



Development of Designs by Adaptation of Phad Art Motifs Using CAD Software

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Abstract

India has a long history of handicrafts, which we owe to the generations of craftspeople who have combined tradition, religion, social conventions, and practicality to create modern forms of craft. The needs for handicrafts to adjust to these developments are highlighted by the notable shift in the sensibility of today's craft consumers.

Even in the most contemporary settings, traditional Indian crafts have their place. By fostering partnerships between the design and craft communities, which lead to the development of intriguing combinations of goods and experiences. Traditional artisans are trained to work with designers and adjust to this new design environment. It provides designers with the chance to produce solutions that perfectly capture the spirit of their art.

Modern design concepts and technology are combined with the rich legacy of artisanal processes in the process of developing design through the adaptation of traditional crafts. This method not only maintains traditional customs but also adds authenticity, sustainability, and distinctive character to modern designs.

Through the integration of regional craftsmanship into their designs, they produce goods that narrate tales, arouse feelings, and strengthen bonds between individuals and their cultural background.

Essentially, the evolution of design via the adoption of traditional crafts is a well-balanced fusion of the past and present, customs and creativity, skill, and technology. It helps to preserve and develop old crafts in a world that is changing quickly while enhancing modern design with a sense of history, authenticity, and cultural resonance.

Using CAD (Computer-Aided Design) software to adapt Phad art themes offers an interesting chance to combine traditional Indian craftsmanship with contemporary technology. Phad art is a traditional form of scroll painting from Rajasthan, India. It is distinguished by elaborate themes, vivid colours, and detailed details.

Keywords: Phad Painting, Traditional Art, Art and Crafts, Rajasthani Folk Art, CAD software



Introduction

India's traditional arts and crafts have earned it the reputation of a land rich in culture and heritage. India's culture is heavily influenced by painting, and each of its various states has its own unique painting style and pattern. Many painting styles have legends associated with them and have their origins in India. Phad painting is one such painting style.

Phad is a stunning, distinctive kind of traditional Rajasthani folk art on a long, horizontal piece of cloth that dates back about 700 years and is now highly recognized throughout the world. It's a kind of art with roots in the vibrant heritage of storytelling, performed using a particular representational approach. The word 'Phad' originates from the phrase *kathan -wahan*, which implies to read. It may have originated from the Hindi word "Pad" and the Sanskrit term "Patt" for music. These paintings serve as the backdrop for the epic tales of the regional gods and the legendary stories of the former local kings. These tales are frequently moved from one location to another with the accompaniment of traditional singers who interpret the themes found on the scrolls.

These paintings, which are among the most intricately composed iconographies on the planet, are tasked with depicting a convoluted folktale. They are able to accomplish this through their distinct representational approach. For storytelling events that go on all night, they provide a visual backdrop. Phad paintings usually tell the stories of local heroes and deities, especially the adventures of Rajasthan's folk hero Pabuji, who is revered as a god. Every artwork tells a tale visually by arranging scenes in panels that flow one after the other like a storybook. Hindu mythology and regional folklore are frequent sources for the stories painted by Phad. These tales are routinely spoken during religious ceremonies, celebrations, and storytelling events.

Phad's paintings are renowned for their rich designs and minute details. Every component is painstakingly painted by artisans by hand, employing vibrant colours and precise brushwork. Richly embellished with ornamental patterns, motifs, and symbols, the compositions enhance the artwork's visual complexity and aesthetic appeal. Compared to other Rajasthani painting techniques, the figures in this piece have more curves. Additionally, the nose is rounder and smaller, and the eyes are somewhat larger. The painting's folk aesthetic is derived from the side profile aspect of the figures and its flat colours. The figures are constructed in accordance with their narrative importance.

Phad paintings are typically created on big canvases or pieces of cloth called "Phad" or "Phadav." A variety of methods are employed by artisans, including as sketching, painting, and outlining with tiny brushes known as "kalams" that are made of goat hair. For additional adornment, gold leaf or foil are frequently used to decorate the paintings. Phad's paintings are known for their vivid, strong colours. To create a vibrant colour palette, artisans usually utilize natural pigments derived from plants, minerals, and other organic components. Commonly



used colours are red, green, blue, yellow, and white; each has a cultural and metaphorical meaning.

In order to foster creativity, the current study, "Development of Designs by Adaption of Phad Art Motifs Using CAD Software," was carried out to investigate the viability of fusing the conventional motifs of Phad paintings with the CAD program. The study's goal was to provide a new range of textile designs while preserving the elegance and uniqueness of traditional painting.

Objectives

- To revive the art form by attempting to recreate of different patterns of motifs with color combinations.
- To transform the motif of Phad art by using CAD Software for the development of different designs.
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Review of Literature

Some research papers have been studied during the literature review to the phad art painting. The research papers are discussed in this section.

The paper titled "Chapter Phad and Its Literary Ecology: A consider of Pabuji and Devnarayan" expressed the phad execution breaks down the parallels between nature and culture, person and community. An examination of both the legends from an biological scholarly point of view substantiates the fabulousness and commitment of the sagas in improving the scholarly sort with diverse viewpoints of environmental associations b

etween man and other normal components on soil. The proposal builds up that the scholarly environment of phad is as differing as an environment. The biology of phad flourishes on social differing qualities, counting individuals from all areas, such as phad painters, phad entertainers, and the audience/followers of the gods. This relationship is based not as it were on their financial relations or exchanges, but they moreover depend upon each other for their elite character. The accounts and exhibitions of phad reflect the collaboration existing inside these communities and work as a medium of interaction between diverse levels of society, i.e. phad painters, bhopas and lovers. A biological consider of this society execution can light up other performances' cooperation in our environmental culture. "A Living Temple – (Phad Painting in Rajasthan)" titled centered on the excellent example of the Rajasthani cloth depictions. The accounts of the society divinities of Rajasthan, generally of Pabuji and Devnarayan- who are adored as the incarnation of ruler Vishnu & Laxman. Each herogod encompasses a diverse performer-priest or Bhopa. The collection of the bhopas comprises of sagas of a few of the prevalent neighbourhood hero-gods such as Pabuji, Devji, Tejaji, Gogaji, Ramdevji. The Phad moreover portray the lives of Ramdev Ji, Rama, Krishna, Budhha & Mahaveera. The



iconography of these shapes has advanced in a unmistakable way. Shahpura in Bhilwara locale of Rajasthan are broadly known as the conventional specialists of this society art-form for the final two centuries. By and by, Shree

Lal Joshi, Nand Kishor Joshi, Prakash Joshi and Shanti Lal Joshi are the foremost famous craftsmen of the phad portray, who are known for their developments and inventiveness. Famous cases of this craftsmanship are Devnarayan Ki Phad and Pabuji Ki Phad.

The other paper “Folk art, an expression of rajasthan values in the practice of joshi’s phad” focused on Phad is the portrayal of Rajasthani culture that has created inside the society, by the society, for the society. Prior it was utilized as it were by the Bhopas for the custom and devout reason, but presently it has risen as a interesting craftsmanship shape which carries the social essence of the convention at the side thoughts that gives job to the artists. In past days, this society craftsmanship was limited inside the men of the chipa community and they not indeed instructed their girls since they accepted that the mystery of this craftsmanship may pass on to another family. But presently with the innovation in considerations and to advance this dying art, the Bhilwara specialists are preparing individuals from other communities and indeed the females within the same ancient design, i.e., the age of the understudy ought to be 15 a long time and over and ought to have information of human life systems. The organization and measurements of the portray have moreover changed from expansive scrolls to little-measured depictions with the expanding market demand. But in these little compositions, the fashion of the shapes, colour plot, and their courses of action are still within the conventional way. The subject is no longer restricted as it were to the mythological and authentic occasions but to the modern life too. Besides colourful compositions, Kalyan Joshi has created dark & white compositions additionally joined collage with the conventional course of action. This included a new dimension to the folk art of Rajasthan. Presently, in order to promote this art form, the Joshi family artists are now organizing camps, workshops and demonstrations at Universities and Colleges. Thus, their efforts have popularized this folk art among other people of the society in India as well as at international level.

Methodology

The following procedures were taken in order to produce new designs:

Selection of Paintings – Phad craftsmanship works of art basically spin around portraying stories of neighborhood gods and heroes, especially the people legend Pabuji, who is adored as a divinity in Rajasthan. There are various categories of Phad paintings like Pabuji Ki Phad, Devnarayan Ki Phad, Ramdev Ji Ki Phad and other deities and folklore were selected for developing new designs from the motifs.

Collection and selection of motifs – Thirty Motifs in all, including stories of regional gods or Rajasthan folk deities, Pabuji, a folk deity, and Devnarayan, a folk deity who is an avatar of Vishnu, were gathered from secondary sources.

Preparation of designs using CAD software- Using Adobe Illustrator, a single design pattern was created for each of Phad's painting motifs.

Assessment of design - A group of professionals in the fields of fashion design and textiles evaluated the submitted designs. Designs were chosen and given a ranking.

Result and Discussion

In this part, the process of collecting, selecting, evaluating, and developing Phad art motifs using CAD is discussed. In addition, the collected motifs from the Phad paintings were evaluated by the experts on the suitability of the motifs for design development.



Plate 1. Collection of motifs from Phad paintings

The motifs collected from Phad paintings have been presented in Plate 1. Thirty motifs that showed traditional themes including regional gods, folk legends, decorative designs, and storytelling scenes were collected from secondary sources for design development purposes.

The motifs thus collected represented the cultural richness and intricacy of the traditional Phad paintings. The collected motifs were evaluated by an expert committee from the area of textiles and fashion design. The evaluation of the motifs was done on the basis of criteria like aesthetic value, uniqueness, appropriateness for designing and adaptability using CAD tools. The weighted mean and rank order for the motifs have been calculated. Table No. 1. Preference of Motifs $n = 20$

Motif No.	Weighted Mean Score	Rank Order	Motif No.	Weighted Mean Score	Rank Order
Motif No. 1	3.25	14th	Motif No. 16	4.00	8th
Motif No. 2	3.30	13th	Motif No. 17	4.20	7th
Motif No. 3	2.90	17th	Motif No. 18	4.45	4th
Motif No. 4	3.30	13th	Motif No. 19	4.60	2nd
Motif No. 5	4.50	3rd	Motif No. 20	4.35	5th
Motif No. 6	3.60	11th	Motif No. 21	2.90	17th
Motif No. 7	3.10	16th	Motif No. 22	2.75	18th
Motif No. 8	3.90	9th	Motif No. 23	4.50	3rd
Motif No. 9	3.10	16th	Motif No. 24	3.25	14th
Motif No. 10	2.55	19th	Motif No. 25	3.25	14th
Motif No. 11	4.65	1st	Motif No. 26	4.00	8th
Motif No. 12	3.50	13th	Motif No. 27	3.15	15th
Motif No. 13	3.25	14th	Motif No. 28	3.60	11th
Motif No. 14	3.75	10th	Motif No. 29	4.60	2nd
Motif No. 15	3.55	12th	Motif No. 30	4.30	6th

The results illustrated in the above Table No. 1 are quite evident about the preference ranking order of selected Phad motifs. Out of all the Phad motifs, motif no. 11 is ranked as the first one with the highest weighted mean score of 4.65. This motif had a very high level of appreciation amongst the respondents because of its beautiful composition, detail work, and adaptability to digital media. Motif no. 19 and motif no. 29 have ranked second with a weighted mean score of 4.60 each. Both motifs are able to represent the traditional character of Phad painting. Motif no. 5 and motif no. 23 have got the third ranking position with a weighted mean score of 4.50. The reason behind their high preference is that they have balanced composition, decorative effect, and traditional aesthetic value. Motif no. 18 has been ranked fourth with the weighted mean score of 4.45, whereas motif no. 20 has ranked fifth with 4.35 score.

Moreover, motif no. 30, motif no. 17, motif no. 16 as well as motif no. 26 also received good acceptance with weighted mean scores of 4.30, 4.20 and 4.00 respectively. These motifs proved to be appropriate for designing innovative textile designs via CAD software due to their flexibility and visual clarity. Conversely, motif no. 10 had the lowest weighted mean score of



2.55 and was ranked nineteenth, suggesting that the motif was least preferred by the respondents. It might be due to the lack of visual complexity or appropriateness for design adaptation.

According to the weighted mean scores and ranks of motifs, top ten motifs such as motif no. 11, 19, 29, 5, 23, 18, 20, 30, 17 and 26 were selected for designing through Adobe Illustrator software. The selected motifs were converted into design patterns using CAD software.

The use of CAD technology has been found to be helpful in retaining the uniqueness of traditional Phad motifs while at the same time offering scope for modern designs. The process of adaptation was helpful in increasing the precision of the design process, reducing manual efforts, and ensuring flexibility in designing different variations of the design. The results of this study have revealed that traditional Phad art motifs can be revitalized using modern technology.

Conclusion

This research project titled “Development of Designs by Adaptation of Phad Art Motifs Using CAD Software” was successfully able to investigate the use of traditional Phad art in relation to current computer-aided design technology.

The importance of the preservation of the tradition and adaptation of traditional Indian art was stressed in the research. A total of thirty Phad motifs were collected from various categories of Phad paintings based on regional gods, folk characters and traditional narratives of the state of Rajasthan. Experts judged the motifs and the preferred motifs were selected on the basis of weighted mean scores. Selected motifs were adapted into computer aided designs using the Adobe Illustrator software.

The results of the study indicated that computer-aided design software serves as an excellent medium to adapt traditional motifs into contemporary textile designs and maintain their aesthetic and cultural values. The software made it possible to modify, detail, experiment with colours, scale and repeat motifs and hence, enhanced creativity and design skills. Adaptation of traditional Phad motifs in textile designs was also found to have great potential.

The research further states that a blend of traditional crafts and digital technologies can help to revive and promote Indian folk arts. The designs created have retained their cultural significance and characteristics of Phad paintings, making them suitable for current market demands. Hence, it can be said that use of motifs from Phad paintings via CAD software is a novel way to preserve cultural heritage, inspire artistic creativity, and create unique fabric designs.

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