

# INTERNATIONAL DESIGN STUDIO 02.—13.02 2015

NATIONAL INSTITUTE OF DESIGN  
— AHMEDABAD  
JIANGNAN UNIVERSITY  
— WUXHI, JIANGSU  
ZURICH UNIVERSITY OF THE ARTS  
— ZURICH  
SRISHTI SCHOOL OF ART, DESIGN AND TECHNOLOGY  
— BANGALORE

## MATA NI PACHEDI

RAKHEE SHENOY  
DHARA SHETH  
VERA KAESER  
GUAN XIN  
JOHANNA SCHEURER  
NICOLAS MATTER

ZHOU BEN GANG  
YAO BU YUE  
LIU XIA QING

## — REFLECTION ON ENCOUNTERED CHALLENGES

THERE WAS NO NEED TO REINVENT THE CRAFT OR THE PRODUCTS, THE ARTISANS WERE DOING FINE IN THEIR OWN WAY, EVEN IF WERE NOT ABLE TO FULLY GRASP IT, AND THEY HAVE BEEN DOING SO FOR A LONG TIME AS WELL. S IT WAS MORE ABOUT FINDING OUT WHAT THEY STAND FOR, SO THAT WE FIND A WAY TO PORTRAY IT AND GIVE IT MORE EXPOSURE TO THE WORLD, SO THAT MORE PEOPLE WOULD KNOW ABOUT THEM AND KEEP THEIR CRAFT ALIVE. SO WHAT WE LEARNED FOR OURSELVES IS, THAT WE OFTEN JUMP THE BASICS OF WHAT THE PEOPLE WE'RE TRYING TO HELP REALLY NEED AND INSTEAD RUSH TO FIND COMPLICATED (EVEN IF WELL THOUGHT OUT) SOLUTIONS, FOR PROBLEMS THAT NEED NOT ADRESSED AT THAT TIME.

BY COMMUNICATING A LOT WITH THE ARTISANS, TALKING TO THEM, EVEN IF NOT SERIOUS, BY QUESTIONING AND BY LISTENING WE FOUND OUT WHAT THE RELEVANT PROBLEMS WERE, SO WE HAD A BASIS TO COME UP WITH CONCEPTS THAT MIGHT ACTUALLY HELP THEM.

## — INSIGHTS

MATA NI PACHEDI, IT'S CRAFT AND THE ARTISANS WERE A MYSTERIOUS ENCOUNTER, AS WE DID NOT KNOW ANYTHING ABOUT IT AT ALL. BUT TO SEE IT BEING CREATED AND THE TIME AND PATIENCE IT TAKES TO PRODUCE A SINGLE FABRIC HAS LEFT A FEELING OF RESPECT AND ADMIRATION FOR THE ARTISANS. EVEN THOUGH THE CRAFT HAS BEEN KEPT ALIVE BY THE ARTISANS, THE STYLE AND TECHNIQUE HAVE NOT CHANGED AT ALL. AT FIRST WE THOUGHT THAT WAS ODD, GIVEN THAT MOST OTHER CRAFT WOULD HAVE ADAPTED TO THE NEEDS OF THE MODERN WORLD. SHORTLY AFTER WE REALISED, THAT IT'S UNCHANGING NATURE IS ACTUALLY A MAIN FEAT THEY CAN PRESENT, BECAUSE THEY ARE KNOWN FOR THEIR STYLE AND IN A TIME OF INDUSTRIAL MANUFACTURING IT STANDS OUT AS MORE PRECIOUS AND PERSONAL.

## — THOUGHTS ON A POSSIBLE FUTURE OF THE PROJECT

FOR US, THE MOST BASIC WAY OF THINKING ABOUT OUR APPROACH, WHICH WAS NOT PRODUCT BUT SERVICE DESIGN ORIENTED, WAS TO KEEP IN MIND, THAT THE DESIGN SOLUTIONS WE WOULD FIND, CAN ALSO BE KEPT ALIVE BY THE ARTISANS THEMSELVES, AND ALSO THE PRODUCTS THAT WOULD BE SPAWNED OUT OF THIS INTERNATIONAL COOPERATION, MAY BE EITHER OF ESSENTIAL USE TO THE ARTISANS OR EVEN BE SUSTAINED OR REPRODUCED BY THEM. ONLY TIME WILL TELL, IF OUR EFFORTS WILL BE AWARDING.

OUR APPROACH  
WHAT WAS STILL MISSING FOR THE ARTISANS  
WAS ANY FORM OF BASIC ONLINE REPRESENTATION, A NEED THAT WE TRIED TO SOLVE DURING THE WORKSHOP. SO TO GET THEM A DIGITAL FACE, THEY HAD TO HAVE A WEBSITE AT LEAST AND BECAUSE OF THAT ADDITIONAL INFORMATION SOME NEW BUSINESS CARDS AS WELL.  
HAD AN EXISTING IDENTITY THROUGH THEIR ART CRAFT AND FAMILY HISTORY. WHAT WE DID, WAS TO VISUALISE THEIR EXISTENCE BY TELLING THEIR STORY AND TO GIVE THEM A LOGO, WHICH THEY HAVE DRAWN THEMSELVES.  
FOR STRUCTURING THE WEBSITE, WE ALSO DID RESEARCH ON INDIAN CULTURE, TO FIND OUT WHAT IS IMPORTANT. FOR EXAMPLE WE FOUND KIRIT, THE YOUNGEST OF THE ARTISANS TO BE ABLE TO MAINTAIN THE WEBSITE BY HIMSELF. GIVING AN IMPRESSION OF THE BEAUTY OF THE ART OF MATA NI PACHEDI, MOSTLY THROUGH PICTURES.  
GIVE AN EMOTIONAL BOND TO THE VISITORS, BECAUSE WE FELT THAT CONNECTION WHILE WE SPENT TIME WITH THE ARTISANS.  
WHAT WE TRIED  
WHAT WE THOUGHT OF DIFFERENT POSSIBILITIES, WE CREATED SEVERAL PAGES HOSTED BY DIFFERENT FREE PROVIDERS (FACEBOOK, SIX.COM, TUMBLR.COM, WORDPRESS.COM). THESE PROTOTYPES PURSUED THE FUNCTION OF FINDING OUT WHICH TOOL WOULD BE MOST USEFUL FOR US AND THE ARTISANS.  
WE DECIDED TO CREATE THE WEBSITE WITH THE WEB TOOL BY WIX.COM. ADDITIONALLY WE MADE A FACEBOOK SITE, THAT WORKS AS

RIGHT FROM THE START ALL THREE OF THE BASED ON THESE TOPICS WE DEVELOPED  
INTERNATIONAL GROUPS CAME UP WITH SIMILAR IDEAS SO WE DECIDED TO WORK TOGETHER AS ONE LARGE GROUP. BY TALKING TO THE ARTISANS AND OBSERVING WE DETECTED THREE PROBLEMS THAT NEEDED A SOLUTION:  
1. COMMUNICATION FROM ARTISANS TO CUSTOMERS.  
2. TOOLKIT TO EXPLAIN THE MEANING OF THE SYMBOLS (INFORMATION CARDS)  
3. KEEP THE KNOWLEDGE AND TRADITION OF MATA NI PACHEDI ALIVE  
MEANT FOR EXHIBITIONS AND WORKSHOPS. TO ENABLE AN EASY ACCESS TO THE RELIGIOUS EPICS  
3. DIY-KIT FOR SCHOOL CLASSES AND PRIVATE USE  
TO GET AN APPROACH TO MATA NI PACHEDI BY DOING IT YOURSELF

# 1. PROJECT WEBSITE & BUSINESSCARD

# IDEATION





The Chitara Family    Mata Ni Pachedi    We Are Offering    Contact

# Chitara

Indian Art Craft by the Family of Bhulabhai Chitara



The Chitara Family, their grandfather Bhulabhai Chitara brought the art of Mata Ni Pachedi to Ahmedabad and his four sons, Chandrakant, Kiran, Vikram and Vinodbhai carried on this tradition, with the same technique and style, to keep it alive over the years. The whole family will help create these intricate pieces, the fabric not only speaks of the gods but of the artisans as well, together they've won many handwork appreciation awards, like the National Award in 2003.



Kiran Chitara  
Youngest Artist



#### contact us

Name  
speaks english & hindi  
+91 98 58 87 20 85

Email  
chitaracraft@gmail.com

Name  
speaks hindi  
+91 98 27 27 72 27  
+91 98 24 41 18 72

Address  
Ravalnagar, Nr. Ushabhavan Flats, Opp. Divine School,  
Nr. Swaminarayan Temple, Vasna Barrage Road,  
Ahmedabad-380007 (Gujarat), India

or visit us on facebook  
[www.facebook.com/chitarafamily](http://www.facebook.com/chitarafamily)

#### History of Mata Ni Pachedi

It's literal meaning "belongs to the back of the gods", the Mata Ni Pachedi fabrics are used to cover the idols of the Hindu gods in their temple or would be hung to form a temporary shrine. The trained eye will see the stories told by the fabric, these are the epics of the gods, imagined by the artists who are masters of Kalamkari, the art of handpainting textiles, each with their own distinctive style. Each piece is uniquely designed, prepared, painted and coloured, the procedure to do so takes a lot of time, a single Mata Ni Pachedi fabric can take up to 3 months.



#### Production of the Fabric

Mata Ni Pachedi is originally drawn with all natural liquid mixture, whose ingredients are all found in nature. This liquid mixture turns into colours after drying in the sun and washing in the river. The Mata Ni Pachedi is usually started with some block-prints as a frame and filled up with religious symbols, which tell a certain story. After drawing the story on the cotton towel by

Apart from Mata Ni Pachedi, the Chitara Family offers block-printed textile products (Khadi Print), colourful and alluring everyday, non-religious fabrics such as bedsheets, invitation cards, sarees, scarves, file covers, wallets and individually ordered products.



In General we produce the fabrics by individual orders, traditional Mata Ni Pachedi pieces are produced out of all natural colours (colours). For more colour-ranges we also take orders produced by indigo colours.

Wall hangings are usually possible in different sizes until ... (size).

For more details about prices and conditions, please contact us. We are pleased to receive your inquiry anytime and looking forward to cooperate with you.

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# Chitara

Indian Art Craft by the Family of Bhulabhai Chitara



#### contact us

Kiritbhai - Jayantibhai Chitara  
speaks english & hindi  
+91 98 58 87 20 85

Email  
chitaracraft@gmail.com

Chandrakant Bhulabhai Chitara  
speaks hindi  
+91 98 27 27 72 27  
+91 98 24 41 18 72

Address  
Ravalnagar, Nr. Ushabhavan Flats, Opp. Divine School,  
Nr. Swaminarayan Temple, Vasna Barrage Road,  
Ahmedabad-380007 (Gujarat), India

or visit us on facebook  
[www.facebook.com/chitarafamily](http://www.facebook.com/chitarafamily)

विशालभाई ७६२३०६९२११  
जयन्ताभाई ९८२४६११८७२  
किरीटभाई ९५५८८७२०८५

भूलाभाई छितरा का परिवार

कलमकारी माता ने पचेड़ी, ब्लॉक छपाई और आर्गेनिक रंग काम

रावलनगर, नरु, शभवन फ्लैट्स, ऑप. दिविने स्कूल,  
नर. स्वामिनारायण, वासना बरगि रोड, अहमदाबाद ३८००७

chitaracraft.wix.com  
facebook.com/chitarafamily

Vishalbhai (M) 7623069211  
Jayantibhai (M) 9824611872  
(M) 9724853710  
Kiritbhai (M) 9558872085

# Chitara

Family of Bhulabhai Chitara

Specialised in Kalamkari Mataji Ni Pachadi,  
Block painting and organic dyeing

Ravalnagar, Nr. Ushabhavan Flats, Opp. Divine School,  
Nr. Swaminarayan Temple, Vasna Barrage Road, Ahmedabad-380007



## 2. PROJECT DIY-KIT

### PRODUCT DESCRIPTION

A DO IT YOURSELF KIT THAT GIVES THE EXPERIENCE OF THE CRAFT TO CHILDREN AT SCHOOL, AND GIVES THE CRAFT OF MATA NI PACHEDI MORE EXPOSURE.

### POSSIBLE FUTURE

THE PROTOTYPE THAT HAS BEEN PRODUCED SERVES AS AN EXAMPLE OF HOW THE CRAFT CAN BE SHOWN TO PEOPLE AS AN EXPERIENCE. BEST CASE SCENARIO WOULD BE FOR SCHOOLS TO PICK IT UP AS PART OF THEIR ART EDUCATION.

### QUESTIONS RAISED

WHAT ARE THE BEST FORMS AND EASIEST AVAILABLE MATERIALS TO BUILD THIS KIT, KEEPING IN MIND THAT THE FIRST THOUGHT WAS THAT THE ARTISANS WOULD BE ABLE TO PRODUCE THESE THEMSELVES.

WHAT NEEDS TO BE INCLUDED IN THE KIT, SO THAT THE EXPERIENCE OF MATA NI PACHEDI OR KALAMKARI CAN BE GIVEN AS A WHOLE AND NOT JUST PARTS OF IT.

HOW CAN IT STAND ON IT'S OWN WITHOUT ANY EXPLANATIONS NEEDED.

HOW CAN THE CHILDREN'S ENTHUSIASM BE STIMULATED BY THE PRODUCT.

### THE FINAL PRODUCT

BAMBOO WAS USED AS THE MAIN MATERIAL, THE ARTISANS USE IT A LOT THEMSELVES IN THEIR WORK, IT'S EASILY AVAILABLE AND NOT COSTLY. IT ALSO REFLECTS THE ORGANIC AND NATURAL NATURE OF THE CRAFT, EVEN THE PENS ARE MADE OUT OF BAMBOO.

THE FABRIC IS SIMPLE COTTON, IT SERVES AS A COVER AND AS MATERIAL TO PAINT ON, SO

AFTER IT HAS BEEN USED, THE CHILDREN WILL HAVE CUSTOMISED THEIR OWN BOX COVER WITH THEIR PAINTINGS.

### THE PRODUCT INCLUDES

A BAMBOO TUBE WITH TWO OPENINGS, THAT IS USED FOR STORAGE OF THE MATERIAL TWO CAPS THAT ALSO SERVE AS CONTAINERS FOR THE COLOR

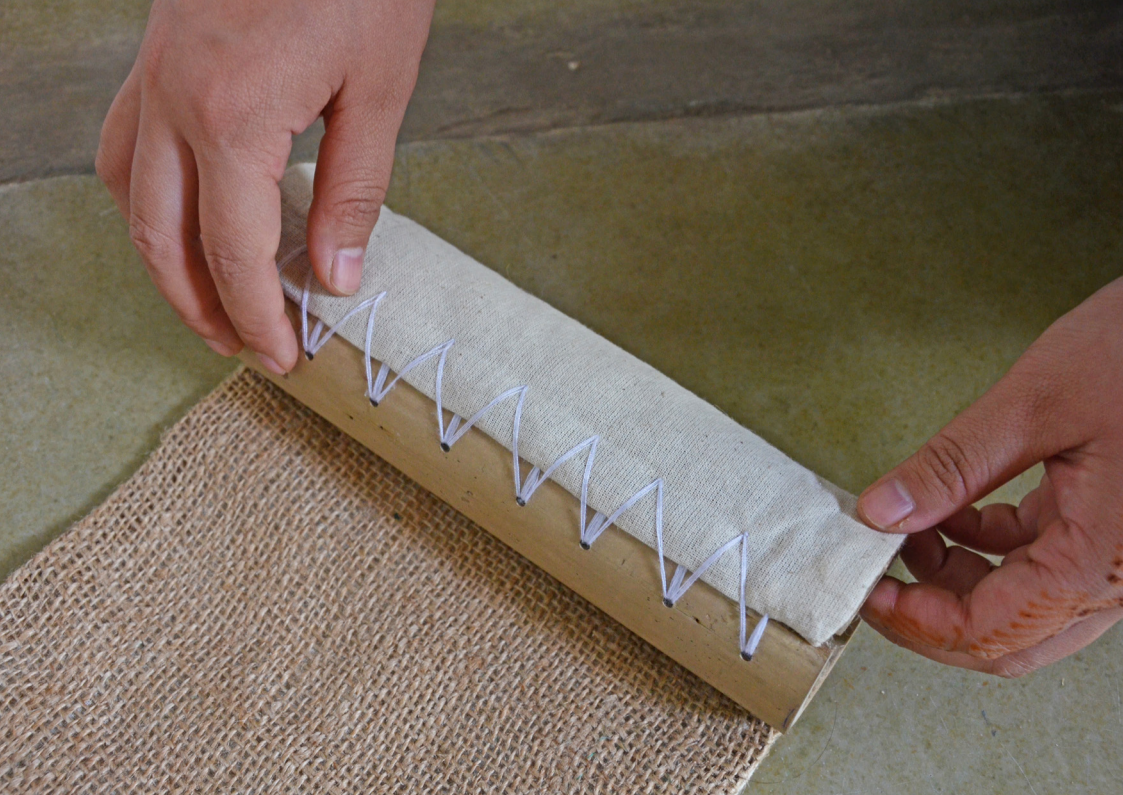
A LONG PIECE OF FABRIC THAT WRAPS THE TUBE AND PROTECTS IT AND ALSO GIVES IT COLOR AFTER USAGE

FOUR PENS AND SEVERAL STAMPS, SIMPLE TO USE FOR THE CHILDREN

AND A RUBBER BAND THAT HOLDS IT ALL TOGETHER.









### 3. PROJECT VISUAL FRAMEWORKS

#### PRODUCT DESCRIPTION

A FRAMEWORK OFFERING VISUAL ASSISTANCE FOR THE ARTISANS TO COMMUNICATE THEIR STORIES TO A GLOBAL AUDIENCE

#### POSSIBLE FUTURE

THE FUTURE OF THIS PRODUCT LIES IN THE HANDS OF THE ARTISANS. THERE IS A HUGE POTENTIAL IN ITERATING THE BASIC FRAMEWORK. THE PURPOSE OF THE PRODUCT CAN REMAIN THE SAME, HOWEVER, THE FORM COULD BE REDESIGNED.

#### QUESTIONS RAISED:

THE IDEA INITIALLY WAS TO BRIDGE THE COMMUNICATION GAP BETWEEN THE ARTISANS AND THE BUYER, SO THAT IT IS EASY FOR THE ARTISAN TO EXPLAIN THE STORY ON THE FABRIC.

- 1) PURPOSE OF THE PRODUCT?
- 2) WHAT MARKET DOES IT CATER TO?
- 3) WILL THE ARTISANS BE ABLE TO REPLICATE THEM?
- 4) TO SELL OR NOT TO SELL

BUT THE IDEAS WE CAME UP WITH INVOLVED A LOT OF LABOR AND HENCE DID NOT SEEM FEASIBLE TO GIVE IT AWAY FOR FREE.

#### PURPOSE OF THE PRODUCT.

- TO GIVE THE VIEWER A ZOOMED-IN VISION OF THE FABRIC, WHICH EXPLAINS THE SIGNIFICANCE OF EACH ELEMENT AND MOTIF
- SERVES AS A MEANS OF STORY TELLING, HENCE BRIDGING THE COMMUNICATION GAP.
- NOT TO BE GIVEN AWAY AS A FREE PRODUCT AS THE PROCESS INVOLVED IS TEDIOUS

#### PROBLEM SOLVING:

THE CHITARA FAMILY HAS BEEN PRACTICING THIS CRAFT SINCE 300 YEARS. THEIR PRODUCTS HAVE EVOLVED GRADUALLY OVER THE YEARS BUT NOT THEIR PROFIT MARGIN. THE REASON BEING THE COMMUNICATION GAP BETWEEN THEM AND THE GLOBAL MARKET.

EACH 'MATA NI PACHEDI' FABRIC HAS A BEAUTIFUL STORY THAT THE BUYER IS USUALLY NOT AWARE OF. HENCE, THERE HAS TO BE A MEDIUM WHICH CAN ACT AS MEANS OF EXPLANATION AND INCREASE THE VALUE OF THE CRAFT.





