iJRASET
International Journal For Research in Applied Science and Engineering Technology



INTERNATIONAL JOURNAL FOR RESEARCH

IN APPLIED SCIENCE & ENGINEERING TECHNOLOGY

Volume: 10 **Issue:** XII **Month of publication:** December 2022

DOI: https://doi.org/10.22214/ijraset.2022.48300

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International Journal for Research in Applied Science & Engineering Technology (IJRASET)
ISSN: 2321-9653; IC Value: 45.98; SJ Impact Factor: 7.538
Volume 10 Issue XII Dec 2022- Available at www.ijraset.com

The Impact of Architecture Embellishment on Traditional Motifs: A Study

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Abstract: ***This research is descriptive in nature and data collection source are from internet, books and field visits. The reason of this paper is to understand the relationship between the inspiration and impact of architecture and cultural incorporation in the back of the conventional motifs of India. Retaining this reality in mind, researcher attempted to discover the connection between 'fashion' and 'structure,' that could function style detail for designers.***
India has a vast history of crafts and textiles. There are huge variations of surface ornamentation techniques and diverse range of motifs as well, but the point is how the artisans got inspired for motifs and patterns embellished on textiles.
Motifs are one of the prominent examples of this fusion where one can feel the essence of two different art.
The foreign invasion, when both the architectural design and silhouette endured a significant transformation, is when the influence can be found. Many non-indigenous designs were incorporated with the classic Indian motifs as a result of the expansion of trade routes between and within the Indian subcontinent. Indo-Islamic architecture also had an impact on Rajput and Sikh architectural forms. The Mughal, European, British, and Indian art influences are still clearly visible in the architecture and motifs.
Motifs inspirations for garments are influenced from the carved motifs in architectures with few changes. Due to the diverse culture these motifs are applied with diverse changes in many regions of India.
For example, the paisley design, which has Persian roots and is prominently featured in Mugal architecture, is adopted in numerous cultures with subtle modifications.
Keywords: Architecture, influence, motifs, inspiration, and culture.

I. INTRODUCTION

Fashion always takes inspiration from all natural as well man made sources around the world, where architecture plays an important role when we talk about the inspiration for silhouette, color, texture or motifs.

India has seen many cultural movements since ages. It remained a place of interest for invaders. The invaders who came to India always stretched the time of staying and that resulted into cultural amalgamation. The first group to invade India was the Aryans, who came out of the north in about 1500 BC. After the Aryans, the most important and long held impact came from the Muslims who have a history of invading the land going back to 7th century AD, when Muhammad Bin Qasim invaded Sindh.

From 10^{th} century onwards the invasions increased in frequency and impact, and as a result there were more settlements. The Sultanate period and then the Mughal period left a permanent mark on the history of the region in both architectural and cultural domains. The amalgamation of Muslim and Hindu cultures was one of its kinds.

After the Mughals, East Indian traders left a lasting impression on Indian interior design, clothing, and adornment. There have been various alterations made to decorative patterns as during Victorian age. Due to the various invasions India also has a very diverse textile tradition present in literary, monuments, paintings and sculptures.

The interaction of the metaphysical and cultural was one of the causes of this exceptional absorption. Architecture and culture shared a theological mindset that viewed the world as fleeting and unreliable.

Motifs can be described as "units of pattern". In visual arts, they are bounded areas that contain designs or repeating combinations of art elements: stamps, tiles, building blocks, and modules. Motifs can be arranged in multiple instances to create a desired effect.

Under Mughal patronage, it may be said that these perforated walls attained the pinnacle of craftsmanship and stylistic expression. The "woven" marble in New Delhi's Red Fort mirrors then-current carpet patterns. During this time, geometrical patterns predominated in designs. Even when the motifs were inspired by nature, a strong mathematical undertone could be seen in them. By crossing basic geometric shapes like the circle, square, triangle, and polygon, among others, symmetrical patterns have been created. The continuously repeated patterns serve as an architectural element that merits repetition while also offering light, shade, air, and artistic expression. They also make reference to the limitless aspect of the world.

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ISSN: 2321-9653; IC Value: 45.98; SJ Impact Factor: 7.538
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The meanings and implications of ordinary objects became manifold and it was commonly held that the divine communicates through symbols. The similarities of essence and appearance were the basis of cultural communications in which ordinary assumed a significant symbolic presence.

This basis also significantly contributed to the perception of the objects in an extended subjective domain and hence a culture full of symbols, motifs, and ornaments came into being. The Muslim emphasis on decoration and beautification turned some of the symbols into motifs. The ideological basis remained a part of it but with varying degrees of manifestation.

There are many other designs where the impact of architecture can be evident, such as the border pattern on Kanjivaram sarees, which was woven with inspiration from a temple silhouette.Maharastra's famous footwear Kolhapuri Chappal has the motif elements taken from the architectures in Kolhapur.

Artisans were also stimulated by nature, daily lifestyle articles, and structure. The Splendor resides within the idea personified as sacred memories.

Nowadays craftsmen are the only link in the uninterrupted heritage of India as the craftsmanship is deeply rooted to its Subculture symbolizes the sturdy bond among the rich history in the due route of time. One-of-a-kind motifs have the symbolic bureaucracy plays a crucial role in the textiles of India.

The winning subculture has often demanded familiar varieties of design however the beginning of motifs have sophistication proper from historical records.

II. HISTORICAL BACKGROUND

Fashion and architecture both are connected with each other in terms of pattern, motifs or any other embellishment, where the motifs played an important role in ornamentation of architecture as well as textiles.

Earlier in cave paintings it is found the drawings which are very simplistic in nature and childlike. There are many tribes in India who still are engraving their art in painting forms on the wall and due to the contemporisation those paintings are becoming inspiration for designers, likewise the architecture has impacted to our artisans choice of embellishing the textiles.

There are many motifs carved on fort and palace's walls by an architect. Artisans had adopted numerous creative ideas from the nature and applied them on textile, architect and on many other products.

The dawn of the country's history, popularly known as the Indus valley civilization records our earliest known achievement in architecture. The buildings which are now in ruins,has been identified as houses,market hall,store rooms,bath and shops.

The architecture of each period was marked by specific features developed. Each architectural style then became representative of the culture's values. At the beginning of the Mauryan period around the 4th century BCE, architecture was characterized by it's used of wood. The influence of Greek, Persian and Egyptian culture was evident is some of the shapes and decorative forms.

Particularly in India, decoration has taken on the individuality and distinctiveness of the builders or governing dynasties. It reveals a lot about the development of artistic tendency as well as the high level of ability, homogeneity, and precision that the artisans possessed at that time, whether it be the massively sculptured temples or the delicately carved jaalis walls.

India also featured exotic Greek and Persian forms, such as honeysuckle and palmette motifs and festoon mouldings, in addition to native components. The Sanchi Stupa's toranas and the Dhamek Stupa's projecting designs carved in flowery scrolls are both stunning and important indigenous components that had a considerable influence on the motifs adorning textiles.

The elaborate human figures and varied animal motifs found in Chola sculptures are still present in South Indian temple art today. The great temples of Tanjore revealed exquisite indigenous designs, but the Pandya gopurams featured more straightforward and traditional embellishments.

Temples of the Vijayanagara Dynasty are considered to be some of the richest and most beautiful structures due to their high level of ornamentation. Every stone of the Vitthala and Hazara Rama temple has been chiseled over with the most elaborate patterns, some with natural and mythical motifs, while others with mural relief work.

Due to its extensive embellishment, temples from the Vijayanagara Dynasty are regarded as some of the finest and most magnificent buildings. The most intricate patterns have been etched into every stone of the Vitthala and Hazara Rama temple, some of which include natural and legendary motifs and others which have mural relief work.

It is not surprising that Mughal ornamentation is a reflection of Persian art as Mughal architecture in India began with the Persian influence blending with local traditional building.

The Mughal era is renowned for its ornamental art. Exquisite, perfectly placed motifs and different design patterns were used on fabrics and building constructions throughout this time.

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Akbar built some of the best architectural monuments including Humayu's Tomb, rebuilt Agra Fort, the fort-city of Fatehpur Sikri, and the Buland Darwaza and many others. The geometrical designs gained prominence only during early Mughal rulers or up to the age of Akbar. The motif used in both textiles and monuments were geometrical. Initially the geometrical shapes like squares, rectangles, triangles, etc., were used; later, shapes started taking curves in architectural monuments. The majority of the motifs on textiles from Akbar's era are currently those of flower buds with straight leaves and stems, but Jahangir's reign features fully blossomed flowers with delicate, flexible stems and curved, twisting leaves. As a result, under Akbar's rule, geometrical themes were shared by both disciplines, and later, concurrently, for both textiles and monuments, the motifs turned curvilinear.

Other motifs, like the border pattern on Kanjivaram sarees, which was woven with inspiration from a temple outline, show the influence of architecture. Even the jaal, buta, and paisley patterns in banarasi saris were influenced by mughal architectural embellishment. Nobody can deny the Mugals' love of gardens, which is shown in their bhadohi carpet and Kashmiri shawl.

Motifs are symbolism and mirrored image of belief which may also vary from one region to some other however they're all interconnected with the same essence. Symbols are use of imagination that bring considerable fee in an artist's Dream that's in the end visible inside the layout of a motif. Symptoms and symbols bear the intrinsic beauty of Motifs. While a motif is crafted on any textile they've representative that means that is believed to hold a vibe at the individual sporting it.The class of Indian styles has extensively flourished the textile industry. Nature has played a critical function in advent of motifs conveying deeper mind and ideas contemplated by artistry of Craftsmen carrying ahead statistics and myths of lifestyles with ageless beauty.

III. METHODOLOGY

The research method used for this study was qualitative. The influence of motifs used to decorate Indian textiles and embroidery were thoroughly documented using form analysis, a variation on content analysis. In studies examining the use and presentation of nonverbal elements, form analysis is performed. Both primary and secondary sources were used to gather information about the motifs used in textiles and architecture. The results were determined using a qualitative analysis of the data collected. To facilitate comparison and management, the data were grouped. To gain an understanding of the motifs utilised in diverse traditional textiles, researchers visited the National Crafts Museum in Delhi, The National Museum in Delhi, Surajkund Mela in Faridabad, Jodhpur, Agra and numerous state emporiums. To obtain information, Liberary Footwear Design and Development Institute and were visited. We looked through a number of publications, journals, books, and websites.

IV. RESULT & DISCUSSION

A FEW CONVENTIONAL MOTIFS

The result has been shown through the motifs carved in architecture and taken as inspiration for surface ornamentation and adornment in textiles.

1) *Paisley Motifs:* The paisley pattern originated in Persia and the Sassenaid Empire around AD 221.the pattern represents the cypress tree,which is a Zoroastrian symbol of Life and eternity. In India, it is sometimes referred to as Ambi, which is Punjabi for "mango," or Kairi, which means "mango seed." According to Kashmiri historians, geographical and researchers, Sultan Zein-Al – Aabedin (d.1468) brought the decorative design from Iran to India. The fashion for the paisley pattern then spread to many other countries in Asia and India, and it became most popular during the Mughal period,between 1526 and 1764. During the 1600's the paisley pattern began to appear or shawls. it was thus in India that this print started to be successful ,especially in Kashmir region. Although paisley is used in weaving and embroidery all throughout the nation, the paisley of Kashmir is recognized for its complexity and distinctiveness. An extended teardrop known as a "paisley of Kashmir" is used as a symbol to signify a date palm's emerging shoot. Another variation for the boteh motif is what appears to be a twinned motif that looks like a stylised representation of a blossom.



Fig.1

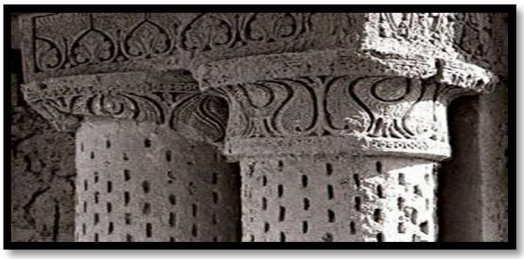


Fig.2

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Fig.3



Fig.4

2) The Lotus Motif: Lotus is one of most beautiful and popular motif in Indian art. It is closely associated with mythology. Lord Brahma and goddess Laxmi sits on lotus flower symbolizing wealth and prosperity.

The decorative use of LOTUS motifs in the Subcontinent is most obvious in the Mughal architecture that came into being as an amalgamation of Persian and Indian traditions.

The hole and final of its petals depicts the hardships and happiness of life, representing multiplicity of Universe. It holds one-of-a-kind meaning in one of kind religions, for Hindus it method advent and sun wherein as for Jainism and Buddhism it means purity and perfection. The lotus flower performs an crucial function in Indian artwork And textile. It's far believed that lotus motif is frequently worn through new brides to manifest their marital happiness.

Lotus motifs are seen in Kantha, Kasuti, Phulkari embroideries, in woven textiles- Ikat, Paithani, Chamba rumal and in Pichwai paintings of Nathdwara. The Indian motifs have flower and leaves are raised with strong stem but in Egyptian motif the flower and leaves floats over soft stem.



Fig.5



Fig.6



Fig.7



Fig.8

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TABLE I

Figure No.	Details of Images
Fig 1	Variation of the twin boteh design at No Gombad, Balkh, Afghanistan
Fig 2	Column capital at the No Gombad ruins Balkh, Afghanistan (ninth century)
Fig 3	Paisley motif used in Chikankari Embroidery
Fig 4	Paisley motif used in Chikankari Embroidery
Fig 5	Lotus motifs on coloumn bottom in Mehrangarh Fort,Jodhpur
Fig 6	Variation of Lotus Motifs in Mehrangarh Fort, jodhpur, Rajasthan
Fig 7	Lotus in Madhubani Embroidery
Fig 8	Chamba Rumal Embroidery

3) *Fish Motif:* In most of the folk cultures and folk lore, the fish is considered as a universal symbol of fertility and symbol of purity in many cultures. Fish is known for its beauty and free flow body is thought of as a symbol of the life force, a force of regeneration and reincarnation and a charm against the evil eye. The Hindus think of it as sign of good fortune. They appear as Matsayavtar saviors in Indian myth, avatars of Vishnu and Varuna.



Fig.9



Fig. 10

In Madhubani paintings, fish serve as a symbol of fertility and prosperity. They stand for prosperity and plenty. The presence of fish indicates that nature's elements are in balance, which leads to prosperity. The twin fish was chosen by the city of Lucknow as its emblem. This fish symbol is seen all throughout, including on gateways, gates, priceless relics, and exquisitely crafted objects. According to legend, Sheikh Abdur Rahim, the governor of Avadh, was travelling back to Lucknow when he crossed the Ganga River, where two fish leaped into his lap. He took this as a sign of good things to come and chose to make it the city's emblem. According to legend, the "Mahi-Maratib," a Mughal military honour with Persian roots, is where the fish designs found all across Lucknow got their start.



Fig.11



Fig.12

4) *Conch Shell Motif:* The phrase 'Shankha' is a Sanskrit word used for conch shell. Shankha or conch shell is an characteristic of Lord Vishnu. In diverse Hindu rites, the conchshell is used to supply a legitimate for creation of effective vibes inside the environment by means of blowing through it. It's far believed that shankha is brother of Goddess Lakshmi , has the energy to bestow opulence and grant wishes. According to Hindu ideals , conch shells is taken into consideration as an auspicious item wherein within the centre of the Shankha resides moon, Varuna inside the womb, Prajapati at the bottom and Saraswati in the the front and if skilfully blown, it keeps away evil spirits. The shankha is a recurring motif in sculpture, stone carving and painted murals of Ajanta. Shankha is an crucial motif in the conventional textiles of Orissa and Kantha embroidery of Bengal.



Fig.13

5) *Peacock Motif:* Found in paintings from the Indus Valley Civilization, Buddhist sculptures, artifacts from the Gupta period and Mughal miniatures, peacock inspired designs have been found in art from different ages. Although the fact that it represented the same idea is not certainly known, the national bird is now a symbol of immortality, courtship and fertility. Motifs of the peacock are found commonly on traditionally designed fabrics with more embellished designs on bridal wear as in some cultures; the peacock signifies the completeness of being a woman.

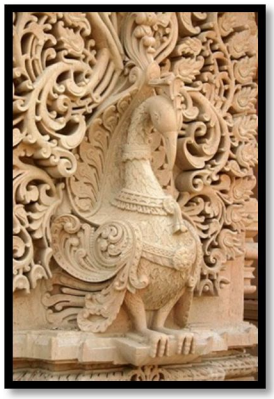


Fig.14



Fig.15



Fig.16



Fig.17

6) *The Sun:* Sun is considered as source of life and has been worshipped by people of varied cultures and religions. Depicted as the only divine form visible to human eye sun plays a vital role in Hindu rituals. In Hindu mythology, the sun god is worshipped as a symbol of health and immortal life. The Rig Veda declares that "Surya is the Soul, both of the moving and unmoving beings". An obeisance to the Sun God yogis and munis devised the Sun Salutation which is a comprehensive exercise, which contributes to mental, emotional, physical, and spiritual well-being. Taking creative inspiration from sun artistsans adopted it as textile motif in various stylised forms in Kanjivarams of Tamilnadu, Ikat sarees of Orissa, Phulkari of Punjab, Kantha and Gujrati embroidery.

7) *Jaal Motif:* A jaal is a system of trellis-like geometric patterns. One of the inventive foundations of Mughal construction, it is a network of interwoven vines that produces fascinating designs. They were regarded as a masterpiece of Mughal architecture in India and were seen to be an essential component of Indian architecture based on grids. They were inspired by the architecture of ancient monuments from the 8th century. They stand for a distinctive synthesis of contemporary and tradition. The jaal threadwork of Chikankari is one example of how history, arithmetic, and art are combined. The meaning associated with the jaal motifs has not changed over time. Jaal motifs can be seen on a variety of textiles, including printed textiles like dabu print, bagh print, and saudagiri print, as well as embroidered textiles like Chikankari, Phulkari, Toda embroidery, and zardozi.



Fig. 18

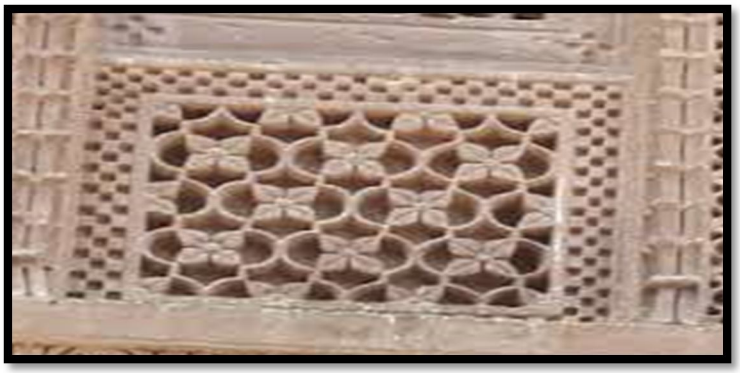


Fig.19

TABLE II

Figure No.	Details of Images
Fig 9	Bahu Begam ka Maqbara, Lucknow
Fig 10	Naubatkhana,Hushnabad Road ,Lucknow
Fig 11 & Fig.12	Kanta embroidery, west Bengal
Fig 13	Conch Shell in Mandor Garden, Jodhpur
Fig 14	Peacock motifs in Akshardham Temple, New Delhi
Fig 15	Peacock sculpture in Jaiselmer Fort, Rajasthan
Fig 16	Peacock motif for Banjara Embroidery
Fig 17	Peacock motif for Madhubani painting
Fig 18	Jaal Carving in Mehrangarh Fort,Jodhpur
Fig 19	Buti Motifs in Mehrangarh Fort,Jodhpur

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Volume 10 Issue XII Dec 2022- Available at www.ijraset.com

V. CONCLUSION

On the basis of this examination, it is possible to draw the conclusion that artisans employed by emporers worked on the imperial construction .Since beauty, elegance, and greatness of artefacts are the main requirements of an object. These unbroken traditions were passed down to the artisans and now become their fundamental guiding principles.

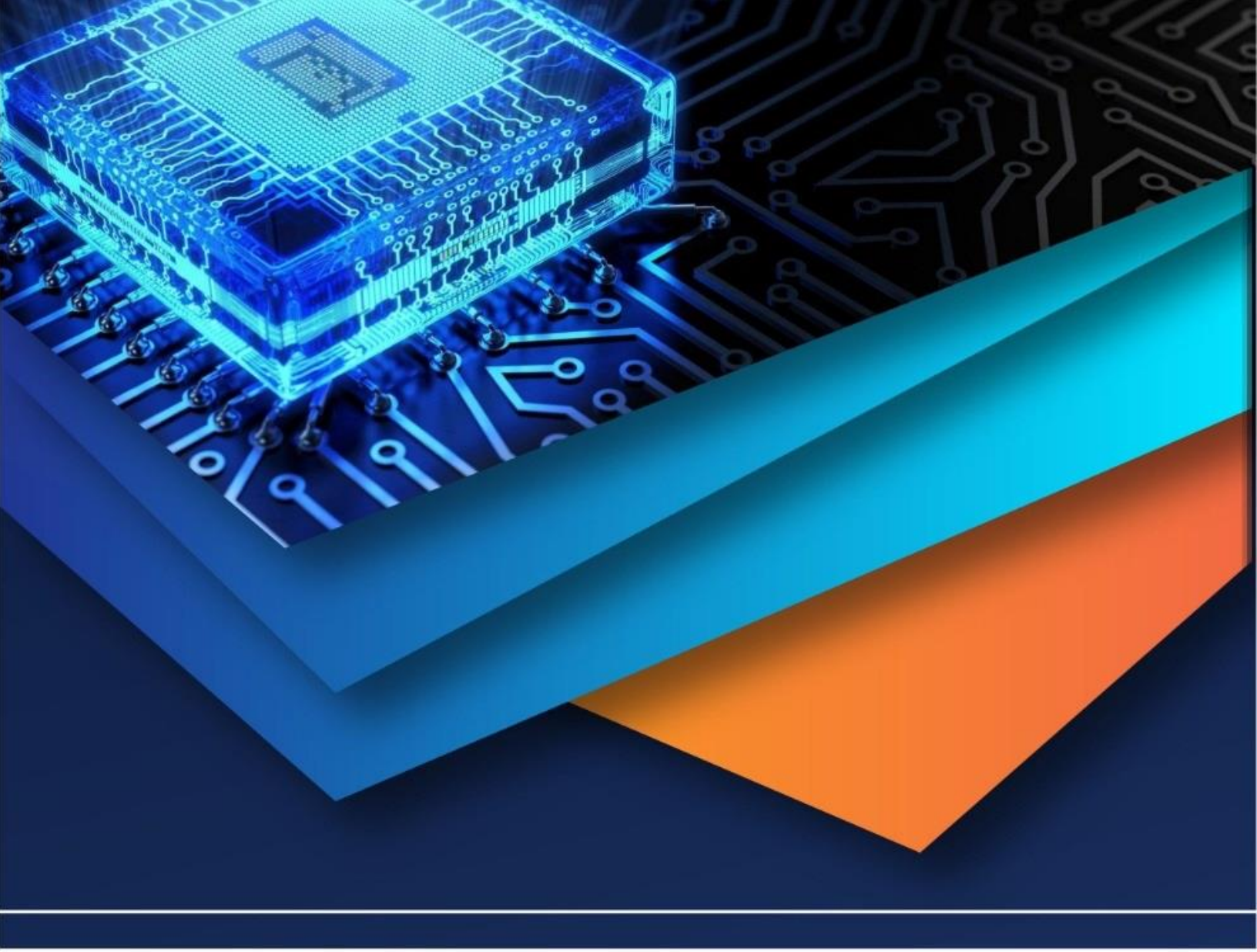
Every motif has a historical background. The weavers and craftsmen have inherited the invaluable art, however wit passing time and advancement in technology they are easily created on a broader perspective. They have kept the art form alive and kept as an ancestral asset in modernizing world. The journey may have resulted in their overall evolution but their preservation with changing times lies in our hands. Through the structures at monuments, they expressively introduced the theme.

These days, fashion designers draw their inspiration from historical architecture. They take cues from motifs, silhouettes, and occasionally even colours and ornaments. All in all, they contribute the essence of the architecture's culture and ethnicity.

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