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Integrating Patola and Mashru Textile Patterns in the Interior Architecture

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Abstract: ***Patan, also known as Anhilwad, an ancient city of the Solanki era, is famous worldwide for its strong textile tradition, particularly in the production of patola and mashru fabrics. These textiles are more than mere material artefacts. Textiles are also bearers of social, cultural, and spiritual stories. The use of these textiles' patterns in interior architecture design can help establish a strong spatial identity, which converts the intangible craft into tangible elements for the user group. This paper will display how the patterns, processes, and material properties of selected fabrics from Patan are utilized. Textiles and its patterns can be used to incorporate the design of interior elements such as walls, partitions, ceilings, floor patterns, furniture, and lighting design in interior spaces.***

Keywords: Patola, Mashru, Museum Design, Interior Architecture, Experiential Space, Craft Integration

I. INTRODUCTION

Patan holds importance in history as a cultural and handicraft hub of Gujarat. Along with historical monuments such as Rani Ki Vav, Sahastralinga Lake. It is also famous for its old weaving traditions, particularly Patola and Mashru. This famous fabric patterns also mentions in the old architecture structure, where the walls of rani ki vav also enhances the patterns of patola textiles. Patola is a double ikat and single ikat silk fabric created by the resist "Tie and dye" technique, both the warp and weft yarns, requiring a great deal of accuracy and mathematical calculations. Mashru mainly originated from the Persian Gulf region to India during the Sultanate era. It consists of silk and cotton yarns, representing the adaptability of culture and religious tolerance.



Image 1 Photos showing Salvi and khatri family member weaving patola and mashru respectively

II. LITERATURE REVIEW

Textiles have been a source of influence in interior and architecture, ranging from fabric shelters to modern interior installations. Contemporary interior architecture practice acknowledges fabric as a spatial factor that can be used to create partitions, ceilings, acoustic panels, chandeliers, and light filters. Indian Museums Calico Museum of Textiles, Textile Museum at House of MG and Textile Museum at Shreyas Foundation illustrate that traditional art & craft can shape the spatial individuality of place. Studies on ikat designs illustrate their geometric and visual rhythm, which can be applied to architectural surfaces. The investigation of traditional textiles and fabrics enhances a rich tapestry of historical significance that reverberates within modern design practices. Textiles have long served not only as purposeful items but also as powerful symbols of traditional individuality and legacy. The elaborate workmanship evident in traditional fabrics accentuates the artistry and labour that have characterized various societies throughout ancient times.

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Through the wheel of time, textiles were providing warmth and protection. They were also imbued with symbolic meanings that reflected the identity and values of a community and its culture. The diversity found in designs can illustrate a society's cultural tales and social hierarchies. Traditional practices of textiles have been adapted over time, allowing them to meet contemporary functional and aesthetic requirements for interior architecture applications while maintaining their cultural significance. This continuous evolution exemplifies the interplay between heritage and modern needs. Traditional textiles not only serve as functional decor but also as vital vessels of cultural narratives and storytelling. Each piece holds a unique history, reflecting the artisans' cultural origins, social contexts, and artistic techniques that have been passed down through generations. This storytelling aspect resonates powerfully in contemporary interior design, where the incorporation of traditional textiles can transform spaces into immersive cultural experiences. Design choices that feature these textiles encourage a deeper understanding of their significance, fostering appreciation for the craftsmanship involved in their creation. The use of textiles in this regard aligns with the notion that objects can embody extensive knowledge. Instead of focusing on the process behind textile production, designers enhance viewer's insights into the intricate relationships between culture, identity, and spatial aesthetics, affirming the notion that design is not merely about aesthetics but also about conveying rich narratives.

III. CULTURAL SIGNIFICANCE

Gujarat boasts a rich and diverse tradition of textiles, reflecting the state's vibrant culture, history, and the skills of its various communities. Textiles are intricate expressions of art, identity, and heritage, passed down through generations. Traditions of textiles in Gujarat have woven their way into the sheer dynamism of vibrantly colorful fabric of its people giving them a sense of identity and unique form. This craft form in Gujarat mirrors the topographical textures of the region and its design variations are a manifestation of clan and community characteristics. This Textile legacy in the state has a long history dating back three thousand years to the Indus Valley Civilization. Years of migrations, conquests, and trade coupled with the ingenuity of the Gujarati craftsmen resulted in a vast variety of weaving, printing, painting and dyeing techniques. The craftsmen of Gujarat have a close affinity with nature and eulogize nature's bounties in the design perception of their craft form. Textile traditions in Gujarat follow a variety of different styles, color, patterns and themes. The climatic and geographical conditions in Gujarat have been conducive for the growth of cotton thus facilitating the art of textiles as the premier craft from. A vast coastline and a thriving business community have ensured trade and migrations bringing about further evolutions and amalgamations within craft techniques. These added influences coupled with an intrinsic variant in styles have generated a tradition in textile which is vastly varied and all encompassing. The qualitative variants in traditions have energized and enervated a diversely successful contemporary textile market.

IV. LIST OF TRADITIONAL TEXTILES OF GUJARAT

Sr No.	Textile	Region	Motifs	Technique	Color	Image
1	Saudagari Block Printing	Ajrakhpur	Inspired by Mughal, Persian, Floral Theme	Block Printing	Natural Colors like Indigo, Madder, Turmeric & Black made from iron and jaggery	
2	Bandhani	Bhuj, Jamnagar, Raj-kot	The fabric is tied in intricate patterns with threads and then dyed, creating beautiful dotted	Tie & Dye	Red, Yellow, Green, Blue, Black	

3	Batik	Mudra, Kutch	Batik printing is a Traditional textile art form that involves applying wax to fabric in specific patterns and then dyeing the fabric. The wax resists the dye, allowing artisans to cre-ate intricate and multi-colored designs.	Tie & Dye	Red, Black, Indigo	
4	Bela printing	Kutch	Common motifs include floral patterns, peacocks, geometric designs, and traditional Gujarati Symbols.	Block Printing	Natural Colors like Indigo, Madder, Turmeric & Black made from iron and jaggery	
5	Patola	Patan, Surendra nagar	Elephants, parrots, Flowers, dancing figures, and geometric patterns.	Double Ikat Weaving	Multicolor	
6	Gharchola Sa-ree Weaving	Jamnagar	Checkered grid with Elephants, Flowers Peacocks, Kalash (holy pots), Dots (sym-bolizing fertility and prosperity)	Tie & Dye	Red, Green, Yellow	
7	Ajrakh Block Printing	Kutch (especially Dhamadka and Ajrakhpur)	Typically includes stars, flowers, and complex Tessellations, often ren-dered in repeating Symmetrical blocks.	Block Printing	Natural Colors like Indigo, Madder, Turmeric, Black & White	
8	Aari Embroidery	Banas kantha, Kutch, Jamnagar	Peacocks, flowers, and traditional folk Motifs	Embroidery	Multicolor	
9	Ashavali Brocade	Ahmedabad	Intricate patterns, Floral motifs, and Mughal-inspired designs, geometric patterns, stylized animals	Weaving	Multicolor	

10	Mashru	Patan	Intricate patterns, Floral motifs, and Nature Inspired motifs	Weaving	Natural Colors like Indigo, Madder, Yellow Turmer-ic, Black & White	
11	Applique & Patchwork	Mainly Saurashtra	Floral motifs, Animal Figures Geometric shapes, Cultural symbols, Human Figures and Nature Inspired motifs	Sewing & Stitching Work	Multicolor	
12	Rogan Art Painting	Kutch	Floral motifs, Fauna Motifs, Creepers and Vines, Paanferi, Animal Figures,	Painting Work	Black, Red, Yellow, White, Blue and Green	
13	Sujani Quilt Weaving	Bharuch	Geometric Designs, Flowers	Weaving Work	Black, Green, Red, white	
14	Patku Weaving	Surat	Geometric Designs	Weaving	Red, Brown, Blue, and White	
15	Kutch Embroidery	Kutch	Geometric Designs	Embroidery	Red, Green, Yellow, Blue, Black	
16	Kathiawar Embroidery	Saurashtra	Floral motifs, Fauna Motifs, Creepers and Vines, Animal Figures	Embroidery	Black, Red, Yellow, Blue, Green, White	
17	Kharad Weaving	Kutch	Horizontal stripes with geometrical patterns & Geometrical forms of camels, flora, local huts	Weaving	Multicolor	

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18	Mata Ni Pachhedi	Ahmedabad	Mythological Characters, Animals, Flowers Trees	Painting	Black, Red, Brown	
19	Namda Felt Making	Kutch	Creepers and geometrical patterns	Felting	Beige, black, brown, grey	
20	Tangaliya Weaving	Surendra Nagar	Houses, Trees, Birds, Animals, Especially Elephants, Camels, Peacocks, Tiny Colorful dots	Weaving	Red, Black, Blue, White, Beige	

Table 1 Table showing various textiles from Gujarat region

Above table showing the Gujarat has various textile formations and each textile making technique, its material and its patterns and its colors are culturally, climatically, regional and societal belief responsive. This diversity of this textile gives designer to platform for the inspiration uses this textile process and product component in the contemporary design practices. This study focuses on Patan district of Gujarat where two famous textiles are originated with various belief systems. The study highlighting the contemporary practices of textile Patola and Mashru of Patan.

V. TRADITIONAL TEXTILES OF PATAN

Zooming down to context of Patan, *Anhilwad*, an old capital of Gujrat, these two famous textiles of Patan Patola and mashru were not originate from Patan, but the family, which were involved in making these textiles, are settled in Patan from 12th and 14th century respectively. Both the textiles are usually using as religious purposes. Talking about Patola, the sacred textile initially used by King Kumar Pal, King of Patan every day for its Jain worshipping belief. At that time Patola textile is imported from Jalana region of Maharashtra. The making of the Patola is initially made by Salvi families in the region of Jalana. One day the temple priest told that the sacred cloth, which worn by King Kumarpal is impure for ritual proceedings. As per the statement King Kumarpal went to region Maharashtra and inspects about the usage of Patola, where he found that is initially used by bed sheet of royal kings and then exported to Patan, Gujarat. Based on this event King Kumarpal fought with Kung of Jalna and defeated him. He migrated 700 Salvi families from Jalna to Patan. After this historical events Patola is became famous and auspicious textiles in the era of 12th century. Similarly, during the early sultanate period Allah-ud-din-Khilji, invaded Patan converted many people to Islam and some soldiers of his army settled at Patan. These events gave birth to famous textile named as Mashru. Mashru originated from Persian Gulf and weaved by Arab people. As per the climate and religious belief their body cannot touch the dead animal fibers so based on the religious belief from inner side Arab people kept cotton and outer layer is established in silk which also act as thermal insulation in hot and arid climate. There were many Khatri Muslims established during the time of Delhi sultanate and settled and started their weaving of mashru in the Patan, a capital of Gujarat. Later on time, goes on these textiles used for cloth making, interior application for high-end interior architecture works.

VI. PATOLA AS SPATIAL LANGUAGE

Patola textile is purely mathematical and geometrical calculation products, which give you both, side same patterns so you can wear in the fabric in both direction upwards and downwards respectively. The design of Patola fabrics involves geometric patterns and symmetry. This patterns also various typology and depiction. This pattern represents various meanings to the final product of patola. There are many typologies of patterns, which gives various unique and aesthetically pleasant patterns for the design n inspiration. Architecturally, this design can developed into modular planning, floor inlays, ceiling panels, and façade designs.

The traditional colors of deep red, blue, yellow, and green can be used to create thematic areas in the museum. The design motifs can develop into relief panels, engraved walls, and perforated screens to retain their authenticity.

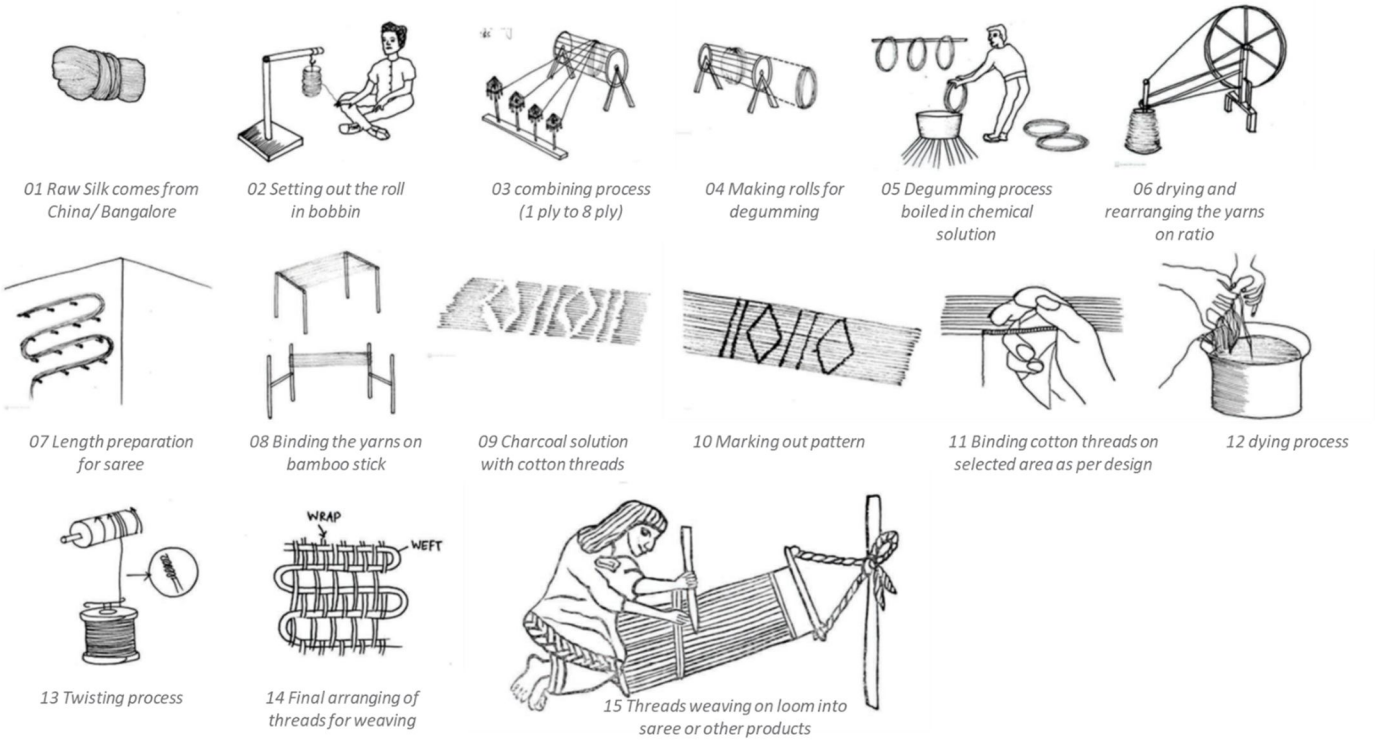


Image 2 Illustration showing the making process of patola from raw materials to final product

Types of Pattern in Patola Fabric			
Sr No.	Pattern Name	Description	Image
01	*Nari Kunjar*	One of the most famous patterns, featuring dancing girls (Nari) and elephants (Kunjar), often accompanied by parrots and peacocks.	
02	Paan/Phul	Inspired by the peepal leaf, often arranged in a grid.	
03	Phulvari Bhat	Features a "flower garden" or floral basket (Chhabdi) motifs.	

04	Navratna Bhat	A "nine jewels" pattern consisting of nine distinct square-shaped sections.	
05	Rattanchowk Bhat	Sharp, grid-based geometric patterns with a focus on symmetry.	
06	Vohra Gaji Bhat	A specific geometric floral pattern traditionally favored by the Vohra community.	
07	Laheriya Bhat	Characterized by vibrant diagonal stripes.	
08	Sankali Bhat	Features patterns reminiscent of the traditional repeated patterns.	

Table 2 Table Showing different pattern on Patola fabric

VII. MASHRU AS DYNAMIC INTERIOR EXPRESSION

Mashru textiles are known for their bold stripes and contrasting colors. Mashru is not elaborate like patola in terms of the pattern and designs on the fabric. But two layer of various fabric giving importance in the application of interior architecture. These designs can be used to guide the circulation paths in the museum. Mashru also symbolizes inclusiveness in culture since the invention of the fabric was a result of taking into account religious factors. Mashru can used to create experiential environments.

Types of Pattern in Mashru Fabric			
Sr No.	Pattern Name	Description	Image
01	Alacha	Bright, contrasting stripes were the most common pattern, often vertical.	

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02	Sodagiri	Bright, contrasting stripes were the most common pattern, often vertical.	
03	Sholapuri	Displaying blurred, wavy, or zigzag lines in black and red only	
04	Katario	Displaying blurred, wavy, or zigzag	
05	Danedar	Small dots patterns on fabrics	
06	Khajuria	Chevrons patterns on fabrics	
07	Banarasi mashru	Floral jaals, Jamewar weaves, and intricate border patterns.	
08	Ajrakh Print	A popular, modern combination involves applying traditional Ajrakh block prints onto the satin-finished mashru base.	

Table 3 Table Showing different pattern on Mashru fabric

VIII. EXPERIENTIAL IMPACT OF TEXTILES ON INTERIOR ARCHITECTURE

Textile-inspired interior design engages the visitor's senses in a tactile, visual, and emotional way. Visitors into museum connect various region identities through the visitor experiences. Apart from the only fabric this various design which is inspired from these textiles also mark and significance for future generations. Patterns in flooring, patterns in partitions, patterns in jaali of exterior walls, patterns in ceilings also fabrics are used as ceilings, thread used as jack arch ceilings such kind of intervention will give interesting eye-catching experience to community as well as user group. The design which is inspired from textiles and also using the textile will become more trend in now days in interior architecture. This design intervention enhances the surface finishes and material environment of the interior spaces. The logic of weaving through space, material, and color gives inspiration to various design intervention to designers. This designer applied this design intervention to public interior space to aware about various

textiles of Gujrat, which give them various the museum architecture is thus transformed into a learning tool that conveys the heritage of craftsmanship through design.



Image 3 Pattern in space dividers



Image 4 Patterns executed in wall claddings

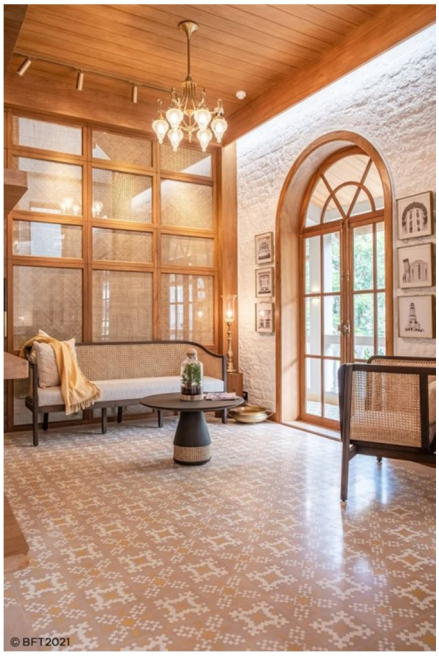


Image 5 Patterns in flooring



Image 6 Patterns in wall panel



Image 7 Pattern in Mosaic flooring



Image 8 Pattern in wall decor

IX. CONCLUSION

Textiles are the major earning source of respective communities from the ages. India is a major production country to making various textiles through the time of river valley civilizations. Gujarat is diverse state to produce various kinds of textiles region to region. Patterns of textiles somewhere become religions significance, somewhere it became communication form or somewhere it also became the auspicious gift in various family weddings. Talking about Patola and Mashru both had some religious significance. Living museum which is located in Patan where future generations can learn about how these textiles are made and the newly design

interior of living museum is major learning spaces to aware about the textile through intangible and tangible approach. This kind of precious knowledge which pass on future generations these geometric patterns of textiles will helpful for design intervention which is directly can relate to textiles knowledge for current and future generations. The patterns of the both the This textiles The Patola and Mashru fabrics of Patan are living cultural systems that are incorporated into the museum's interior architecture to create a blend of tradition and modernity. The museum is thus a tapestry of regional identity and craft heritage.

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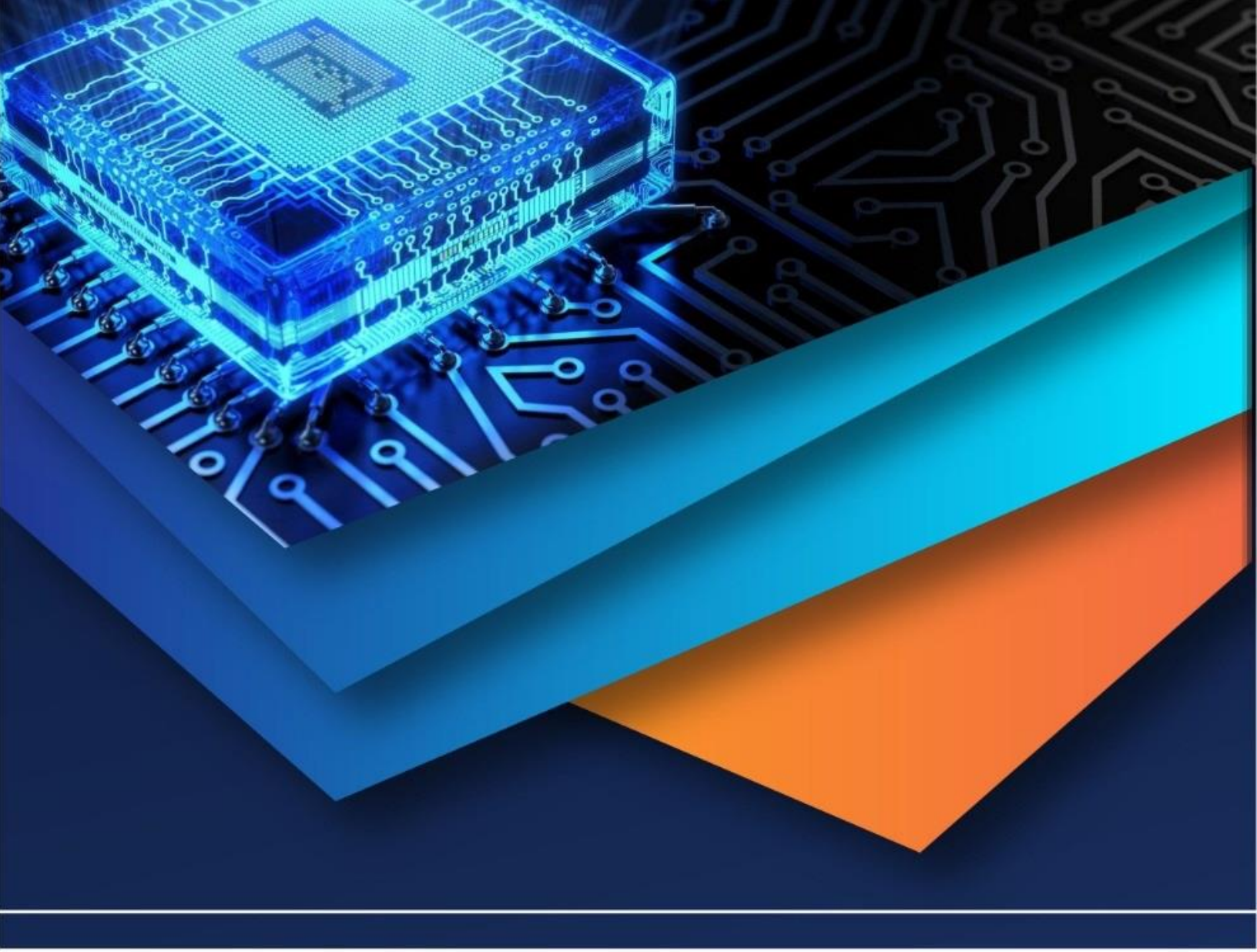
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