware		Weighted Mean (3-1)
		f	%	f	%	f	%	
1	The chief product made by the Kotwalia tribe is the topla basket.	38	25.33	34	22.67	78	52.00	2.27
2	Bamboo structures used for homes are typically covered with mud and grass.	38	25.33	40	26.67	72	48.00	2.23
3	Government initiatives have led to the establishment of local self-help groups producing bamboo furniture.	38	25.33	32	21.33	80	53.33	2.28
Overall weighted mean								2.26

It was found that 53.33 per cent of the respondents were unaware that government initiatives have led to the establishment of local self-help groups producing bamboo furniture, whereas, 52 per cent of the respondents were unaware that the chief product made by the Kotwalia tribe is the topla basket and 48 per cent of the respondents were unaware that bamboo structures used for homes are typically covered with mud and grass.

Table 39: Extent of knowledge of the respondents regarding Vaaskaam (Bamboo)

Sr. No.	Extent of knowledge of the respondents regarding the Vaaskaam (Bamboo)	Range of Score	Respondents (n=150)	
			f	%
1	To Low Extent	03 – 04	74	49.33
2	To Moderate Extent	05 – 07	44	29.33
3	To High Extent	08 – 09	32	21.33

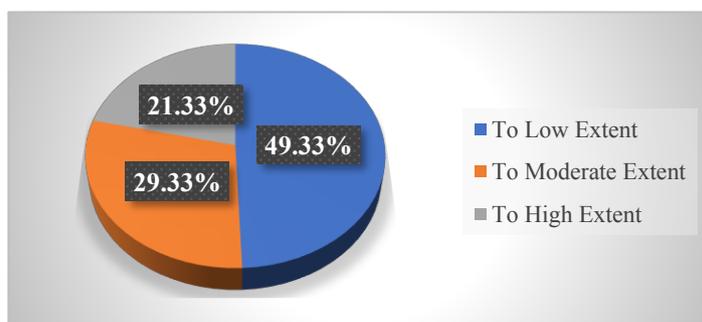


Figure:18 Extent of knowledge of the respondents regarding Vaaskaam

It was found that 49.33 per cent of the respondents were having low extent of knowledge regarding the Vaaskaam, whereas 29.33 per cent of the respondents were having moderate extent of knowledge and 21.33 per cent of the respondents were having high extent of knowledge regarding the Vaaskaam.

4.2.18 Extent of knowledge of the respondents regarding Tangaliya

In this section, the respondents were asked to respond on the knowledge scale regarding the painted tangaliya in terms of aware, undecided and unaware.

Table 40: Distribution of the respondents according to their knowledge regarding the Tangaliya. (n=150)

Sr. No.	Knowledge of the respondents regarding Tangaliya	Aware		Undecided		Unaware		Weighted Mean (3-1)
		f	%	f	%	f	%	
1	Skilled artisans utilize fly-shuttle pit looms to weave Tangaliya textiles.	62	41.33	18	12.00	70	46.67	2.05
2	The weaver's patience, skill, and time investment are required to create intricate Tangaliya designs by twisting each dot onto the warp individually.	54	36.00	46	30.67	50	33.33	1.97
3	Tangaliya fabric can be used to create exquisite wall hangings to enhance home décor.	56	37.33	34	22.67	60	40.00	2.03
4	Tangaliya-inspired upholstery can be used to bring traditional aesthetics to furniture such as chairs and sofas.	58	38.67	32	21.33	60	40.00	2.01
5	Dana carrying craft is another name for Tangaliya weaving.	58	38.67	48	32.00	44	29.33	1.91
Overall weighted mean								1.99

It was found that 46.67 per cent of the respondents were unaware that skilled artisans utilize fly-shuttle pit looms to weave Tangaliya textiles, whereas 40 per cent of the respondents were unaware that tangaliya fabric can be used to create exquisite wall hangings to enhance home décor and tangaliya-inspired upholstery can be used to bring traditional aesthetics to furniture such as chairs and sofas. 33.33 per cent of the respondents were unaware that the weaver's patience, skill, and time investment are required to create intricate Tangaliya

designs by twisting each dot onto the warp individually and 29.33 per cent of the respondents were unaware that dana carrying craft is another name for Tangaliya weaving.

Table 41: Extent of knowledge of the respondents regarding Tangaliya

Sr. No.	Extent of knowledge of the respondents regarding the Tangaliya	Range of Score	Respondents (n=150)	
			f	%
1	To Low Extent	05 - 08	62	41.33
2	To Moderate Extent	09 - 11	30	20.00
3	To High Extent	12 - 15	58	38.67

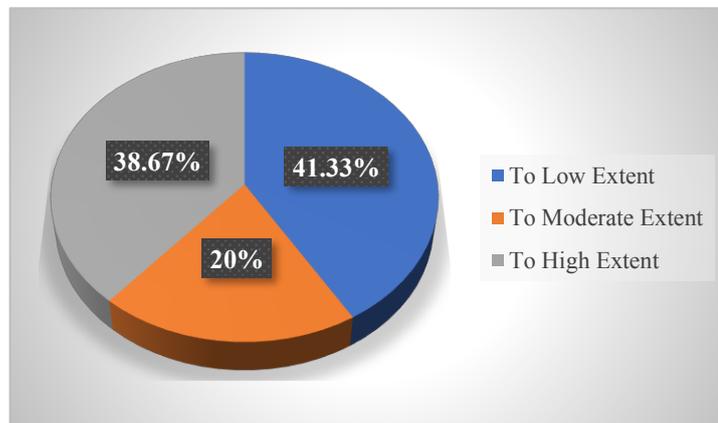


Figure:19 Extent of knowledge of the respondents regarding Tangaliya

It was found from the above table that 41.33 per cent of the respondents were having low extent of knowledge regarding Tangaliya, whereas, 38.67 per cent of the respondents were having high extent of knowledge and 20 per cent of the respondents were having moderate extent of knowledge regarding Tangaliya.

4.2.19 Extent of knowledge of the respondents regarding Khadi

In this section, the respondents were asked to respond on the knowledge scale regarding the khadi in terms of aware, undecided and unaware.

Table 42: Distribution of the respondents according to their knowledge regarding the Khadi. (n=150)

Sr. No.	Knowledge of the respondents regarding Khadi	Aware		Undecided		Unaware		Weighted Mean (3-1)
		f	%	f	%	f	%	
1	Khadi was introduced during India's freedom movement to encourage people to boycott foreign goods.	18	12.00	12	8.00	120	80.00	2.68
2	Khadi fabric is known for its ability to keep the wearer cool in summer.	18	12.00	24	16.00	108	72.00	2.60
3	Khadi cushion covers and throws can help create a cozy and stylish atmosphere on a couch or bed.	14	9.33	20	13.33	116	77.33	2.68
4	The Surendra Nagar district of Gujarat has one of the largest handloom clusters in India where Khadi can be bought in bulk.	18	12.00	18	12.00	114	76.00	2.64
Overall weighted mean								2.65

It was found that 80 per cent of the respondents were unaware that khadi was introduced during India's freedom movement to encourage people to boycott foreign goods, whereas, 77.33 per cent of the respondents were unaware that khadi cushion covers and throws can help create a cozy and stylish atmosphere on a couch or bed. 76 per cent of the respondents were unaware that Surendra Nagar district of Gujarat has one of the largest handloom clusters in India where Khadi can be bought in bulk, and 72 per cent of the respondents were unaware that khadi fabric is known for its ability to keep the wearer cool in summer.

Table 43: Extent of knowledge of the respondents regarding Khadi.

Sr. No.	Extent of knowledge of the respondents regarding the Khadi	Range of Score	Respondents (n=150)	
			f	%
1	To Low Extent	04 – 06	122	81.33
2	To Moderate Extent	07 – 09	14	9.33
3	To High Extent	10 – 12	14	9.33

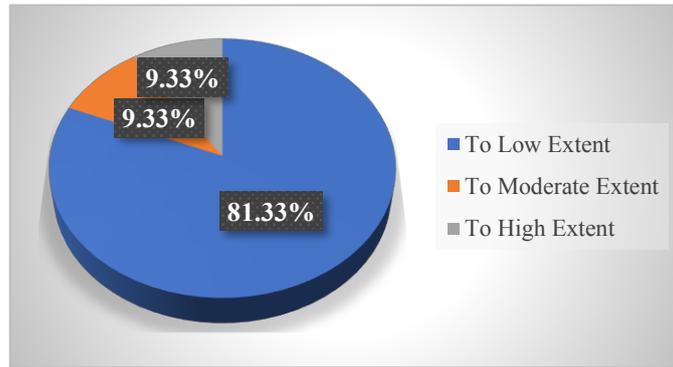


Figure:20 Extent of knowledge of the respondents regarding Khadi

It was found that 81.33 per cent of the respondents had low extent of knowledge regarding Khadi, whereas 9.33 per cent of the respondents had moderate as well as high extent of knowledge regarding Khadi.

4.2.20 Extent of knowledge of the respondents regarding Single Ikat

In this section, the respondents were asked to respond on the knowledge scale regarding the painted single ikat in terms of aware, undecided and unaware.

Table 44: Distribution of the respondents according to their knowledge regarding the Single Ikat. (n=150)

Sr. No.	Knowledge of the respondents regarding Single Ikat	Aware		Undecided		Unaware		Weighted Mean (3-1)
		f	%	f	%	f	%	
1	Single Ikat products are more affordable because they use rubber strips instead of traditional tying methods.	30	20.00	28	18.67	92	61.33	2.41
2	The main difference between single and double Ikat style is the weaving technique.	32	21.33	26	17.33	92	61.33	2.40
3	The purpose of using resist or barrier in the Ikat technique is to protect certain portions of the yarn or cloth from the dye.	34	22.67	32	21.33	84	56.00	2.33
4	The significance of using rubber strips in the Ikat technique is to replace the traditional method of tying with coarse cotton thread.	36	24.00	36	24.00	78	52.00	2.28

5	The Ikat technique is primarily used to make sarees and linen.	38	25.33	22	14.67	90	60.00	2.35
Overall weighted mean								2.35

It was found that 61.33 per cent of the respondents were unaware that Single Ikat products are more affordable because they use rubber strips instead of traditional tying methods and the main difference between single and double Ikat style is the weaving technique. 60 per cent of the respondents were unaware that Ikat technique is primarily used to make sarees and linen, whereas, 56 per cent of the respondents were unaware that purpose of using resist or barrier in the Ikat technique is to protect certain portions of the yarn or cloth from the dye, and 52 per cent of the respondents were unaware that the significance of using rubber strips in the Ikat technique is to replace the traditional method of tying with coarse cotton thread.

Table 45: Extent of knowledge of the respondents regarding Single Ikat.

Sr. No.	Extent of knowledge of the respondents regarding the Single ikat	Range of Score	Respondents (n=150)	
			f	%
1	To Low Extent	05 - 08	94	62.67
2	To Moderate Extent	09 - 11	22	14.66
3	To High Extent	12 - 15	34	22.67

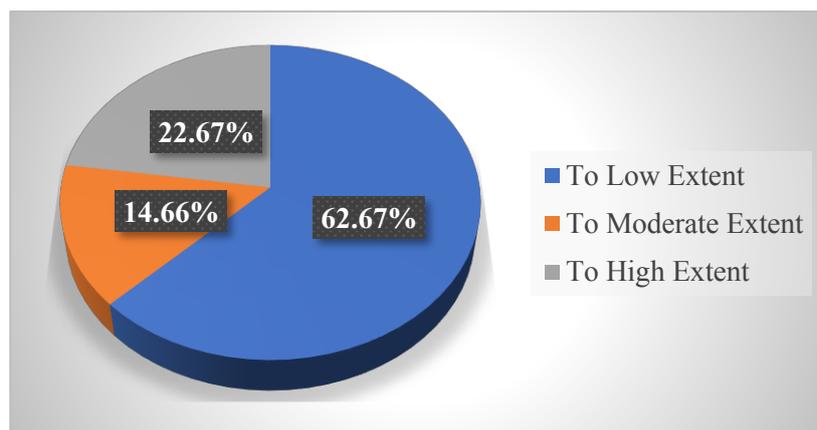


Figure:21 Extent of knowledge of the respondents regarding Single Ikat

It was found that 62.67 per cent of the respondents were having low extent of knowledge regarding single ikat, whereas, 22.67 per cent of the respondents had high extent of knowledge and 14.66 per cent of the respondents had moderate extent of knowledge regarding single ikat.

4.2.21 Overall extent of knowledge of the respondents regarding Indigenous art and craft of Gujarat.

This section dealt with the extent of knowledge of the respondents regarding Indigenous art and craft of Gujarat. This was a summated rating scale. The respondents were asked to respond to a 3-point continuum in terms of “Aware”, “Undecided”, “Unaware” and the scores from 3 through 1 were given to the respondents respectively. The possible score ranged from 130 to 324 of which three categories having almost equal intervals were made for total 130 statements of knowledge scale. Lower scores indicated low extent of knowledge of the Interior design student.

Table 46: Overall Extent of the knowledge of the respondents regarding the indigenous art and craft of Gujarat. (n=150)

Sr. No.	Overall Extent of Knowledge regarding the indigenous art and craft of Gujarat	Range of Score	Respondents (n=150)	
			f	%
1	To Low Extent	108 – 179	94	62.67
2	To Moderate Extent	180 – 252	46	30.67
3	To High Extent	253 – 324	10	06.66

The sample surveyed showed that 54.67 per cent of the respondents were in the low score category having low extent of knowledge, 36 per cent of the respondents were having moderate extent of knowledge and only 9.33 per cent of the respondents were having high extent of knowledge regarding the indigenous art and craft of Gujarat.

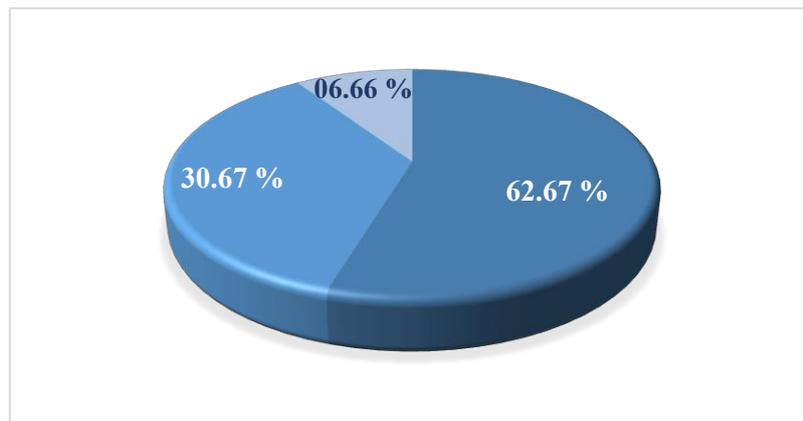


Figure:22 Overall Extent of knowledge of the respondents regarding Indigenous Art and Craft of Gujarat

4.2.22 Overall Weighted mean of Extent of knowledge of the respondents regarding Indigenous Art and Craft of Gujarat

The data in the table revealed that the knowledge of the respondents was highest regarding Bandhani (2.72) followed by Art Embroidery and Khadi (2.65). The data also revealed that the knowledge of the respondents regarding Clay Relief Work (2.63), Leather Work (2.62) and Block Printing (2.58) indigenous art and craft of Gujarat. The knowledge of the respondents was lowest for Sadeli (1.95) followed by Tangaliya (1.99) and Namda Felted Rug (2.03).

Table: 47 Overall Weighted mean of Extent of knowledge of the respondents regarding Indigenous Art and Craft of Gujarat

Sr. No.	Indigenous art and craft of Gujarat	Overall weighted mean
1.	Bandhani	2.72
2.	Art embroidery	2.65
3.	Khadi	2.65
4.	Clay relief work/mud work/lippan kaam	2.63
5.	Leather work	2.62
6.	Block Printing	2.58
7.	Bead work	2.53
8.	Sankheda Art	2.52
9.	Ajrakh	2.51
10.	Pithora painting	2.49
11.	Mata ni pachedi	2.46
12.	Painted Terracotta	2.41
13.	Copper bell	2.38
14.	Single ikat	2.35
15.	Vaaskaam Bamboo	2.26
16.	Rogan Art	2.22
17.	Applique work	2.20
18.	Namda felted rugs	2.03
19.	Tangaliya	1.99
20.	Sadeli/ Marquetry	1.95

Section III

Development of Living room Designs

4.6 Development of Living room Designs Using Indigenous Art and Craft of Gujarat.

The proposed drawings of Living room are developed keeping in mind the outcome of the findings of the study. The proposed designs were prepared using AutoCAD 2021 and 3Ds max software's.

Table 48: Proposed living room design using indigenous art and craft of Gujarat.

Sr. No.	Title
1	Living Room Option 1 (2D and 3D Views)
2	Living Room Option 2 (2D and 3D Views)

The designs were developed using information collected by the researcher. The designer discovered that various arts and crafts from Gujarat are underutilized in the interior design market. These crafts are sustainable, made of natural materials, and can provide an aesthetic appeal to living spaces. Integrating these elements can enhance the design and sustainability of interiors. Therefore, the designs aim to incorporate these overlooked Gujarati arts and crafts to create aesthetically pleasing and environmentally conscious interior spaces. This approach highlights the potential of local crafts in modern design.

The proposed living room designs of the residence with discussion are discussed here.

1. Proposed Living room Design Using Indigenous Art and Craft of Gujarat

Based on comprehensive study findings, the designer has conceived a flexible and adaptable living room design intended to harmonize with any spatial environment. This concept is meticulously crafted for a 150 sq. ft. living area, thoughtfully integrated with an adjacent kitchen and foyer. Within this layout, the living room is strategically positioned as the focal point, emphasizing the primary design elements and stylistic intentions.

The structural composition of the living room is carefully considered, encompassing the foundational aspects of walls, flooring, and a false ceiling to establish the room's architectural character. Complementing this structure is a furniture arrangement designed for both aesthetic appeal and functional utility. It includes a comfortable 3-seater sofa to provide ample seating, accompanied by four strategically placed single-seater chairs that encourage social interaction and offer individual relaxation spaces. A centrally located table serves as an anchor for the seating arrangement, facilitating both decorative display and practical use. A modern TV unit is incorporated for entertainment purposes, seamlessly blending technology with the room's overall design. Furthermore, decorative wall panelling is employed to enhance the room's visual texture and create a backdrop that complements the furniture and other design elements.

In a bid to harmonize the traditional with the contemporary, the designer has skilfully woven Gujarat's indigenous arts and crafts into the fabric of the modern interior. This fusion not only amplifies the aesthetic allure of the space but also breathes new life into these age-old art forms, presenting them in a context that is both relevant and appealing to contemporary sensibilities. The design approach intricately melds a diverse array of Gujarati art forms and crafts, culminating in a unique aesthetic signature that is both captivating and culturally resonant.

Rogan Art is used as a central wallpaper feature, employing a blue and green colour scheme to capture the eye. Rogan art is a form of textile painting that originated in Gujarat, India, known for its intricate patterns and vibrant colours. Bandhani and Art Embroidery are applied to cushion covers, adding complex textile detailing and texture. Bandhani is a tie-dye textile art, while Art Embroidery involves decorating fabric with needle and thread to create designs. Applique Work highlighting fine craftsmanship. Applique is a sewing technique where fabric patches are sewn onto a background fabric

to create designs or patterns. It is implemented on center table as table matt. Namda Felted Rug is placed in the living room's center as a carpet, offering a textured and grounded element. Namda rugs are a type of felted rug traditionally made in India, known for their unique designs and warmth. Leatherwork is incorporated into the sofa set, providing a combination of tradition and utility. Leatherwork involves crafting items from animal hides, offering durability and a classic aesthetic. Ajrakh Fabric is used for the curtains, introducing rich, block-printed patterns. Ajrakh is a type of block-printed textile that features complex geometric and floral patterns. Copper Bell is used to create wall-hanging wind chimes, adding a sensory element. Copper bells produce melodic sounds when moved by the wind, adding an auditory dimension to the decor. Mud Artwork is applied to the wall panels, representing a traditional mural craft. Mud artwork involves using mud or clay to create decorative or relief designs on walls, showcasing earthy textures and traditional motifs. Painted Terracotta is used as a plant vase, integrating natural elements with artistic finishes. Painted Terracotta vases combine the rustic charm of clay with artistic embellishments, enhancing the visual appeal of plants. These art forms and crafts were intentionally used to craft a pleasing interior in a contemporary living room while maintaining a traditional atmosphere.

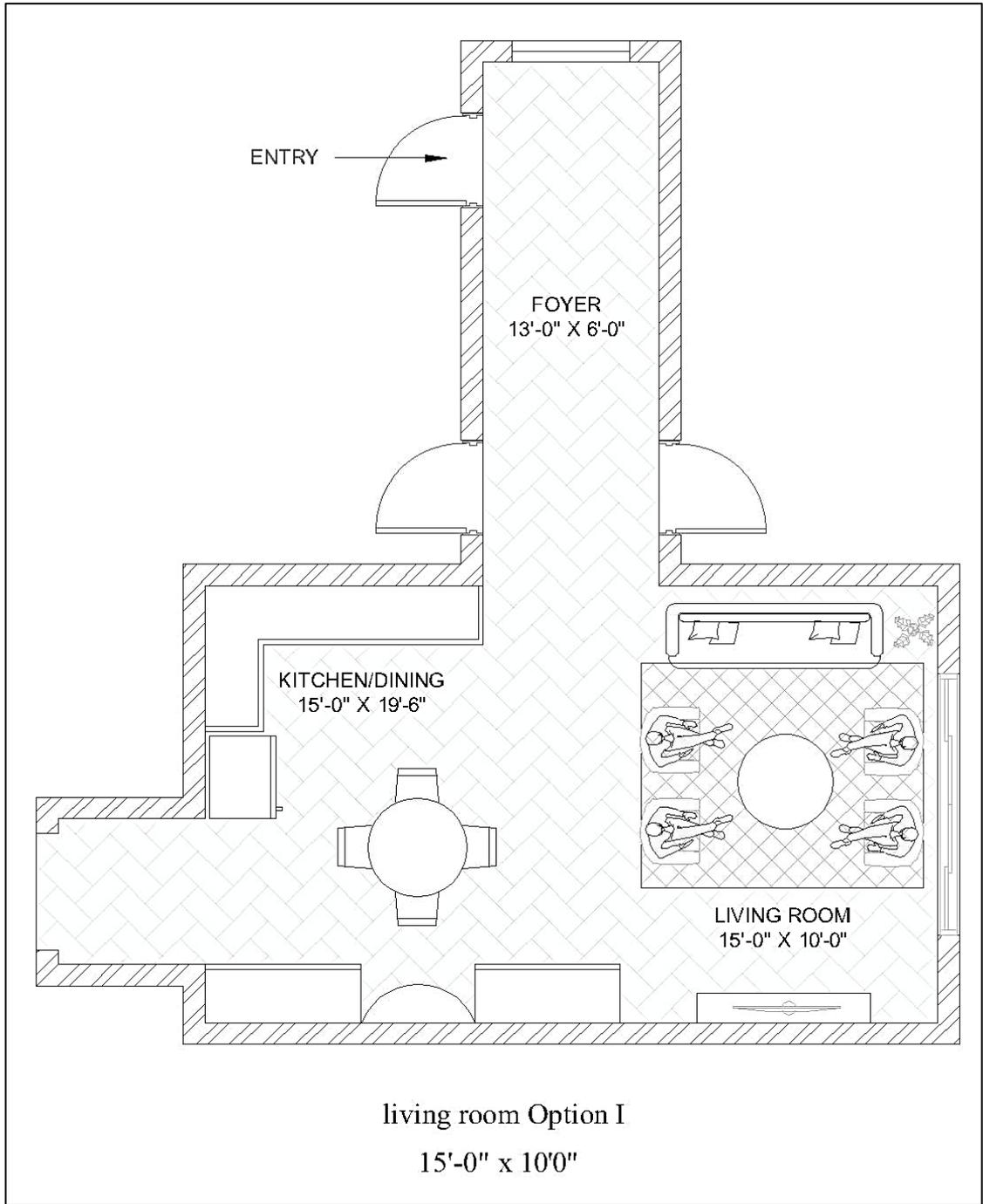


Plate 29: 2D drawing of living room Option I



Plate 30: 3D View of living room Option I



Plate 31: 3D View of living room Option I



Plate 32: 3D View of living room Option I



Plate 33: 3D View of living room Option I



Plate 34: 3D View of living room Option I



Plate 35: 3D View of living room Option I

LIVING ROOM DESIGN USING INDIGENOUS ART AND CRAFT OF GUJARAT

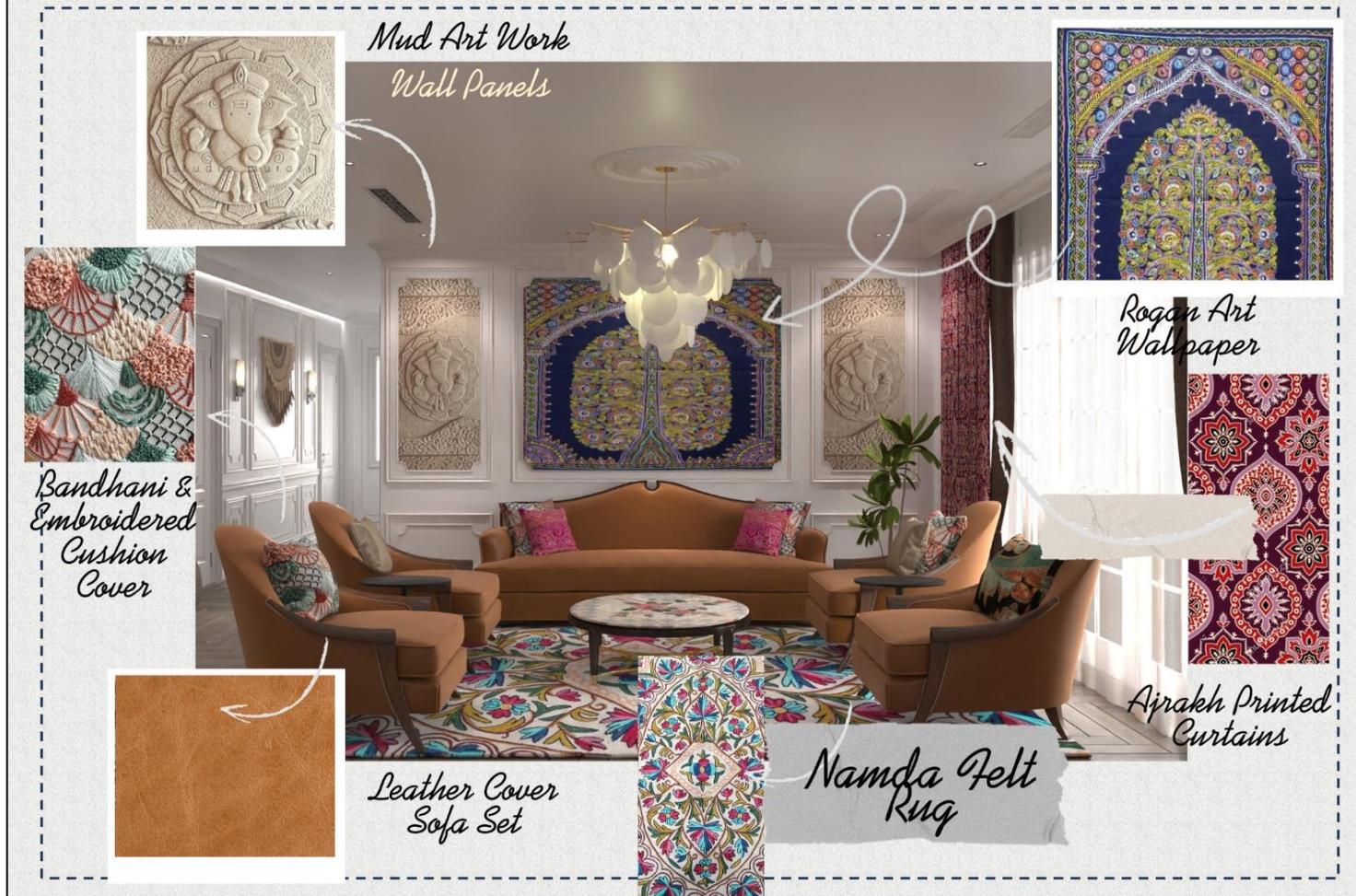


Plate 36: 3D View of living room Option I

2. Proposed Living room Design Using Indigenous Art and Craft of Gujarat

The design vision focuses on a compact 150 square foot living space, which also includes an integrated kitchen and a foyer, transforming it into a celebration of Gujarati art. The heart of this transformation lies within the living room, which acts as the focal point for the entire design.

The concept meticulously integrates a wide array of traditional Gujarati art forms, carefully selected and arranged to cultivate a unique and deeply immersive cultural aesthetic within the limited space. This approach aims to create an environment where every element contributes to a cohesive artistic expression that reflects the rich cultural heritage of Gujarat. The structural composition of the living room is carefully considered, encompassing the foundational aspects of walls, flooring, and a false ceiling to establish the room's architectural character. Complementing this structure is a furniture arrangement designed for both aesthetic appeal and functional utility. It includes a comfortable 3-seater sofa to provide ample seating, accompanied by four strategically placed single-seater chairs that encourage social interaction and offer individual relaxation spaces. A centrally located table serves as an anchor for the seating arrangement, facilitating both decorative display and practical use. A modern TV unit is incorporated for entertainment purposes, seamlessly blending technology with the room's overall design. Furthermore, decorative wall panelling is employed to enhance the room's visual texture and create a backdrop that complements the furniture and other design elements.

Mata ni Pachedi is utilized as a central wallpaper feature, demonstrating its traditional cloth-painting artistry. Mata ni Pachedi is a textile art form from Gujarat, India, serving as a shrine for marginalized communities and featuring a central deity surrounded by symbolic designs. Block Printing is employed for the carpet in the center of the living room, adding intricate, handcrafted patterns underfoot. Block printed rugs feature patterns created using wooden printing blocks, a traditional technique resulting in unique, handmade designs. Sankheda Furniture Known for its colourful lacquered woodwork, this is utilized for furniture items such as the sofa and TV unit. Sankheda furniture from Gujarat, India, is characterized by the teak wood treated with lacquer and painted in bright traditional shades. Pithora Painting a tribal art form, this is used for the wall frames, introducing an element of indigenous artistry. Pithora paintings are ritualistic artworks done on walls by tribes such as the Rathwa, Bhils, and Bhilala, depicting deities and processions with vibrant colours. Beadwork is

applied to cushion covers, providing a tactile and visually appealing embellishment. Beaded cushion covers add sophistication and comfort to home decor, often handmade with intricate bead designs. Sadeli/Marquetry Art adorns the center table, displaying its complex geometric patterns. Sadeli is a form of marquetry from Gujarat with similarities to Persian "Khatam," involving delicate inlay work with wood, metal, or ivory to create geometric mosaics. Vaaskaam Bamboo is incorporated for wall hangings and plant vase, adding a natural and eco-friendly touch. Vaas Kaam involves crafting items from cane and bamboo, often used for decorative articles and articles required by the agrarian community. Tangaliya Weaving is applied to the sofa covers, showcasing its unique textured patterns. Tangaliya weaving is a 700-year-old hand weaving technique from Gujarat, characterized by raised dots created with contrasting-coloured knots. Khadi Fabric is used on the walls as wallpaper, offering a textured and handspun aesthetic. Khadi is a textured plain developed from the threads of a coarsely woven cotton cloth. Single Ikat Fabric is applied as curtains, contributing its distinctive resist-dyeing patterns. Single Ikat fabric features resist-dyeing on either the warp or weft threads before weaving, creating intricate patterns.

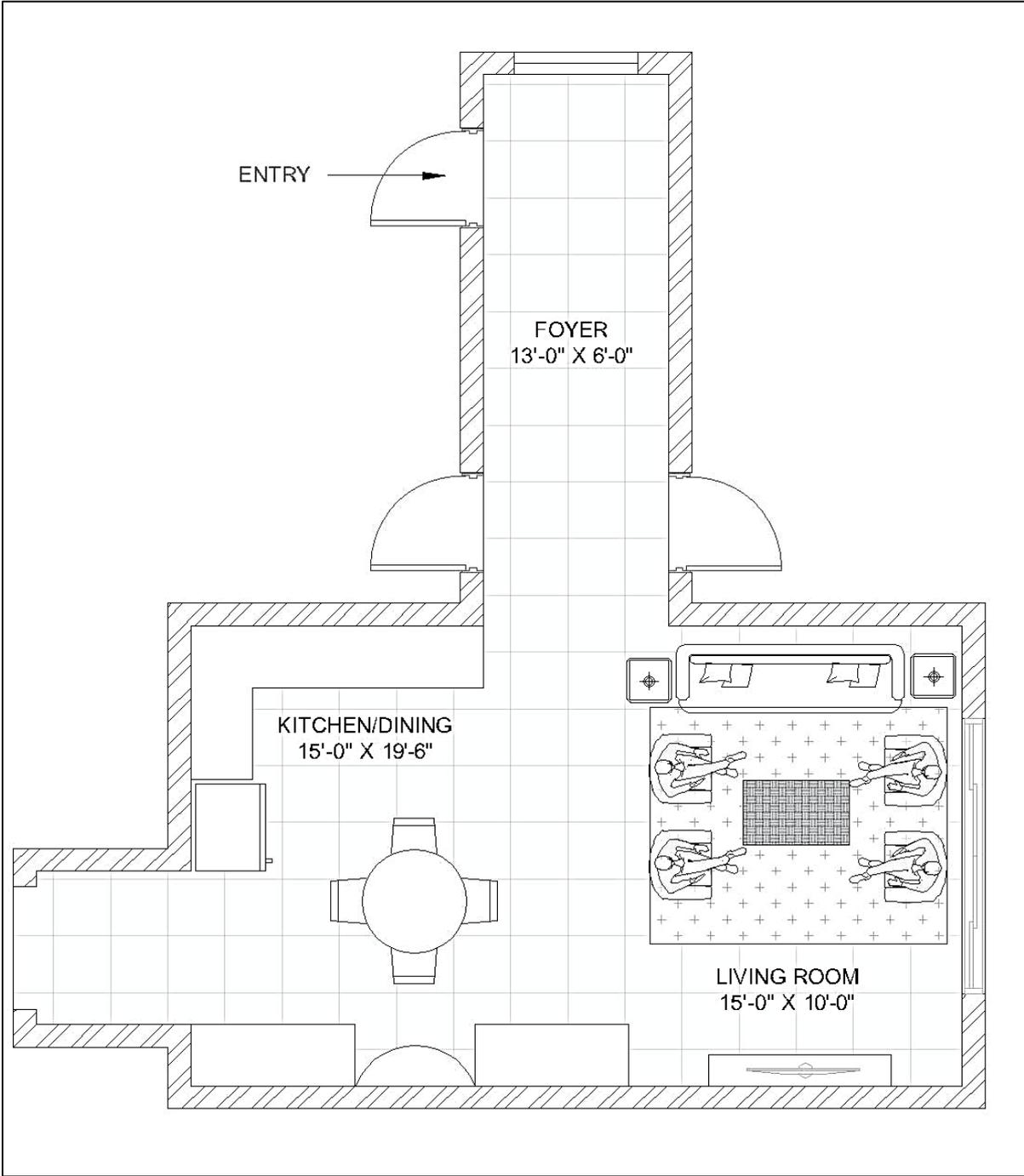


Plate 37: 2D drawing of living room Option II



Plate 38: 3D View of living room Option II



Plate 39: 3D View of living room Option II



Plate 40: 3D View of living room Option II



Plate 41: 3D View of living room Option II



Plate 42: 3D View of living room Option II



Plate 43: 3D View of living room Option II



Plate 44: 3D View of living room Option II

LIVING ROOM DESIGN USING INDIGENOUS ART AND CRAFT OF GUJARAT



Plate 45: 3D View of living room Option II

Section IV

Development of an Educational Module

4.4 Development of an Educational Module

One of the objectives of the study was to develop an education module for enhancing the knowledge of the interior design students regarding indigenous art and craft of Gujarat. The western Indian state of Gujarat has a long history of traditional crafts and art. The state's varied cultural terrain is reflected in these customs, which have been carried down through the centuries and support the lives of many craftspeople. The purpose of this module is to present Gujarat's rich and varied art and craft traditions while emphasising its relevance, history, and methods. Through a thorough review and researches, the researcher has noted down 20 varied indigenous art and crafts of Gujarat. The educational module was made in the form of booklet with description and graphical representation of each art and craft. The significance of topic, content, and language of the module was validated by a panel of experts from the interior design field. Feedback regarding the design of the module, grammar and language were received from the experts which were taken into consideration for the final development of the module. The module will be a useful resource to those who are willing to learn more about Gujarat's indigenous art and craft traditions. It will support the preservation and promotion of these crafts in addition to showcasing their diversity and beauty.

Summary and Conclusion



CHAPTER V

SUMMARY AND CONCLUSION

Indigenous art and craft serve as a bridge between tradition, culture, and contemporary design, reflecting the deep-rooted history, beliefs, and practices of Indigenous communities. These artistic expressions not only celebrate cultural diversity but also promote sustainability, social justice, and the sovereignty of Indigenous people over their heritage and resources. The Indigenous design approach prioritizes the balance between the built environment and nature, incorporating storytelling, spirituality, and ecological consciousness into architectural and interior spaces.

Gujarat, a state known for its rich artistic legacy, is home to numerous traditional crafts that have been practiced for generations. Some of the most notable art forms include Rogan painting, a unique technique using castor oil-based colors; Bandhani tie-dye, famous for its intricate dot patterns; and Ajrakh block printing, which involves complex resist-dyeing processes. The Kutch embroidery showcases exquisite hand-stitched patterns, while Sankheda furniture, with its lacquer-coated wooden designs, adds an artisanal touch to interiors. Other crafts like Namda felted rugs, leatherwork, appliqué (Katab Kachchi), Pithora painting, and hand-painted terracotta pottery further enrich Gujarat's artistic landscape.

These crafts are deeply connected to the land and communities that create them. For instance, lipan clay relief work, seen in traditional Bhunga houses, utilizes local materials and mirrors to form intricate wall decorations. Additionally, wood marquetry from Surat, bamboo craft (Vaaskaam), and Tangaliya weaving contribute to Gujarat's diverse handicraft traditions.

Incorporating these Indigenous art forms into interior design can enhance spaces by adding cultural authenticity, warmth, and sustainability. Residential spaces, particularly living rooms, serve as ideal settings to integrate traditional elements through handcrafted furniture, vibrant textiles, patterned rugs, and locally inspired lighting. The use of natural materials like wood, stone, and clay aligns with eco-friendly design principles, promoting sustainability. Moreover, these elements create a distinct identity that reflects the heritage and craftsmanship of Gujarat.

Beyond aesthetics, integrating Indigenous crafts into interior design offers economic empowerment to local artisans by providing them with new platforms to showcase their skills. As traditional crafts face challenges due to modernization and industrialization, their adaptation in contemporary spaces ensures their survival and evolution.

For interior design students, studying Indigenous art and craft provides invaluable insights into the fusion of tradition and modernity. Understanding these crafts enables designers to develop unique, meaningful spaces while preserving and revitalizing cultural heritage. By incorporating Gujarat's artistic traditions into contemporary design, designers can create interiors that are not only visually appealing but also tell compelling stories of history, craftsmanship, and identity.

STATEMENT OF PROBLEM

To develop living room designs using indigenous art and craft of Gujarat state.

OBJECTIVES

1. To gather the information related to Indigenous Art and Craft of Gujarat.
2. To assess the knowledge of interior design students regarding different indigenous art & craft of Gujarat.
3. To develop living room designs using indigenous art & craft of Gujarat.
4. To develop an educational module for enhancing the knowledge of interior design students regarding indigenous art & craft of Gujarat.

DELIMITATION

1. The study was limited to interior design students of Vadodara city.
2. The study was limited to art and crafts of Gujarat State only.

METHODOLOGY

The present study employed a descriptive research design to conduct an in-depth analysis of interior design students' awareness and perception of Gujarat's indigenous art and craft. The sample consisted of 150 interior design students from Vadodara City, selected through purposive sampling and contacted using the snowball technique. Data was collected using a questionnaire divided into two sections. Section 1 of the questionnaire focused on gathering demographic information from the respondents. Section 2 assessed the respondents' extent of knowledge regarding Gujarat's indigenous art and craft. Respondents indicated their knowledge level on a 3-point continuum: "Aware," "Undecided," or "Unaware," with corresponding scores of 3, 2, and 1, respectively.

To categorize the extent of knowledge, the score range was divided into equal intervals. The data analysis process included categorization, coding, tabulation, and statistical analysis. A 3Ds max rendering was designed to showcase various living room designs incorporating different indigenous art and craft forms of Gujarat. Feedback regarding the design of the module, grammar and language were received from the experts which were taken into consideration for the final development of an educational module.

Major Finding of the study

The major finding of the study is presented as below:

1. Background Information

The study revealed that the majority of respondents (66.67 per cent) were between the ages of 17 to 21 years, with the overall mean age being 20.40 years. A significant proportion of respondents (80 per cent) were female. In terms of education, the highest percentage of respondents (36 per cent) were in their third year of graduation, followed by 28% in the second year. A large majority (76 per cent) of the respondents were from Vadodara city, while a smaller proportion belonged to different districts of Gujarat. The dominant family structure among respondents was nuclear. Regarding the economic background, more than (80 per cent) of respondents came from families with an annual income ranging between ₹5 to ₹10 lakhs, with an average family income of ₹6,28,733.33.

2. Extent of Knowledge

The majority (60 per cent) of the respondents were unaware that Rogan painting is an artwork of Kachchh and that geometric motifs are popular for Rogan Art wall hangings. The majority (92 per cent) of the respondents were unaware that Bandhani is a tie-and-dye technique involving twisting, tying, and dyeing fabric. The majority (57.33 per cent) of the

respondents were unaware that Appliqué work involves attaching cut-out fabric shapes onto a base fabric to create decorative designs. The majority (45.33 per cent) of the respondents were unaware that women mainly undertake tasks like the preparation of different forms of slivers for making namda. The majority (76 per cent) of the respondents were unaware that leatherwork is the traditional craft of the indigenous Meghwal community in the Kutch district of Gujarat. The majority (74.76 per cent) of the respondents were unaware that Dhamadka, Khavda, and Ajrakhpur are currently the primary locations for Ajrakh production. The majority (78.76 per cent) of the respondents were unaware that cotton fabric is typically used as the base for Art embroidery. The majority (80 per cent) of the respondents were unaware that copper bells can be used to create a wind chime for a balcony, patio, or garden. The majority (57.33 per cent) of the respondents were unaware that Lippan Kaam originated in Bhavnagar and is known for its circular bhungas adorned with clay and mud dough. The majority (69.33 per cent) of the respondents were unaware that terracotta tiles are commonly used as flooring in eco-friendly houses. The majority (69.33 per cent) of the respondents were unaware that the Vagharis of Gujarat contribute to the evolution of Mata ni Pachhedi as an art form and that woodblock printing and hand painting are used in creating Mata ni Pachhedi paintings. The majority (68 per cent) of the respondents were unaware that the block carvers of Pethapur are known for their skills in making color separations and intricate relief carving. The majority (72 per cent) of the respondents were unaware that teak wood is mainly used in the making of Sankheda furniture. The majority (65.33 per cent) of the respondents were unaware that Pithora motifs can be used in contemporary home décor. Pithora-style motifs can be incorporated into designer wallpapers, and Pithora art is a form of folk painting practiced by the Rathwas, Bhilal, Nayaks, and Tadi tribes. Pithora-themed designs can be used for home décor fabrics such as bedsheets, pillow covers, and curtains. Pithora art is closely related to the paintings traditionally done on the walls of tribal homes. The majority (72 per cent) of the respondents were unaware that beading is the process of placing beads on the surface of fabrics using a thread and needle. The majority (42.67 per cent) of the respondents were unaware that sandalwood is often used in Sadeli craft and that the quality of Sadeli craftsmanship is judged by geometric intricacy. Sadeli craftsmanship combines materials in different ways to create varied patterns. The majority (53.33 per cent) of the respondents were unaware that government initiatives have led to the establishment of local self-help groups producing bamboo furniture. The majority (46.67 per cent) of the respondents were unaware that skilled artisans utilize fly-shuttle pit looms to weave Tangaliya textiles. The

majority (80 per cent) of the respondents were unaware that Khadi was introduced during India's freedom movement to encourage people to boycott foreign goods. The majority (61.33 per cent) of the respondents were unaware that single Ikat products are more affordable because they use rubber strips instead of traditional tying methods. The main difference between single and double Ikat styles is the weaving technique.

3. Development of Living Room Designs

The findings in Section III revealed that a two-dimensional floor plan of the living room was created using AutoCAD software (version 2021) to illustrate various furniture placements. The rendering of the living room was carried out using 3Ds Max. Two distinct designs were developed, each incorporating different indigenous art and craft of Gujarat. Seven views were generated for one living room design and seven views for the other

4. Development of Educational Module

One of the objectives of the study was to develop an education module for enhancing the knowledge of the interior design students regarding indigenous art and craft of Gujarat. The western Indian state of Gujarat has a long history of traditional crafts and art. The state's varied cultural terrain is reflected in these customs, which have been carried down through the centuries and support the lives of many craftspeople. The purpose of this module is to present Gujarat's rich and varied art and craft traditions while emphasising its relevance, history, and methods. Through a thorough review and researches, the researcher has noted down 20 varied indigenous art and crafts of Gujarat. The educational module was made in the form of booklet with description and graphical representation of each art and craft. The significance of topic, content, and language of the module was validated by a panel of experts from the interior design field. Feedback regarding the design of the module, grammar and language were received from the experts which were taken into consideration for the final development of the module. The module will be a useful resource to those who are willing to learn more about Gujarat's indigenous art and craft traditions. It will support the preservation and promotion of these crafts in addition to showcasing their diversity and beauty.

Conclusion

The study on “Development of living room design using Indigenous art and craft of Gujarat” was conducted on Interior Design students of Vadodara city. The major objective of the study was to develop living room designs using indigenous art and craft of Gujarat state. The major finding of the study showed that majority of respondent had low extent of knowledge regarding

Bandhani with (84.00 per cent), majority of respondent had low extent of knowledge regarding Applique work with (48.00 per cent), majority of respondent had low extent of knowledge regarding leather work with (78.00 per cent), majority of respondent had low extent of knowledge regarding ajrakh with (74.67 per cent), majority of respondent had low extent of knowledge regarding art embroidery with (80.00 per cent), majority of respondent had low extent of knowledge regarding copper craft with (61.33 per cent), majority of respondent had low extent of knowledge regarding Clay relief work / Mud work/ Lipan kaam with (78.67 per cent), majority of respondent had low extent of knowledge regarding painted terracotta with (71.33 per cent), majority of respondent had low extent of knowledge regarding Mata ni pachedi with (66.66 per cent), majority of respondent had low extent of knowledge regarding Block Printing with (65.33 per cent), majority of respondent had low extent of knowledge regarding Sankheda art with (68.00 per cent), majority of respondent had low extent of knowledge regarding Pithora painting with (70.67 per cent), majority of respondent had low extent of knowledge regarding Bead work with (68.67 per cent), majority of respondent had low extent of knowledge regarding Sadeli/ maquetry with (40.00 per cent), majority of respondent had low extent of knowledge regarding Vaaskaam Bamboo craft with (49.33 per cent), majority of respondent had low extent of knowledge regarding Tangaliya with (41.33 per cent), majority of respondent had low extent of knowledge regarding Khadi with (81.33 per cent), majority of respondent had low extent of knowledge regarding Single ikat with (62.67 per cent).

Implication of the study

The findings of the present study had the following implication:

- **For Interior Designers and Architects**

The study on development of living room using Indigenous art and craft of Gujarat will aid the present and budding interior designers and Architects in creating unique, meaningful spaces that reflect historical narratives, cultural identity, and artistic traditions. The study will also act as a basis in introducing diversity in interior designing field by moving away from generic aesthetics and embracing authentic regional craftsmanship.

- **For Local Artisans**

The finding of the present study will provide new market opportunities for local artisans by incorporating traditional crafts into interior spaces. The study will also

enable the artisan-led businesses contribute to economic growth through sustainable practices. The study will also aid in engaging the local artisans in interior design projects to support the economic vitality of their communities enabling in providing employment and supporting small-scale industries, fostering local talent and creativity. The findings of the study will eventually contribute to the economy, strengthening it culturally and financially. The demand for artisanal products will encourage economic opportunities for local communities, helping artisans sustain their craft and pass it on to future generations.

- **For Department of Family and Community Resource Management**

The educational module prepared by the researcher will be an asset to the Department of Family and community resource management, Faculty of Family and Community sciences, The Maharaja Sayajirao University of Baroda, Vadodara as a reading material for the faculties and students. The research will be helpful in being a reference material for the subjects Indian Art and Craft and Interior Decoration. Also, the information gathered through the present research would widen the data base and will help in strengthening the curriculum.

- **For Government**

The findings of the study can aid the authorities for utilising the information for restructuring and developing policies which are local artisans in promoting the local art and craft of Gujarat, India.

- **For Libraries and Documentation Centres**

The findings of the present research would be a ready reference for documentation on the related subject.

Recommendations for the Future Studies

1. A similar study can be conducted for the various states of India.
2. A detail study can be conducted on each art and craft and its application in interior design.
3. A similar study can be undertaken for a large group with various art and craft of other states of India.
4. A similar study can be conducted for developing bedroom designs.
5. A similar study can be conducted for commercial space designing.
6. An in-depth investigation for indigenous art and craft worldwide can be undertaken.

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Appendices



Appendix 1
QUESTIONNAIRE

Section I
Demographic Profile of the Respondents

1. Name: _____
2. Age: _____
3. Gender:
 - Male
 - Female
4. Year of study:
 - 3rd year
 - Final year
5. Name of University/Faculty/College: _____

SECTION II

Knowledge regarding Indigenous art and craft of Gujarat

Below are the statements to find out extent of knowledge of the interior design students related to the indigenous art and craft of Gujarat. Please go through the following and put the [✓] tick mark in the appropriate column. The response structure of the statements will be in the form of Aware, Undecided and Unaware.

Statements on different various indigenous art and craft of Gujarat according to the district.				
Kachchh				
1. Rogan Painting				
Sr. No	Statements	Aware	Undecided	Unaware
1.	Rogan painting is art work of Kachchh.			
2.	Rogan Art is created by Boiled castor oil and mixed with coloured powder.			
3.	Kalam is the traditional name for the iron rod used in Rogan Art.			
4.	Kalam is the painting the cloths used for in in rogan are process.			
5.	Geometrics motifs are popular for Rogan Art wall hangings.			
6.	Castor oil extracted from Castor seeds material used in the Rogan Art creation process.			
7.	Gel production step comes first in the Rogan Art creation process.			
8.	By Painting with a metal stylus motif is created on the fabric in Rogan Art.			
9.	Are you aware that rogan art textile are inexpensive substitutes for embroidered textiles.			
2. Bandhani				
1.	Bandhani is a tie and dye technique involving twisting, tying, and dyeing fabric			
2.	The designs on bandhani fabric are formed by a combination of dots block printed on the fabric.			

3.	Bandhani fabric is soaked in alum before dyeing to aid in colour absorption.			
4.	The tools used in bandhani include a metal nail, a glass tube, and thread for tying knots.			
5.	Bandhani patterns can be found in home furnishings like bedspreads and curtains.			
3. Appliqué Work				
1.	Appliqué work involves attaching cut-out fabric shapes onto a base fabric to create decorative designs.			
2.	The founder of Appliqué Work - Rani Ben's family migrated to India during the Indo-Pakistani division and brought with them ancient embroidery techniques.			
3.	Kutch Applique is recognized for adding vibrant colors and designs to the domestic structures of Kachchh.			
4.	The tools required for appliqué work include a needle and scissors.			
5.	Voile is used in appliqué work to give a more delicate appearance.			
6.	The background fabric for appliqué is prepared by joining fabric swatches of various geometric shapes.			
4. Namda Felted Rugs				
1.	The Pinjara and Mansuri communities of eastern Kachchh create felted namda and daddi through a unique variation of the appliqué technique.			
2.	In this unique variation of the appliqué technique, the pattern of colored wool is laid first and the ground is fused on top.			
3.	The women mainly undertake tasks like the preparation of different forms of slivers for making namda.			
4.	The men are involved in labor-intensive processes of felting as			

	well as adding finishing details to the products.			
5.	Namda making was promoted in India under the patronage of Mughal monarchs and Rajput royals.			
5. Leather Work				
1.	Leather work is the traditional craft of the indigenous community of Meghwals in the Kachchh district of Gujarat.			
2.	Bags and shoes are some of the original items made using the leather craft of the Meghwals.			
3.	Leather rugs and carpets are considered a practical way to introduce leather into home interiors.			
4.	Leather coffee tables are an option to centralize leather accents in a living room.			
5.	Leather is known for its durability and can develop fine lines and wrinkles that enhance its character over time.			
6. Ajrakh				
1.	Dhamadka, Khavda and Ajrakhpur currently are the primary locations for Ajrakh production.			
2.	Resist and mordant printing is the main technique involved in the production of Ajrakh fabrics.			
3.	With the help of wooden blocks detailed motifs transferred onto the fabric in Ajrakh printing.			
4.	Indigo, madder root, turmeric natural dyes are commonly used in coloring the Ajrakh fabrics.			
5.	Naturally occurring and eco-friendly materials makes Ajrakh prints environmentally sustainable.			
7. Art Embroidery				
1.	Cotton fabric is typically used as the base for Kachchh embroidery			

2.	Natural dyes contribute to the sustainable and eco-friendly ethos of the craft in Kachchh embroidery.			
3.	Artisans use both natural and synthetic dyes in Kachchh embroidery, but natural dyes are more predominant.			
4.	Kutch embroidery has been recognized by UNESCO for its cultural significance.			
5.	Artisans have adapted Kachchh embroidery techniques over time while still preserving traditional elements.			
8. Copper Bell				
1.	Copper bells can be used to create a wind chime for a balcony, patio, or garden.			
2.	Shape and size of the bell, along with the wooden thong determines the tonal quality and resonating sound of copper bell.			
3.	Copper bells are made by beating strips of metal to the desired shape and interlocking the pieces.			
4.	The curvature of the bottom and the use of a harmonic hammer determine the sound and afterglow of the copper bell.			
5.	The original purpose of the bells when they chimed their way into Kachchh from Sindh centuries ago was to be used by cattle rearers to help identify its cattle			
6.	Copper bells are commonly placed close to a window or door to catch the breeze and produce calming sounds.			
9. Mud work				
1.	Lippan Kaam originated in Bhavnagar and is known for its circular bhungas adorned with clay and mud dough.			
2.	Mud work in Gujarat has shifted to contemporary materials and techniques, making the art form more durable.			

3.	Mud work in Gujarat often involves depicting local flora and fauna to showcase the Authentic culture and traditions of Gujarat			
4.	Mud work in Gujarat often involves depicting local flora and fauna to showcase the Authentic culture and traditions of Gujarat			
5.	The artisans incorporate mirrors into Lippan Kaam to make it more durable and long-lasting by Including them in the circular bhungas			
6.	Earthquake in 2001 brought recognition to the artisans of Lippan Kaam for their resilient homes that withstood the devastation			
10. Painted terracotta				
1.	The tradition of hand-painted terracotta is practiced by many artisans in Kachchh and Surendranagar.			
2.	The text explicitly mentions that the ornamentation is performed by the women of the potter communities			
3.	The terracotta crockery is non-toxic and food-safe.			
4.	Terracotta tiles are commonly used as flooring in eco-friendly houses.			
5.	Terracotta painting in India is believed to have started during the Indus Valley Civilization period.			
Ahmedabad				
11. Mata ni pachedi				
1.	Vagharis of Gujarat contribute to the evolution of mata ni pachhedi as art form.			
2.	Mata ni pachhedi is adhere to eco-friendly pratices in its creation.			
3.	Woodblock printing and hand painting is used in creating mat ani pacchedi painting.			

4.	Organic material are typically used to create the colours in Mata ni Pacchedi.			
12. Block Printing				
1.	The block carvers of Pethapur are known for their skills in making color separations and intricate relief carving.			
2.	Block-making provided a more stable income source compared to traditional carpentry for the craftsmen in Pethapur.			
3.	Screen-printing has contributed to the decline of block-making in Pethapur due to increased efficiency and lower costs			
4.	The craft of block-making is currently recognized as an endangered art due to its diminished practitioners			
5.	Traditional block-making workshops operated like production lines with specialized tasks for different artisans			
Vadodara				
13. Sankheda Art				
1.	This Sankheda Furniture is made by an artisan community called Khuradi Suther.			
2.	Sankheda Furniture is made by using hand held tools lathes and simple machinery			
3.	The lacquer-wase style called atishi is used in Sankheda furniture.			
4.	Teak-wood is mainly used in the making of Sankheda furniture.			
5.	Kachcha colour is the traditional acid base colour used for dyeing in Sankheda furniture making			
6.	Tinfoil material also known as 'Kallai', is sourced for adorning Sankheda furniture			
7.	Saras gum is used in making 'Kallai' for Sankheda furniture			

8.	Nitrocellulose putty is used to coat the wood in Sankheda furniture to make its surface even			
9.	Melamine polish is the final finishing touch applied to Sankheda furniture			
14. Pithora Painting				
1.	Pithora art is a tribal culture			
2.	Pithora motifs can be used in contemporary home decor			
3.	Pithora art being impacted by modernization and globalization			
4.	Pithora style motifs can be incorporated into designer wallpapers			
5.	Pithora art is a form of Folk Painting of Rathwas, Bhilal, Nayaks, and Tadi tribes			
6.	Pithora themed can be used for home derore Fabric like Bedsheets, Pillow covers, custains etc			
7.	Pithora art is highly ritualistic Painting done on the wall of houses of the tribal People			
15. Bead Work				
1.	Beading is the process of placing beads on the surface of fabrics using thread and needle.			
2.	Nylon threads are primarily used to string the beads in beading			
3.	The Tri bead system creates a net-like effect in beadwork.			
Surat				
16. Sadeli /Marquetry				
1.	Sadeli craft is related to the Persian art of khatam.			
2.	Wood and ivory are commonly used in creating sadeli Mosaics			
3.	Sandalwood is often used in sadeli craft			
4.	the quality of sadeli craftsmanship is judged by geometric intricacy			
5.	Sadeli craftsmanship combine materials in different ways in			

	creating patterns to achieve variation of patterns			
6.	sadeli mosaic is prepared by thin rods by scraping lengths of ivory bone or wood into desired shape			
17. Vaaskaam Bamboo Craft				
1.	The chief product made by the Kotwalia tribe is the topla basket			
2.	Bamboo structures used for homes are typically covered with mud and grass			
3.	Government initiatives have led to the establishment of local self-help groups producing bamboo furniture			
Surendra Nagar				
18. Tangaliya				
1.	Skilled artisans utilize fly-shuttle pit looms to weave Tangaliya textiles.			
2.	The weaver's patience, skill, and time investment are required to create intricate Tangaliya designs by twisting each dot onto the warp individually.			
3.	Tangaliya fabric can be used to create exquisite wall hangings to enhance home décor.			
4.	Tangaliya-inspired upholstery can be used to bring traditional aesthetics to furniture such as chairs and sofas.			
5.	Dana carrying craft is another name for Tangaliya weaving.			
19. Khadi				
1.	Khadi was introduced during India's freedom movement to encourage people to boycott foreign goods			
2.	Khadi fabric is known for its ability to keep the wearer cool in summer			
3.	Khadi cushion covers and throws can help create a cozy and stylish atmosphere on a couch or bed			

4.	The Surendra Nagar district of Gujarat has one of the largest handloom clusters in India where Khadi can be bought in bulk			
Rajkot				
20. Single Ikat				
1.	Single Ikat products are more affordable because they use rubber strips instead of traditional tying methods			
2.	The main difference between single and double Ikat style is the weaving technique			
3.	The purpose of using resist or barrier in the Ikat technique is to protect certain portions of the yarn or cloth from the dye			
4.	The significance of using rubber strips in the Ikat technique is to replace the traditional method of tying with coarse cotton thread			
5.	The Ikat technique is primarily used to make sarees and linen.			

Appendix 2

ETHICAL CERTIFICATE



Institutional Ethics
Committee for Human
Research
(IECHR)

FACULTY OF FAMILY AND COMMUNITY SCIENCES
THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA

Ethical Compliance Certificate 2024-2025

This is to certify Mr. Aman Patel study titled; "Development of Living Room Designs using Indigenous Art and Craft of Gujarat." from Department of Family and Community Resource Management has been approved by the Institutional Ethics Committee for Human Research (IECHR), Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda. The study has been allotted the ethical approval number IECHR/FCSc/M.Sc./10/2024/25.

Prof. Komal Chauhan
Member Secretary
IECHR

Prof. Mini Sheth
Chairperson
IECHR

Chair Person
IECHR
Faculty of Family & Community Sciences
The Maharaja Sayajirao University of Baroda

APPENDICES 3

CONSET FORM



Estd. 1949

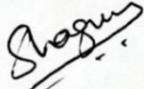
NAAC Accredited 'A+' Grade

DEPARTMENT OF FAMILY AND COMMUNITY RESOURCE MANAGEMENT
FACULTY OF FAMILY & COMMUNITY SCIENCES
THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA
VADODARA

INFORMED CONSENT FORM

The Department of Family and Community Resource Management at the Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara, is committed to ensuring the protection of human participants involved in research. This document provides you with details about the research, allowing you to make an informed decision regarding your participation. If you choose to participate, please be aware that you are free to withdraw from the study at any time without any consequences. This study seeks to Development of Living Room Designs Using Indigenous Art and Craft of Gujarat. You will be asked to provide basic background information (such as your Name, Age, Educational level) and extent of knowledge regarding the various indigenous art and craft of Gujarat. All responses will be kept strictly confidential, with no direct association with your identity. If you feel uncomfortable at any point during the study, you are free to stop participating without any obligation. The survey will take approximately 15-20 minutes of your time. Please ensure all questions are answered completely. For any inquiries or further information about the research, feel free to contact us.

By signing below, you acknowledge that you understand the nature of the study and voluntarily agree to participate. All information you provide will remain confidential, and your identity will be kept anonymous in any findings from this research.


Participant's Name & Signature:
Date: NOV . 2024

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Abstract



ABSTRACT

Indigenous art and craft refer to the integration of Indigenous knowledge, practices and beliefs into the creation of art, architecture and planning. It is a way of acknowledging and celebrating the diversity, richness and complexity of Indigenous cultures and communities. Some of the characteristics of Indigenous Architecture and Interior Design include Use of natural materials, Harmonious relationship with the environment, Inclusion of sacred spaces, Integration of Indigenous Symbolism and Motifs. Utilizing indigenous Art & Craft is crucial for numerous reasons. It preserves and promotes cultural heritage, fostering a sense of identity and continuity as well as it supports local economies by highlighting traditional craftsmanship and skills. Ultimately, embracing indigenous design in interior spaces helps bridge the past and present, creating environments that tell meaningful stories and connect people to their roots. The Indigenous art & craft of Gujarat is characterized by a meticulous incorporation of local materials, reflecting the region's natural resources. Traditional architecture often utilizes materials locally sourced wood, stone, and clay, not only for aesthetic appeal but also for their sustainable and climate-responsive qualities. Architectural styles are influenced by the diverse cultural embroidery of Gujarat, with each community contributing unique design elements. The Indigenous art & craft of Gujarat is a holistic approach that seamlessly integrates cultural, environmental and social aspects creating a built environment that is not only aesthetically pleasing but also sustainable and deeply rooted in the region's identity. The present study aimed at enhancing the knowledge of the students regarding the Indigenous art and craft of Gujarat as an initiative towards the Indian Knowledge System. Descriptive research design was used. For the present study, the sample comprised of 150 interior design students of Vadodara City. The sample for the present study was selected through purposive sampling method and the respondents were contacted through snowball technique. The questionnaire was developed with the statements on various art & craft of Gujarat State to test the knowledge of the interior design students. It was found from the data collection that the students had very low knowledge about the various art & craft of Gujarat. An educational module was developed on various art & craft of Gujarat. The knowledge was imparted through the educational module to the students of interior design which enhanced their knowledge. It is important for students to learn and understand about the indigenous art & craft of Gujarat state which helps them to

connect with their tradition. This study will be beneficial to the interior design students to learn about combinations of various indigenous art & craft of Gujarat and incorporating those into designing any interior space. The study will be beneficial to the interior designers and architects to adopt the traditional indigenous art & craft of Gujarat in their modern/contemporary interior.