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# Association of Bastar Tribal Art & Craft in Interiors

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***Abstract:*** ***The dominant fragment of India, the central belt and the central-eastern states are the most important part of India where the tribal communities live. The tribal people are deeply rooted in India and have developed their own techniques and characteristics from various sources. Various tribal arts are increasingly recognized as distinct art forms with distinct aesthetic beauty. All the artistic factors that give an artistic formation a distinctive individuality, such as composition, line, color, texture, and rhythm, are examined in this study to evaluate the emerging trends of tribal art in interior design. Art allows people to express their personality and their beliefs. A tribe harbors an environment for generating new ideas for work and life whilst also fostering a sense of community which is vital for a healthy productive life. Tribal Art encourages dialogue and inspires our imaginations. Art improves the quality of our lives and our living spaces. It adds warmth and texture to your space. Thus, Tribal Art lets us think about new ideas, explore and experience new perspectives in life. It helps us take a moment away from our busy lives to connect with new community also. The research is based on secondary data collection through case studies and information collected by government departments based on different research papers respectively. Finally, it is concluded that these tribal art products are astonishing and due to this reason, it makes an interior space more enticing and aesthetic. By promoting the handicraft of Bastar, we are not only revealing the hidden talents of the artisans to the world but also strengthening the Indian culture by escalating it in the global scenario.***
***Keywords: Bastar, Tribes, Handicraft, Culture, Tradition, Tribal Interior***

## I. INTRODUCTION

Traditional tribal art from the Bastar region of India is well-known throughout the entire world. Tribal people in India's Bastar region practice this art, which is well-known worldwide for its distinctive artwork. The Bastar tribal communities have been guarding this rare art for generations, but due to lack of publicity, it is only available at the weekly haat and markets. The traditional tools used to create this art were chosen over the excellent modern machinery. The four main categories of Bastar art are metal, sisal, wood, and woodwork.

The tribal/folk art and culture forms are outstanding from an aesthetic perspective, but they also play a critical role in reaffirming national integrity, strengthening social solidarity, and enhancing communal harmony and promoting the elements of humanism. The most significant aspect of the art of tribal people is that art is interwoven with religion and the distinction usually made by more cultured people between the sacred and the profane no longer exists. This study plays an important role in the economic developments of the tribes. The importance of the study arises from the fact that tribal arts, cultures and traditions must be preserved. These are our native cultures and traditions, and if we do not make an effort to preserve them, we would lose a life that was once an integral part of our daily existence. The goal should be to let people develop according to their own ingenuity and not impose anything on them, and to promote their traditional art and culture, respecting their land and forests as much as possible.

This paper explores the association and affiliation of Bastar tribal art and craft in Interior Design by studying the main elements that are used by bastar tribes that makes the art & craft of bastar unique from others as well as the materials and their making. The paper concludes that Bastar art depicts an ancient history and civilization, Such as the Harapan civilization. We can give their work another identity in the interior field by using them in our designs as art allows people to express their personality and their beliefs.

## II. LITERATURE SURVEY

### *A. Affiliation of Bastar Art & Craft In Interior Design*

Tribal interior pertains to characteristics of a tribe. Tribal interior design focuses on reconnecting with the beauty of nature by using raw organic handmade pieces. Craftsmen innovatively and creatively used a handful of resources at their disposal with their skills and tools to transform any object or space. The craft revolves around the basic principle of functionality and utility. A deep reverence for resources, materials, and craftsmanship ensured that the results were relevant and contextually useful.

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There are five main handicrafts that are practiced by Bastar tribes:

*1) Dhokra Handicraft*

Dhokra Art is an ancient creation of the craftsmen of Bastar. This art form is practiced mainly by the Ghasiya tribe in Bastar. It is produced by casting metals like bronze, copper, zinc, tin, etc. into a mixed state to make ornamental items, jewelry, utensils, and other practical objects. These artifacts, which are composed of a combination of metal, wax, and earth, are very alluring. The "Lost Wax Technique" is the name of the process used to create these artifacts because beehive wax is also used in their production. In this method, the artist uses wax to mold a piece of metal that is made of metal.



Fig.1: Molten Metal Process



Fig.2: Shaping and Finishing Molten Metal



Fig.3: Bronze Showpiece

*2) Sisal Art & Craft*

This type of art is very comparable to jute art. The leaves of a plant known as "Ranbas" are first gathered. To create sisal threads, these leaves are then processed by machines. That process is known as decortication. Then, these threads are carefully washed and dried. This procedure is known as carding. Afterwards, these threads are tied together and used to create various artifacts. Sisal dolls, baskets, tote bags, rugs, wall hangings, and other ornamental and practical items are some of the most well-liked designs. Dolls, bags, and wall hangings are the most popular items among foreign buyers, according to the artists.



Fig.4: Extracted Sisal Fibre



Fig.5: Sisal Fibre Packed



Fig.6: Sisal Rug

*3) Wrought Iron Craft*

In the state of Chhattisgarh, there are two types of tribes that practice this art form: Lohar and Agriya. Both tribes produce utensils and agricultural implements, but the Lohar tribe is best known for its lamps and other decorative carvings. The Bastar region of Chhattisgarh is one of the richest areas in terms of iron ore deposits. The Bastar tribe specialized in extracting iron from the iron ores and thus formed iron forging communities within the tribe. The community began to take care of the tribe's needs by providing them with tools for agriculture, jungle cutting tools, arrowheads, and knives for hunting. Their skills evolved over time, as they did experimentation with materials and technique. Iron is heated and beaten to the desired thickness and shape to create wrought iron, a traditional craft. In recent years, various designers have motivated artisans to create various discrete designs using this method.

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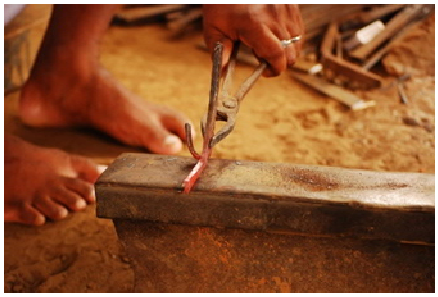


Fig.7 Bending Metal to Form a Shape

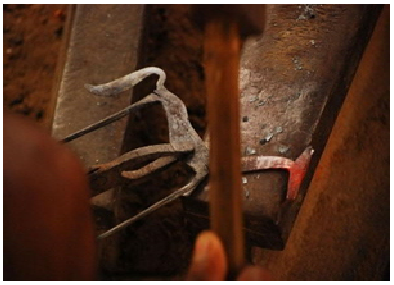


Fig.8: Hammering to Give a Finished Look



Fig.9: Elements used for furnishing

*4) Terracotta Art & Craft*

The terracotta art form is practiced by the Kumhara tribe of Chhattisgarh. For a very long time, this art form has been practiced in Bastar. Previously, it was only possible to create, and this form of art was in poor condition. Only a select few artisans dared to create idols or other designs in the past, but as time went on, the artisans produced artifacts that reflected their cultural and religious traditions and quickly gained enormous market appeal. To create the finest clay art you have ever seen, they are made with the finest quality clay from the Indravati River, molded into exotic shapes, and dried in the sweltering summer sun. Terracotta products are made by potters using black and red clay. Each region of Bastar has its own design that distinguishes it from the other regions. Nagarnar is known for designing horses and bulls, Ekda for designing lion and elephant idols, and Makri for designing idols of gods and goddesses.



Fig.10: Kneading Clay



Fig.11: Moulding Clay on Potter's Lathe

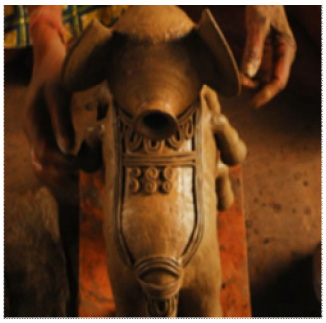


Fig.12: Ornamenting



Fig.13: Sun Dried & Baked Terracotta Showpieces

*5) Wood Handicraft*

This art form's rich wood resources from the surrounding forests serve as a significant source of raw materials, which inspired the artisans to pursue it. The Chhattisgarh Muriya tribe practices this art form. Bastar is home of salwood, teak and whitewood of the best quality. Wood crafts from the forests of Bastar are a natural resource for exquisite wood crafts known for their relief technique, where tribal artisans chisel the artwork to a great depth using simple tools to create a projection effect by using simple hand-held tools. Bastar wood art is very famous for depicting the cultural patterns of the tribes through artwork. The popular motifs include Dhanush Baan, Wooden Panels, horses, flutes and other utilitarian and decorative items. Some of the unique features of woodcraft in Bastar that distinguish its art from the rest of the world are as follows:

*a)* Use of Sheshum wood.
*b)* Tribal motifs.
*c)* Uneven shapes and geometry.
*d)* Representation of local mythology and culture.
*e)* Rawness in the finish that adds to the rustic appeal of the product.



Fig.14: Shaping Wood Using Chisel

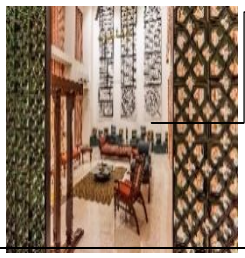


Fig.15: Itching a Relief for Desired Deign into The Wood



Fig.16: Finished Using Sandpaper to Give a Smooth Texture

*B. Tribal Elements That are Associated with Bastar Art & Craft in Interiors*

| S. No. | Elements | Element Form | Example Based on Interiors |
|---|---|---|---|
| 1. | Votive Animals |  |  Transom Window |
| 2. | Figurines |  |  Inlays & Relief Made in Door Panel |
| 3. | Religious Idols |  |  Bell Metal Furniture with god's idol |
| 4. | Primary Colors |  |  Living Room Colour Concept |

| | | | |
|---|---|---|---|
| 5. | Wall Inlay Textures |  |  Inlays in Mud Wall Partition |

Table 1: Tribal Elements of Bastar

*C. These arts & crafts are now a days used in interiors in different forms*

*1) Furnishing Items*



Fig.17



Fig.18



Fig.19



Fig.20



Fig.21



Fig.22



Fig.23



Fig.24

Dhokra Art is being used to make whole of a furniture as shown in the fig. 17 as well as unique highlights in the furniture as shown in the fig. 18. Same goes for wrought iron craft, we are using these techniques to make furniture as well as highlighting feature in a furniture using the native elements of Bastar in it shown in fig. 19, 20 & 21. Sisal craft and wooden craft are being used as an eco-friendly material for furniture and provides a new style and vibe to the place specially using Bastar's element can give a rural vibe to a place depicting a story of their own as shown in fig.22, fig.23 & fig.24.

*2) Décor Items*



Fig. 25



Fig. 26



Fig. 27



Fig. 28



Fig. 29

Practicing of these art & craft are being done to create many kinds of home decor items giving your home a more homely and connected to nature kind of feeling. Some examples are shown in Fig. 25, 26, 27, 28 & 29.

*3) Wall Panelling & Jalis*


Fig. 30


Fig. 31


Fig. 32


Fig. 33

Sisals are also being used for wall panelling or as a façade as shown in fig.30. Terracotta tiles are also getting very famous in markets as they give a space a feel that one can connect to its culture and for narrative walls as shown in fig.31. Bastar's art and craft even the elements are being used to craft a jail or wall murals as shown in fig.32 & fig.33. Primary Colours are the main element for wall murals that depicts the culture of Bastar and make it unique from rest of the art & craft forms of India.

*4) Utility Items*



Fig. 34


Fig. 35


Fig. 36


Fig. 37

Bastar's Art & crafts are being used to craft or create different utility items as well as Jewellery that can represent the culture as well as make the item unique to be sold in market. These arts and crafts allow people to express their culture & beliefs as well as their personality. There are some examples shown in fig. 34, 35, 36 & 37.

## III. CASE STUDY SELECTION

This case study conducted on a "Tribal Art Museum, Bhopal, Madhya Pradesh, India" showed the following result-

### *A. Building Details*

The building is characterized by its vernacular architectural style, with natural materials such as clay, stone, bamboo, mud, wood, iron, straw, leaves and dry twigs. The museum includes six galleries, an expression center, exhibition and library space, a seminar hall, an auditorium and an amphitheater. Each of the six galleries displays a variety of exhibits and art installations depicting the way of life of seven tribes in and around Madhya Pradesh - Gond, Kol, Bhil, Korku, Bharia, Baiga, Saharia.

### *B. Result*

Walls in the museum are decorated using wall paints depicting different tribes and their elements. For example, Animals they use in their art forms, story of the tribe like bhil, baiga etc. Gond drawings are also used to decorate the walls of the museum. Wall engravings are done on the entrance wall of the museum acting as a narrative wall. Sisal Art and Crafts are used in making structural as well as decorative elements like sculptures in sports gallery, columns etc. Trusses are made using the tribal art elements by molding metal technique.

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Efforts are made to create opportunities to experience all the hues and the gallery from all angles from below or above, one way or another. Tribal peoples have such a strong sense of aesthetics that everything they use expresses their artistic perceptions in the most original ways.



Fig. 38: Wall Painting Using tribal elements of M.P. Tribes

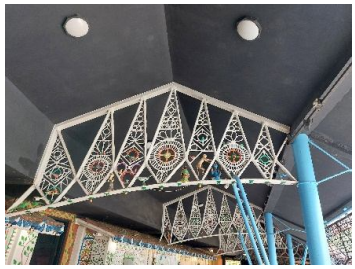


Fig. 39: Metal Trusses



Fig. 40: Primary colours representing M.P. Tribes



Fig. 41: Sisal Craft Covering Wooden Columns

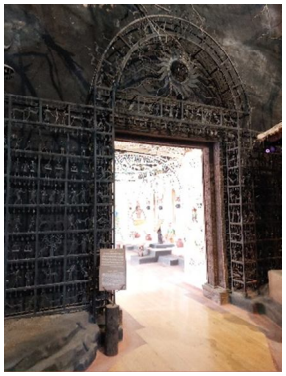


Fig. 42: Wrought Iron Door Frame



Fig. 43: Tree Made of Sisal Fibre Rope



Fig. 44: Mud Structure with inlays

Another case study conducted on a “Krushi Bhawan, Bhubaneshwar, Odisha, India” showed the following result –

### *C. Building Details*

Krushi Bhawan showcases how government organizations can grow and become an essential component of the social infrastructure while celebrating local context, craftsmanship, and sustainability. The building's grand size, which is not intimidating, and solid mass, which are interspersed with intricate details, evoke power while honoring the abilities of nearly extinct craftsmen. The state of Odisha, which is home to numerous agrarian communities and is the third-largest contributor to India's grain supply, has its state capital, Bhubaneswar, where Krushi Bhawan is situated. The 1,30,000 sqft project, an institutional building being created for a State Government department, was initially exclusively meant for official use. A public space scheme, which would enable a sizeable portion of the building's amenities to be shared as a component of the social infrastructure of the city, was suggested by Studio Lotus. The main floor houses the learning center, a gallery, an auditorium, a library, and training rooms. Similar to this, the rooftop has exhibits for urban farming that show off best agricultural practices. The first, second, and third floors have been designated as the locations of the State Department and Directorate offices, which require limited access. This makes it possible to lock up the offices and keep the majority of the other facilities open to the public even on holidays.

### *D. Result*

The project fosters awareness of local resources and considers novel ways to include craft in a contemporary setting thanks to the design team's close collaboration with local experts and artisans. Krushi Bhawan stands out as an illustration of how the government may act as the primary patron of local crafts by translating native motifs to an unparalleled architectural scale and utilizing a material palette that combines exposed brick and local stones like laterite and khondolite. By incorporating handcrafted furniture, stone sculptures derived from agricultural culture, and screens and installations made of metal that portray regional mythology, Krushi Bhawan creates a distinct contextual identity.

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The incorporation of local artwork and handicrafts that work in harmony with the design is the building's most remarkable feature. The brick facade is elegantly painted with hues reminiscent of the soils of Odisha using the region's traditional ikat textile dyeing method. Additionally, there are numerous light fixtures and screens with animal and plant motifs that showcase the tribal art form of dhokra, or metalwork. Local sandstone and laterite are used to construct the exposed columns that encircle the center courtyard. The bricks, however, came from a different source. There are numerous locally produced goods and materials, such as floors, a punctured screen, and paving. The open brick facade features a design that was influenced by a traditional method of textile dying. These all-tribal art & craft of Odisha helps us to connect to the culture of Odisha while exploring the building. Here we can see how Studio Lotus has used the of tribal arts & crafts of Odisha to enhance the interior of the place as well as given the artisans a chance to showcase their culture and beliefs to the world. Through exhibitions, workshops, haats (weekly markets), lectures, and school visits, they are teaching and exchanging knowledge that engages various segments of the city's population.

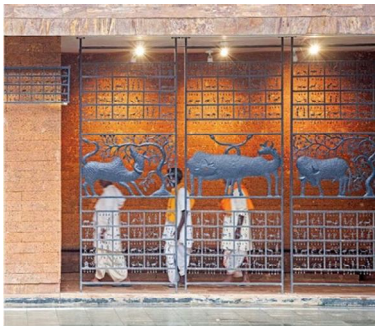


Fig.45: Wrought Iron Partitions



Fig.46: Wood Inlay in Wall Panels

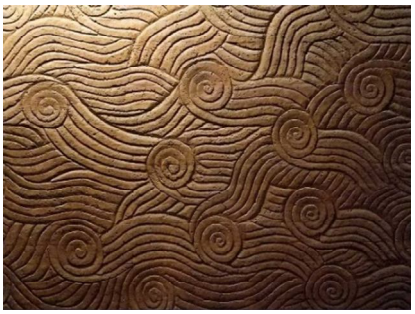


Fig.47: Mud Inlay in Walls



Fig.48: Exposed Brick Structure



Fig.49: Terracotta Inlay in Walls

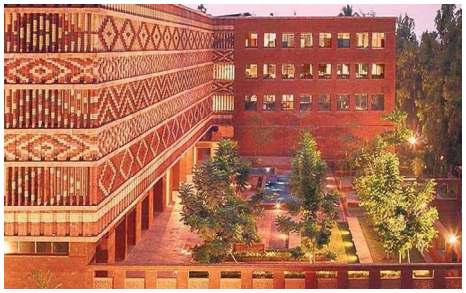


Fig.50: Textile Dying Method used in Brick Louvers

## IV. CONCLUSION

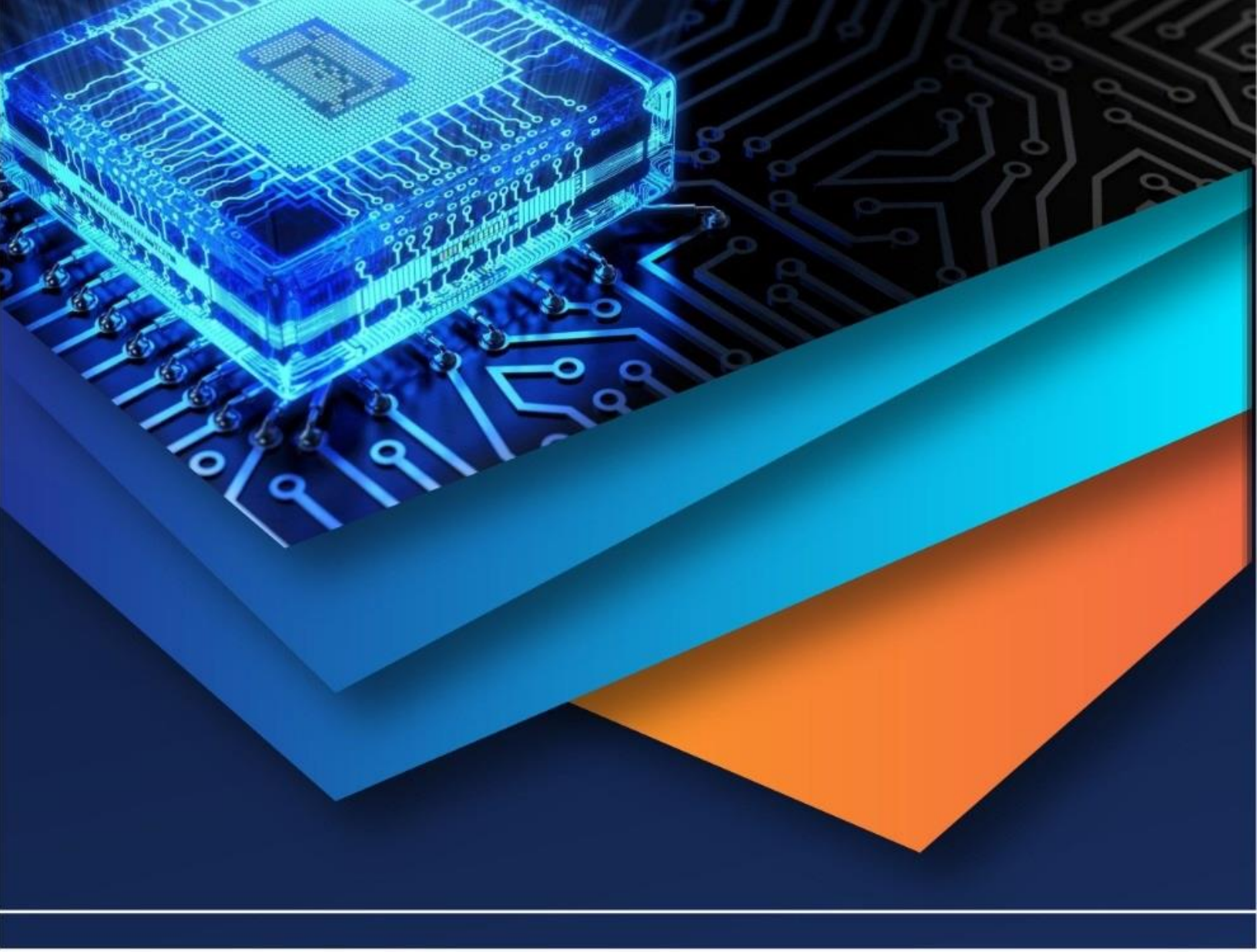
The tribal people are deeply rooted in India and have developed their own techniques and characteristics from various sources. Art allows people to express their personality and their beliefs. Bastar art depicts an ancient history and civilization, Such as the Harapan civilization. We can give their work another identity in the interior field by using them in our designs. The primary features of the Bastar craftsmen's artwork include the use of local mythological tales and real-life stories. Symbolising fears and aspirations of the people, Bastar art is closely related to the customs and traditions of Chhattisgarh. To promote these art forms in interior fields, desirable actions should be taken with the aid of innovation and technological advancements. Finally, it can be said that these tribal art products are astounding, and as a result, they enhance the beauty and allure of interior spaces. By promoting Bastar's handicraft, we not only make the world aware of the artisans' hidden talents but also strengthen Indian culture by elevating it on a global scale.

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