



paatlo | low heightened seat

Name:
Paatlo,
Low heightened seat

Place:
Jodavaat,
Chhota Udaipur

Material:
Wood carving

Technique:
Carving, joinery
Painting

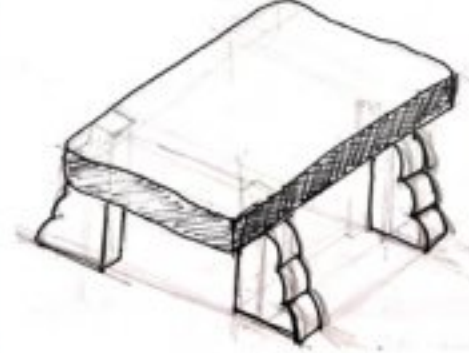
Pankti Dhagia (UI4316)
Vedangi Raval (UI6116)

Spring 2018- Semester 4
Re: contained Past

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Paatlo, a low seat, made out of wood is the most rudimentary form of seating found in this region.



Form & Structure

The seating surface of the paatlo is usually rectangular. Its compact structure, light weight and portable nature makes it easy for the women to carry it around the house for performing her daily chores. Despite its basic form the paatlo is incredibly versatile in nature.



Sometimes these laadi paatlo contains a secret compartment, where the women store their belongings.

Size

Paatla's size, variable in nature- is enough to seat one person in squatting or cross legged position. The paatlo used in marriage processions is bigger in size, enough to seat two persons the bride and the groom.

Construction

It is either carved out of one piece of wood or constructed by nailing one or two wooden planks above the two horizontal wooden supports along its edge.

Uses

Some daily errands run by the women require a lot of strength to be performed- like using hand mill or mortar and pestle etc. Squatting is an appropriate position to perform these tasks which is very well assisted by the paatlo owing to its elevated structure. And hence a paatlo is used by the women to perform these daily chores

In Gujarat, it is a custom to treat people with a significant degree of hospitality as it is believed that a guest is equivalent to God. This tradition is based upon an ancient dictum Atithi devo bhava (May the guest be a god unto you). Offering the guests, a seat on the paatlo is a gesture symbolic of considering them at par with the Gods. Today, most people have shrines in their residences- to seat the gods. During ceremonial worships, idols of gods and goddesses are placed on a paatlo laid with beautiful textiles while the priest and devotees sit on the floor.

Another use of the paatlo was to seat the bride and the groom during the wedding processions while the guests attending the wedding would sit on the textiles laid on the floor.

During the wedding feasts the food was served to the guests on a paatla. In many homes food continues to be served on a paatla even today. At some places across the state paatla is used even today to seat guests during the meal.

The Laadi's Paatlo:

Among the tribes of this region it is a custom for the bride's family to present her a ceremonial paatlo as bride wealth; it is locally referred to as laadi paatlo. Laadi in local language means beloved daughter or newly wed woman. When a girl's wedding is decided, her family gets this piece of furniture commissioned from the village carpenter. This ceremonial paatlo is at times laden with ornamentation and adorned with geometric or flowering carvings and paint. The laadi paatlo is among the most valuable possessions as she sits on it while performing the wedding rituals. Once the wedding is realised the bride brings the laadi paatlo to her new home along with her other belongings. Here she uses the paatlo as a seat while performing day-to-day chores like cooking and cleaning.





chakki | Hand mill grinder

Name:

Chakki
Hand mill grinder

Place:

Jodavaat,
Chhota Udaipur

Material:

Stone & wood

Technique:

Stone dressing, joinery

Pankti Dhagia (UI4316)
Vedangi Raval (UI6116)

Spring 2018- Semester 4
Re: contained Past

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Every traditional household of this region houses a chakki, which basically is a hand mill grinder.

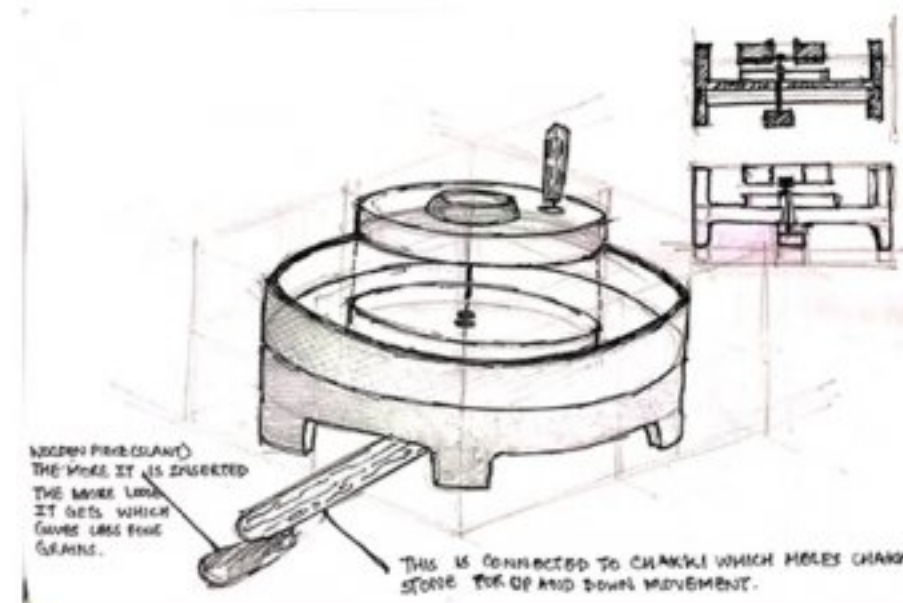
Form and Structure

The stone used for grinding is called ghanti. It rests upon a stand called a thalo (plate), which is used to gather the ground flour. The ghanti sits upon a thalo. The legs of the thalo are embedded into the earthen floor. Woman sits on a paatlo while grinding flour.

Materials & Makers

It is made of dressed stone which is procured locally from nearby villages. This stone is called the pahadi stone. The thalo comes with a wooden handle. Sometimes varied materials like clay are also used to make the thalo. It is elevated to house the wedge that governs the grinding mechanism. In chhota Udaipur the ghanti is accompanied by a paatlo or sangamachi. The thalo was made by a specific forest tribe in the region locally referred to as 'ghatia' tribe. The dressing of the stone is done frequently based on how often chakki is used to ensure fine/ coarse grinding of grains.

References: Sahaj, Vernacular Furniture of Gujarat (DICRC & SADACC)



Size

The ghanti which is the stone used for grinding grains has diameter of about 18 to 20 inches and 1.5 to 2 inches thick, maakdi which is the cavity for pouring grains is about 3 inches, thalo which is the base has around 2.5 ft of diameter and its border is 2.5 to 3 inches thick and the haath is a wooden handle used for operating the ghanti is around 1ft or even longer.

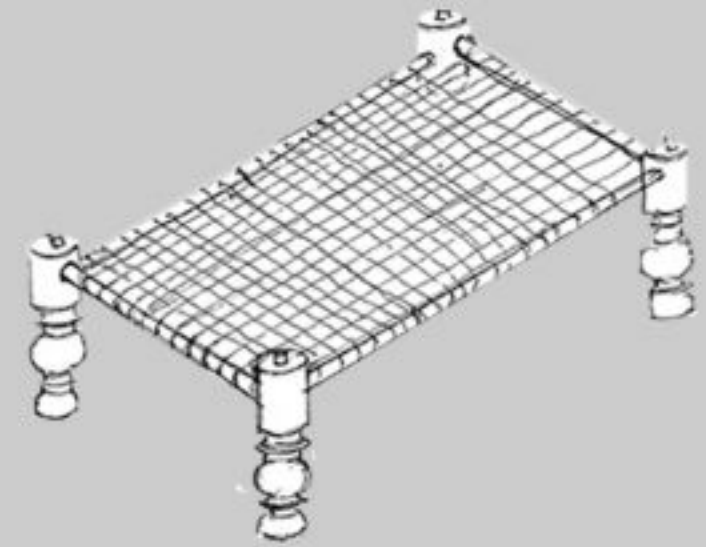
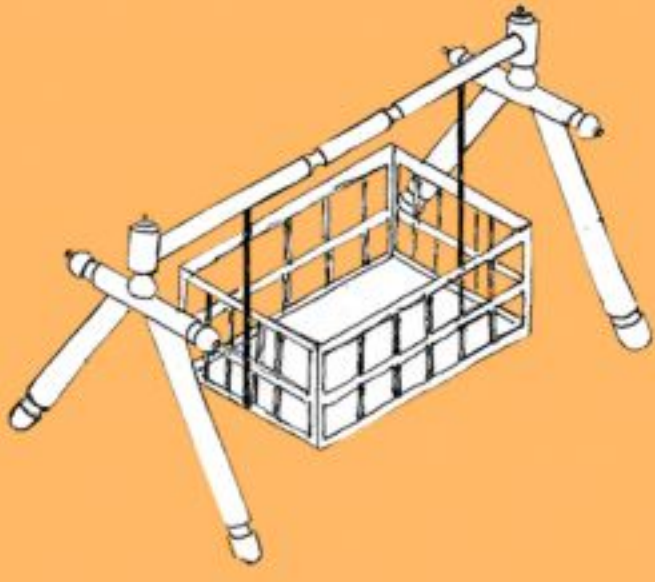
How does it work?

The wedge at the bottom is pulled out to decrease the gap between the two grinding stones to grind fine flour. It is tapped in with a mallet to increase the gap and grind coarse flour. In ghanti, grain is poured from the top and the ghanti is rotated in a circular motion with the help of a wooden handle to make flour from the grains. The ghanti can be adjusted per the needs. A lot of energy is required to operate a ghanti.

Sometimes the top of the ghanti is covered with a metal plate in order to avoid unwanted particles from entering the grooves. In recent times the hand mill grinders and their stands are merely rendered as decorative pieces adorning the abodes of the tribal community of the Jodavaat village. The texture between two stones of chakki needs to be maintained, so to maintain the texture, the stone is chiseled out. For proper function of chakki the stone needs to be textured regularly and how often it needs to be textured depends on the use of chakki.

Ghanti is also used without thalo where ghanti is directly placed on ground above a cloth. Instead of thalo ghanta is also placed on a piece of wood or brick to balance it and give it a certain height. The best way to use ghanti is to use it with thalo, as thalo collects the ground flour and the ghanti can be adjusted as per the need when used with thalo.

In olden days chakki was given in dowry without thalo in some regions. There was bater system in which they used to give grains in order to get chakki mainly in chhota udaipur. In olden days Ladies were not allowed to use chakki during their menstruation cycle for four days because it is not considered to be good according to the culture.



The theme explores sacredness of vernacular furniture. The furniture and objects used in rituals and ceremonies are considered sacred. The person is a part of rituals and ceremonies before his/her birth and still continues to be a part of it even after death. The idea of life cycle (birth to death) is explored and there are rituals and ceremonies at every stage which is known as sanskar. There are sixteen sanskar in Hinduism.

The furniture and objects are associated with each sanskar, out of sixteen sanskar, three sanskar such as namkaran which is associated to birth, vivaha which is associated to marriage, Antyeshti which is associated to death are explored and the furniture which are part of the rituals are exhibited.

इसकडे
exploring sanctity of
vernacular furniture

Parnu | Cradle



Material: Wood, Metal(Silver), cotton strip

Technique: Carving, Joinery and Turning, weaving, beating, cladding, embossing, engraving and metalware

Dimensions: Approx. 1280mm × 850mm × 789 mm

Place: Gondal, Rajkot

Ritual and Ceremony: Namkaran



It is used to place infant in it. The cradle can be dismantled and easily stored until its next use. It is used in ceremony of namkaran which is also known as paanarohan in some traditions.



Bajot | Low Table



Material: Wood, Metal (Aluminium), Enamel

Technique: Carving and joinery, Beating, Cladding, Embossing and Engraving

Dimensions: Approx. 380 mm × 380 mm × 140mm

Place: Ahmedabad

Ritual or Ceremony: Marriage



A bajot is used to place items which are considered holy. It is used to place the prasad and other offerings during worship. It is used to put idols of deities. Bajot is a part of almost all rituals and ceremonies



Bajot | Low Table



Material: Wood, Metal (Aluminium), Enamel

Technique: Carving and joinery, Beating, Cladding, Embossing and Engraving

Dimensions: Approx. 360 mm × 360mm × 180mm

Place: Rajkot

Ritual or Ceremony: Marriage



A bajot is used to place items which are considered holy. It is used to place the prasad and other offerings during worship. It is used to put idols of deities. Bajot is a part of almost all rituals and ceremonies



Bajot | Low Table



Material: Wood, Metal (Aluminium), Enamel

Technique: Carving and joinery, Beating, Cladding, Embossing and Engraving

Dimensions: Approx. 560 mm × 525 mm × 255 mm

Place: Limbdi, Surendranagar

Ritual or Ceremony: Marriage



A bajot is used to place items which are considered holy. It is used to place the prasad and other offerings during worship. It is used to put idols of deities and to seat couples for performing worship and rituals. Bajot is a part of almost all rituals and ceremonies.



Bajot | Low Table



Material: Wood

Technique: Carving and joinery

Dimensions: Approx. 300mm × 300 mm × 160mm

Place: -

Ritual or Ceremony: Marriage



A bajot is used to place items which are considered holy. It is used to place the prasad and other offerings during worship. It is used to put idols of deities. Bajot is a part of almost all rituals and ceremonies.



Paatlo | Seat



Material: Wood

Technique: Carving and joinery

Dimensions: Approx. 450 mm × 300 mm × 80mm

Place: Ludiya, Kutch

Ritual and Ceremony: Marriage



To seat couples for performing worship and rituals, used to place the prasad near shrine. It is even used to put idols of deities. It is also an alternative for bajot.



Bajot | Low Table



Material: Wood, Metal (Aluminium), Enamel

Technique: Carving and joinery, Beating, Cladding, Embossing and Engraving

Dimensions: Approx. 520mm × 520 mm × 175mm

Place: Ahmedabad

Ritual or Ceremony: Marriage



A bajot is used to place items which are considered holy. It is used to place the prasad and other offerings during worship. It is used to put idols of deities and to seat couples for performing worship and rituals.



Dholio | Charpoy



Material: Wood

Technique: Joinery and Turning, cotton strip, weaving

Dimensions: Approx. 1382 mm × 819 mm × 490 mm

Place: Nageshri, Amreli

Ritual: Antyeshthi



Dholio is the only vernacular furniture which is associated to death. Dholio is only used in some communities in Saurashtra region, mainly by mehar community. It is common for a man to have used a single dholio throughout his life; In such cases at the time of his death, he is carried to the crematorium on his dholio. After the death of the person his dholio is donated to Brahman or a needy person.



Antyeshthi



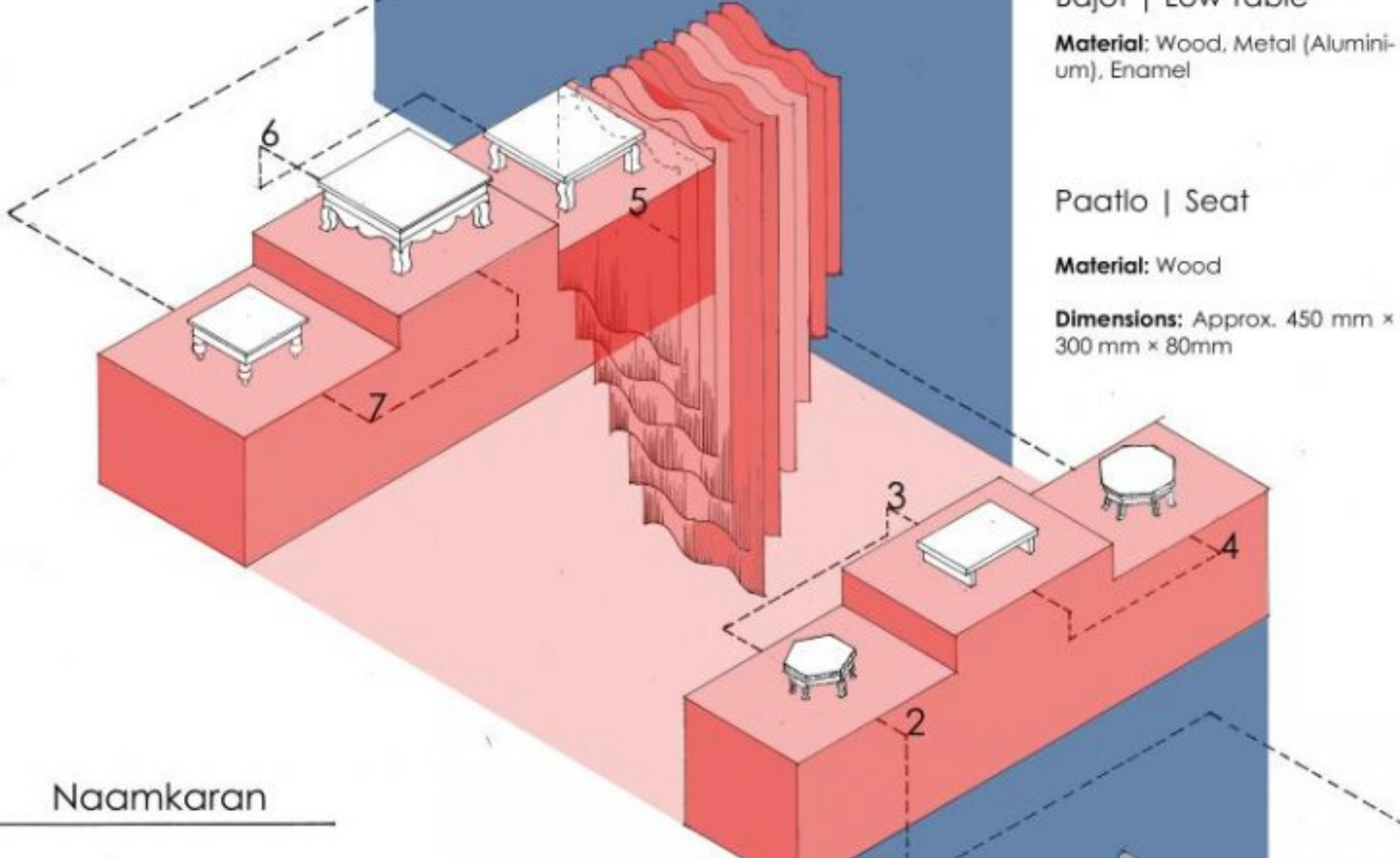
Dholio | Charpoy

Material: Wood

Dimensions: Approx. 1382 mm x 819 mm x 490 mm

Before agni sanskar purification process (shudahi) is done, in which water is poured from head to toe four times during this process the dead person is laid down on dholio. The face of the dead person is slightly tilted towards east.

Vivaha



Bajot | Low Table

Material: Wood, Metal (Aluminium), Enamel

Paatlo | Seat

Material: Wood

Dimensions: Approx. 450 mm x 300 mm x 80mm



A bajot or paatlo is used to place things which are considered holy, it is used to place the prasad and other offerings during worship. It is used to put idols of deities and to seat couples for performing worship and rituals.

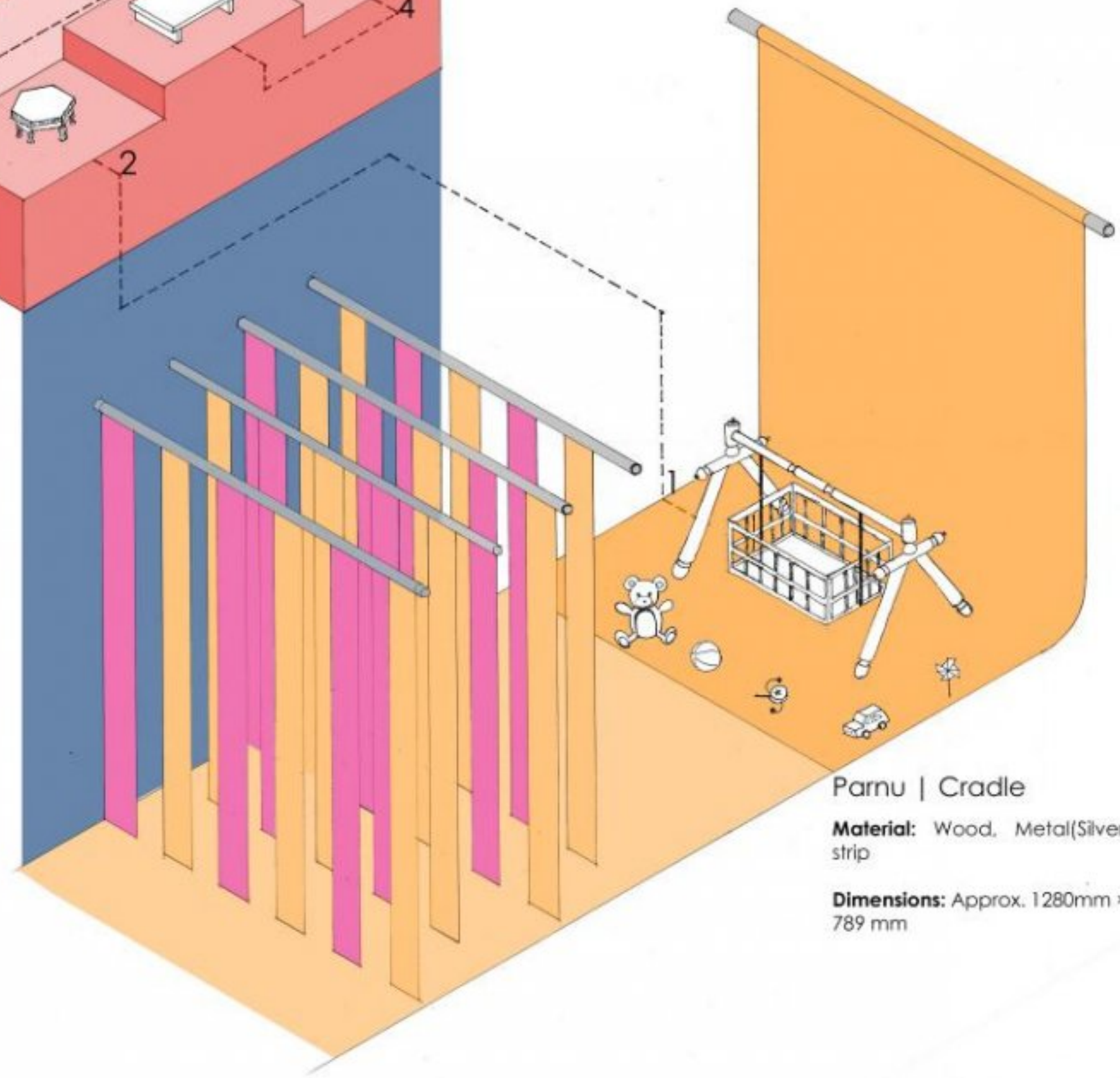
Naamkaran



Parru is used to place infant in it. The cradle can be dismantled and easily stored until its next use. It is used in ceremony of naamkaran which is also known as palanarohan in some traditions.

Naamkaran ceremony is to celebrate the birth of the child and give name to the child. The name is given to the child by child's parental aunt and the name is spoken in the right ear of the child and after then the child is known by that name.

On the day of naamkaran first time child is placed in the parru.



Parru | Cradle

Material: Wood, Metal (Silver), cotton strip

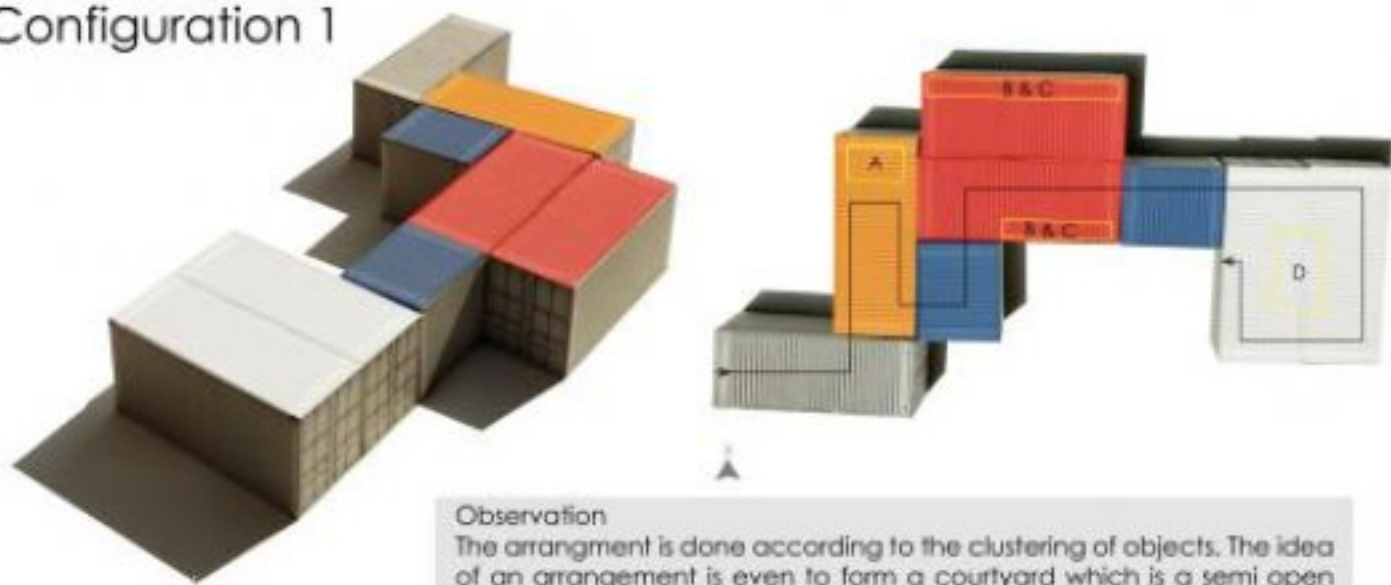
Dimensions: Approx. 1280mm x 850mm x 789 mm

Dholio is the only vernacular furniture which is associated to death. Dholio is only used in some communities in Saurashtra region, mainly by mehar community.

It is common for a man to have used a single dholio throughout his life: In such cases at the time of his death, he is carried to the crematorium on his dholio.

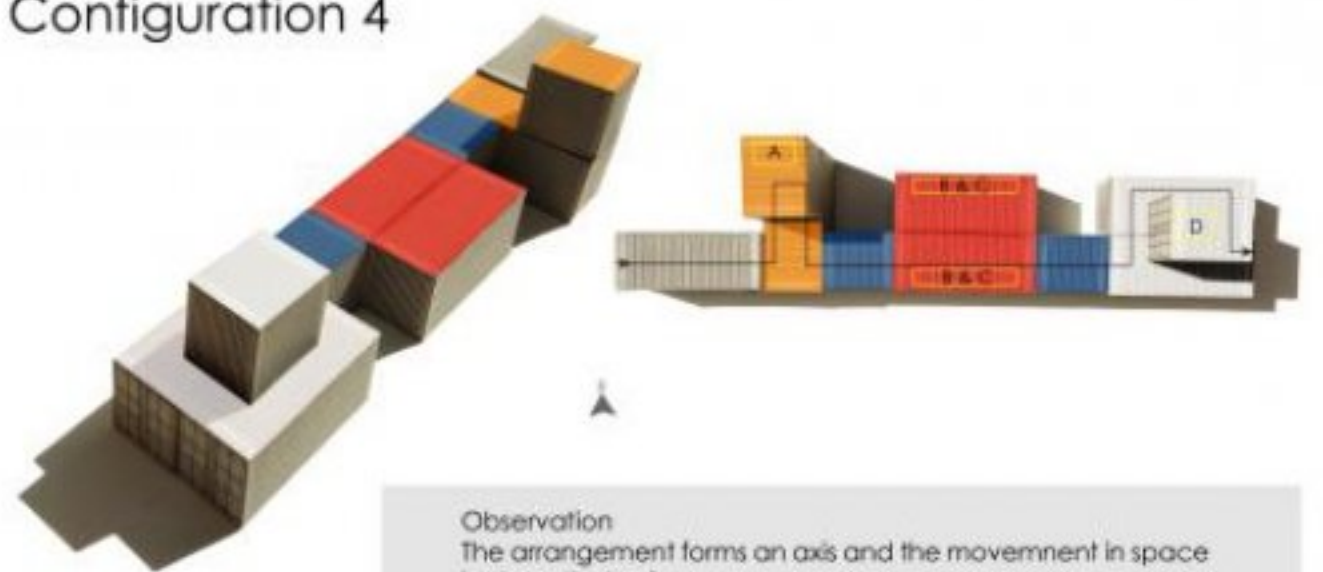
After the death of the person his dholio is donated to Brahman or a needy person.

Configuration 1



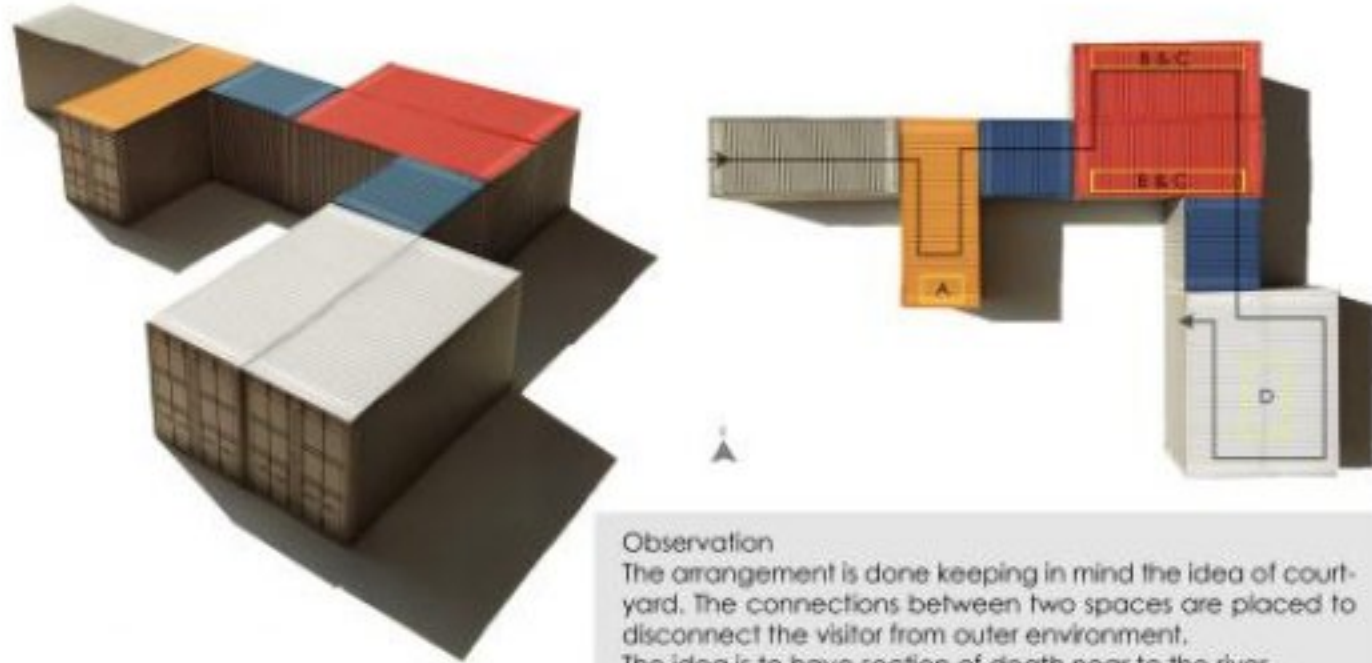
Observation
The arrangement is done according to the clustering of objects. The idea of an arrangement is even to form a courtyard which is a semi open space. The connections between two spaces are placed to disconnect the visitor from outer environment. The courtyard does not give a feeling of enclosure.

Configuration 4



Observation
The arrangement forms an axis and the movement in space is along that axis. Height has been added where the exhibits are exhibited in the section of birth and death which are the starting and the ending point of the exhibition.

Configuration 2



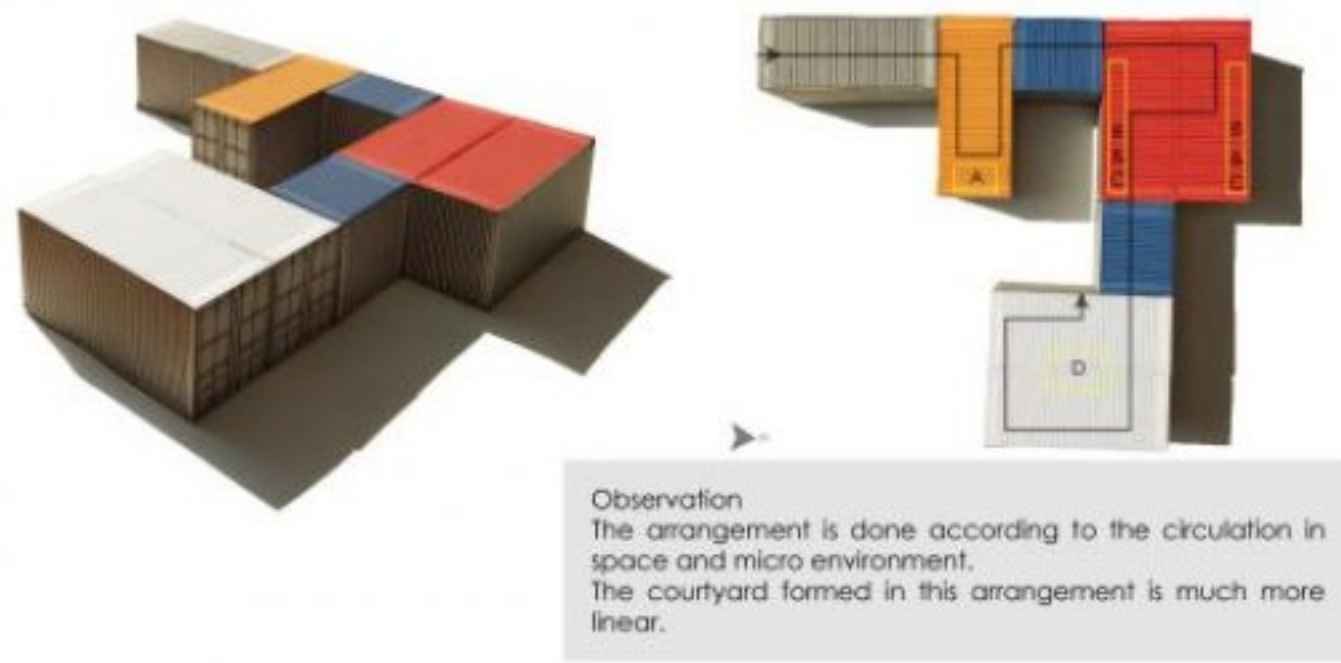
Observation
The arrangement is done keeping in mind the idea of courtyard. The connections between two spaces are placed to disconnect the visitor from outer environment. The idea is to have section of death near to the river.

Configuration 5



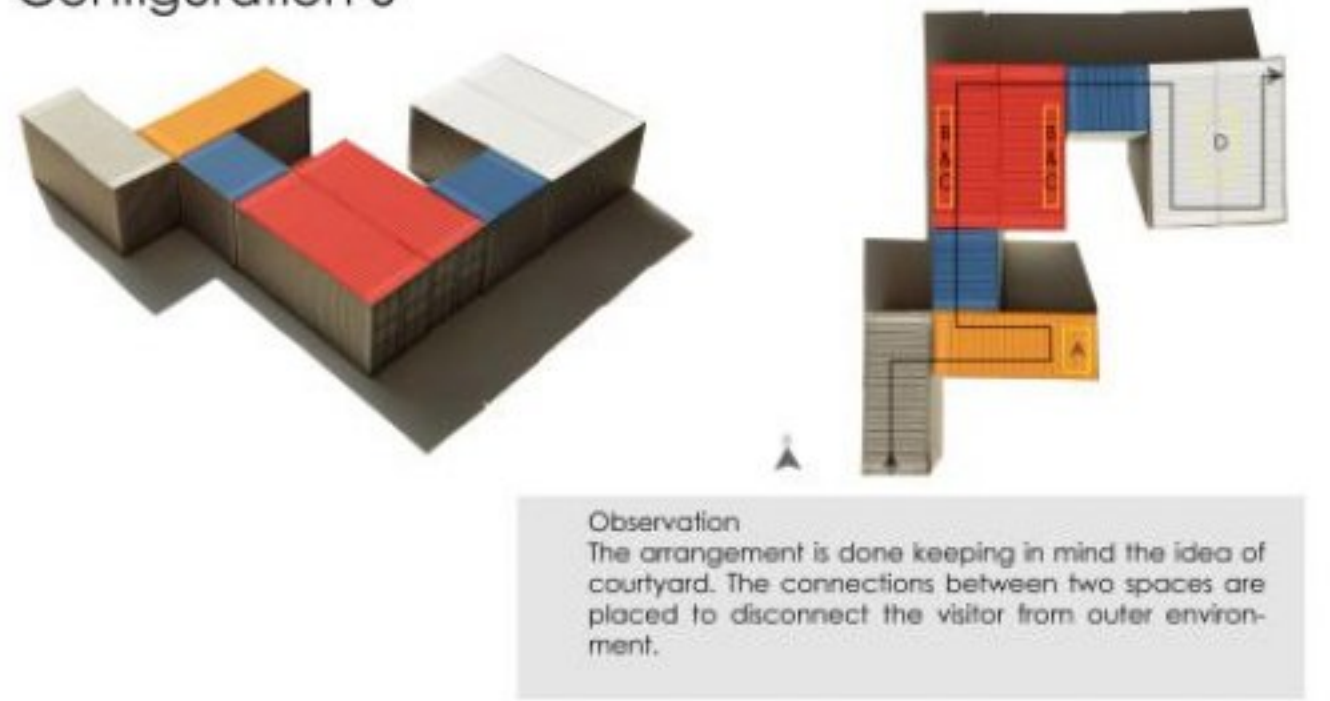
Observation
The arrangement in each case is done in a way where the section of death is nearest to the river. The arrangement forms smaller courtyard but it does not give the feeling of enclosure.

Configuration 3



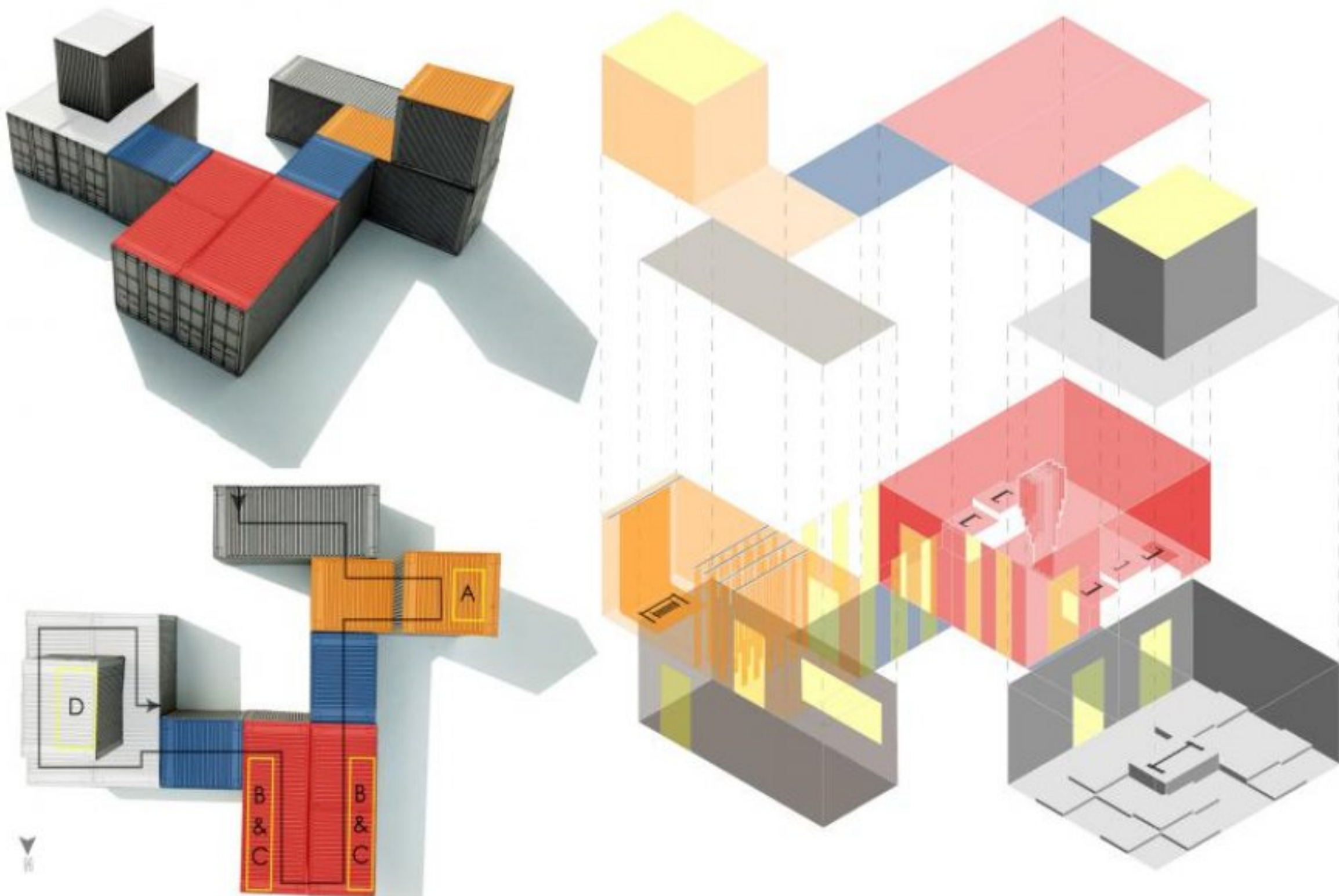
Observation
The arrangement is done according to the circulation in space and micro environment. The courtyard formed in this arrangement is much more linear.

Configuration 6



Observation
The arrangement is done keeping in mind the idea of courtyard. The connections between two spaces are placed to disconnect the visitor from outer environment.

Final Configuration

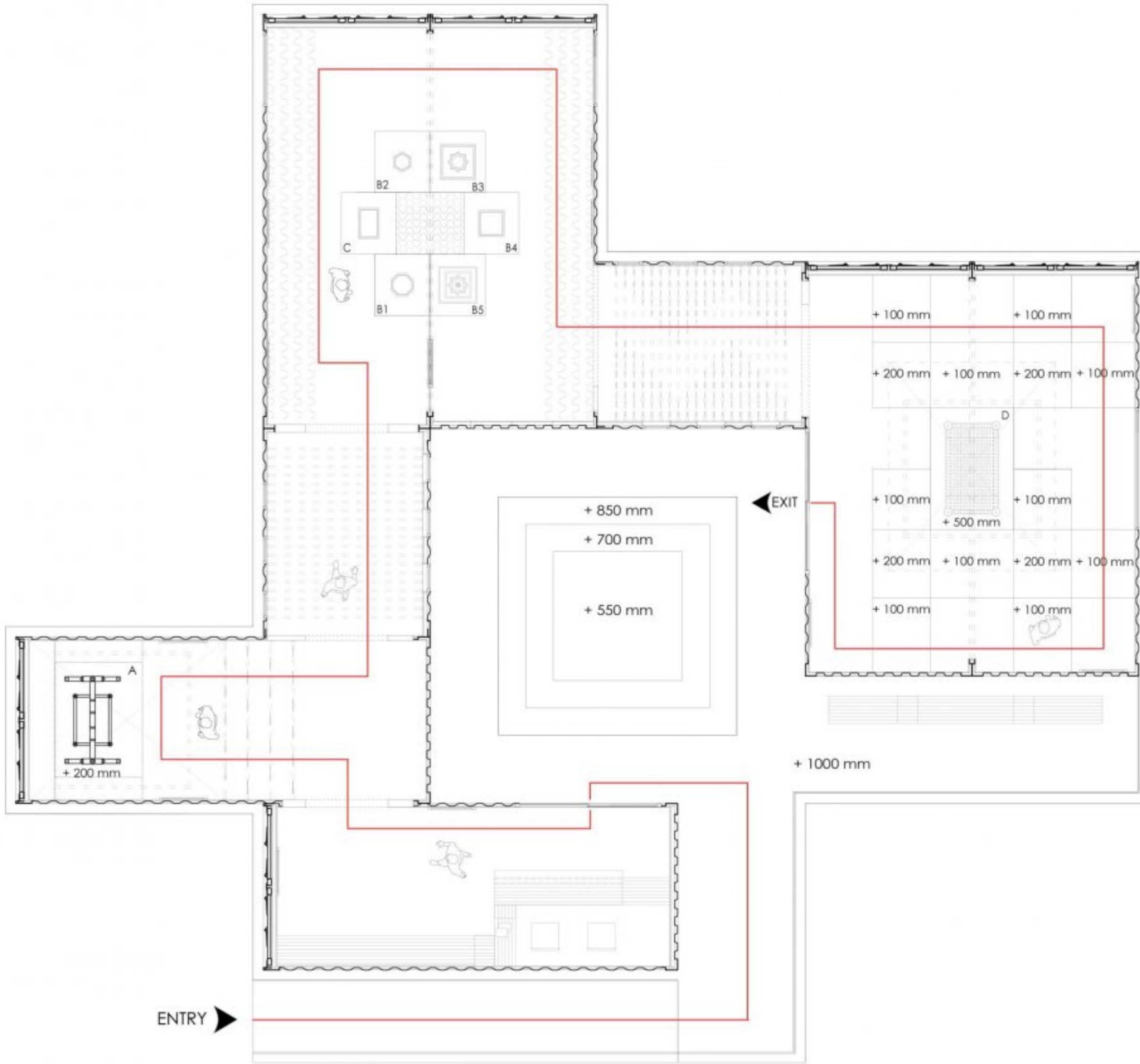


Observation
The arrangement forms courtyard which also gives the feeling of enclosure. There is play of height in the section of birth and death. The space where there are exhibits has double height and on top there is skylight. The circulation in this arrangement is in a flow.

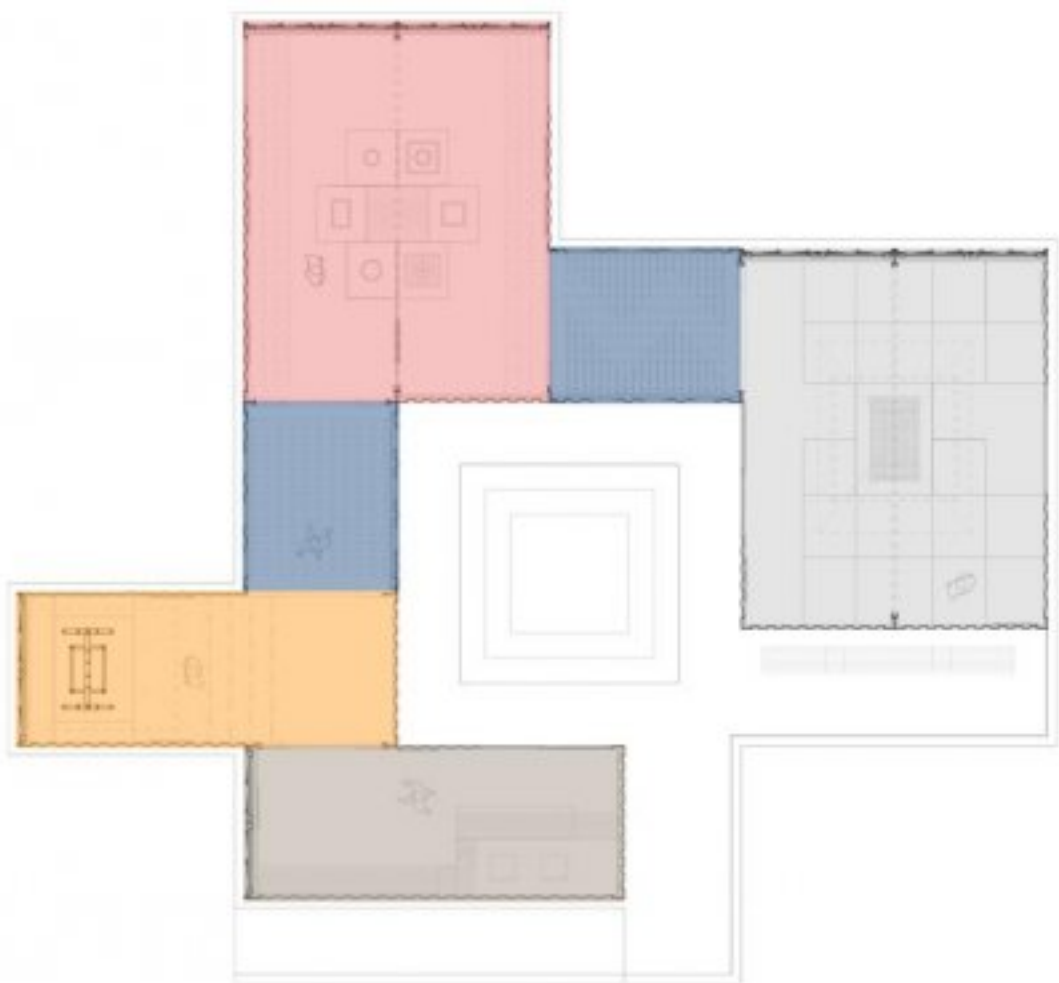


Site: Event centre, Sabarmati Riverfront, Ahmedabad.

- Reception & Baggage counter
- Namakaran (Birth)
- Vivaha (Marriage)
- Anityesh (Death)
- Connection
- Exhibits
- A. Pannu
- B. Bajaj
- C. Paatlo
- D. Dhaka

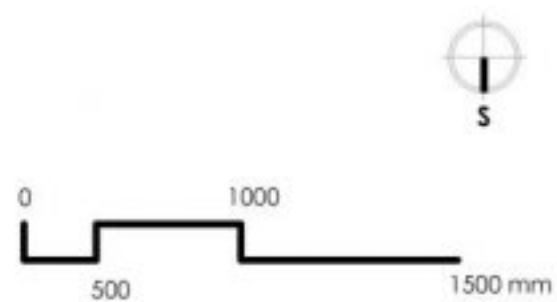


Sabarmati



Legend

- Reception & Baggage counter
- Namkaran (Birth)
- Vivaha (Marriage)
- Antyeshli (Death)
- Connection
- A. Pannu
- B. Bajol (B1, B2, B3, B4, B5)
- C. Paatlo
- D. Dhallo



Naamkaran

Naamkaran (Birth) is the first section in which namu is displayed. To see the exhibit one passes through the layers of translucent fabric strips and experiences lightness and softness which is connected to the idea of birth.

After that one enters the space which is double the height where one experiences openness and the colours used are orange and pink which is the colour of sindoor and gula.

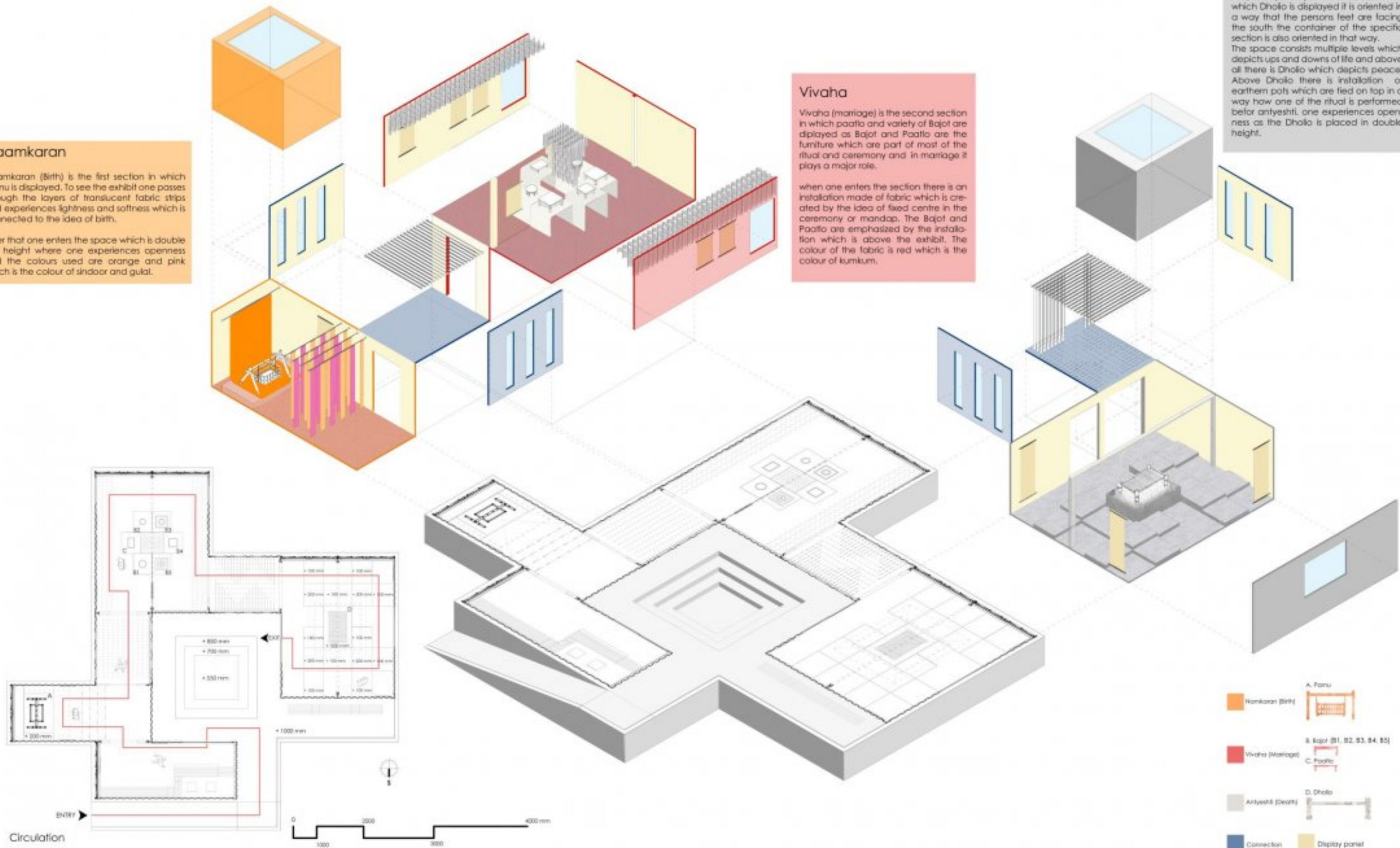
Vivaha

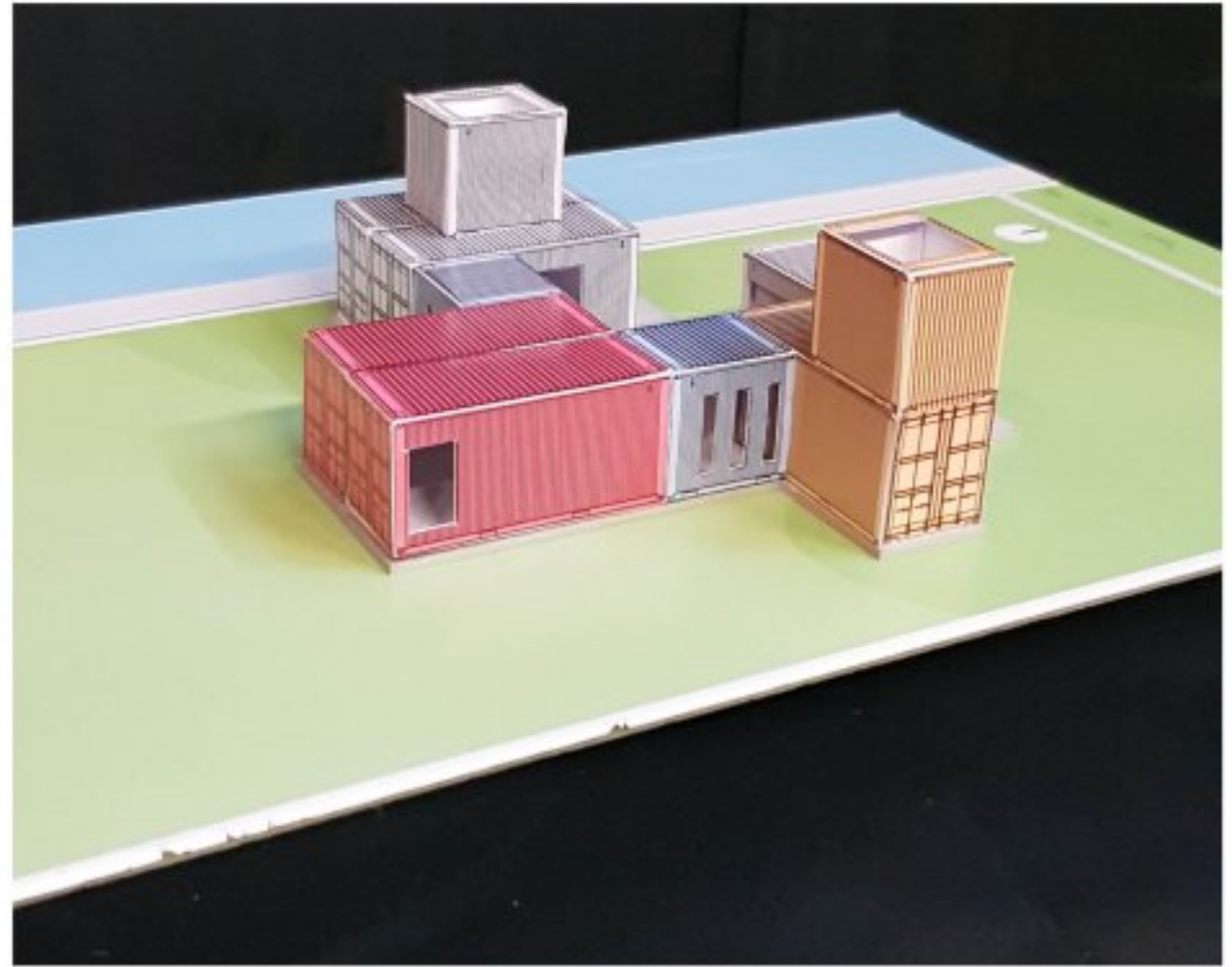
Vivaha (marriage) is the second section in which paatlo and variety of Bajot are displayed as Bajot and Paatlo are the furniture which are part of most of the ritual and ceremony and in marriage it plays a major role.

When one enters the section there is an installation made of fabric which is created by the idea of fixed centre in the ceremony or mandap. The Bajot and Paatlo are emphasized by the installation which is above the exhibit. The colour of the fabric is red which is the colour of kumkum.

Antyeshthi

Antyeshthi (death) is the third section in which Dhoko is displayed it is oriented in a way that the persons feel are facing the south the container of the specific section is also oriented in that way. The space consists multiple levels which depicts ups and downs of life and above all there is Dhoko which depicts peace. Above Dhoko there is installation of earthen pots which are tied on top in a way how one of the ritual is performed below antyeshthi. One experiences openness as the Dhoko is placed in double height.





Spatial configuration



The containers are placed on plinth and the arrangement forms courtyard which also gives the feeling of enclosure, in courtyard there are levels which creates kund.

There is play of height in the section of birth and death, The space where there are exhibits has double height and on top there is skylight, The arrangement is done in such a way that the death section is nearest to the river.

इतिहास Exploring Sanctity of Vernacular Furniture

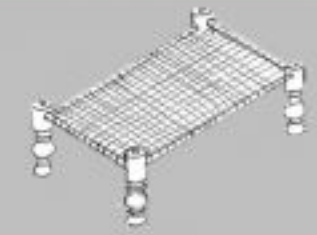
Curatorial Sequence



Parnu



Bajot & Paatlo



Dholio

The exhibits are sequenced according to the ritual and ceremony which are naamkaran (Birth), vivaha(Marriage), Antyeshti (Death). Parnu is part of naamkaran, naamkaran is also known as palanarohan. Bajot and Paatlo are part of Vivaha as they play a major role. Dholio is Part of Antyeshti.

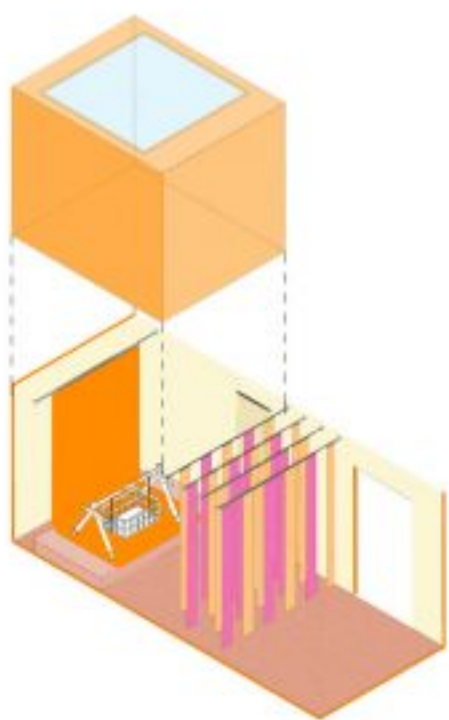
Vedangi Raval U16116

Naamkaran

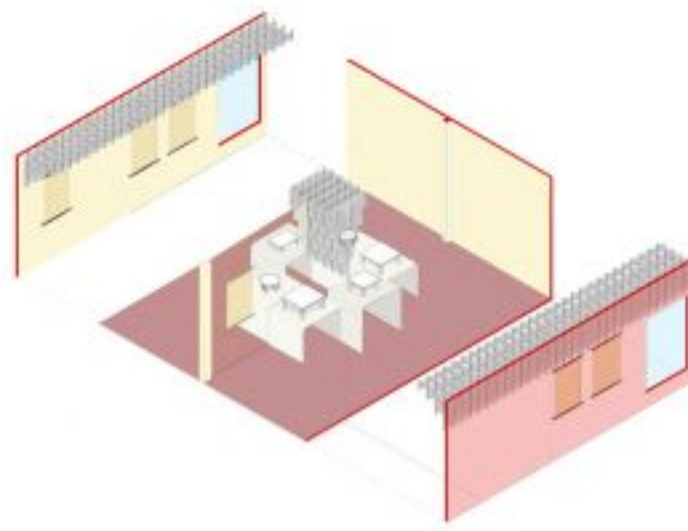
Vivaha

Antyeshti

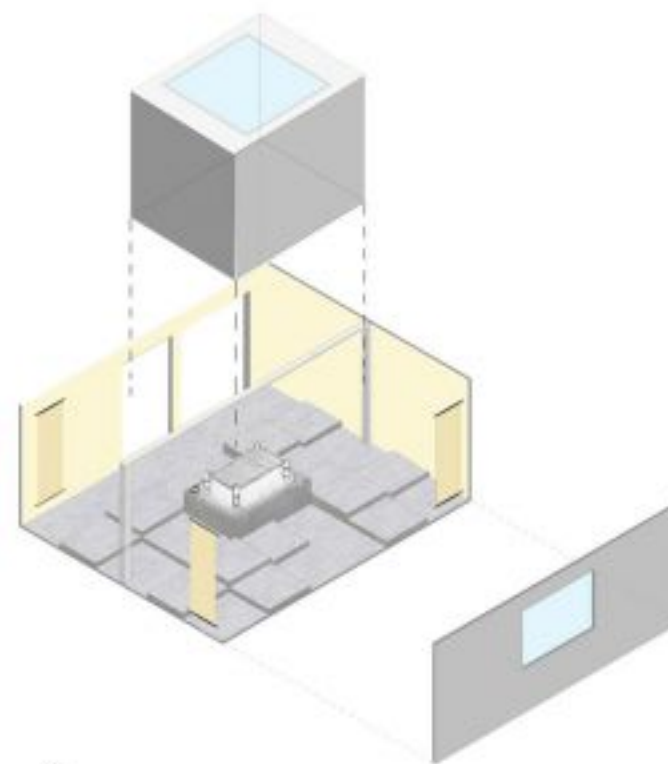
Connection



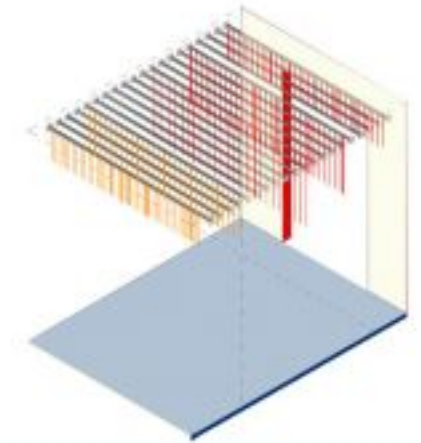
1



2



3



1&2

Installation is done with threads hanging from above which gradually increases in length and then gradually decreases. It creates the experience of entering a larger space. The colour of threads change from orange to red gradually as it is the connection between birth to marriage.

Naamkaran (Birth) is the first section in which parnu is displayed which is also supported by toys. To see the exhibit one passes through the layers of translucent fabric strips and experiences lightness and softness which is connected to the idea of birth.

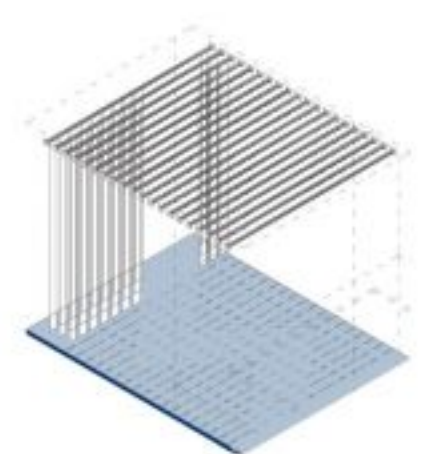
After that one enters the space which is double the height where one experiences openness and the colours used are orange and pink which is the colour of sindoor and gulal.

Vivaha (marriage) is the second section in which paatlo and variety of Bajot are displayed as Bajot and Paatlo are the furniture which are part of most of the ritual and ceremony and in marriage it plays a major role.

when one enters the section there is an installation made of fabric which is created by the idea of fixed centre in the ceremony or mandap. The Bajot and Paatlo are displayed surrounding the installation, as the ceremony is about bringing everyone together. The colour of the fabric is red which is the colour of kumkum.

Antyeshti (death) is the third section in which Dholio is displayed along with broken earthen pot and it is laid on a layer of ash. It is oriented in a way that the persons feet are facing south, the container of the specific section is also oriented in a way that from the opening river is seen.

The space consists multiple levels which depicts ups and downs of life and Dholio is on the topmost level which depicts peace. Above Dholio there is an installation of earthen pots which are tied on top in a way how one of the ritual is performed before antyeshti. one experiences openness as the Dholio is placed in double height.



2&3

Installation is done with fabric strips which forms a zigzag path which creates confusion about the path which is connected to life. The colour gradually changes from red to grey as it is the connection between marriage and death.