

Development of Contemporary Bohemian Costumes Using Traditional Mandana Art Motifs through Discharge Printing

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Abstract

This study is designed to understand the process of creation of the modern Bohemian costumes based on traditional Mandana art motifs by adopting the discharge printing technique. Mandana is a folk-art practice of Rajasthan and Madhya Pradesh, in which the motifs of geometry and symbolism are traditionally drawn on walls and the floor. The motifs were translated to the surface of the textile by selective removal of colour (discharge printing) from dyed fabric. Research design employed was the design-development approach. The silhouettes were gathered from other sources and assessed by 20 design experts and then design sheets containing 16 different arrangements of the motif were created. The designs that were selected were later transformed to clothes, and received feedback from 50 female consumers (18-25 years old) using a five-point scale. The clothes were assessed based on colour, motif, fabric, silhouette, placement of the motif, innovation, concept, price, and appearance. The results show the respondents welcomed the integration of mandana elements with bohemian silhouettes, and the combination of Design 1 and Layout 1 was the most preferred option. The study illustrates that folk subjects could be used effectively in the context of the modern fashion without losing their cultural identity. It also emphasizes the possibility of discharge printing as an appropriate method for elaborating unique and culturally appropriate textile patterns and the maintenance of the Mandana art in contemporary clothing.

Keywords: Adaptive clothing, Disabled People, Functional clothing, Inclusive Fashion, Quality of life.

1. Introduction

Traditional art, craft and culture are often a source of inspiration for fashion design. By incorporating traditional design elements into modern clothes, these adaptations have helped to maintain the cultural significance of these styles while meeting the needs of today's shoppers. Mandana is a traditional folk-art of Rajasthan and Madhya Pradesh known for its geometric designs, cultural symbolism and distinctive

motifs. This research paper deals with the usage of certain Mandana designs on the modern Bohemian dresses and its adaptation to that by discharge printing. The aim of the study is to create clothing with a traditional visual language, relaxed Bohemian shape, and modern texture printing method that fits into the culture, is visually unique, and is acceptable to modern consumers.

1.1 Bohemian Style

Bohemian fashion emerged as an alternative to standard attire and became a symbol for artists and writers, travellers and other creative groups. It is frequently associated with the social and economic upheavals of the aftermath of the French Revolution, when many artists lost their traditional systems of patronage, and took on more modest or unconventional lives. The loose fitting, layered, flowing, textured, coloured and multi-cultural Bohemian styles came to be known over time. The style is based on individuality, creativity, comfort and the absence of rigid fashion rules. These qualities are especially well suited to Bohemian style, which allows for the use of traditional designs and textile techniques to be explored.

1.2 Mandana Painting of Rajasthan

Mandana is a traditional folk-art which is famous for Rajasthan and Madhya Pradesh. It is known in the eastern part of Rajasthan as well as in other parts of the state, such as Bundi and Jhalawar. These designs are usually created on the floor and walls of a building during festivals, rituals and auspicious days. The dots, lines, triangles, squares, circles and other geometric patterns and figures are generally used in mandana compositions and are frequently mixed with the depiction of animals, plants, domestic items and sacred symbols in a stylized form. In the Meena community, the practice has been maintained fairly by the women, who are taught it informally by their parents, grandparents and the rest of the community. Mandana has social, ritual and cultural connotations beyond decoration: it is produced to herald prosperity, celebrate significant events and to safeguard domestic areas. Its motifs can be adapted to modern textiles to create a new vehicle for cultural continuity and increase its exposure by younger consumers.

2. Objectives

- The following objectives were considered for the study:
- To create modern Bohemian attire with Mandana art pattern that is in different positions.

- To create the Bohemian costumes selected by using the adapted Mandana motifs by discharge printing.
- To gauge Young Female Consumers' acceptance of the created costumes.

3. Review of Literature

The literature surveyed for this research work is related to the cultural significance of Indian folk art, adaptation of traditional motifs for designing textiles and apparel, use of digital and surface design technologies, and evaluation of the newly developed products by the consumers. All of these studies confirm the possibility of transforming traditional visual resources for modern uses without losing their cultural identity. They also illustrate the need for a professional assessment and customer feedback in the development process.

Soni (2020) analysed the adaptation of Mandana motifs for fashion products and pointed out that Indian traditional art is an inherited knowledge, belief and aesthetic value of culture. The study illustrated that folk motif design may be utilized in ladies' outfits and might be further enriched by Kantha embroidery and elevated to the modern era of fashion items. Sethi et al. (2016) tested traditional designs by using embroidery, weaving, painting and printing with 25 respondents. The research noted that the reinterpretation of historical motifs created a variety of possibilities for development of modern design.

Sharma (2016) pointed out that folk-painting patterns can be labor intensive to manually create. The study proved the feasibility of using computer-aided design and digital printing to facilitate the precise creation, alteration, and use of traditional designs in clothing. Upadhyay (2016) used purposive and snowball sampling to select 10 families to conduct interviews in order to record the transformation of traditional Bagru printing. The study highlighted changes in motifs, production processes, techniques, and colours which were able to adapt to the shift in market and design environments, demonstrating the adaptability of traditional textile practices. However, due to the decline in the use of traditional compositions, Gupta and Gangwar (2016) used Madhubani themes on textile products. The motifs and arrangements were developed for products like tablecloths, folders, and cushion covers, and there were 36 of them altogether. 30 respondents judged the designs and a few articles were made based on those designs and welcomed them. The findings indicated that the application of textile has a potential medium for folk-art motifs preservation and reinterpretation. Negi, Rani and Singh (2015) developed a design pool for appliqué technique with application of Uttarakhand folk art motifs of Aipan. Thirty motifs were created for items such as bags, pencil cases and mobile-phone holders. They were judged by a panel of 30 judges and the preferred performances used to create articles using appliqué and decorative stitches. The study found that

adapted folk motifs were able to facilitate product innovation and cultural preservation. Malik and Azhar (2015) explored the concept of visual inspiration in textile-design development. In their experimental work, they discovered that a well-defined source of inspiration positively influenced the originality and aesthetic consistency of developed designs. Bagchi & Chaudhuri (2015) spoke about tribal paintings of Rajasthan as dynamic expressions of culture, inspired by early visual traditions. They emphasized the aspects of social memory, cultural ritual, symbolism, and philosophy they captured in tribal art. The view holds that mandana motifs are not only used for decoration, but also as important elements of the culture. A similar study on craft development, with secondary data and based on a sample of 30 students, was conducted and evaluation data was not provided in full in the source document. Kang et al. (2013) used the three-dimensional technique to reconstruct an eighteenth-century women's robe and a man's suit. In the study of Telemark, Norway, the continuing Viking motifs in Romanesque visual culture were studied by focusing on silhouette and structural detail, which showed the usefulness of the digital tools for interpreting and recreating forms in historical costume. It depicts how the study of traditional motifs can be continued, changed, and reworked through transfer between periods and styles. Purohit (2015) created modern prints based on the traditional Kalamkari hand-painting. 250 female consumers evaluated designs and eight garments were produced. The positive feedback from the customers showed that the old logo can be combined with the current trend in fashion.

4. Methodology

Step 1: Collection of Design Resources

- Collection of Bohemian costume silhouettes
- Collection of traditional Mandana motifs

Step 2: Preliminary Expert Evaluation

- Evaluation by 20 design experts
- Selection of four silhouettes and four motif designs

Step 3: Development and Evaluation of Design Sheets

- Preparation of 16 design sheets using varied motif layouts
- Evaluation by 20 design experts
- Selection of the four most preferred designs

Step 4: Garment Development and Consumer Evaluation

- Development of selected garments through discharge printing
- Evaluation and acceptability assessment

4.1 Research Design

Design-development and evaluative research was used for the study. It included collecting and modifying the old Mandana motifs, choosing Bohemian silhouettes, drawing design sheets by hand, creating garments using discharge printing and subjecting them to expert assessment and consumer acceptance.

4.2 Collection of Silhouettes and Mandana Motifs

Various silhouettes of bohemian clothes along with traditional mandana patterns of bohemian culture were gathered from secondary sources such as books, libraries, maps and internet visual materials. The resulting material was compiled to create the initial design pool. In order to be visually clear, culturally recognisable, suitable for adaptation and feasible for discharge printing, motifs were examined.

4.3 Adaptation and Arrangement of Mandana Motifs

They were chosen mandana motifs which were simplified and modified to be applied in textile via discharge printing. Motifs were categorized into central, border and placement designs, based on the garment selected. Four silhouettes were chosen and paired with different combinations of motifs to create 16 design sheets. Special efforts were made to preserve the visual qualities of Mandana art while using scale, repetition, and placement for modern clothes.

4.4 Expert Evaluation of Design Sheets

20 design experts judged the 16 design sheets. The silhouette, clarity and simplicity of the motif, appropriateness of motif placement, visual balance, innovation and overall appearance were taken into consideration during the evaluation. The design were ranked based on the weighted mean scores, and four of the highest scored designs were chosen for further development. The complete numerical score table is not reported for the source document, and therefore the present paper reports only the reported ranking outcome.

4.5 Garment Development and Acceptability Assessment

Three textiles were created with the preferred Mandana motifs and layouts. The planned arrangements of motifs were realized through selectively removing the colour from the dyed fabric using discharge printing. Much attention was paid to placing of motifs, uniformity of print, quality of fabric, construction and finishing. The developed garments were evaluated by 50 female consumers aged 18–25 years using a five-point rating scale. Fabric, colour, motif, Bohemian silhouette, motif layout, innovation, concept, price and overall appearance were the criteria evaluated.

5. Results and Discussion

The results of the design development and evaluation process are provided in this section. The chosen Mandana designs were transferred to appropriate designs and printed on modern Bohemian lineage silhouette garments by the discharge method. The produced garments have been evaluated in terms of motif placement, colour combination, design innovation, fabric suitability, silhouette, overall appearance and consumers acceptability. The results suggest the idea to integrate traditional Mandana art with modern fashion for producing culturally themed and eye-catching garments.

5.1 Suitability of Discharge Printing

Discharge printing was discovered to be appropriate in translating Mandana motifs onto dyed fabric as it allowed the selective removal of colour and created decorative shapes with clear outlines without causing the addition of a substantial surface layer. The method allowed for the preservation of the geometric character of the motifs of Mandana and retention of softness and flexibility of the fabric. What it looked like was determined by the original colour of the fabric, the discharge agent used and how well the printing process was done.

5.2 Bohemian Style and Fusion of Mandana Motifs

The visual attributes of Mandana art and Bohemian fashion were discovered to fit together. Mandana motifs brought geometric rhythm, cultural identity, and handcrafted identity, while Bohemian silhouettes brought flowing forms, relaxed construction and enough surface area to decorate. The two worked together to create the look of contemporary clothes inspired by an Indian folk-art style. The motifs adapted were added to centres, borders, panels and edges of garments. These positioning enabled the motifs to be used as the main elements without appearing to overpower the silhouette. The process has demonstrated the importance of carefully scaling and spacing motifs in relation to the garment structure and the visual accent desired. The final clothes were a combination of cultural reference and personal

style. While the Mandana motifs were a symbol of heritage and regional identity, the Bohemian silhouettes represented creativity, informality and freedom. The aesthetics of the designs were dependent on this balance. The study also illustrates a practical approach to contemporary clothing with the inclusion of a floor/ wall painting tradition. This adaptation can extend the reach of Mandana art to consumers who are unlikely to see it in its traditional contexts of domestic and ritual uses. While it can help in forming culturally aware clothes, statements about environmental sustainability need more proof on fabric choices, chemicals, water consumption, waste management and production quantity. Therefore cultural preservation and design innovation are the main results of the present study.

5.3 Selected Block Designs and Layouts



Figure 1: Selected block (D1) of design



Figure 2: Selected block (D2) of design 2

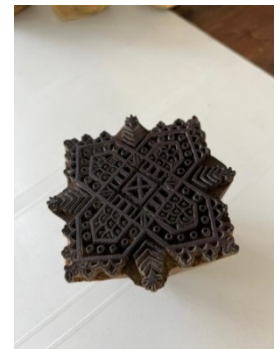


Figure 3: Selected block (D3) of design 3



Figure 4: Selected layout (L1) of design 1

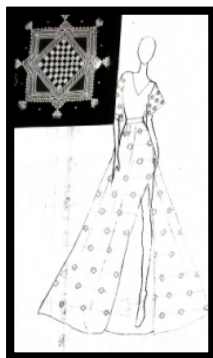


Figure 5: Selected layout (L2) of design 2

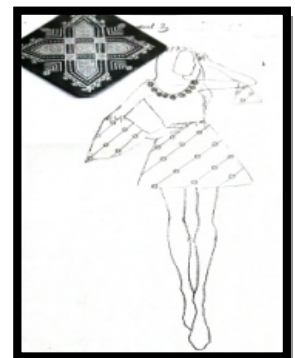


Figure 6: Selected layout (L3) of design 4

5.3.1 LAYOUT DESIGNS



Figure 7: Design 1 (D1-L1)
Figure 8: Design 2 (D2-L2)

Figure 9: Design 3 (D3-L3)

5.4 Consumer Acceptability

The overall impression in consumer evaluation was that the garments having the combination of Mandana motif and bohemian silhouettes were preferable. The developed garments were well received by the respondents for the colour, motif, layout, design innovation and overall garment appearance. Design 1 – Layout 1 (D1 – L1) combination was the most preferred combination among the evaluated combinations. The results presented here are qualitative in nature, as the complete weighted mean scores and the numerical results item-wise are not included in the source document and the results should therefore be interpreted as a ranking of the results and not as a full statistical comparison.

5.5 Cultural and Market Implications

The use of Mandana in modern clothing is another way of making this traditional art form visible and continued. If motifs are employed in context and with awareness and respect, fashion can be a vehicle for disseminating regional visual heritage to wider and younger audiences.

5.5.1 Cultural Exchange and Appreciation

The fusion of two different artistic traditions: geometrical and ritual, from the Mandana art and eclectic and expressive fashion from Bohemia. This mix can foster an appreciation of cultural differences, with respectful communication of the traditional source and community connection of the motifs.

5.5.2 Expression of Identity and Cultural Roots

Garments incorporating Mandana motifs can enable wearers to express an association with Indian cultural heritage while adopting a contemporary style. These products might attract buyers who appreciate a visual signature, location, and a story to their clothing items.

5.5.3 Distinctive Design Proposition

The combination of a recognizable folk-art vocabulary and contemporary silhouettes culminates in a differentiated design proposition, which is formed by the fusion. It is this uniqueness that might appeal to customers who want to buy limited, expressive and culturally relevant clothing items.

5.5.4 Scope for Responsible Fashion

Traditional motifs can be utilized in responsible cultural design with the incorporation of proper attribution, community participation, and a proper representation of community knowledge. Environmental claims should be supported based on other assessment of materials and production practices, however.

5.5.5 The culture and craft industry through tourism

Mandana inspired clothes can act as artefacts, which simultaneously attract public interest on the folk art culture of Rajasthan. Exhibitions, museum shops, walking tours, and craft markets may offer appropriate venues for the display and distribution of such products and information about the motifs of origin and meaning.

5.5.6 Niche Market Potential

The potential niche market is the consumers who are interested in heritage-inspired, artisanal and culturally distinctive apparel. Market viability would have to be further assessed by pricing study, a greater sample of consumers, production cost study and testing in various demographic groups.

6. Conclusion and Recommendations

The study has proved that the discharge printing technique is a suitable method for using the traditional Mandana motifs to modernize the costumes in the Bohemian style. The geometric and symbolic qualities of Mandana art complemented the relaxed and expressive character of Bohemian silhouettes. Motifs, silhouettes and layouts were selected based on the expert evaluation and consumer evaluation showed the acceptance of the developed garments. The combination of Design 1 and Layout 1 was determined to be the most desired. The research adds to the practice of fashion design by providing a systematic

methodology for gathering, adapting, analysing and incorporating traditional motifs into clothing. It also illustrates the ways in which the modern dress can make a folk-art tradition more visible than its original architectural and ritual setting. Results must be taken with the grain of caution as the results of the study are limited. This consumer sample was limited to 50 women between the ages of 18 and 25 years and there were no complete numerical evaluation tables provided in the source document. The study also failed to evaluate the cost of production, colourfastness, washability, environmental impact and engagement of artisans. These areas need to be explored further and more general statements on market feasibility or sustainability made after this. Future work may involve working with the Mandana people and cultural organisations, documenting the meanings of the motifs and how they are attributed within the community, exhibitions and workshops to connect artisans, students and designers together, testing alternative fabrics and discharge agents, examining washability and colourfastness of the products, and evaluating with a larger and wider range of consumer groups. Promotion of the developed products in the digital way by fashion platforms, cultural institutions, and sensible storytelling can expand awareness of the developed products. Promotional material, however, needs to be clear that Mandana is a living cultural practice and needs to be not just a fanciful trend. Finally, melding Mandana motifs and Bohemian style is a promising pathway for culturally-informed fashion innovation. In the long run, it will rely on respectful cultural representations, technical quality, their relevance to the consumer, and meaningful engagement with the communities that live and sustain the art form.

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