

CENTRE FOR PROMOTING ART AND CRAFT OF WEST BENGAL (THE FORGOTTEN WORLD)

By

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A REPORT

Submitted in partial fulfillment of the requirements for the degree of
Bachelor of Architecture.



University of Mumbai

2018

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CERTIFICATE

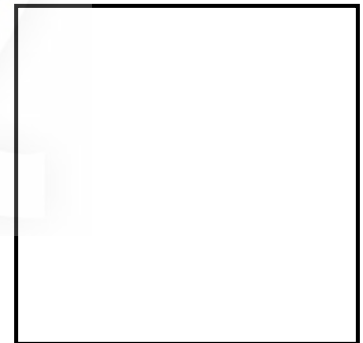
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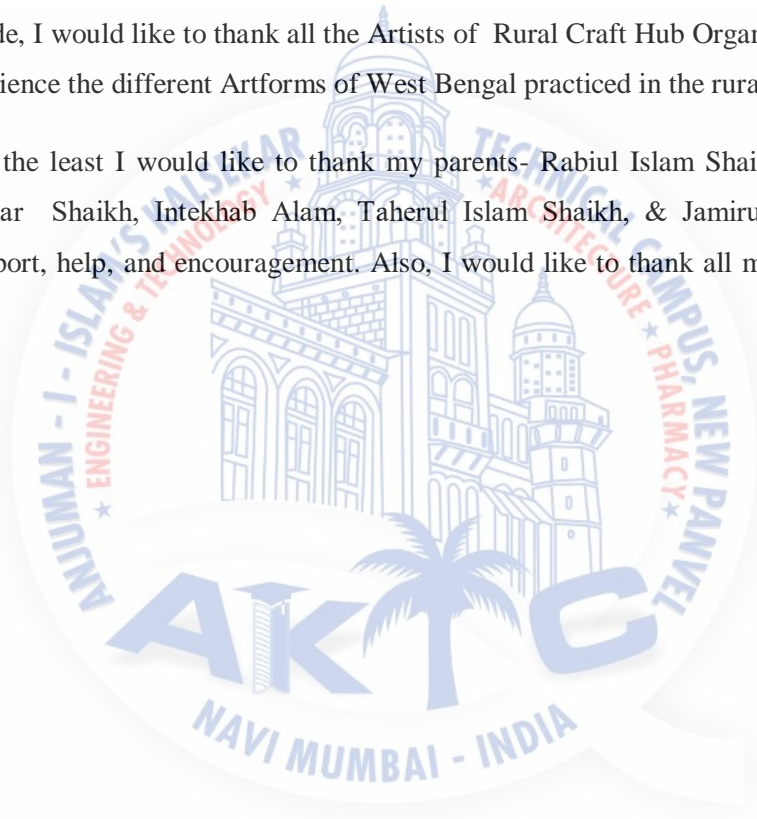
ACKNOWLEDGEMENT

The final outcome of this project required a lot of guidance and assistance from many people and I am extremely privileged to have got this all along the completion of my Research work of Design Dissertation.

Foremost, I would like to express my sincere gratitude to my Guide **Ar. Poonam Mhatre** ma'am for her continuous support, motivation, enthusiasm, and involvement in every stage of my research without whom this would not have been accomplished.

Beside my guide, I would like to thank all the Artists of Rural Craft Hub Organisation who helped me to study and experience the different Artforms of West Bengal practiced in the rural areas.

At last but not the least I would like to thank my parents- Rabiul Islam Shaikh & Rajia Bibi and My Brother's Azahar Shaikh, Intekhab Alam, Taherul Islam Shaikh, & Jamirul Islam Shaikh for their continuous support, help, and encouragement. Also, I would like to thank all my friends who helped me on this journey.

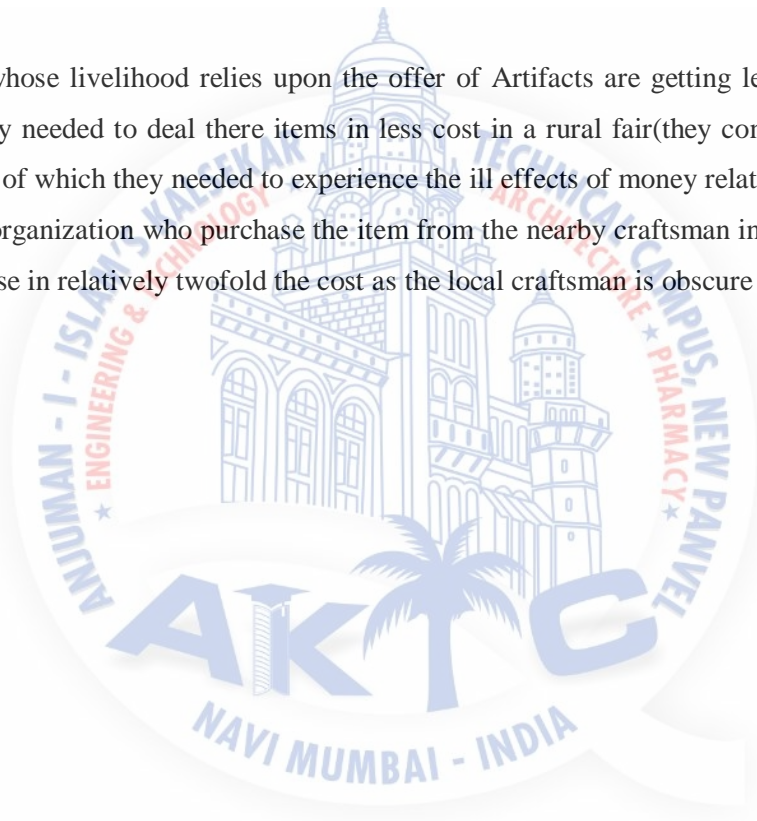


1.ABSTRACT

West Bengal is a densely populated state of the Nation and it is renowned for its rich culture and legacy. There are numerous works of art which are being practiced everywhere throughout the rural(interior) parts of West Bengal however there is no regular stage for all the artforms because of which the artforms and the Handicraft are not reachable to every one of the local population of alternate parts of the state and the Tourists visiting West Bengal. Subsequently, the culture of West Bengal is staying covered up for the neighborhood population and the Tourists.

Local Artist's whose livelihood relies upon the offer of Artifacts are getting less then they work for an antique and they needed to deal there items in less cost in a rural fair(they conducts it once a year) and market because of which they needed to experience the ill effects of money related problem.

There is some organization who purchase the item from the nearby craftsman in a low cost and pitch it to the city showcase in relatively twofold the cost as the local craftsman is obscure about the city advertised.



2.1. INTRODUCTION:

The Indian subcontinent has dependably been the repository of Talent, be it in the field of Art, science, literature, or some other field. Nonetheless, unique accentuation ought to be given to the acclaimed Indian craftsmanship and its different structures. The fine art of this nation, be it depictions or molds or even customary expressions like Rangoli, has constantly accumulated gratefulness from individuals dwelling in every one of the parts of the world. The workmanship fortunes of India are among the best on the planet. They incorporated 4,000-year old statuettes of lifelike vitality, fine paintings, temple curved into solid rock, huge temples with extravagantly sculpture towers, Mosques, Palaces, Tombs all ornamented with sensitive decorative work. Archeologists have uncovered destroyed urban communities from a period around 2000 B.C. known as the Harappan progress. Articles found there and at different locales served, both, religious and handy purposes.

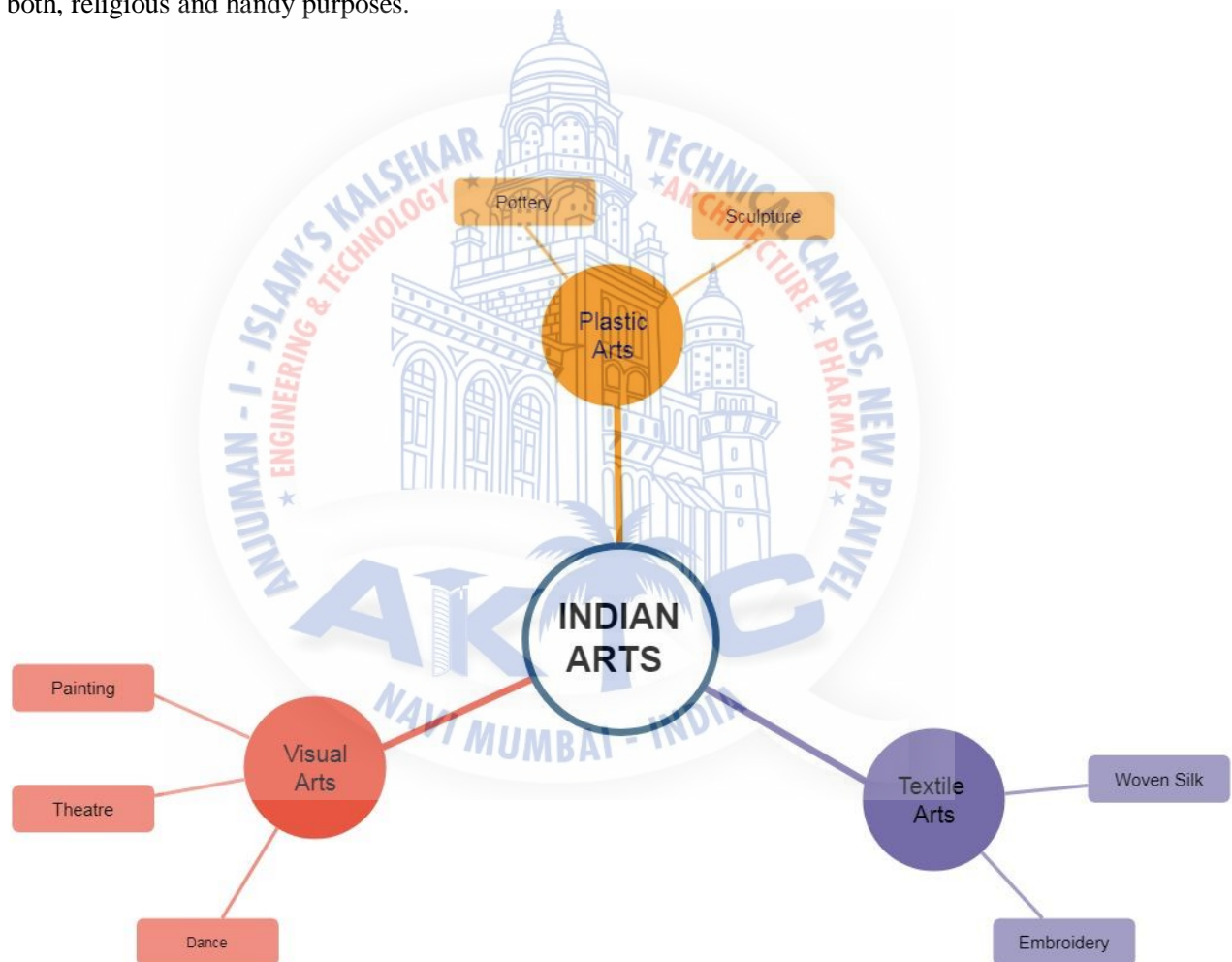


Figure-1 Types of Indian Arts

The source of Indian art can be followed to pre-historic Hominid settlements in the third thousand years BC. On its approach to present day times, Indian art has had social impacts, as well as religious impacts, such as Hinduism, Buddhism, Jainism, Sikhism, and Islam.

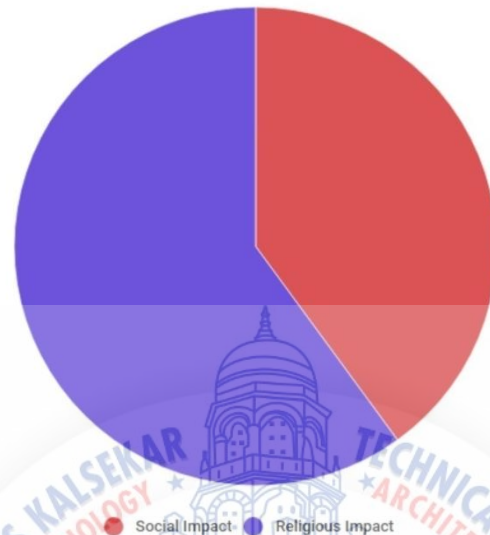


Figure-2 Impacts of Indian Arts

Indian society craftsmanship is as yet alive in numerous parts of the nation. Being socially assorted and particular, an assortment of fine arts have advanced throughout the years; some immaculate by modernization, some adjusting to new paint hues and materials. West Bengal is one of the states of India where the art forms of India are still alive and practiced in the rural areas by the local Artist's.

West Bengal serves as home to numerous talented artisans in India. The unique novel and spiritualist charm of Bengal craft creates are respected by Art lovers all over the world. From embroidery to sculpture, and sketching to metal crafts, the state has an extraordinary specialization in numerous types of art. The deep-rooted traditional crafts of West Bengal have been so all around shaped according to the present day demands that it appears that these artisans, aside from their traditional skills, have a skill in the specialty of survival too. Regardless of whether you have a small comprehension of expressions and specialties, you will absolutely be enamored by the exceptional crafted works of West Bengal.

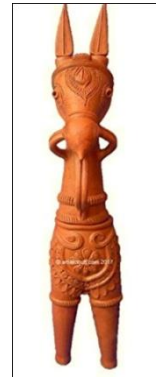
A cultural center is an organization, building or complex that promotes culture and arts. Cultural centers can be neighborhood community arts organizations, private facilities, government-sponsored, or activist-run. Cultural center are a necessity to keep the general public aware of the latest cultural developments in society, to keep them educated about their cultural history, also help them understand and respect other cultures and traditions. It is also an important hub for the promotion of new urban and rural Artists.

2.1.1 Background Study:

Different Art forms of West Bengal are the following:-

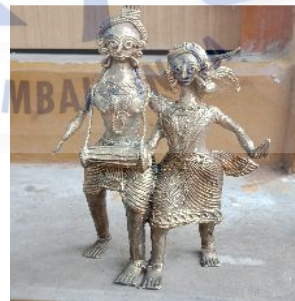
- Terracotta Craft

The terracotta craft of West Bengal is acclaimed all through the world, for its peaceful and provincial appeal. The clay-modeled items that shape a piece of this art, made with natural colors, are a viewer's pleasure. They were a craze in Bengal during the rule of Malla rulers, in the sixteenth-seventeenth century. The temple of Vishnupur remains as a marvelous example of the terracotta craft of Bengal.



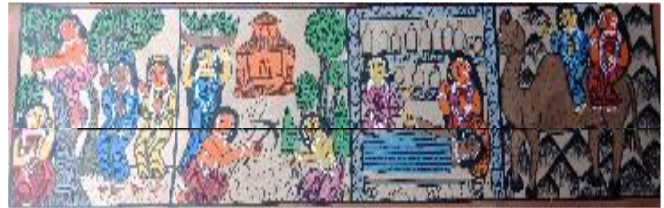
- Dokra Metal Craft

It is amongst the most prevalent types of art practiced in Bengal, named after the population who practiced it. It is actually the art of making statues, jewelery, idols, and numerous other decorative pieces, with the assistance of clay, wax and molten metal. The best part about Dokra metal art is that they are totally unique and no imitation of anything can ever be made.



- **Scroll Painting Craft**

Scroll Painting is done on thick fabrics, with the assistance of natural colors. Prevalently called Patachitra in Bengal, they vary in length and height. Anyway, a normal scroll painting is around 15 ft long. It is partitioned into various compartments, with every compartment conveying a scene of the story being described through Patachitra.



- **Madurkathi Craft**

Madur Kathi is basically grass weed used for making mats. Mat or madur wearing is an age old cottage industry of Bengal. Madur is a common item in any Bengali household and is used for sitting, sleeping and also religions rituals. Growing the extent of imagination so as to suit the present market, the artists today make various diversified products, which include table runners and mats, curtains, hats, purse, sun-guards etc. Fair & festivals are the main markets of the products while some lifestyle boutiques also purchase premium products from these artists. 4 months required to make this mat.



- **Mask Making Craft**

In Bengal, masks actually represent the theatrical tradition are used by the Chhou dancers of Purulia and those who perform the Gambhira dances of Malda. The masks generally made here are of a mythological character and the material used is paper mache painted in bright colors. Today Masks are more popular as items of interior decoration.



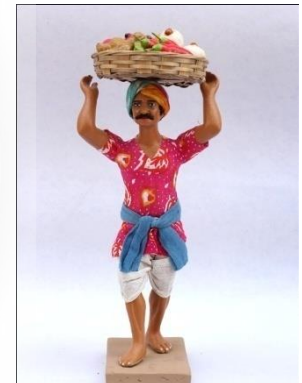
- **Kantha Embroidery**

Kantha is an extremely beautiful type of weaving that originated in West Bengal. It is basically the art of outlining decorative images with running stitch, on clothes, with colourful threads. It is used on a sari, dhotis, kurtas, ethnic wear for men and women, bed-linen, cushion covers, quilts, and other such items. A craze among foreign tourists.



- **Clay Dolls**

Putul, as the Bengali dolls are popularly called, are a craze in the European market. Molded out of clay, painted in vibrant colors and baked in a kiln, they represent the rural Bengal. Out of several varieties of clay dolls in Bengal, the real-life dolls of Krishna Nagar, depicting various social scenes like Collector's court, tea garden, Pandit Sabha & charak festival are the most popular.



- **Conch Shell Craft**

Conch shell craft is amongst the most unique and most beautiful type of handicrafts practiced in West Bengal. It is actually the art of engraving decorative motifs on the natural shells obtained from the ocean. Conchshell crafts are beautiful and delicate, apart from being considered to be extremely auspicious in Hindu mythology.



- **Detail study of Few Artforms of West Bengal**

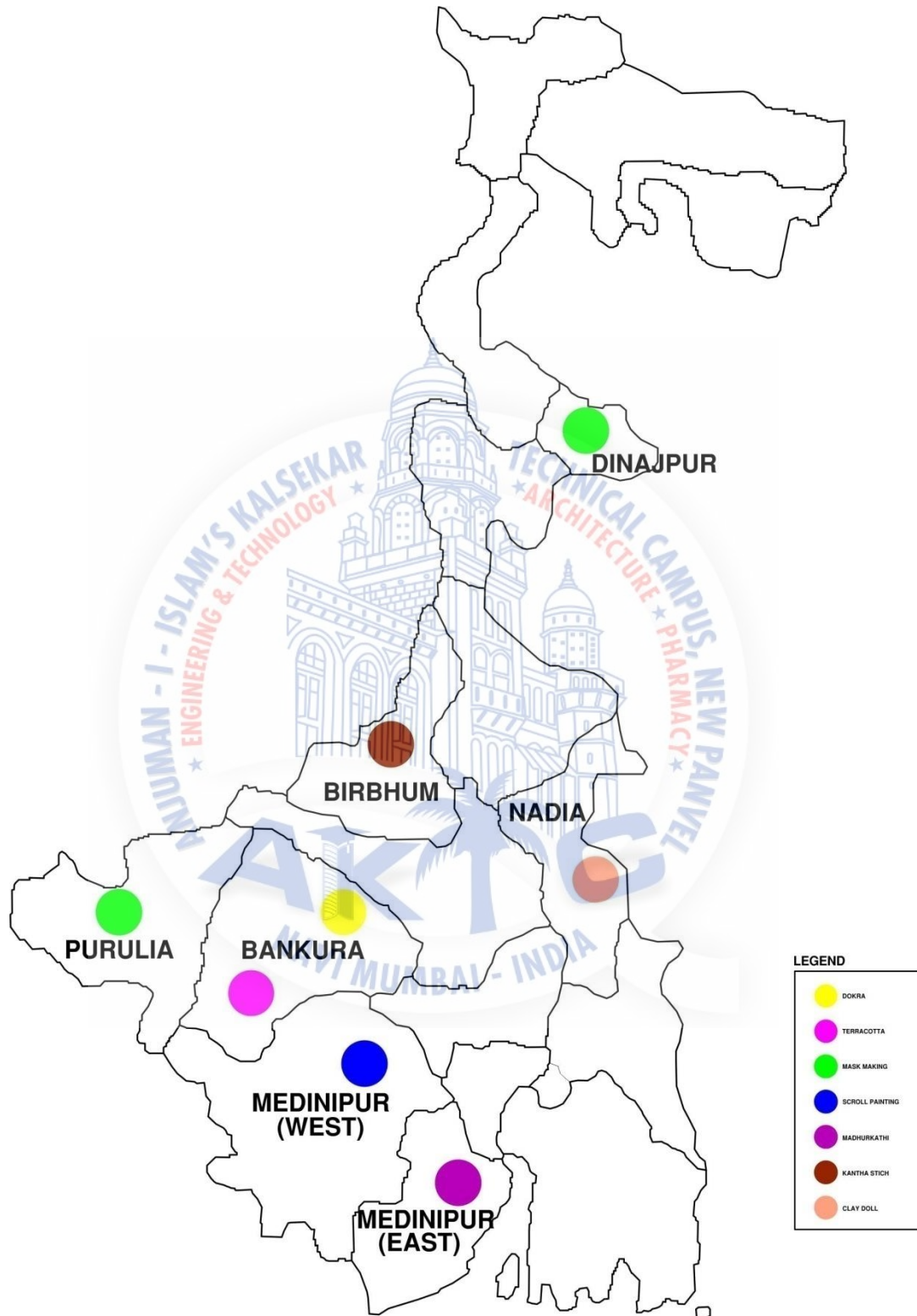
Location- West Bengal, India



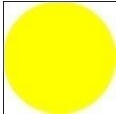
Map-1 Showing location of West Bengal

- Most densely populated state of India.
- Known for its Exquisite range of Handicrafts.
- Unique specialization in many forms of Art.
- Art is being admired by the Artist worldwide.

Map Showing Different Art Forms of West Bengal and there Location



Map-2 Showing location of different Artforms practiced



2.1.1.a. Dokra Metal Craft

- **Location:** Bikna, Bankura
- Dokra artist settled_-120- 150years(from-20th century)
- Bishnupur ,bankura, kharagpur, —————> Bikna
- Religion-Hinduism
- Mother Tongue-Bengali

About Dokra

- Earliest method of non -ferrous metal casting known to Human civilization.
- Traced back to Indus civilization
- West Bengal-16th century (350-400years)

Timeline of Dokra Community and Artforms

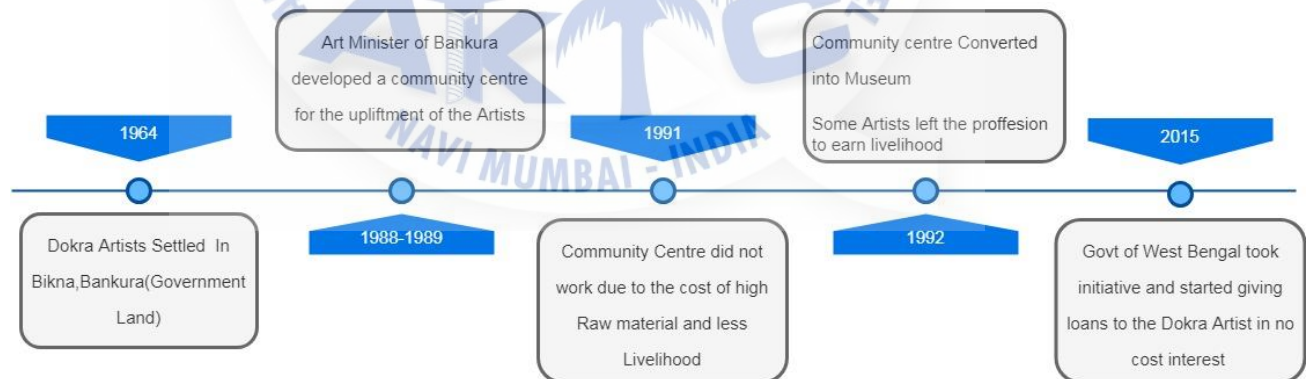


Figure-3 Showing Timeline

Settlement of Dokra Community

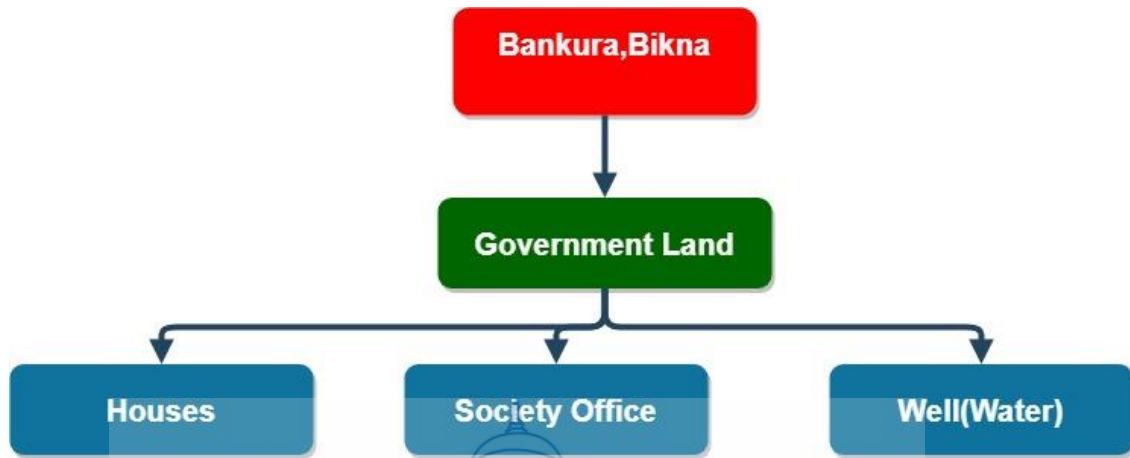
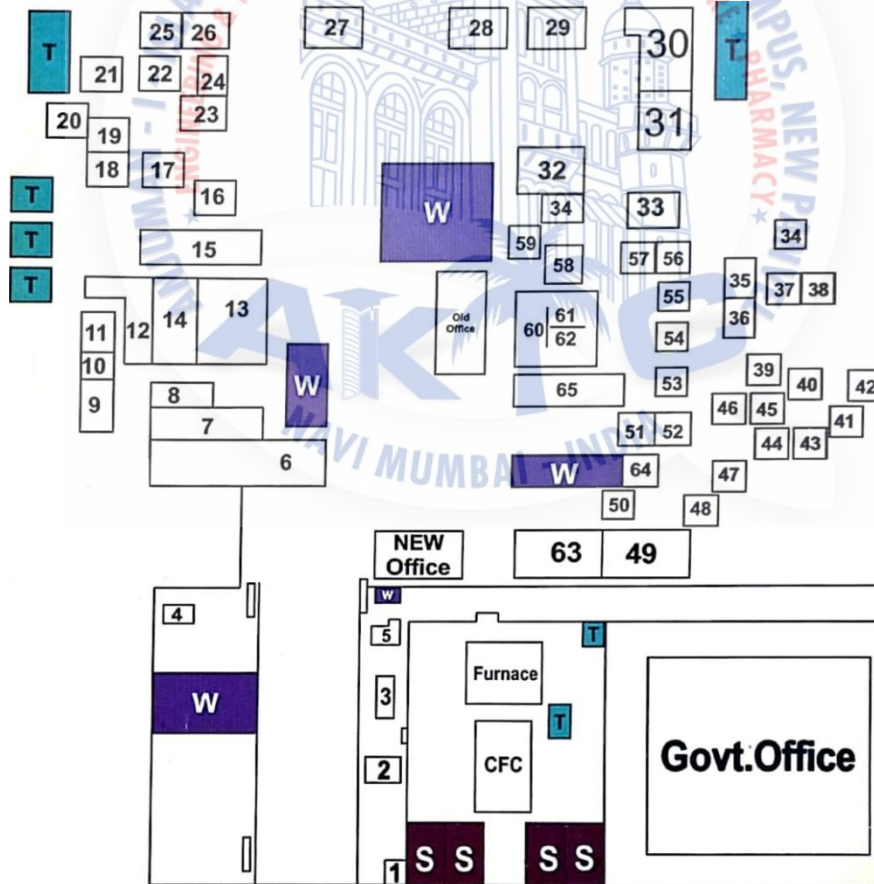


Figure-4 Showing Settlements

Plan of Dokra Community Village



Population of Dokra Community(Village)

- Total Population- 252

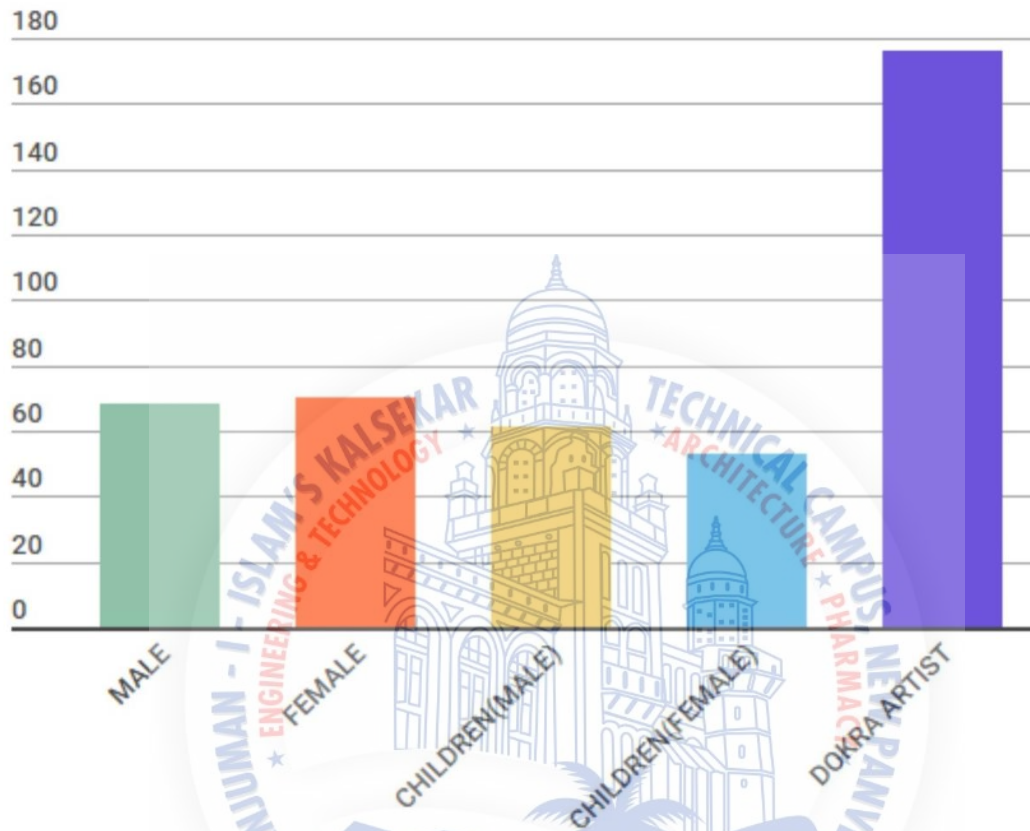


Figure-5 Showing population Ratio

1)New office Building(Museum)

- Age old famous Artifacts of the Dokra Artists are being displayed.
- Unique pieces of design are displayed.
- Display panel explaining the History of the Dokra community
- The Process of Making of the Artifact is explained in one wall of the structure.
- Computer room to maintain Digital information and teaching students(community)



Figure-6 View of New Building(Museum)

2) Workshop

- Semi-open Area.
- Artifacts are exhibited on the periphery of the structure as a display for visitors.
- Mainly Students are the visitor who comes for workshops.

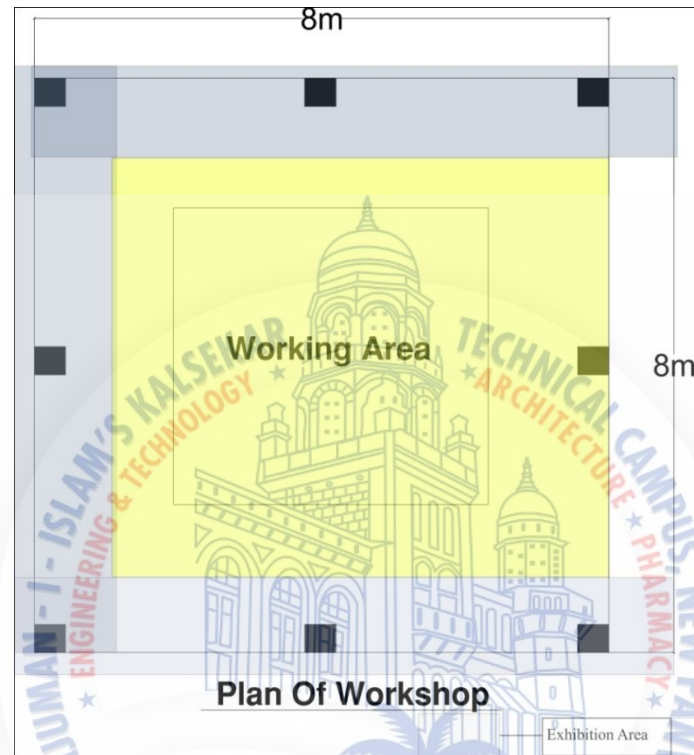


Figure-7 View of Workshop

Process of making Dokra Artform

Step-1

A clay core is modelled in the shape of the desired product (base of the art form) & dried under the sun for 3 to 4 hours.



Clay Model of desired shape and size

Step-2

Mixing of Resin(Dhuno), Phalt(tar) & Mustard oil



Resin



Phalt



Mustard Oil

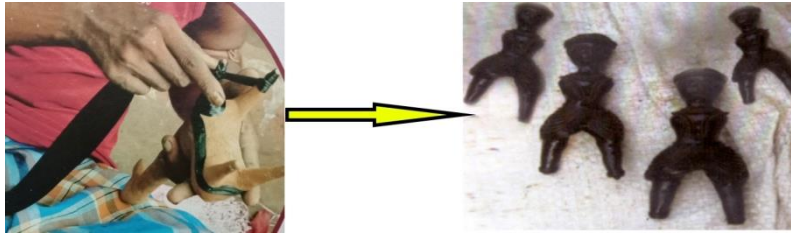


Dense flexible Dough (Black colour) is formed



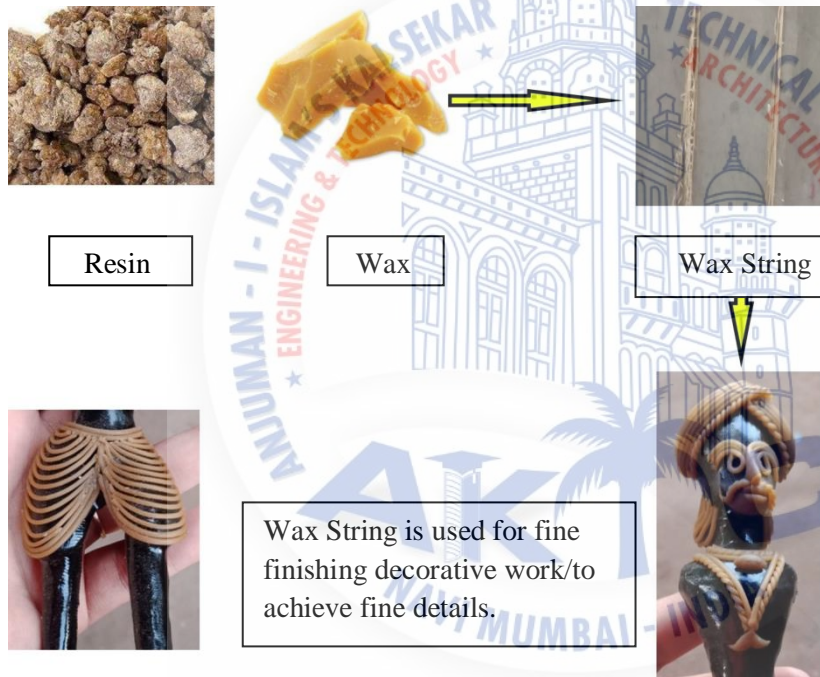
Step-3

Base (product) wrapping using Dense flexible dough



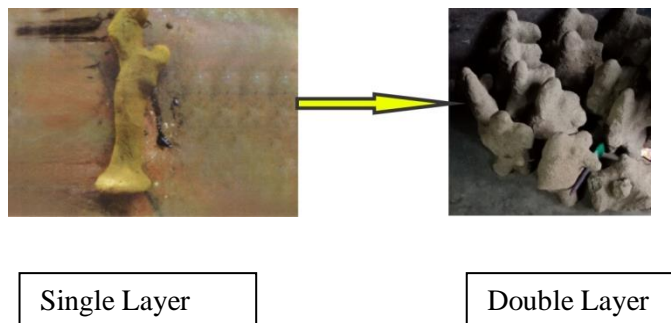
Step-4

Mixing Resin & Wax to obtain Wax String



Step-5

Clay covering over the product(double coat). Drain duct left for wax & then kept for sun drying.



Step-6

Funnel made out of Clay,Sand,Cowdung & water

**Step-7**

Brass stored in funnel & covered with clay so that the brass don't come out

**Step-8**

Product roasted on fire for 1 to 2 hours

**Step-9**

Product goes on Bhatti for firing (5 to 6 hours)



Step-10

Product is being removed from Bhatti & the outer Clay layer is being broken down to remove the artifact



Product after Firing



Removing Clay

Step-11

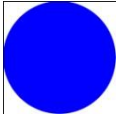
Artifacts polished using Grinder Machine



Artifacts-Dokra

Materials Used in the Art Process





2.1.1.b. Scroll Painting(Patachitra)

- **Location**:-Pingla, West Medinipur
- Nearest Railway Station is Balichawk
- It takes 4.5 hours from kolkata by car

About Scroll Painting

- The Artist who practice this Craft is called “Patuas”
- Patuas pain stories in a long scroll of cloth.
- This is also a performing art as the patua sings the story while unfurling the scroll. It is said that when there were no Television facilities in the rural areas this Patuas used to carry the scroll in the villages and sings the story this is how the people used to get entertain and the Artists used to earn their livelihood.
- The most unique thing is that all the colours used by the Artists are natural ones, extracted from different vegetables, fruits and flowers.

Speciality of Patua Community

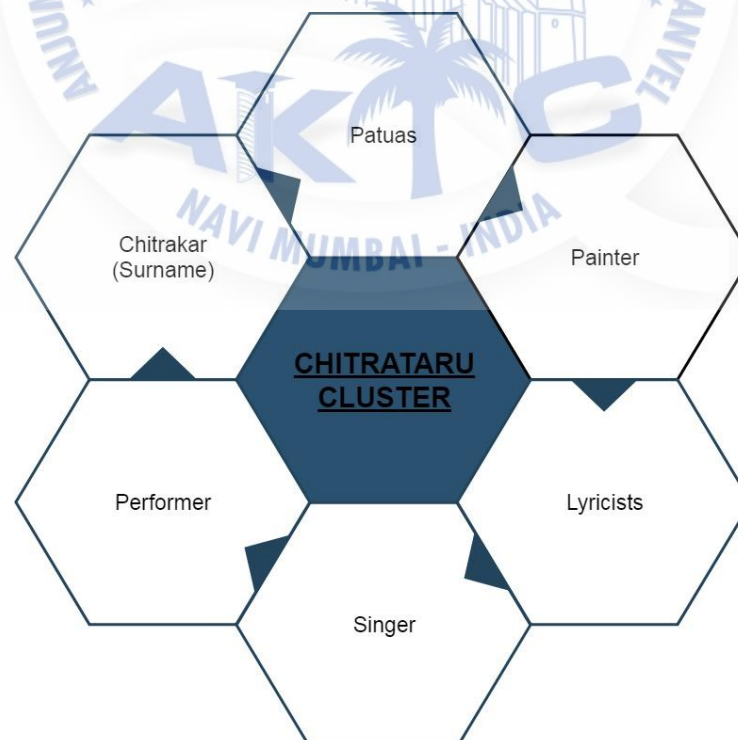
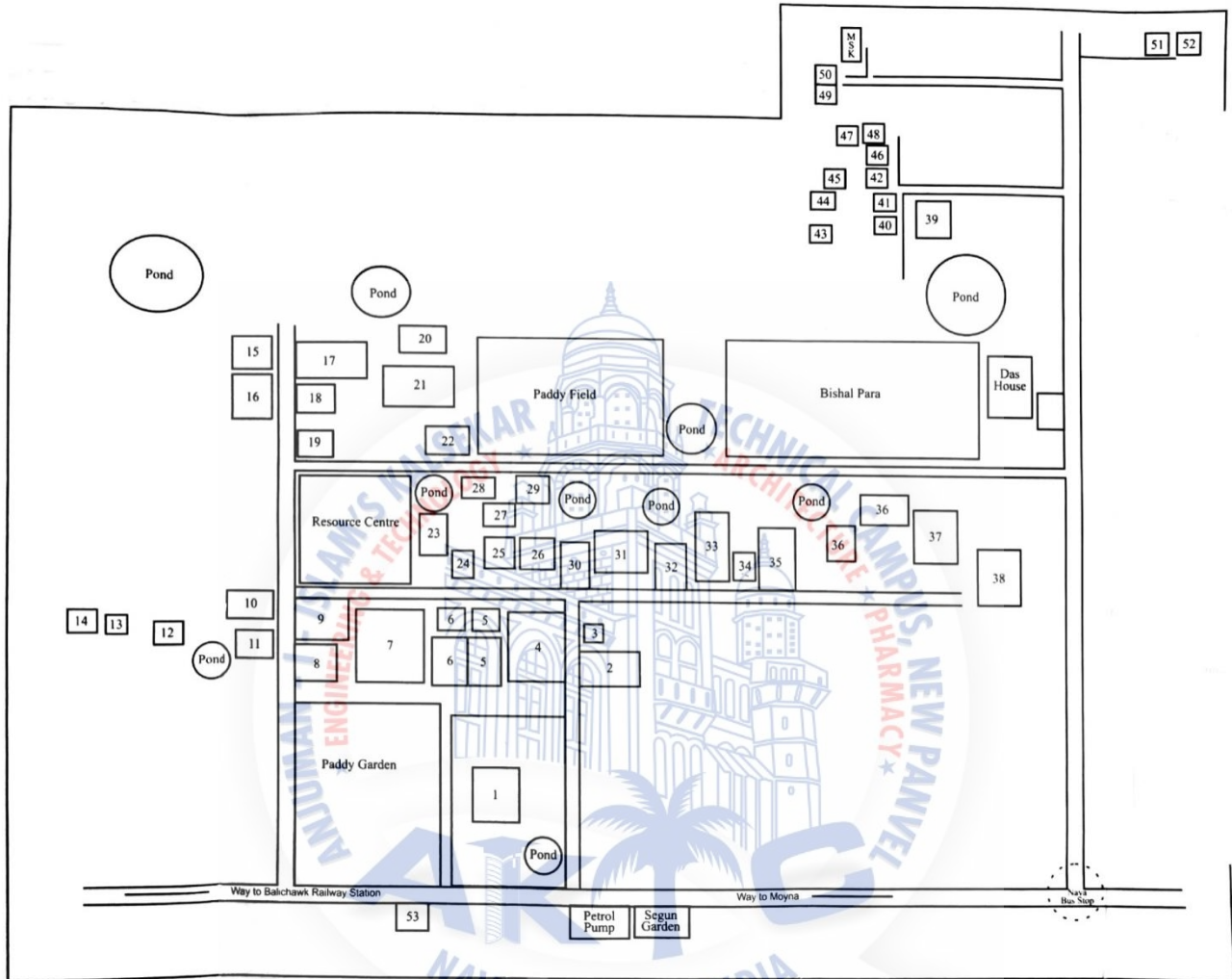


Figure-8 Showing Speciality

Plan of Chitrakar Community Village



Population of Chitrakar Community(Village)

- Total Population-265

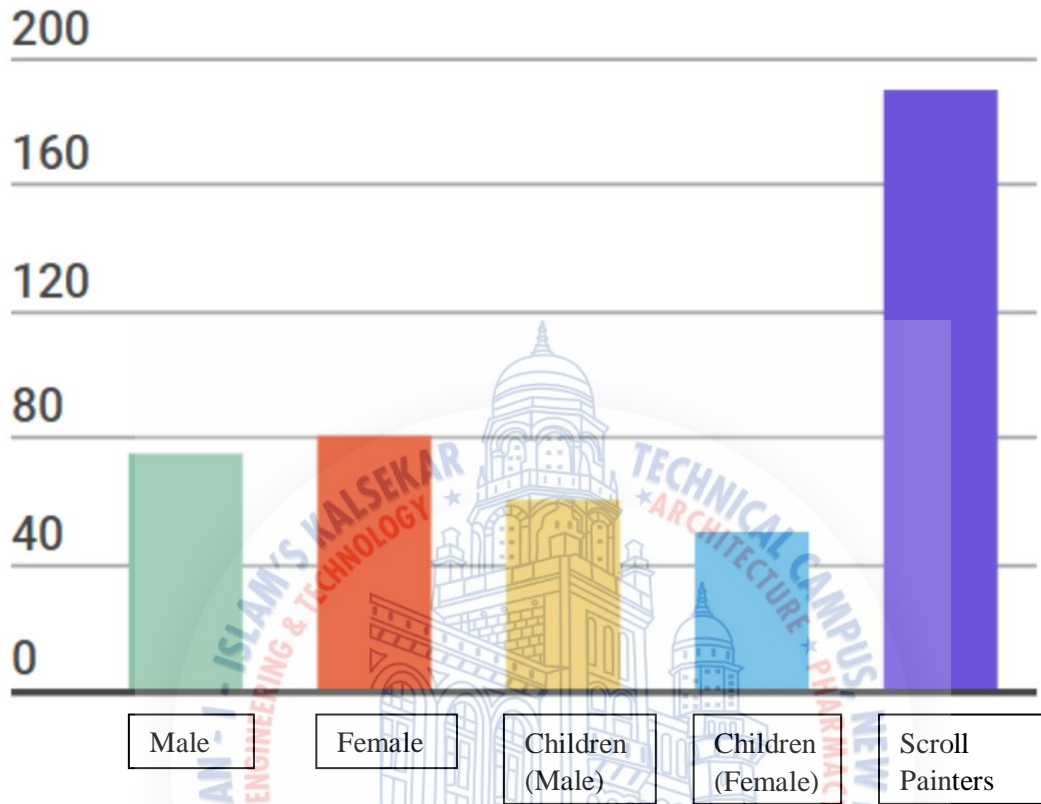


Figure-9 Showing Population Ratio

Working Ratio Male to Female

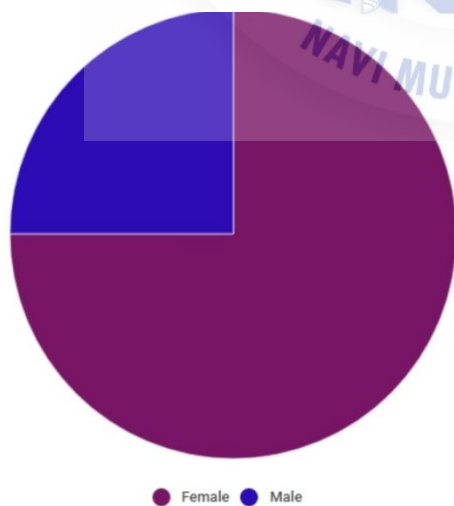
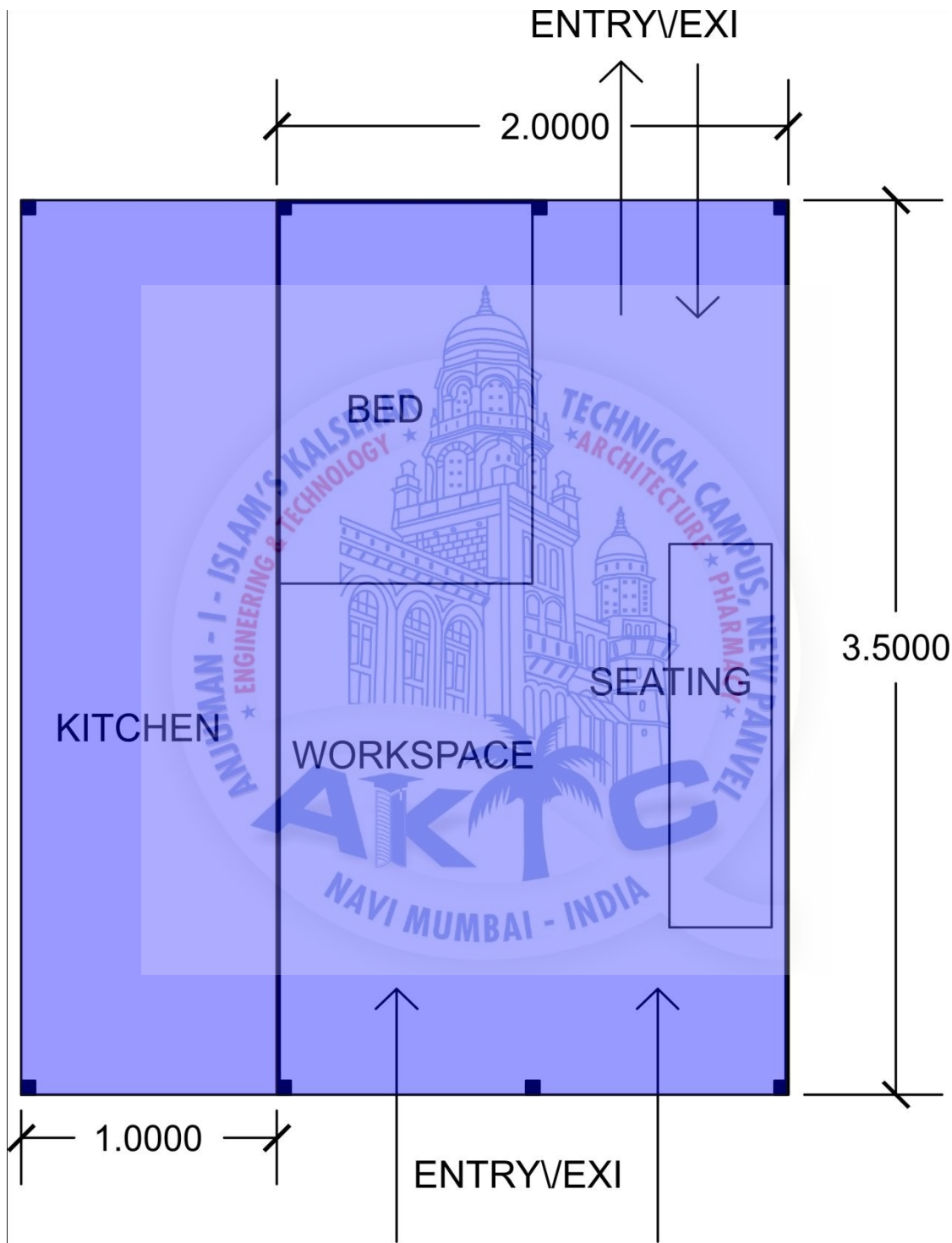


Figure-10 Ratio of Painter Male to Female

House Of Patua



PLAN



Figure-11 View of Interior of the House

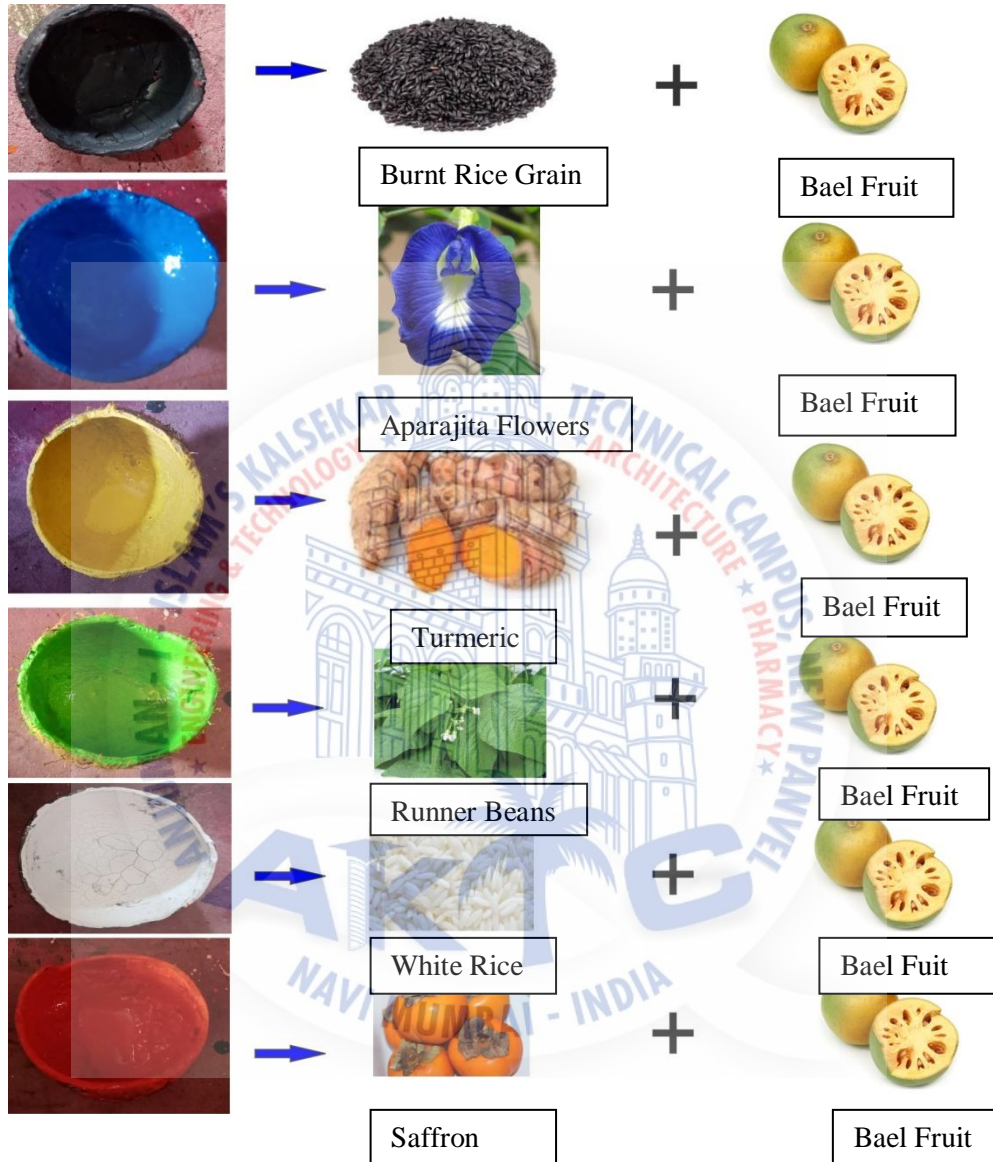


Figure-12 Image Showing Display Area and Storage

Process of Making Scroll Painting

Step-1

- Extraction of natural colour from different vegetables, Fruits, Plants, and Flowers



Step-2

- Painting of the scroll out of the natural extracted natural colour



Scroll Varies in size according to the
Story line to be Depicted

Step-3

- Putting fabric cloth behind the paper of scroll painting and letting them to sundry.



Modernized Product



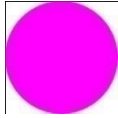
Teapot

Hand-Fan

T-shirt

Wall Hamging

Box



2.1.1.c Terracotta Craft

- **Location:**-Panchmura,Bankura
- Nearest to Bishnupur
- It takes 4 hours from Kolkata]

AboutTerracotta

- Terracotta is a type of clay,Typicallyof a brownish red colour which is used as ornamental building material and modelling different idols,figurines etc.
- It is believed that the Tradition of making Terracotta Craft item started from Panchmura region under the Mall dynast,Which is towards the end of the 7th Century AD.
- Terracotta is used in construction as well.

Population of people practicing Terracotta at Panchmura village

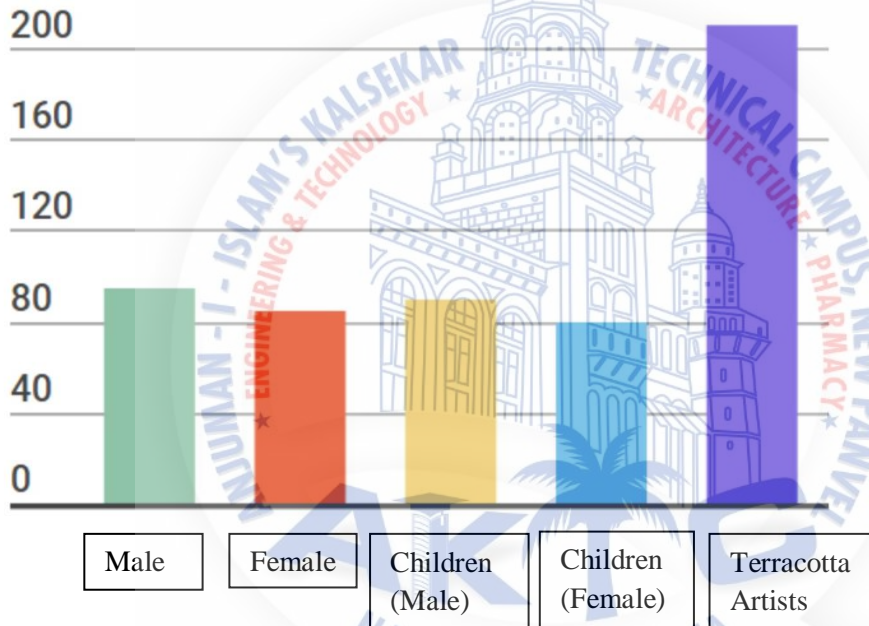


Figure-13

Working Ratio Male to Female

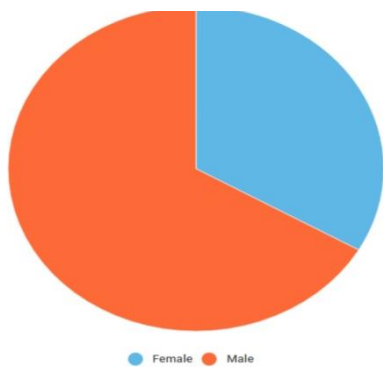


Figure-14 Ratio of Male Artists to Female Artist

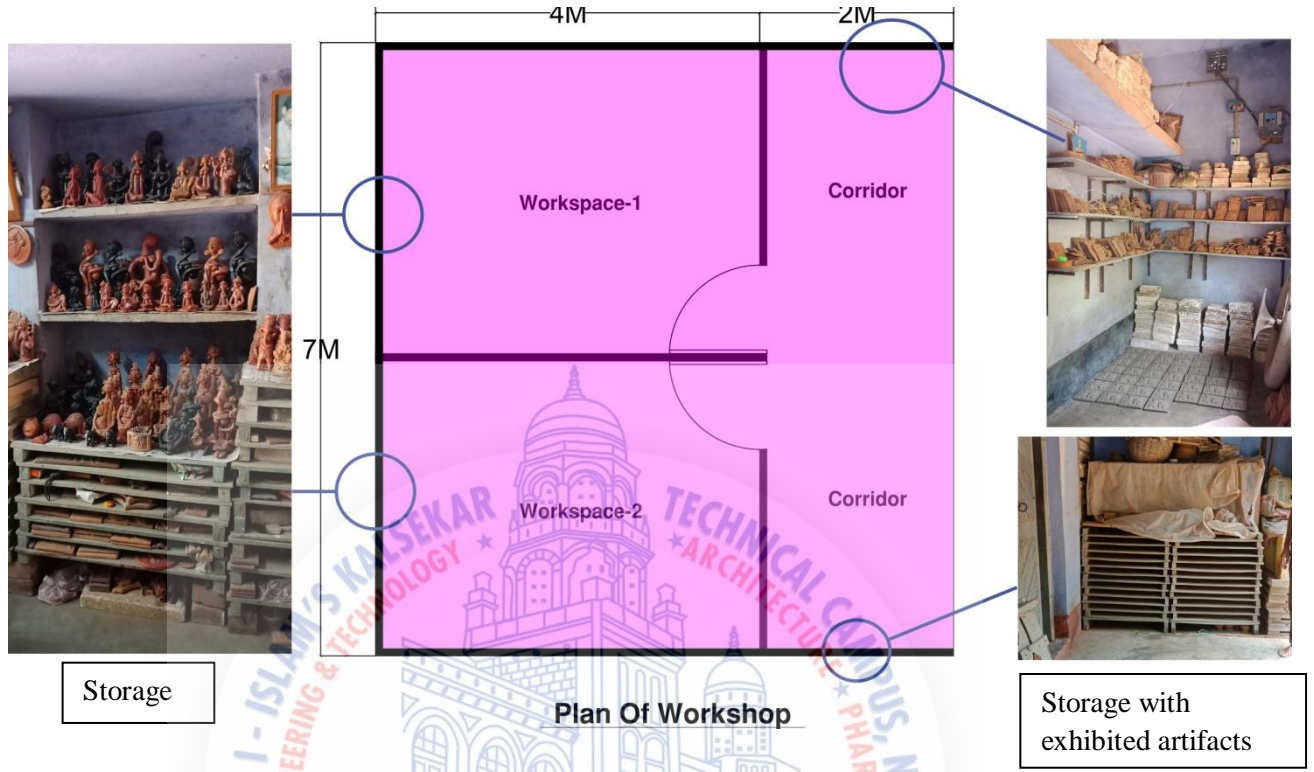


Figure-15 Artist working in Corridor

1) Terracotta Artist House

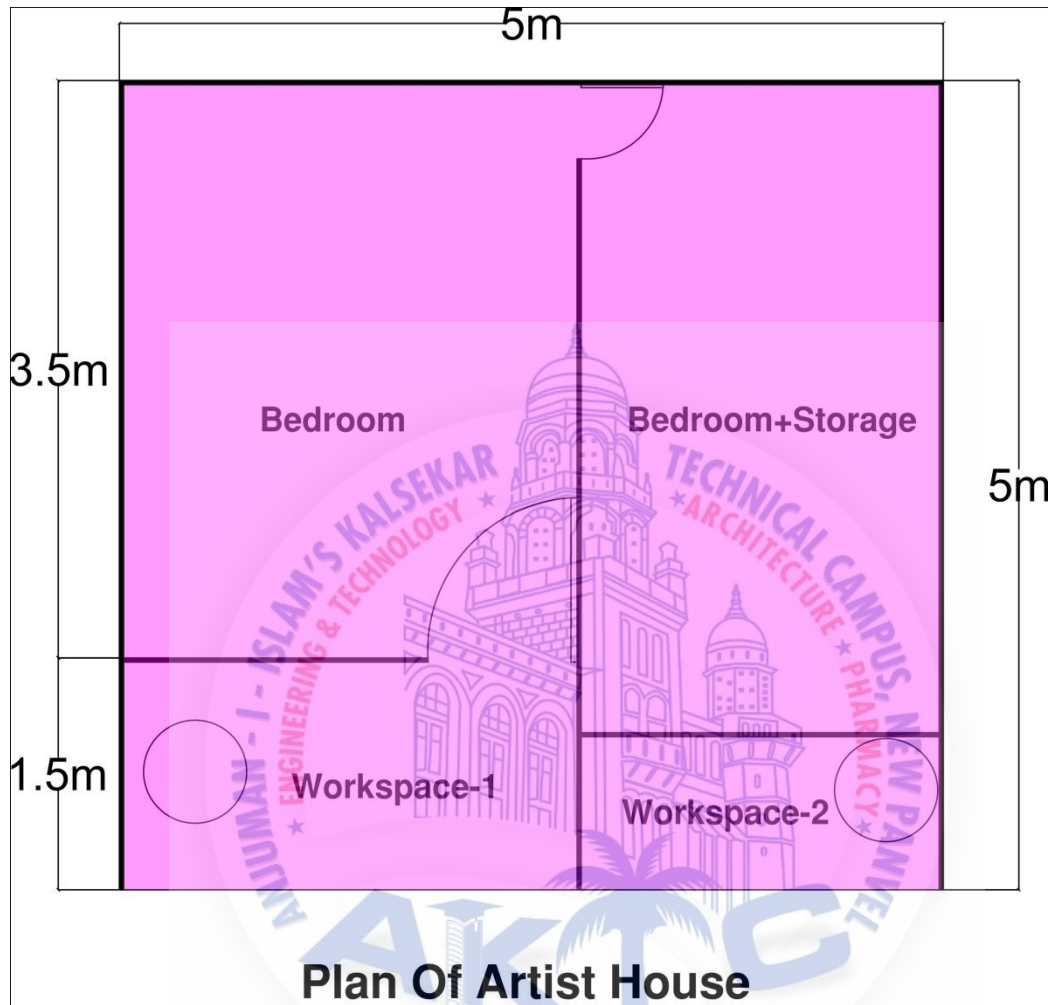


Figure-16 Artist Working



Figure-17 View of Artist

Process of making Terracotta Artifacts

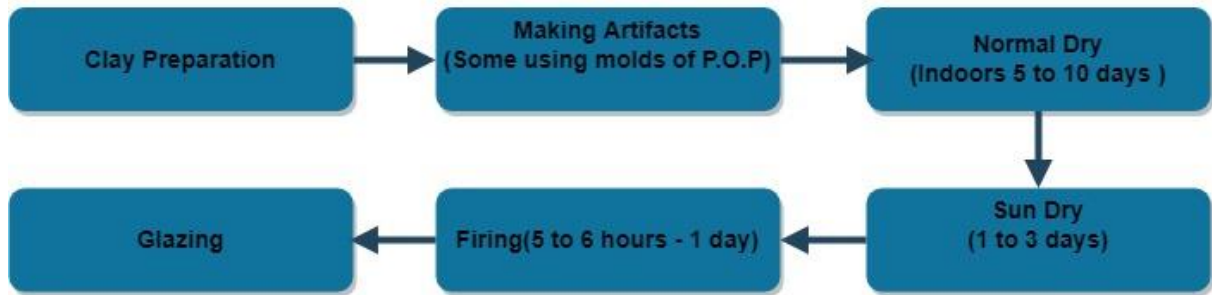


Figure-18 Showing Process

Bhatti

- Used to Fire the artifacts
- To give colour



Separate Space for Firing Artifacts

Different Terracotta artifacts



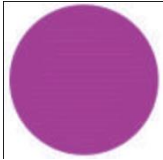
Idol

Wall Hanging

Sculpture

Tile

Horse



2.1.1.d. Madur kathi Craft

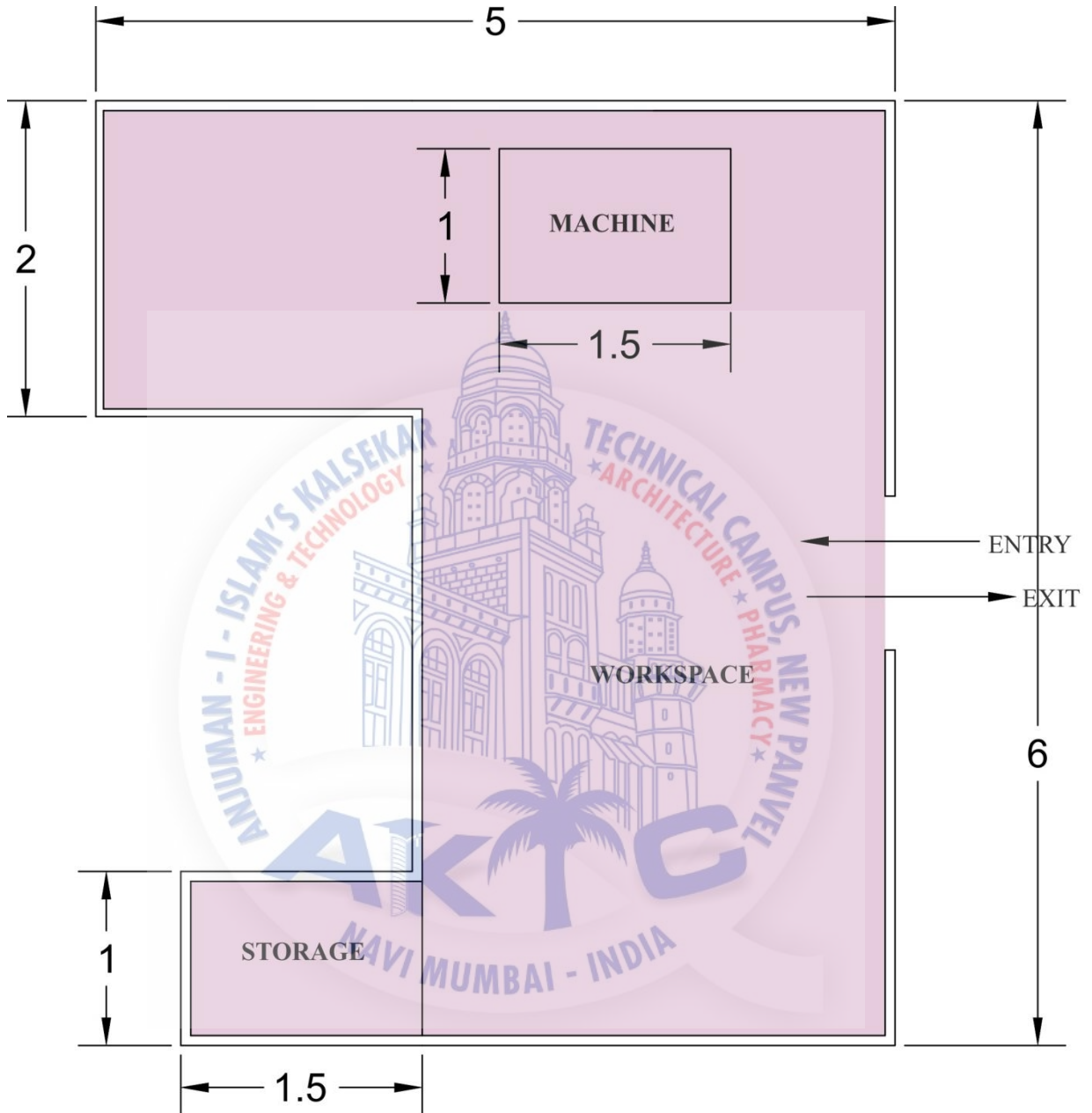
- **Location**:-Bhagabanpur, Bankura
- Nearest Railway Station is Digha or Mecheda.
- It takes 4 hours by car from Kolkata.

About Madur Kathi

- Madur Kathi is basically grass weed used for making mats.
- Mat or madur wearing is an age old cottage industry of Bengal.
- Madur is a common item in any Bengali household and is used for sitting, sleeping and also religions rituals.



Figure-19 Ratio of Artist's Male to Female



Plan of Madur Kathi workspace



Figure-20 Handloom Machine



Figure-21 Components of Machine



Figure-22 Components of Machine



Figure-23 Components of Machine



Figure-24 Image showing Storage.

2.1.2.AIM:

The aim of the project is to design an Art & Cultural Centre whose main concern is to promote & preserve the local Art & Craft of West Bengal which reflects the vitality of the culture of West Bengal Among the local people and the Tourist.

2.1.3.OBJECTIVE:

- To study the Art and Craft of West Bengal.
- To share Art and Crafts information through workshops, Gallery and Exhibitions.
- To provide innovative learning classes by the local Artist's.
- To provide a platform for creative learning for people interested in the craft sector.
- To provide a simple, traditional environment, such that the visitors shall experience the culture of West Bengal.
- To Nurture and simulate Art and Craft of West Bengal.
- Barrier-free, accessible and sustainable designing.
- Use of traditional elements and materials in the Construction.
- To blend with the culture of different Generations.
- To Provide an adequate, controlled and ideal environment for the Artist's.
- To create a new attraction for Tourist.
- To enable people to understand the relationship between economics, culture, and aesthetics.
- Addition of Employment.

2.1.4.SCOPE:

- Study of Art and Crafts related to the culture of West Bengal that forms the basis for the design.
- It can be designed as an Art and Craft Campus by enhancing the beauty of the site and surrounding.
- The center shall comprise of Exhibition block, Workshop Block, Seminar Block, Accommodation Block, Staff Quarters.
- The scope of the project extends to the representation of Art and Craft through the architectural design of the center.
- Uses of traditional elements and materials in the construction.
- The site shall be located in the Tourist and Local population attractive zone.

2.1.5.LIMITATIONS:

- India is a diversified nation and so its Craft sector. It cannot be defined as following one single culture and Art as there are 200 variations from region to region. Only those Culture and Arts, that prevail predominantly in the West Bengal region are taken into consideration.
- The Spaces design will only adhere to West Bengal Artistic and Cultural aspects.
- The project limits its scope to the design of Exhibition block, Workshop Block, Seminar Block, Accommodation Block and Staff Quarters, the rest shall be dealt at the site level.
- The project aims to promote the Art and Culture of West Bengal among the Tourists and the Local people.
- Sanskriti Pratisthan, Biswa Bangla, and West Bengal Tourism is the organization under which the project will be executed.



2.1.6. RESEARCH METHODOLOGY:-

Essential academic steps conducted during the study are simply pointed out as shown below.

1. Preliminary stage:-

A. Collection of data and information relevant to the project.

- a. From various government and non-government authorities.
- b. References from library and Internet.
- c. Interview with the craftsmen.

B. Case studies

- a. Live Case studies
- b. Book Case studies
- c. Internet Case studies

After collecting all the data from the preliminary stage, the proposed requirement of the design was formulated based on all the above studies.

C. Site Visits

- a. Site analysis
 - i. Site parameters/ field visits and study
 - ii. Data required for site planning shall be recorded diligently.
 - iii. Soil investigation
 - iv. Assessment of locally available construction materials.
 - v. Functional parameters relevant to the design according to the user requirement
- b. External and internal communication.
 - i. Planning and design parameter deals with planning code and design code.
 - ii. Climatic analysis
 - iii. Traffic flow analysis
 - iv. Weather, fire and damp resistances
 - v. Thermal and sound insulation

2. Secondary stage:-

A. Planning

- a. Development of master planning
 - i. Conceptual planning of site.
 - ii. Traffic management and parking
- b. Conceptual design of the building
 - i. A General layout of building as per requirements

B. Building

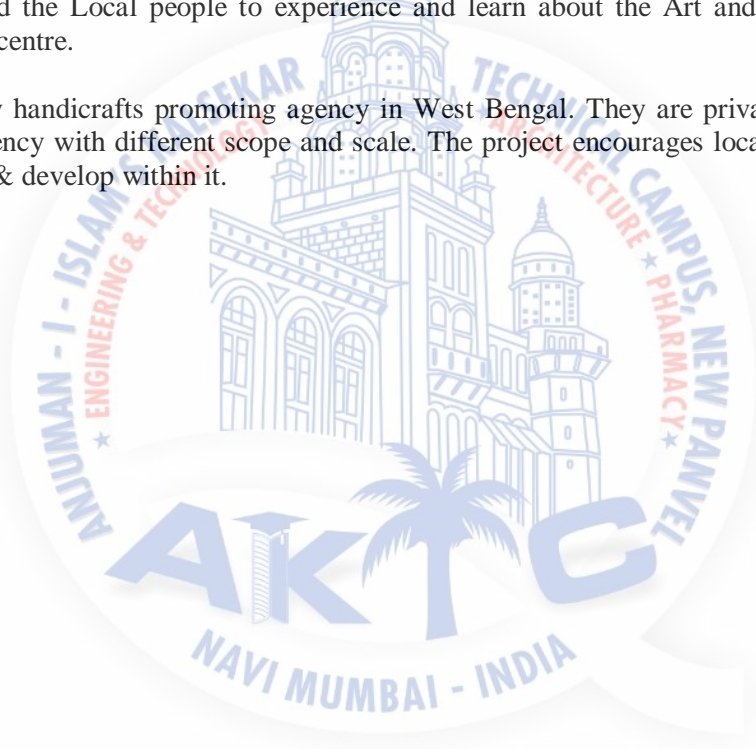
- a. General layout/arrangement
- b. Architectural plans/elevations/sections
- c. Perspective views/model.

2.1.7. Hypothesis

An art and craft is a branch of a profession that requires some particular kind of skilled work. In the historical sense, the term is usually applied towards people occupied in small-scale production of goods. The meaning of art and craft are ever-changing with the development of new techniques and methods.

Art and cultural center is a one-stop art and craft destination which offers visitors a variety of art and craft related activities and programmes. It is intended to be a “must visit” tourist destination. In this center, visitors will experience the interactive handicraft making besides viewing the techniques in which they make such fine masterpieces. This project intends to provide spaces with forms and functions to foster the development of crafts that West Bengal is known for. The art and craft exhibitions accommodate in its premises displays wide collections of handicraft products/artifacts based on Bengali craft traditions. The core concept of the center is to integrate different Art, Art Forms & culture of West Bengal which helps in promoting & Giving upliftment to the local Artist’s. It acts as a vibrant center for the Tourists and the Local people to experience and learn about the Art and Culture of West Bengal together in one centre.

There are many handicrafts promoting agency in West Bengal. They are private, semi-government and government agency with different scope and scale. The project encourages local Artists to continue with the occupation & develop within it.



2.2.LITERATURE REVIEW:

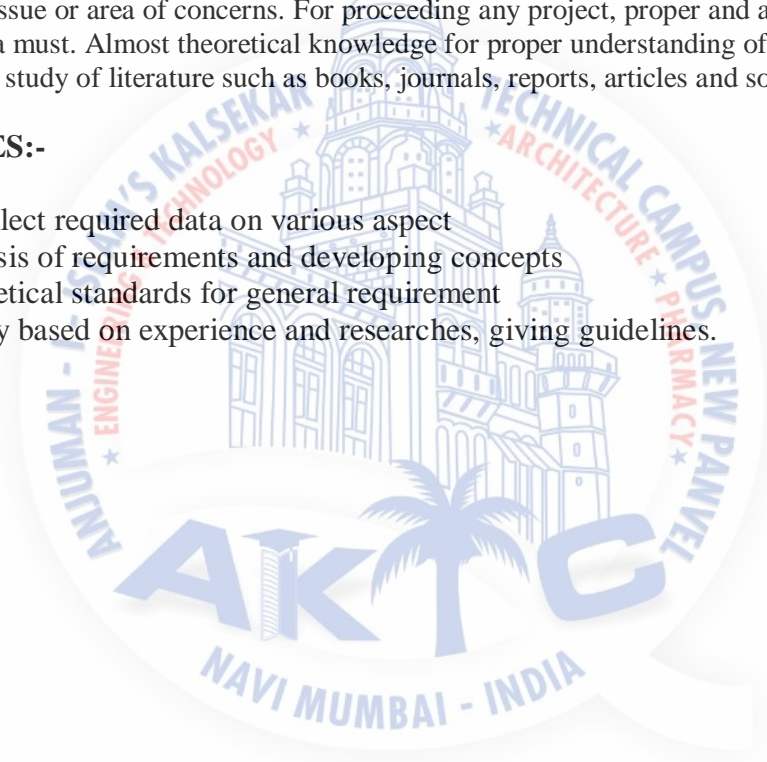
A literature review is an evaluative report of information found in the literature related to your selected area of study. The review should describe, summarise, evaluate and clarify this literature. It should give a theoretical base for the research and help you (the author) determine the nature of your research. Works which are irrelevant should be discarded and those which are peripheral should be looked at critically.(Dr. Barbara Webster, 2000)

2.2.1.Definition & Description:-

A literature review is an account of understanding particular topic or a preface to and rationale for engaging in primary research. Generally a literature review is done to identify the general topic, issue or area of concerns. For proceeding any project, proper and adequate knowledge is a must. Almost theoretical knowledge for proper understanding of the project is gained through study of literature such as books, journals, reports, articles and so on.

OBJECTIVES:-

- To collect required data on various aspect
- Analysis of requirements and developing concepts
- Theoretical standards for general requirement
- Theory based on experience and researches, giving guidelines.



2.2.2. Articles & Interviews:

1) Socio-Economic Status of Dokra and the Artisans : A Marginal Art

Dokra is sometimes considered to be a marginal art. It may be because that the art and its artists' entity are so interlinked to each other and each of their identity are so inter fused that people very often look into Dokra art from the frames of marginality. Truly speaking, no art can ever be marginal; but the very circumstances and the infrastructural background only make it so. Here too, the artisans attached to Dokra have been suffering under dire poverty, from mal nutrition, lack of education, unhygienic sanitation and poor drinking system and proneness to various addictions. Apart from these, the highly prized craft has been facing so many socio-economic problems that contribute to its marginal identity to the world at large. We can allude to some of these problems here :

1. It is a common belief that most of the Dokra artisans belong to the very poor strata of the society and devoid of any sort of education they are destined to be the poor craftsmen and so to pass their lives under such a distressing state.
2. The Dokra artists are getting discouraged and less interested in showing same vigour and energy for displaying best in them with the constant price rise of the raw materials of Dokra.
3. Lack of standard education, employment and sanitary system in the area is a great hurdle for the proper development of this traditional craft.
4. Ineffective infrastructure of the co-operatives fund at Bikna gather low profit margin for the artisans. Naturally, they remain deprived of any kind of monetary resource from outside.
5. Advertisements of the products may bring fruitful result. But since it needs money, the Dora artists can not avail this type of facility.
6. Since there is no assistance of the marketability of their products, nor their any marketing network system, often the Dokra products remain unsold at their houses. In result, the supply is getting lower due to the lack of a proper marketing system.
7. No separate employability is found in the area. So all people without any choice of their own have to remain satisfied with this art.
8. Education is a process by which one can understand his and her position in the society. It is not a process of learning for living best but a leading process of socialization for future adjustment. In the area, under discussion, literacy rate though not very discouraging, still most of the people are still away from the desired level of education that can contribute to the up liftment of their social status by virtue of marketability and profitable development in the craft .
9. Lack of education lead them to so many social evils and vices like addiction to liquor, gambling that may ruin their families and hurl them into the abysmal gulf of poverty ultimately resulting in the total ruin of the family.
10. Due to lack of weather shade they are to face hardships working during the rainy season.
11. Since the village is situated in the outskirts of the town it becomes very difficult for the artists living there to be very up to date with the current developments of the society in every aspects, be it regarding developed technology, loan facility from the banks, free housing scheme from the Govt., marketability of their products and many more.

12. With their very birth and growing a little the children in the family of the Dokra artists come to know that Dokra is going to be their all source of livelihood. So, it is in their blood. Hence, they lack any formal training / course on the subject which may add to the level of efficiency in their skill.

13. Another big issue of cultural identity has been threatening their entity in recent past. They are to compete with the industries that are producing similar kind of products with much developed technical support which these artists of Dokra lack in though they are the original.

14. Dependence on local money lenders owing to lot of problems in getting loans from banks and their consequent loss of interest in this sector, they are trapped in debt with huge interest rate.

15. Often the original artists remain deprived of the profit and the intermediaries enjoy the margin of profit to their heart's content.

2)Newspaper- Aajkal(Bengali)

Title: 3-day Dokra Art festival started at Bikna of Bankura

Alok Sen:

Bankura, 3rd Nov, 2017

The 3-day Dokra art festival has started from Friday at Bikna, outskirts of Bankura. This is the 3rd anniversary of this festival. The village is decorated with many different art-forms for this occasion. A beautiful gate has been made at the entrance of the festival. Kutir Shilpa Kalyan Samabay Samiti of Bankura is the organizer of the festival. Along with the Dokra artwork, there are stalls for loom artwork of Shankha and Kenjakura. But the main attraction of this festival is Dokra. There are 135 Dokra artists of 65 families in this village. That is why this part of Bikna is called Dokra village. The artists have showcased their artworks in front of their houses. Finesse of the handicrafts can be seen there. The enthusiastic people who have come for the festival will be hopping around the stalls to see the artworks. They can also buy the products if they like. This festival is being organized on the same dates every year. There was large crowd when this was inaugurated today afternoon. Banglanatk_dot_com has been given responsibility of promotion of the festival. On behalf of them, Nirmalya Roy informed that, "In 2016, West Bengal small, medium & textile industry and UNESCO have signed an MOU. Then this dying artwork has been revived. Earlier there was not much recognition of the artists. There use to be no official arrangement for the export. Some foreigners have come to this festival, this time also.

3)Interview with the Local Artist's

i. Madurkathi

According to the Artist the government Organisation is taking them for exhibition all over the country to promote and sell the products but before going they are buying the products from them at low price and selling them in the market in higher price in which the organization is getting the money as well as reward and the artists are not getting as much profit with the selling of artifacts. (Videography Translation) Income of Madurkathi Artist-5000/- per month

ii. Dokra

Due to low profit income and higher price of Raw materials it had been difficult to continue with the Artistic work so he left the work of an Artist and started a small shop of tobacco to earn livelihood for himself and family.(Videography Translation)

iii. Terracota

According to the Terracotta artist as the product is delicate it is difficult to take the products to different places for sale hence they do the work according to the orders they get from the people of neighbourhood.(Videography Translation)

Income of Terracota Artist-10000/- per month

4) Newspaper-The Economic Times ET RISE**How Mamata Banerjee's Biswa Bangla is bringing dying arts, crafts back from the brink??**

By, Sutanuka Ghosal

Nov 21, 2015

After coming to power in 2011, Banerjee lived up to one of her election promises – that of developing micro, small and medium enterprises. Biswa Bangla is an initiative to promote the state's dying arts and crafts. It was thought up in 2013 and the first store to sell products under the brand came up in 2014 in Kolkata. After establishing her brainchild in West Bengal and the country, Banerjee is now taking it to the outside world.

The initiative is aimed at reinvigorating and promoting the state's handloom and handicraft products. With seven operational stores, the venture clocked a turnover of Rs 15 crore in the first year. Over the next two years, revenue is expected to increase six-fold to about Rs 100 crore.

5) Newspaper-The HansIndia**Bengal to set up 'Biswa Bangla' shopping mall to promote MSME products**

Dec 26,2016 ,

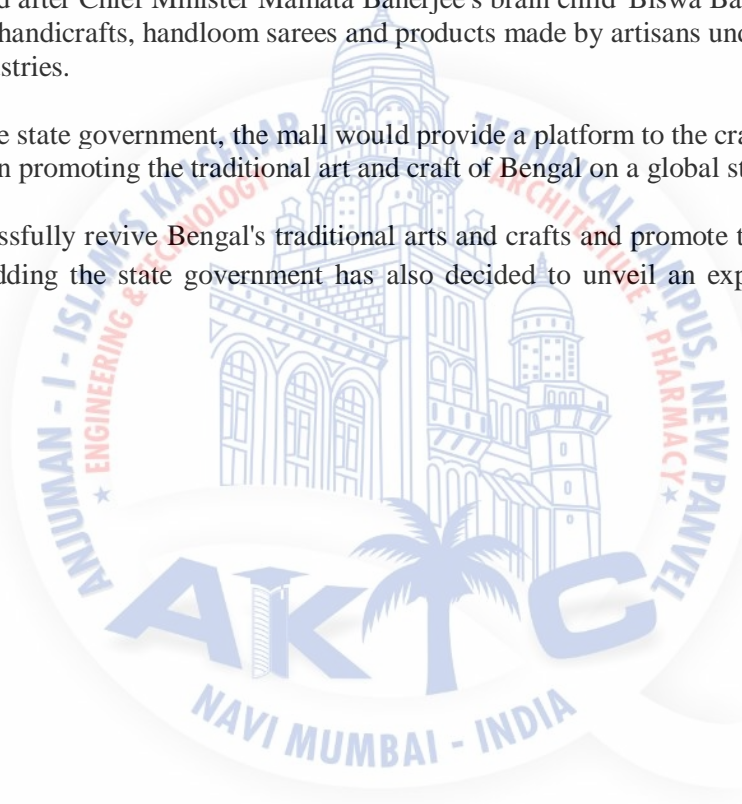
Kolkata: In a bid to promote the state's Micro Small and Medium Enterprises (MSME) and highlight the work of handloom weavers and craftsmen, the Bengal government has decided to construct a shopping mall in Kolkata.

"The Bengal government has decided to construct a Biswa Bangla Mall on EM Bypass," sources said on Monday.

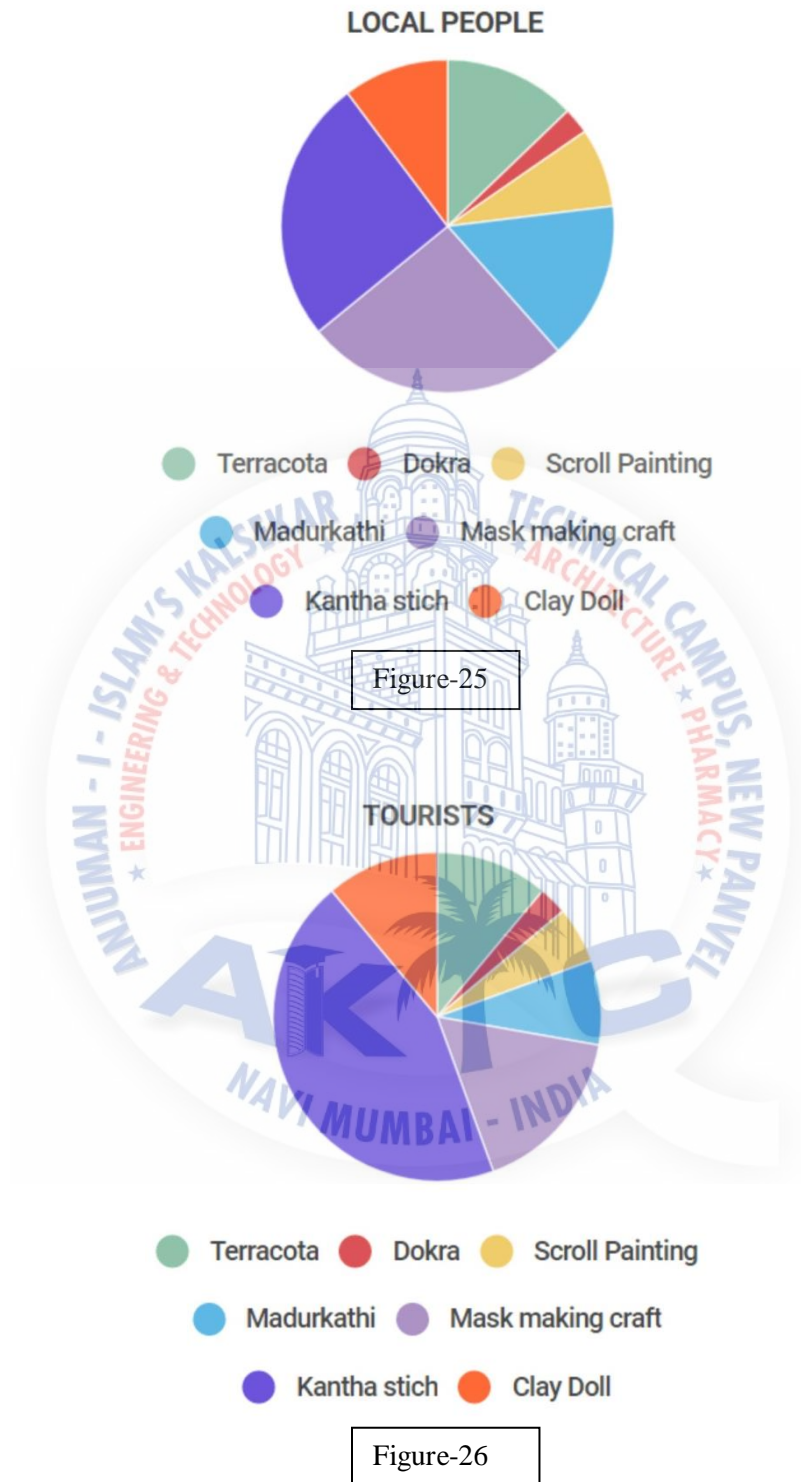
The mall, named after Chief Minister Mamata Banerjee's brain child 'Biswa Bangla', would showcase a wide variety of handicrafts, handloom sarees and products made by artisans under various micro and small scale industries.

According to the state government, the mall would provide a platform to the craftsmen of the state and play a big role in promoting the traditional art and craft of Bengal on a global stage.

"It would successfully revive Bengal's traditional arts and crafts and promote them at a global level," the sources said, adding the state government has also decided to unveil an export policy for the MSME sector.



- Pie chart showing the Ration of different Artforms known(Interview)



Conclusion:-Kantha Stich and Mask making is known to most of the interviewed people in comparison to other Artforms.

4) Interview of Local People and Tourist

- 1)Name-Ritesh kumar
- 2)Known Art forms of West Bengal-None
- 3)Profession-Student(B.Tech)
- 4)Signature-

Ritesh Kumar

- 1)Name-Siddhant Bhardwaj
- 2)Known Art forms of West Bengal-None
- 3)Profession-Student(C.A)
- 4)Signature-

Siddhant Bhardwaj


- 1)Name-Shahnaz
- 2)Known Art forms of West Bengal-None
- 3)Profession-Student(Art stream)
- 4)Signature-

Shahnaz

- 1)Name-Asim Goswami
- 2)Known Art forms of West Bengal-None
- 3)Profession-Librarian
- 4)Signature-

Asim Goswami

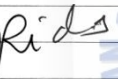
- 1)Name-Taherul Islam Shaikh
- 2)Known Art forms of West Bengal-None
- 3)Profession-C.A
- 4)Signature-



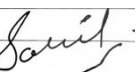
- 1)Name-Selina Begum
- 2)Known Art forms of West Bengal-Painting,Sculpture,Madurkathi,Patachitra,Kantha stich,
Dokra,Handloom
- 3)Profession-Technical Assistant
- 4)Signature-



- 1)Name-Riddhi Vyas
- 2)Known Art forms of West Bengal-Sculpture
- 3)Profession-IT
- 4)Signature-



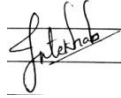
- 1)Name-Sahil Garbhir
- 2)Known Art forms of West Bengal-Sculpture
- 3)Profession-Media
- 4)Signature-



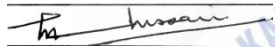
- 1)Name-Prachi Das
- 2)Known Art forms of West Bengal-None
- 3)Profession-Engineer
- 4)Signature-



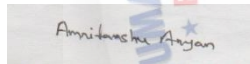
- 1)Name- Shaikh Intekhab
- 2)Known Art forms of West Bengal-Painting,Sculpture
- 3)Profession-Interior Designer
- 4)Signature-



- 1)Name- Mayrap Hossain
- 2)Known Art forms of West Bengal-Terracotta, Dokra, Kantha Stitch
- 3)Profession-Doctor
- 4)Signature-



- 1)Name- Amritanshu Aryan
- 2)Known Art forms of West Bengal-Painting
- 3)Profession-Lawyer
- 4)Signature-



- 1)Name- Arif Iqbal Mallick
- 2)Known Art forms of West Bengal-Painting,
- 3)Profession-Research Scholar
- 4)Signature-



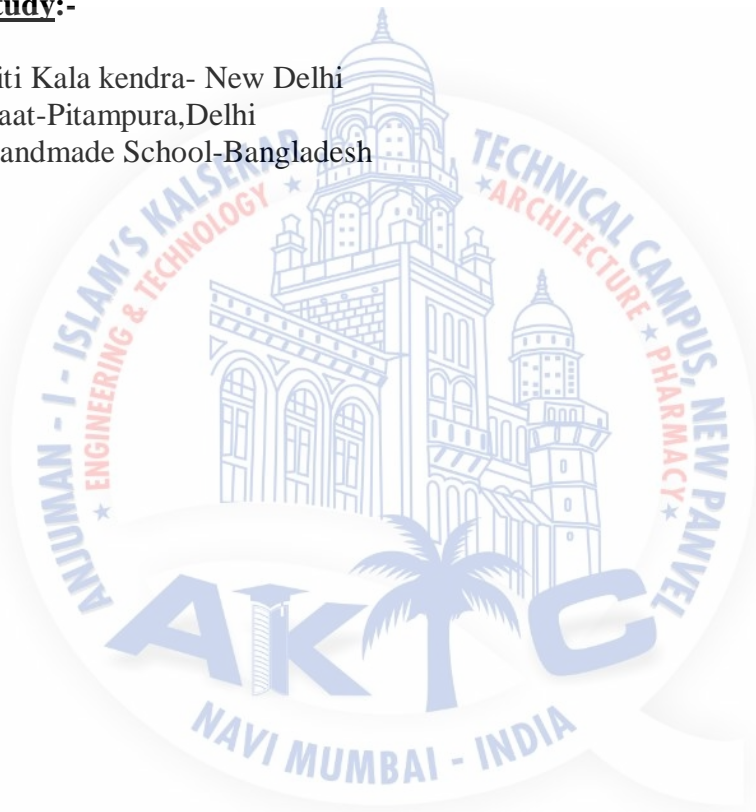
2.2.3.CASE STUDIES:-

1.Live Case Study:-

- Jawahar Kala Kendra- Jaipur,Rajasthan
- National Craft Museum-New Delhi

2. Net Case Study:-

- Sanskriti Kala kendra- New Delhi
- Dilli Haat-Pitampura,Delhi
- Meti Handmade School-Bangladesh



1. Dilli Haat Pitampur

- **Architects** : Pradeep Sachdeva
- **Completed** : In April 2008
- **Location** : Dilli Haat, Pitampura (Near TV Tower) New Delhi.

A focal place, surrounded by a group of residential blocks from one side with the popular shopping complex of netaji subhash place on the other and metro station on eastern side of the site. Roads on two sides.

- one main roads on the southern side of the site.
- one supplementary road on eastern side of the site.
- one main roads on the southern side of the site.

- **Site Details** :

- Site Area : 7 Acres (2.9 Hect.)
- Built Up Area : 29000 Sqm

- **Purpose Of Case Study**

- To study the various permanent structures, temporary structures, exhibition systems of shops and the activities associated with each area.

- **Concept**:-The design of the project was shaped by two goals

- The first was to create as space treat to human and respects the needs of all users- both visitors and the craft people working in the haat.
- The second was to establish a benchmark in the design of similar public space in the city.



Map-1.1

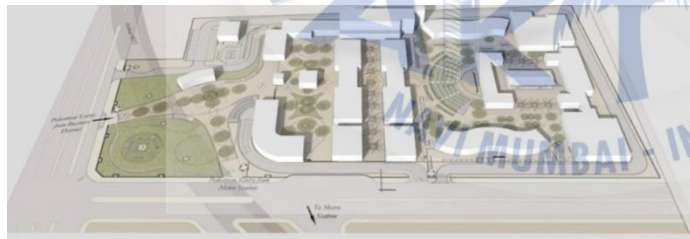


Figure-1.1 Showing Concept

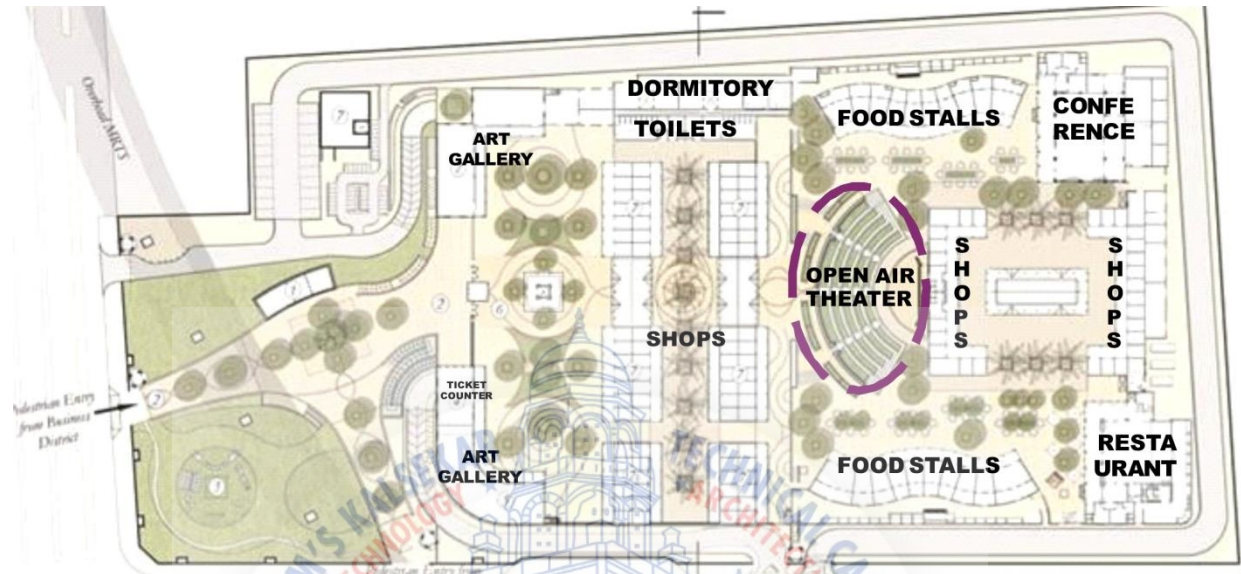


Figure-1.2 Showing Concept Model

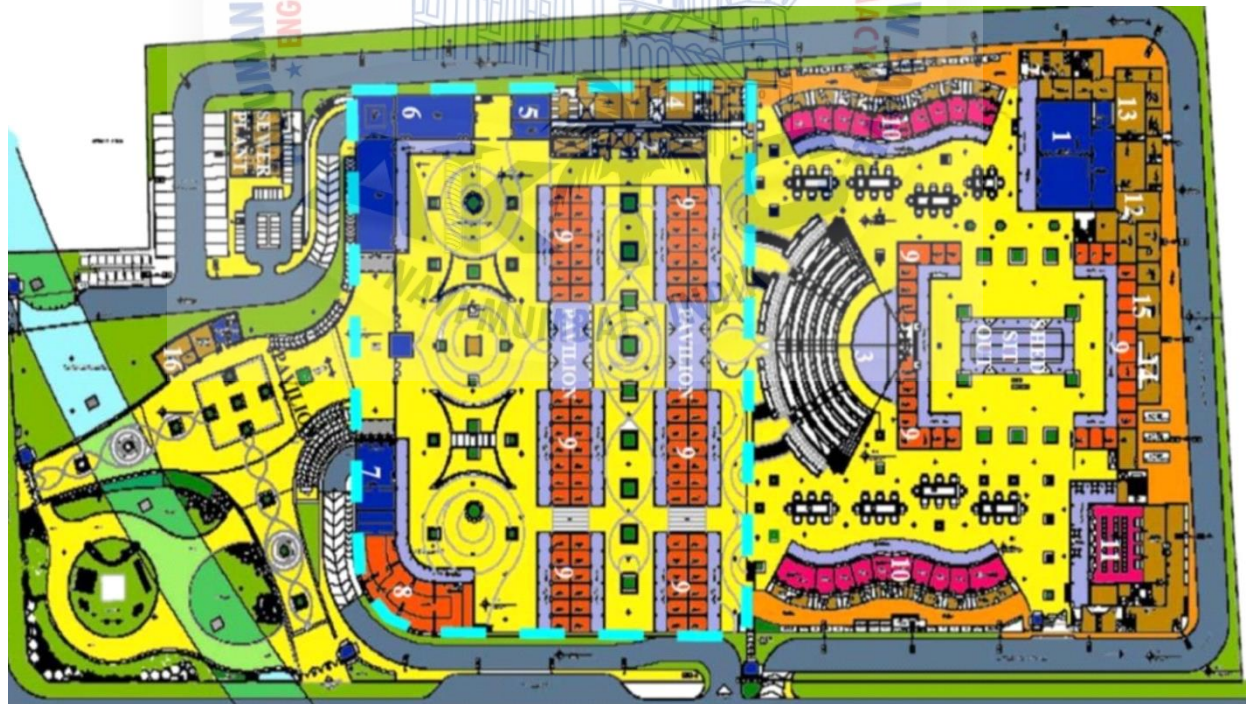
Introduction

- Dilli Haat has been planned as a Informal space in the city. Public space is integrated with a backdrop of a food and craft market to create an ambience similar of traditional Indian bazaars.
- Dilli haat is a proposal of Delhi tourism & new Delhi municipal corporation.
- Dilli haat is not just a market region;it has been visualized as a showpiece of traditional indian culture-a forum where rural life and folk art are brought closer to an urban Audience.

Layout

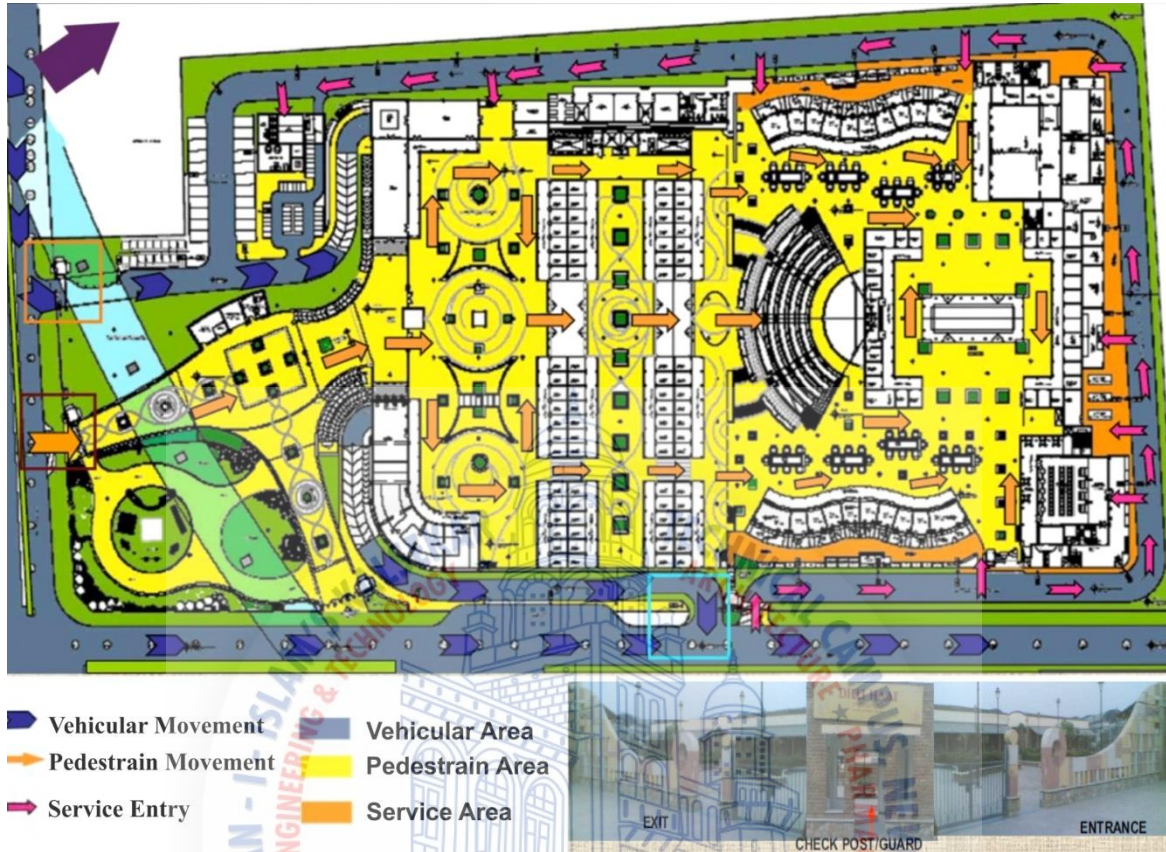


Different Spaces



- | | |
|--|---|
| Food Joints | Services |
| Administration | Pavilions |
| Shop | Basement |

1.Circulation



Views of the Site



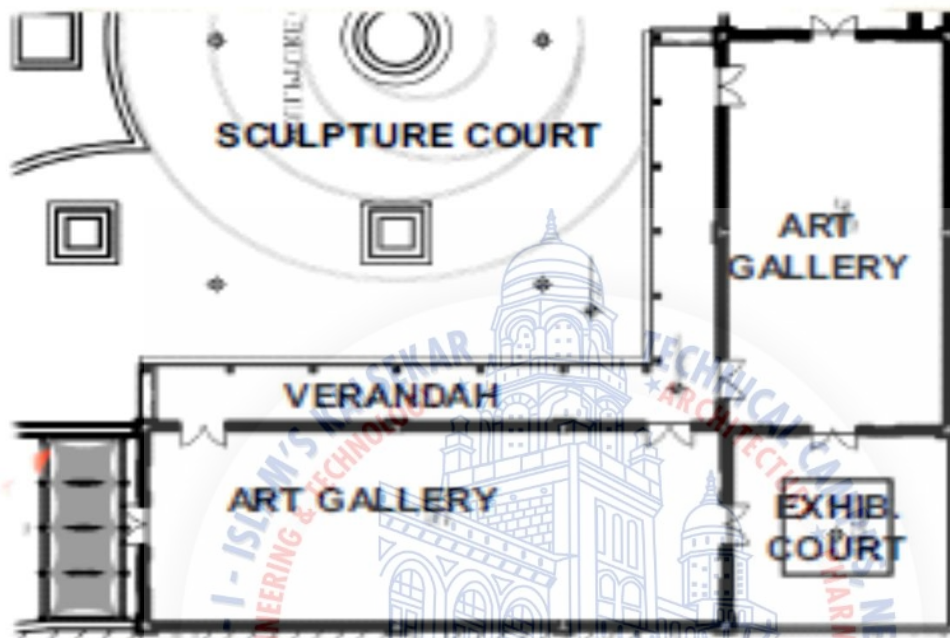
Figure-1.3 Showing Landscape



Figure-1.4 Showing Builtform

Art Gallery

- An isolated hall for art gallery is given for art exhibition.
- A parted entry has been given from outer side of the complex.
- A sculpture court in beginning and exhibition court in midway is given.
- The whole edge is marked for art purpose.

**Craft Shops**

- These are displayed at front so that visitors glance them before entering the food stalls.
- The craft shops, essentially a verandah like arcade, have different kind of built in shelves, to provide a variety of selling styles : off counter, on the floor, stepped display and so exclusive stores have been provided temporary shops.



Figure-1.5 Showing Craft Shop



Figure-1.6



Figure-1.7 Showing Courtyard

Open Air Theatre

- It is a small performance art theatre.
- The stage has a circular form and there is enough back stage.
- There is a central 10'-0" wide walkway towards stage from the center and on sides.

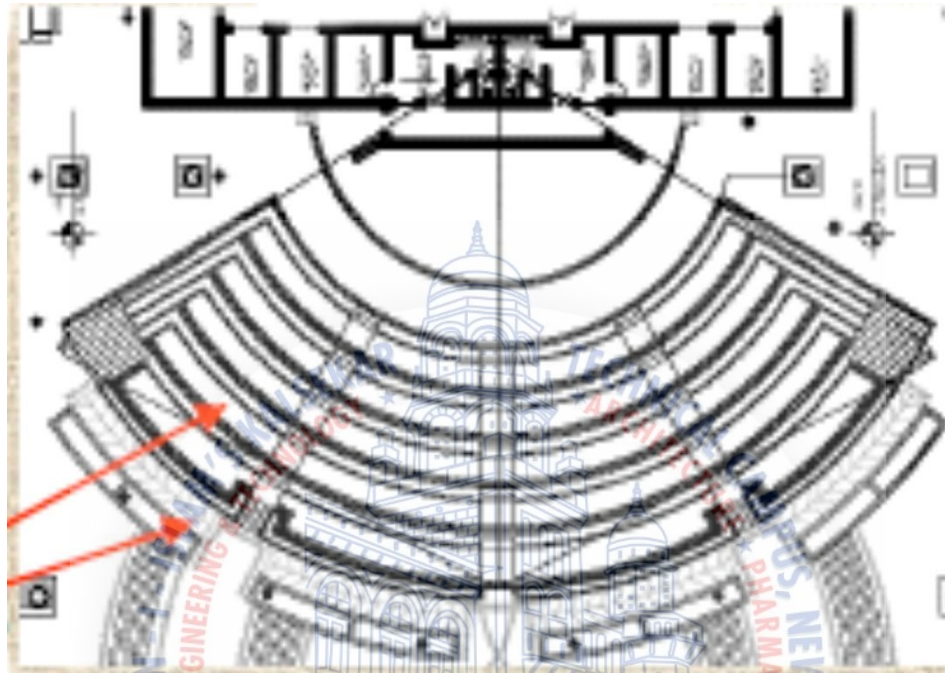


Figure-1.8 Showing open amphi

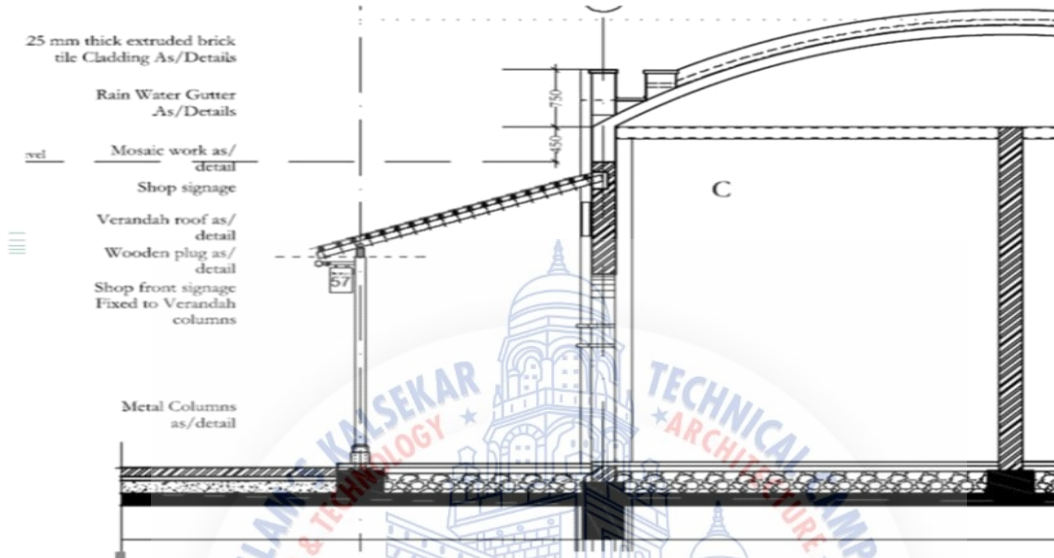


Figure-1.9 Showing view

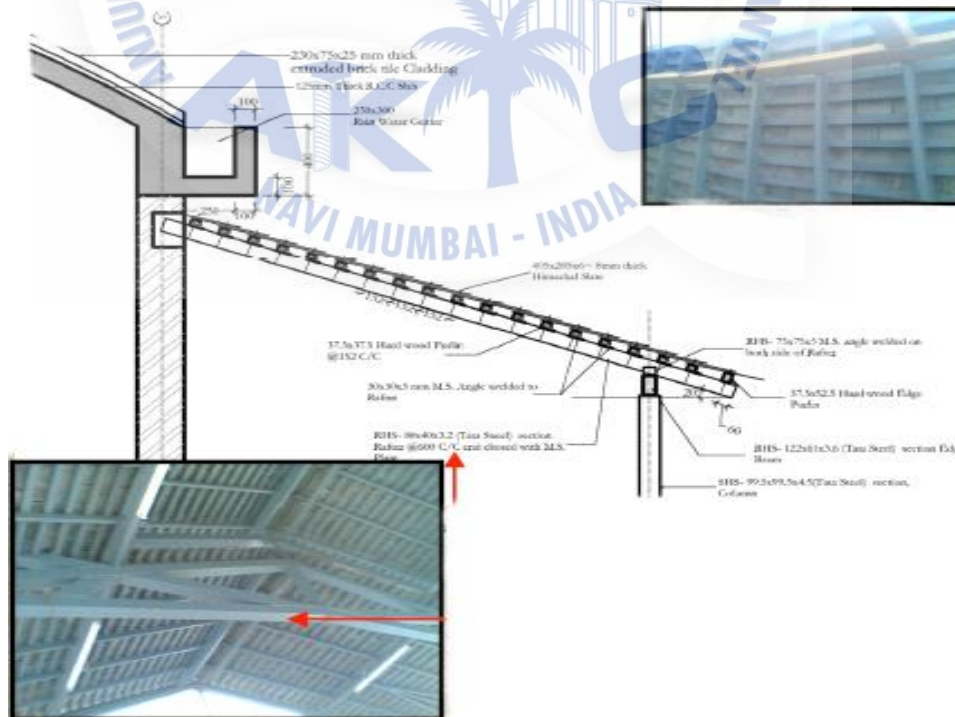
Inferences(Planning)

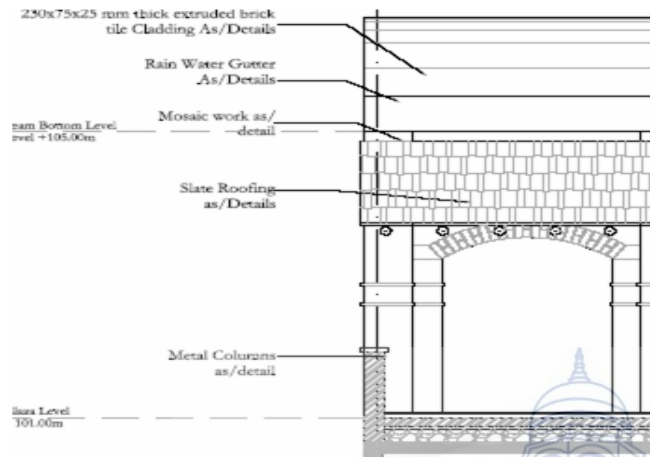
- The circulation within the market is entirely Pedestrian
- Different Entry,Exit & circulation for Pedestrian & vehicular Hence, there is no cross circulation.
- Proper services lane is provided along the periphery.
- Separate parking facility in the basement.

Construction Techniques

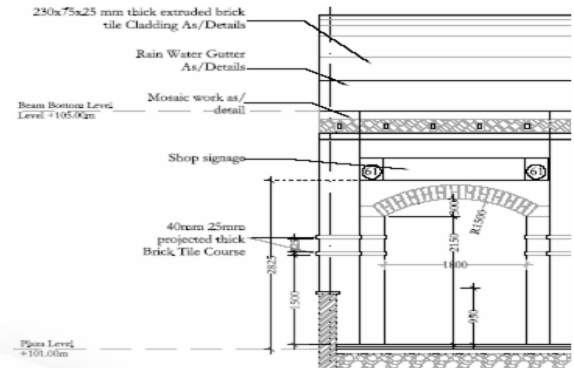


Section Through Shop Showing Vaulted Roof And Shed





Details Of Building Block With Gallery And Sheds



Building Block Without Gallery



Mosaic patterns on external walls of shops.

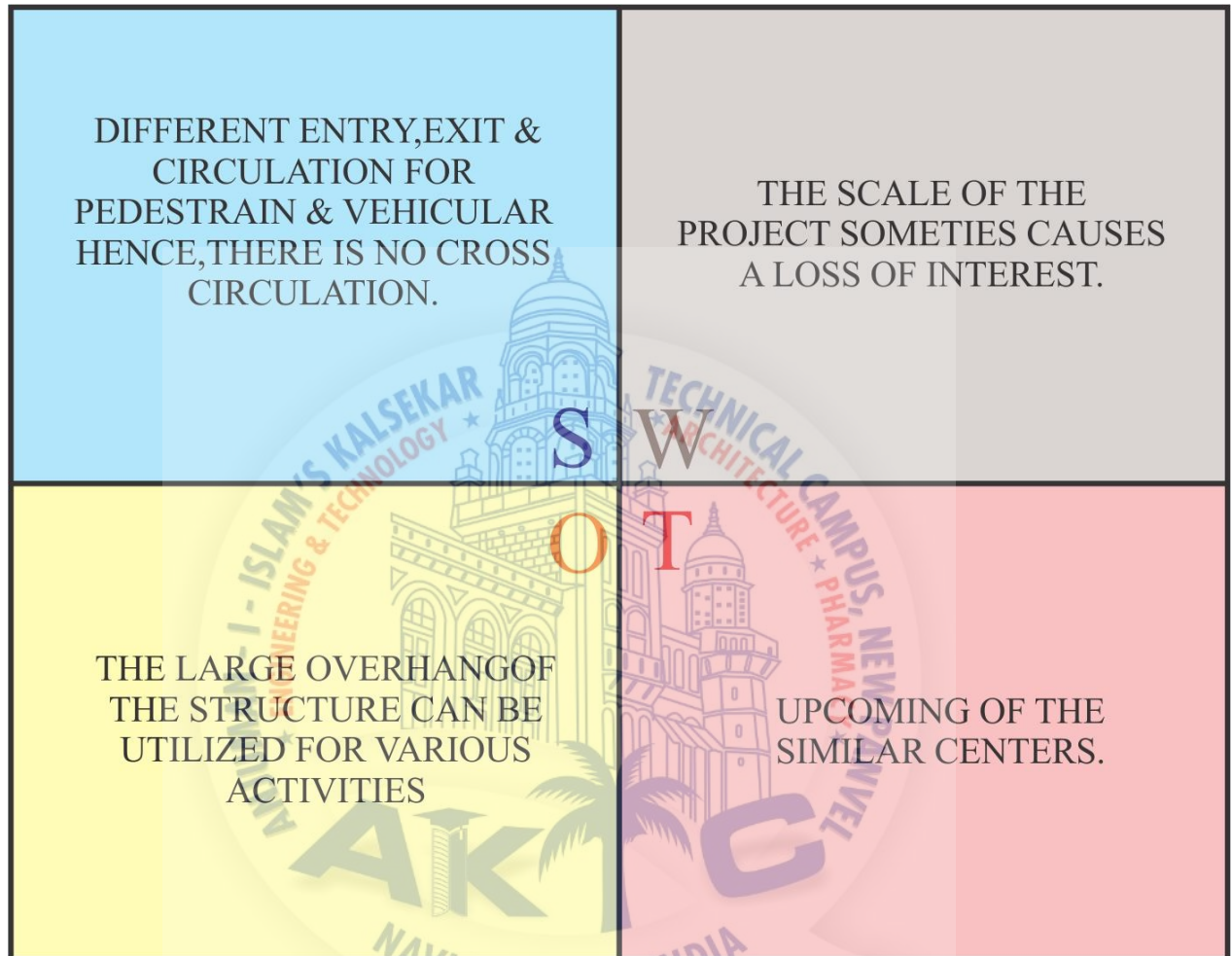
Brick paved paths with proper drainage

Brick jaali in wall for ventilation

Brick pattern in parapet wall

Inference(Materials)

- Cost Effective construction Technology
- Cost Effective construction Materials
- Brick is used as the primary construction material
- An Innovation of Brick is done to design different construction elements like Jaali, Parapet Wall etc.

Swot Analysis of Dilli Haat, Pitampura

Space Programme of Dilli Haat, Pritampura

<u>SR.NO</u>	<u>SPACE</u>	<u>TYPE OF SPACE</u>	<u>AREA(SQ.M)</u>
1	CRAFTS MARKET	PUBLIC	2465
2	CHILDREN'S PLAY AREA	PUBLIC	1740
3	FOOD STALLS	PUBLIC	1015
4	CONFERENCE ROOM & UTILITIES	PRIVATE	1015
5	AMPHITHEATRE	SEMI-PRIVATE	870
6	RESTAURANT	PUBLIC	667
7	DORMITORY	PRIVATE	655.4
8	SURFACE PARKING	PUBLIC	580
9	ART GALLERY	PUBLIC	493
10	SPICE MARKET	PUBLIC	435
11	SEWER TREATMENT PLANT	PRIVATE	168
12	OFFICE	PRIVATE	145
13	COOFFE SHOP, INFO & BANK	PUBLIC	110

Table-1.1 Space programme

2.Sanskriti kala kendra

Architect : Upal Ghosh

Location : Anandgram Qutab (Mehrauli)

- The Sanskriti Kendra is located at anandgram, in the qutab mehrauli on the out outskirts of Delhi.
- The Kendra is extended over 3 hectares in the foot hills of the aravalli range.

Origin

- Sanskriti Kendra, set up by Sanskriti Pratishtan and inaugurated on 31 January 1993.
- Sanskriti literally means 'the process of cultivating.
- The organization has been working towards cultivating an environment for the conservation and development of the artistic and cultural resources not only of India but of the world as a whole.
- Ar. Upal Ghosh proposed bringing 'Shantiniketan to Delhi', creating an idyllic village that would have a flowing river and trees for artists to work under, just as Tagore had envisaged years ago.
- Over the years many addition were built with its growing popularity and importance. An informal auditorium and a meditation centre are also in the pipeline.

Purpose Of Study : To Study the art & cultural centre and its impact.

Relation Of Design: Programme & planning of the Kendra

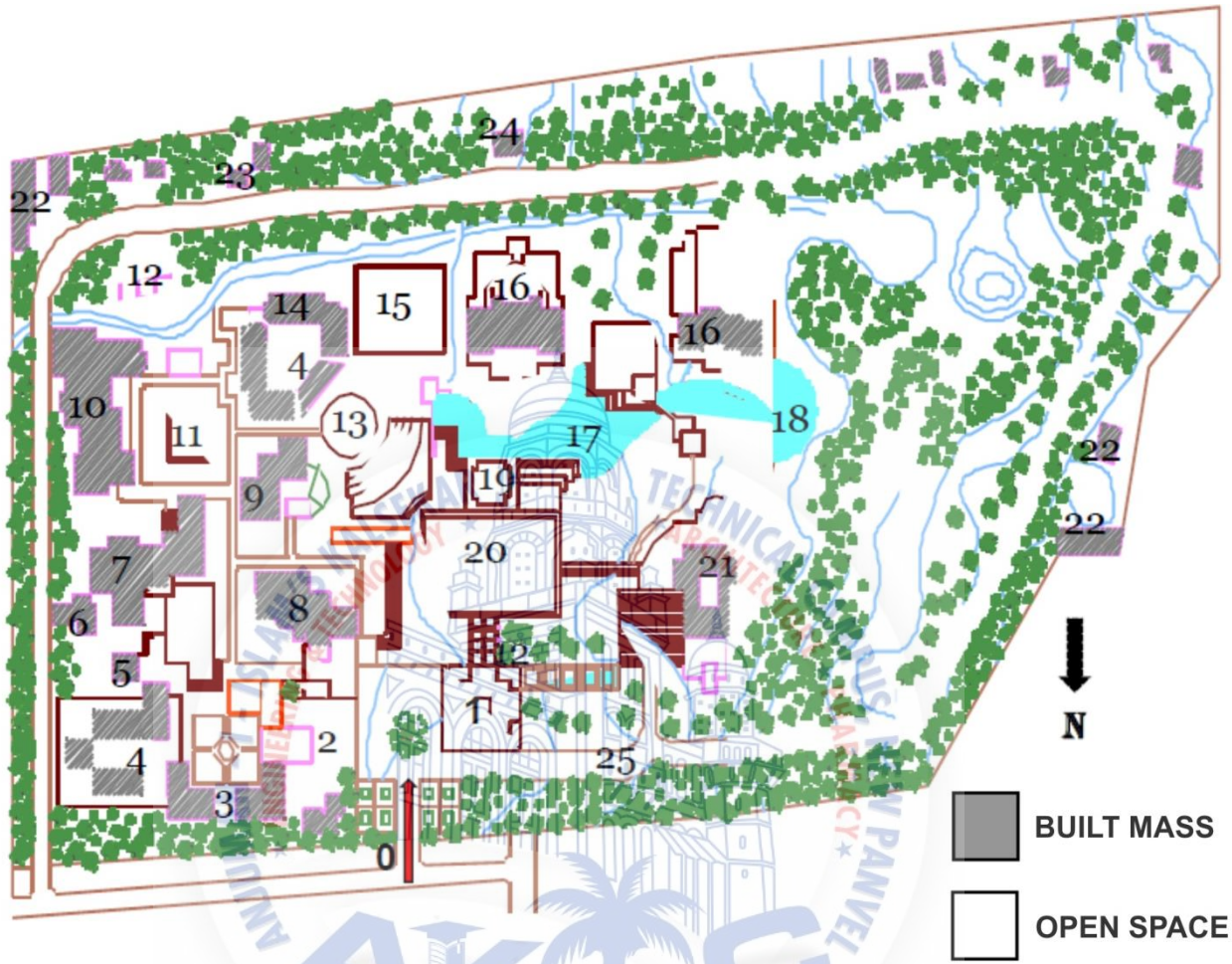
Concept:

- A living, creative complex, the Kendra is intended to provide temporary residential and working space to both traditional and contemporary artists and craftspersons and in doing so, it aims to promote interaction between the two. Thus the center includes in addition to two museums, an open-air auditorium, conference hall and studio apartments. For rural craftspersons, a separate group of huts with individual cooking facilities provided.

Introduction:

- Sanskriti Kendra is a symbol of Sanskriti's engrossment in activities relating to art, craft, literature, the performing arts, and social work.
- It is a cultural centre where artists and sculptors, writers and musicians, and village craftsmen, practise their arts in Peaceful surroundings that engage the mind with the imagery of the perfect clerical countryside with its manmade interventions.
- Sanskriti Pratishtan, is an Indian not-for-benefit cultural organization that helps cultivate an environment for preservation and promotion of India's artistic and cultural resources.
- The buildings are semi-rustic visually, with ample space between them for strolling or catching a breath of fresh air- but not so far apart as to engender a sense of isolation.
- The grounds, filled with a profusion of trees, present a picture of seemingly organic growth.

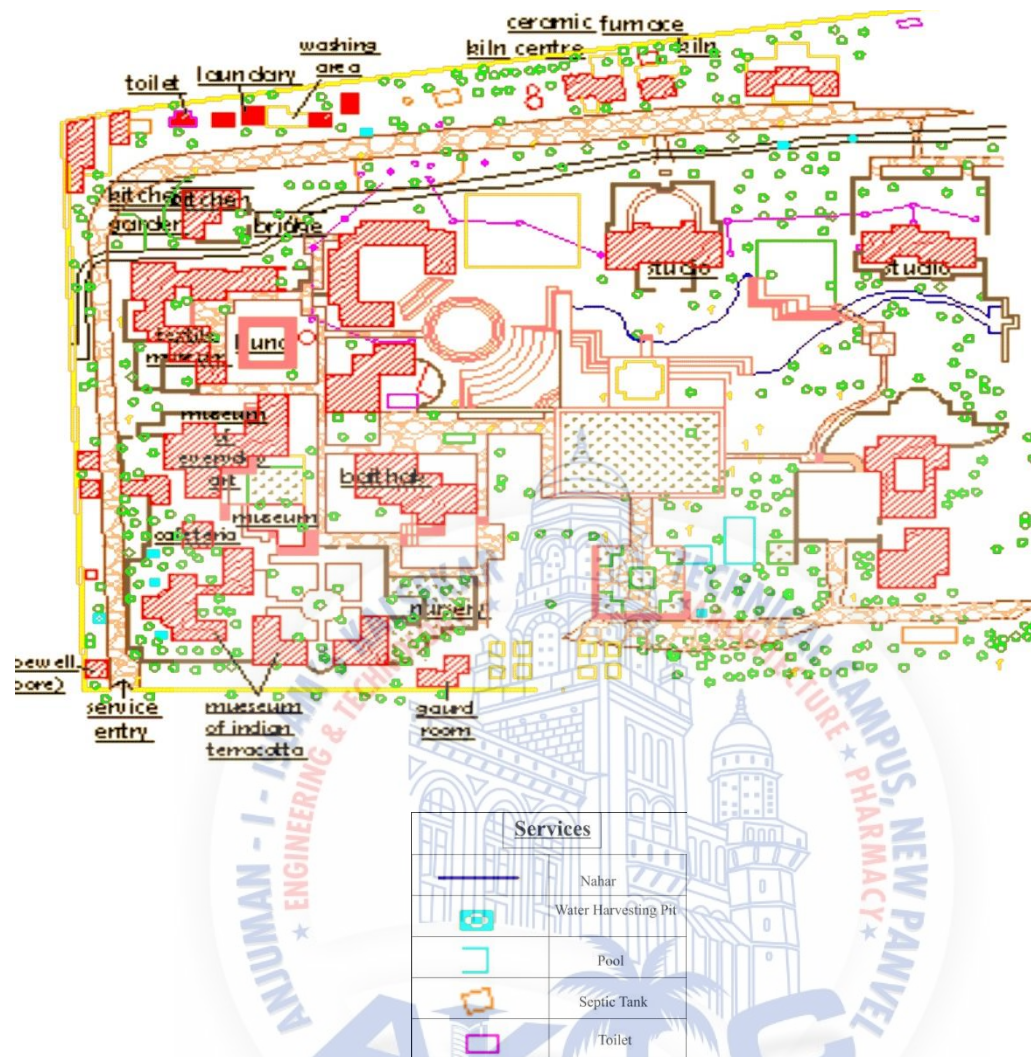
Site Plan



- Built up -open space relation planning is based on basic modules of squares and rectangles with sloping roofs to have a intervening masses and voids.

Legends

0. Entrance	1. Barakhamba	10. Textile museum	11. Kund	20. Aangan	21. Haveli
2. Nursery	3. Museum of Indian terracotta	12. Kitchen	13. Manch	22. Services	23. Washing area
4. Courtyard	5. Cafe	14. Gaon	15. Camping site	24. Ceramic centre	25. Thandi sarak
6. Canteen	7. Museum of everyday art	16. Studios	17. Nahar		
8. Baithak	9. Museum shop	18. Ardha kund	19. Canopy		



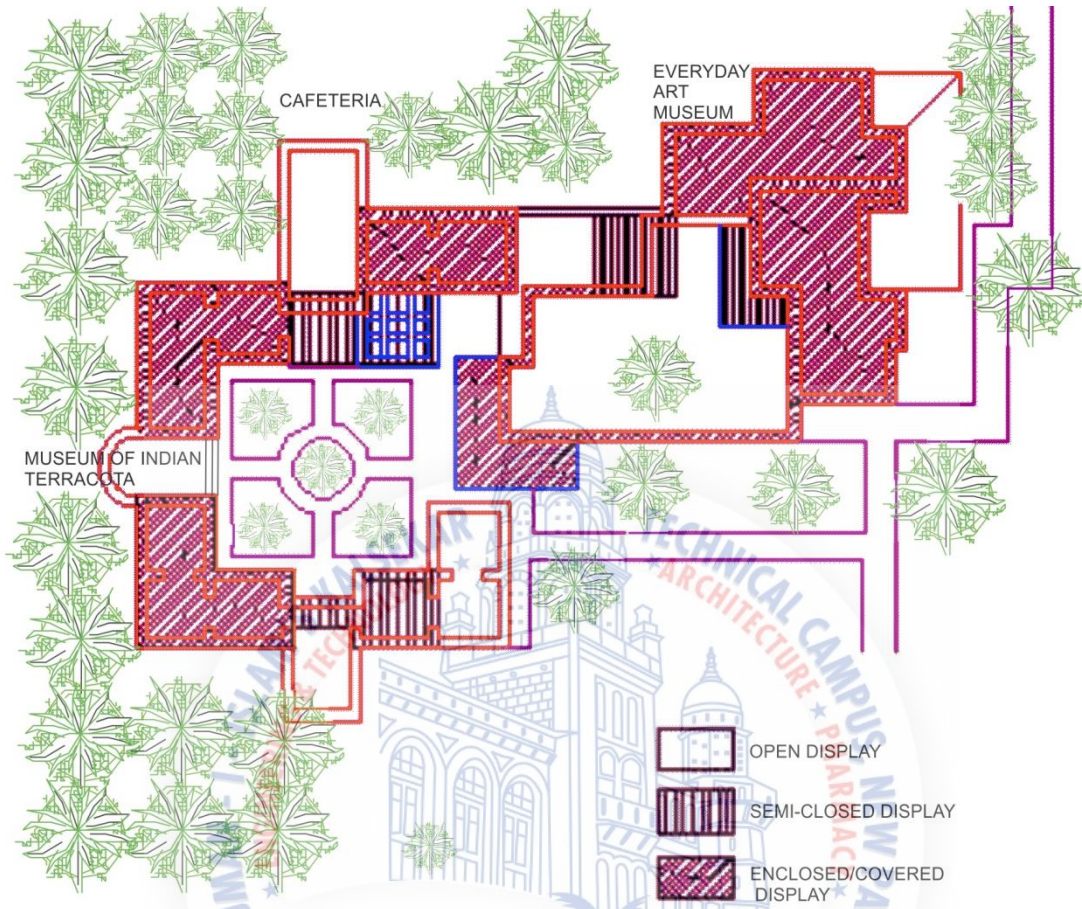
Exhibition Areas(Public Space)

- The Kendra has two museums – the sanskriti museum of India terra-cotta and the Sanskriti museum of everyday art. These, the most public of all the spaces, needed main attention for accuracy of movements.
- The planning of the spaces is such that a visitor moves from one exhibition to the next without repeating any.

3.Museum Of Indian Terra-cotta

- A series of modular units, have been arranged around landscaped courtyard.
- The unit, square in plan, has been used in various forms – sometimes as just a platform, a room without roof, a room with roof but no walls, and sometimes totally enclosed with regular doors and windows . The roof is always pyramidal as it suits the square plan and combine well with the scale and rural setting.
- Most of terracotta artifacts belonged to open and semi-open environments.

Plan of Museum of Indian Terra-cotta



Inferences

- Well planned with Transition of spaces.
- Open areas, Courtyards, Terraces are incorporated as open Display areas.
- Planned according to the characteristics of the Art forms.
- Different spaces are used properly by taking consideration of circulation. well ventilated Played with levels.

7.Museum Of Everyday

- Sanskriti Museum of Everyday Art is a rich repository of about 2000 objects of everyday life of traditional India which show some sign of excellence in craftsmanship, conception, design or art of practical device.
- The compilation includes folk and tribal sacred images, accessories for rituals, lamps, incense burners, writing Materials, women's toiletries, weights and measures, ovens and tongs, locks and latches, apparatus for opium and cannabis, vessels, children's accessories and kitchen implements.
- The museum of everyday art is located in a building sunk partly below ground and its roof is effectively used as outdoor exhibition terraces for the terra-cotta museum.



Figure-2.1 Showing Display Area



Figure-2.2 Showing Display Area



Figure-2.3 Roof Top Exhibition

The terrace of the everyday art museum serves as the display area for 'museum of indian terracotta'

the museum of everyday art sunk partly below ground by 1500m



Figure-2.4 Showing museum

- Textile museum is having fully enclosed system for the protection of the materials.



Figure-2.5

Display Areas



Figure-2.6

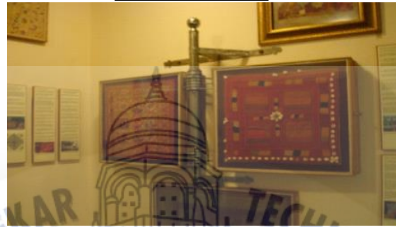


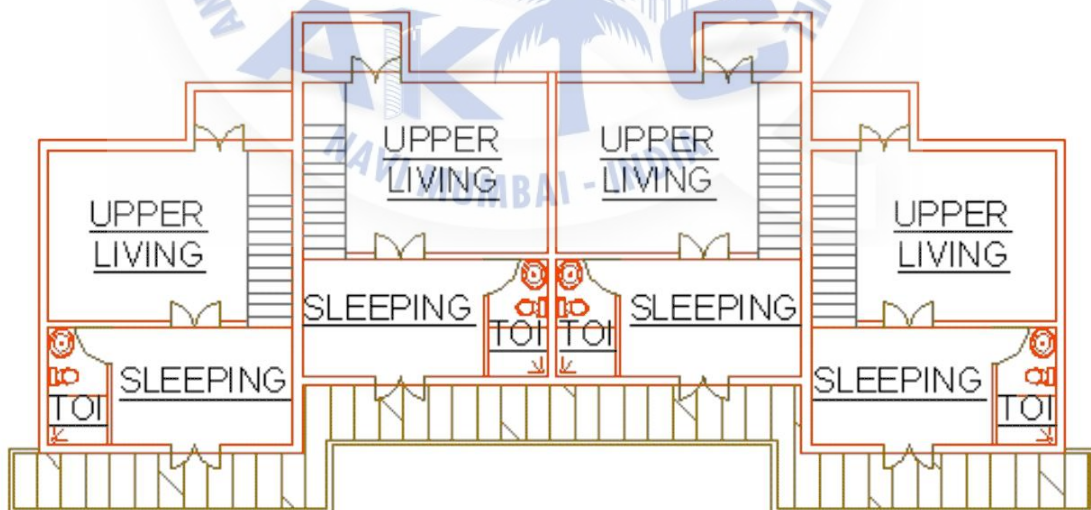
Figure-2.7



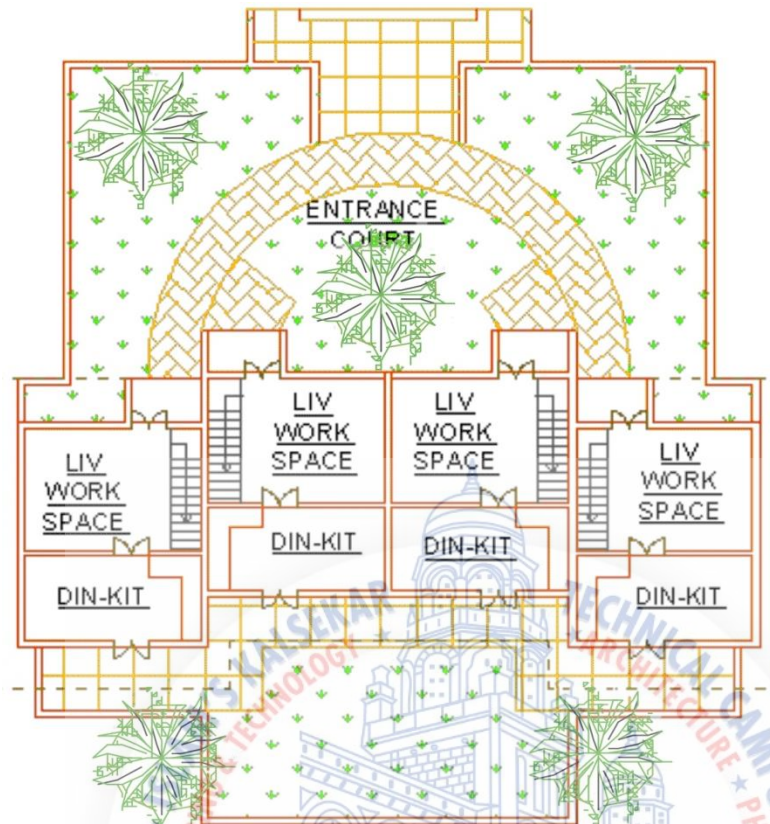
Figure-2.8

16.Studios

- There are 8 studios in 2 blocks where participants from around the world can live and work .
- The units are small and simple but provide a variety of spaces both indoor and outdoor.



First Floor Plan



Ground Floor Plan



Figure-2.9

Analysis

- workspace and the living areas get north light as north side gets only light throughout the day without any heat so it is cooler.
- Bedrooms , Dining-Kitchen and the Sitting areas along with a separate personal garden are facing south side , thus get more sun(heat & light) in winters and lesser in summer.

24.Ceramic Centre(Studio)

The Sanskriti - Delhi Blue Ceramic center –is one of a kind in India - plays host to divergent ceramic activities and interactions, both national and international. The programs offered include residencies, classes, interactive workshops for ceramicists, talks, slide shows, firings and demonstrations.

Facilities at the Ceramic Centre

- The ceramic centre is well implemented with the following types of wheels and furnaces:
- Eight Kick wheels, Two Painters wheels, One Electric wheel, One Wood Furnace, Two Gas Furnaces



Figure-2.10



Figure-2.11



Figure-2.12



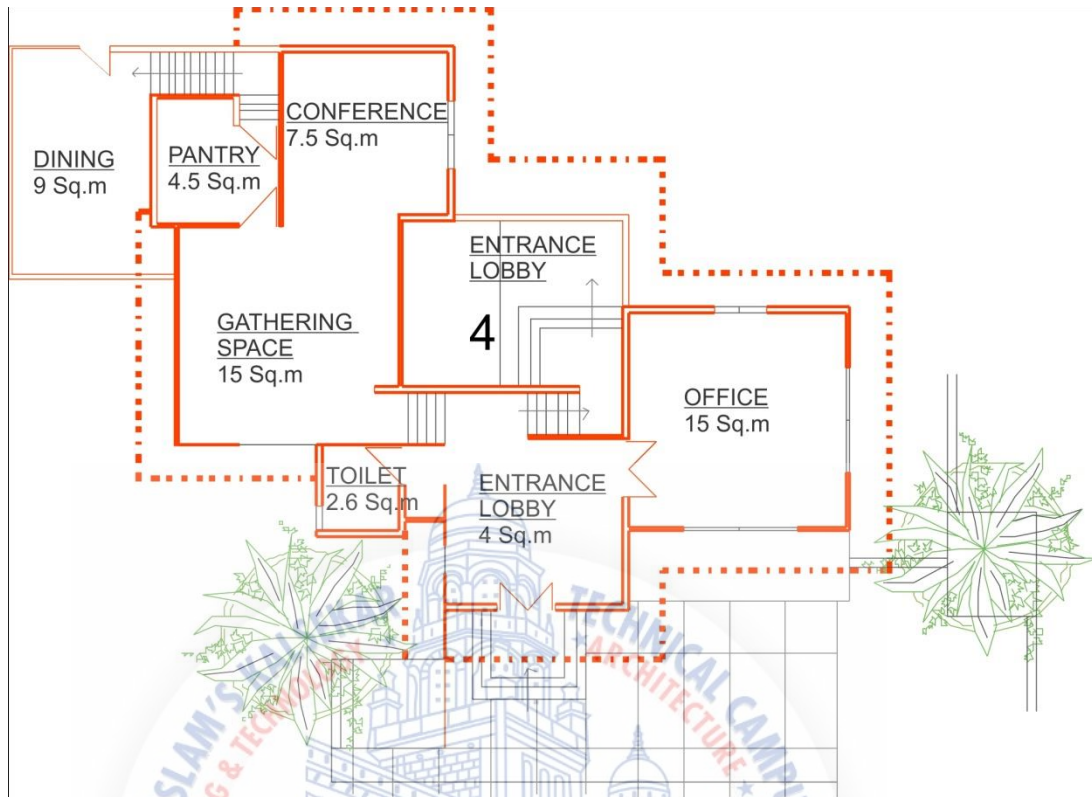
Figure-2.13

Inference

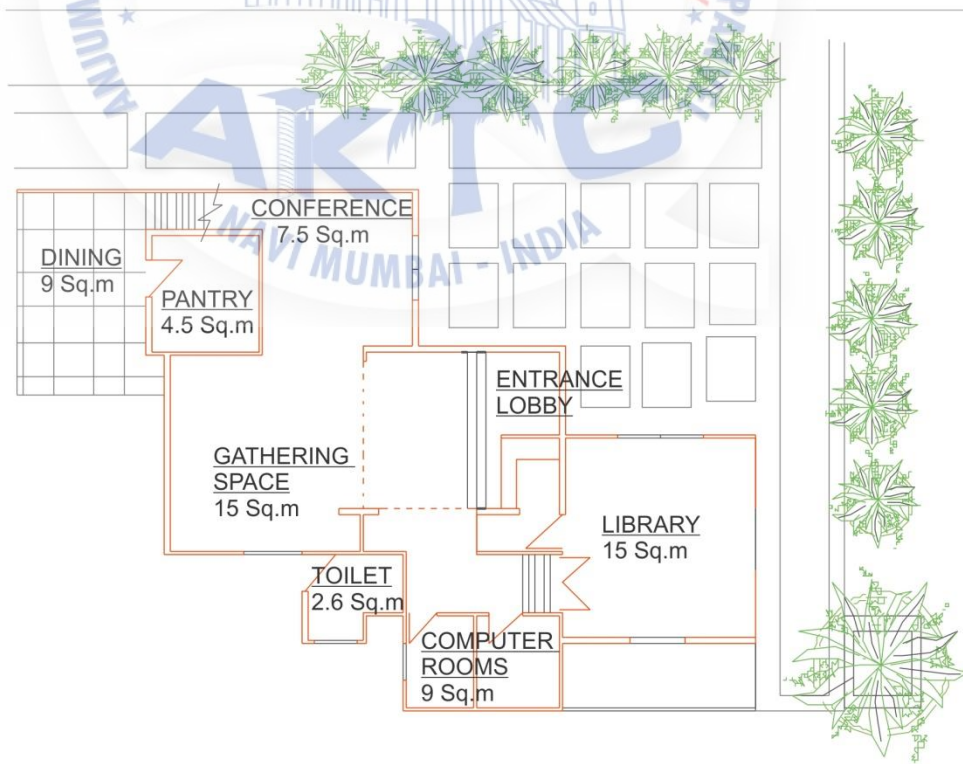
- Studios are designed in the calm area surrounded by greenery and away from any built form to maintain privacy and providing environment to concentrate.
- Spaces are planned & oriented according to the climatology.

8. Baithak

- The baithak is the common place of the Kendra, housing facilities such as the dining room, conference room, library, computer room and office. A two-storeyed building, it is internally connected, both visually and physically by a double height covered court with steps so configured that they can be used as tiered seating during conferences, etc.
- **Flow of spaces** : The building can be entered from various levels. Excluding the office and the library, all other spaces flow into each other giving the interior a very open feeling.
- **Office at higher level** : Taking care of its supervisory role the office has been strategically placed at a higher level overlooking the entire complex.
- **Play with levels** : The architect has also played with levels within the structure maintaining smooth movement horizontally as well as vertically.



UPPER GROUND FLOOR PLAN



LOWER GROUND FLOOR PLAN

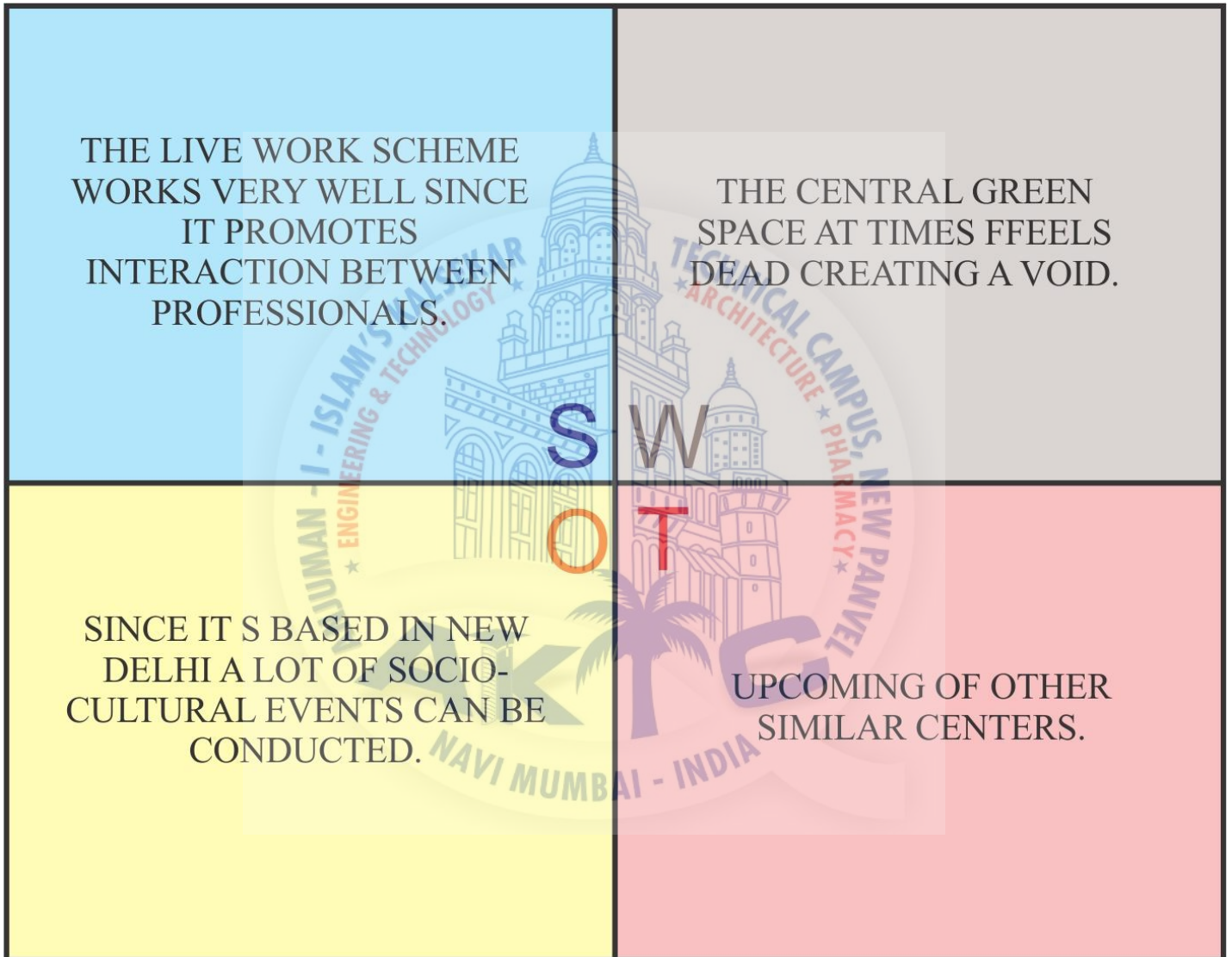


Analysis

- All the areas are placed along the South side as to have advantage of sun as the sun directly enters the room throughout the day in winters.
- The structure is made keeping in mind Green Architecture to have more of natural environment. fresh air to breathe in & more of Natural Lighting.
- Structure is planned in a staggered Form to have mutual shading following Green Principles.

Inference(Baithak)

- Areas are well planned according to the spaces as well as climate.
- Planned with levels within the building maintaining circulation.
- Spaces are planned strategically.

SWOT Analysis

Space program of Sanskriti Kala Kendra

SR.NO	SPACE	SUBSPACE	USERS	TYPE OF SPACE	AREA(SQ.M)
1	ADMIN		20	PRIVATE	50
		RECEPTION	10	PUBLIC	12
		CONFERENCE ROOM	20	SEMI-PRIVATE	12
		OFFICES	10	PRIVATE	24
2	MULTIPURPOSE HALL		100	PUBLIC	36
3	STUDIOS		50	SEMI-PRIVATE	36
4	RESIDENCE		20	PRIVATE	54
5	LIBRARY		100	PUBLIC	36
6	MUSEUM	EVERY DAY ART	300	PUBLIC	80
		TEXTILE	200	PUBLIC	100
		MODERN ART	200	PUBLIC	
7	EVENT SPACE		200	PUBLIC	
8	CAFÉ		100	PUBLIC	
9	MECHANICAL ROOM		100	PRIVATE	

Table-2.1 Showing Space Programme

3.Jawaharkala kendra

Location : Jaipur ,Rajasthan



Map-3.1 Showing Location

Architect: Ar. Charles Correa

Feasibility: The site is 6 km from railway station 6.4 km from airport

Climate :- Hot and dry climate

Temperature :- 40-45 degree celsius(Summer),5-10 degree celsius(Winter)

Rainfall:- 500-600mm

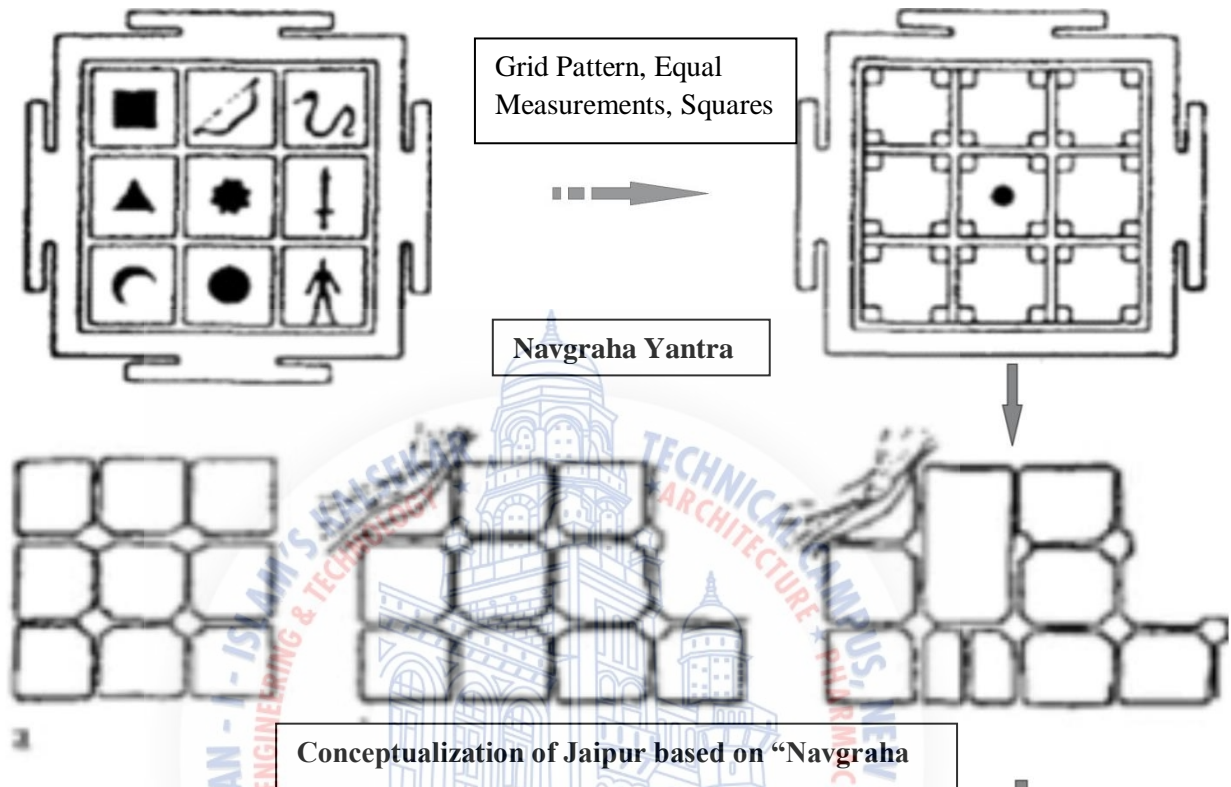
Winds:-Dusty winds& Sand storm

Purpose of the study: Conceptual Planning,construction material,Climatology

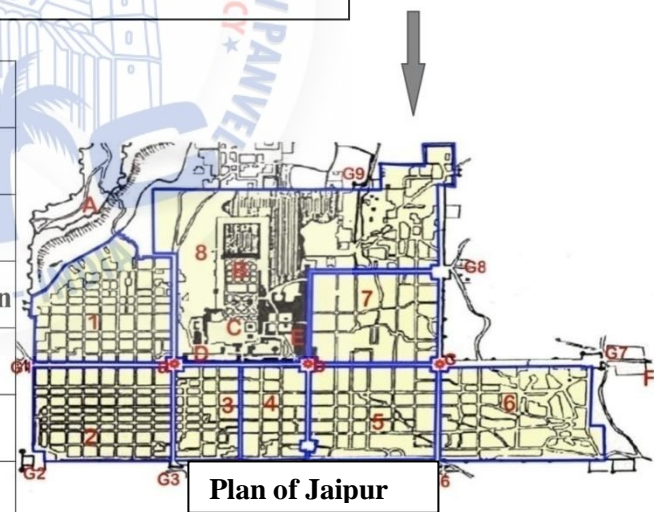
Introduction

- Jawahar Kala Kendra is an arts and crafts centre situated in the city of Jaipur.
- The centre is significant not because of the nomenclature but its close association with the city of Jaipur itself.
- The project was conceptualized by Charles Correa in the year 1986 and the construction completed in 1991.
- The project was launched by the state government to provide space to the cultural and spiritual values of India and display the rich craft heritage.
- The centre is devoted to the late prime minister of India Jawaharlal Nehru .

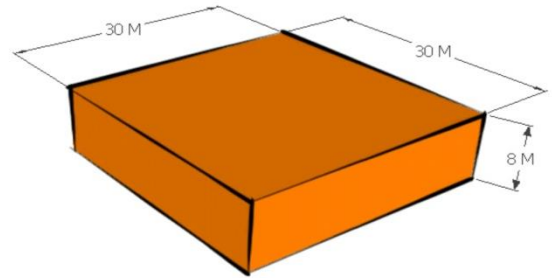
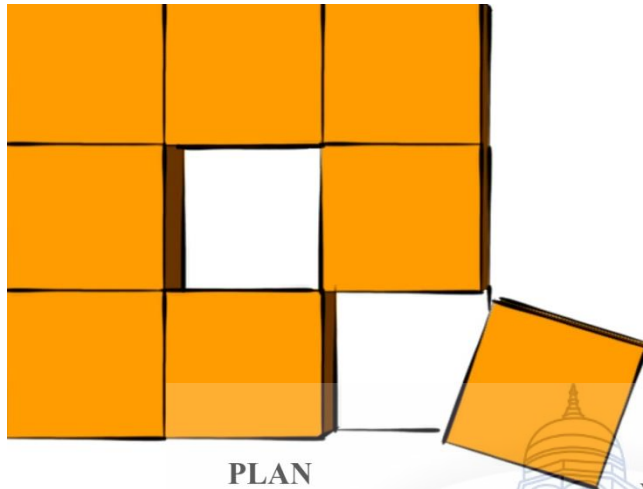
Concept



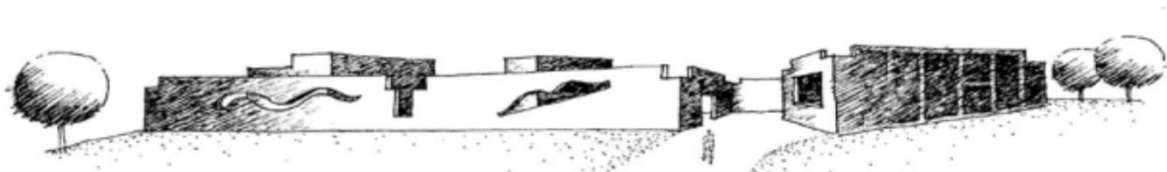
PLANE	QUALIT	FUNCTIO
Venus	Art	Auditorium
Jupiter	Knowledge	Library
Rahu	Restorer	Documentation
Saturn	Knowledge	Museum-II
Ketu	Anger	Museum
Mercury	Education	Art
Moon	Heart	Cafeteria
Mars	Power	Administratio
Sun	Light	Open air theatre

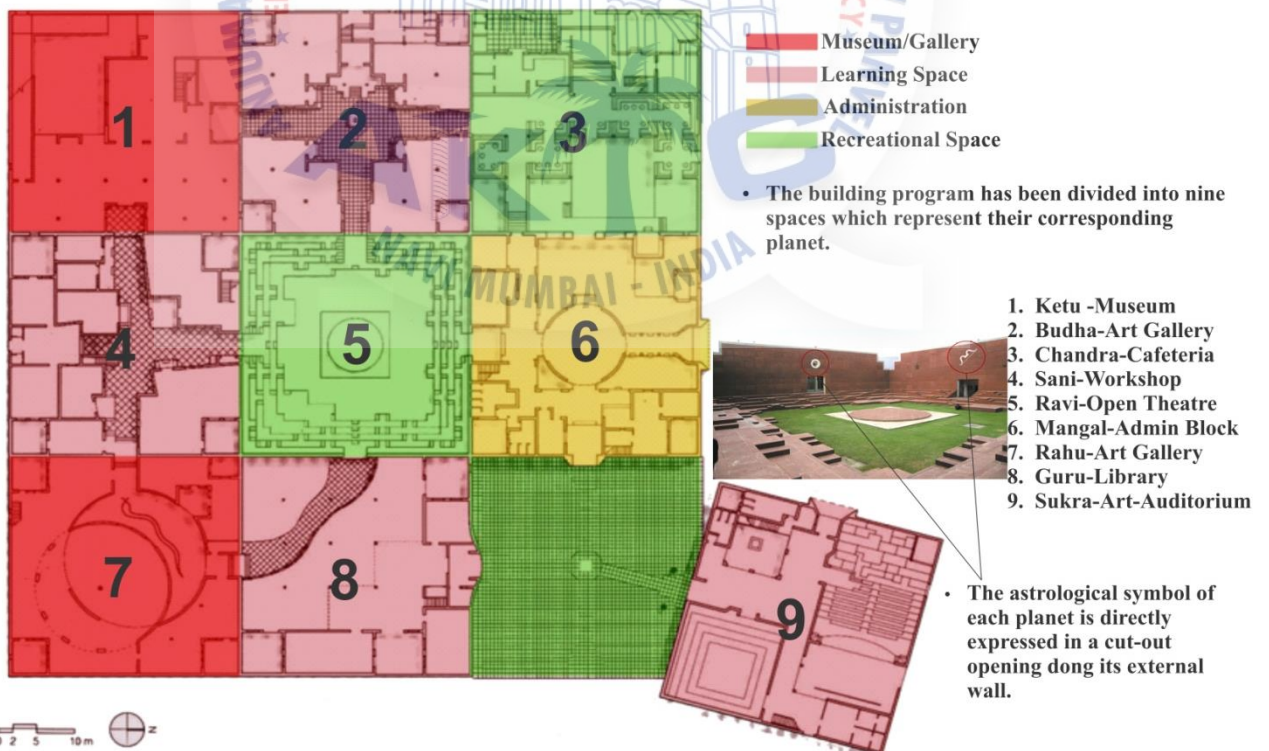
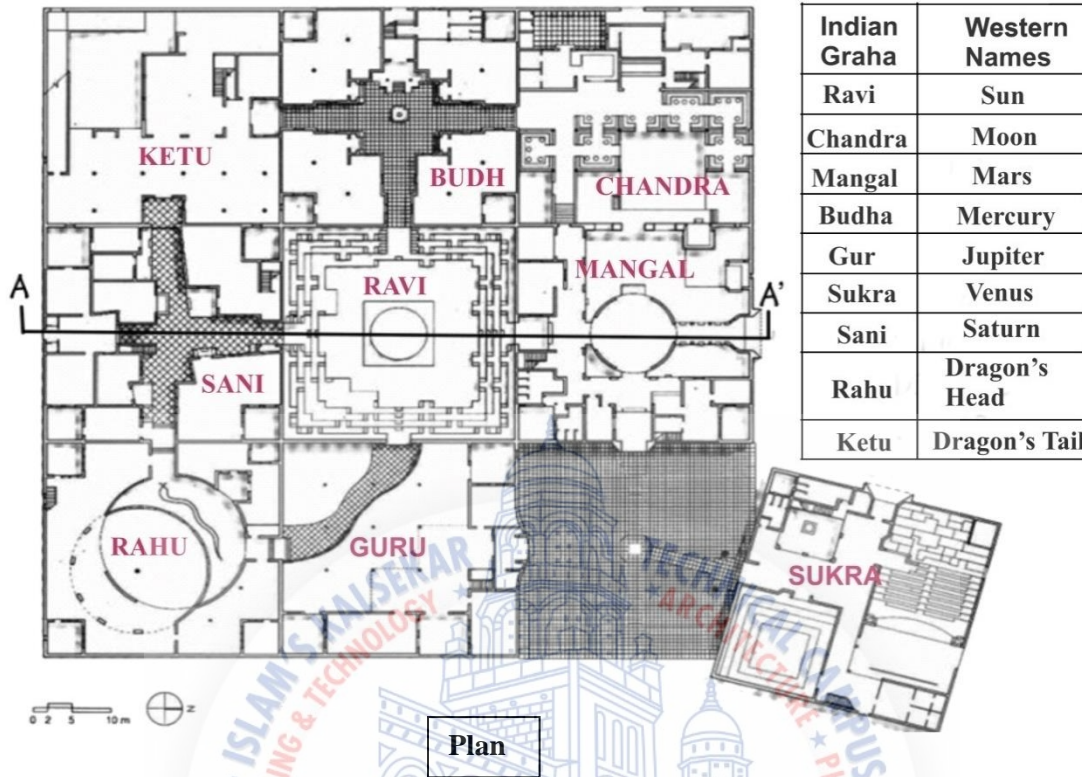


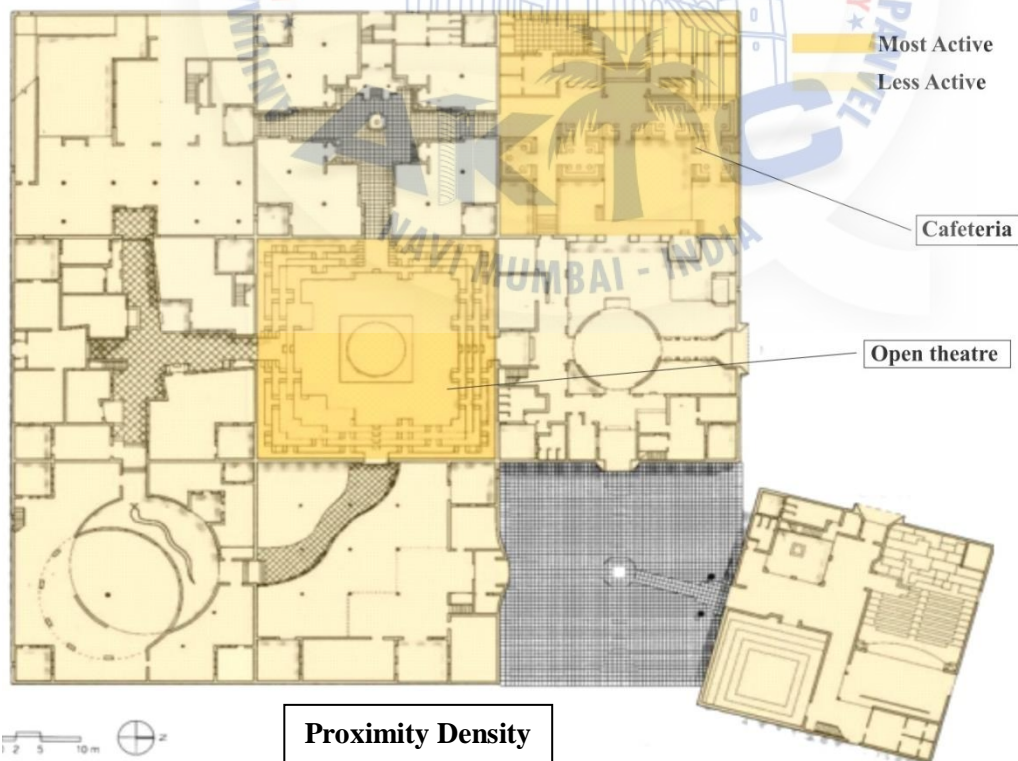
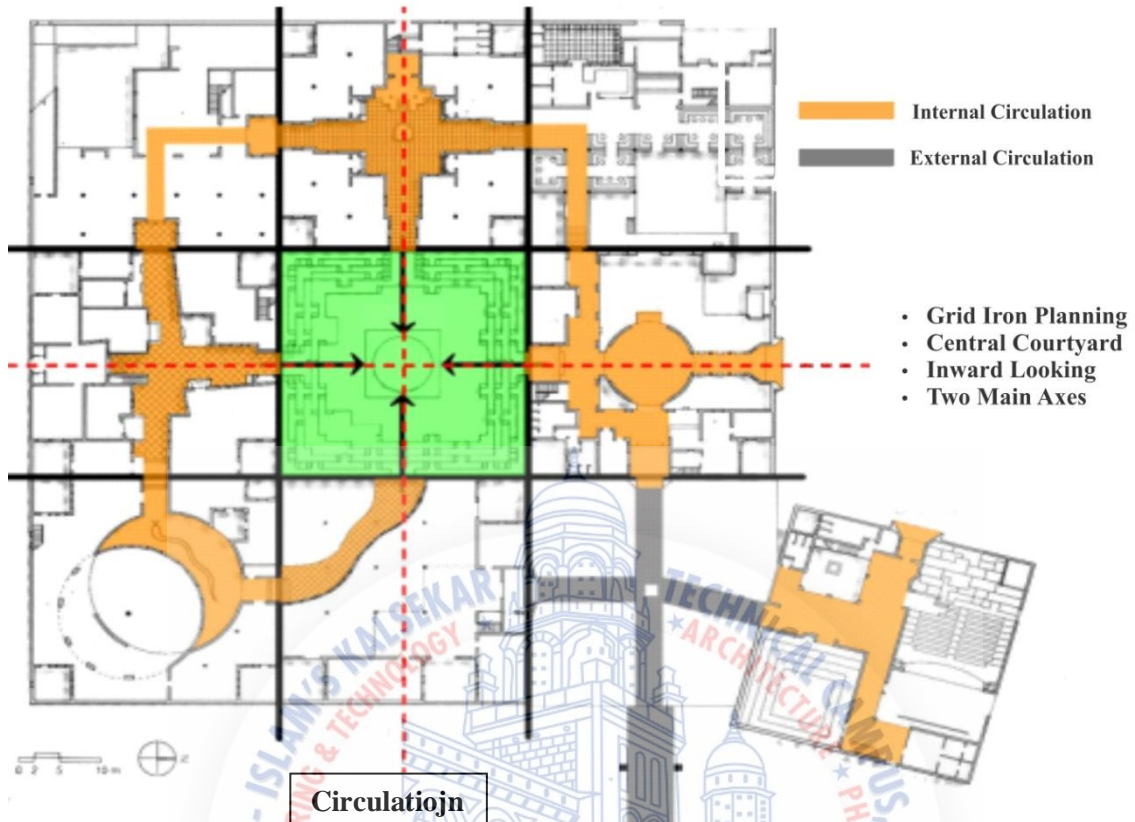
The plan of Jawahar kala kendra is a reflection of the original city plan of Jaipur which is based on the concept of Nine Mandalas or Navgraha with one block displaced to accomodate main entrance.



Each Module=30X30X8M

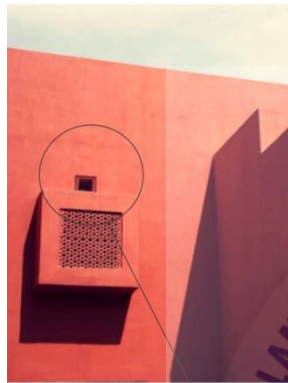






Climate Response& Material used

- The climate of Jaipur is hot and semi-arid.
- The architect has deal with this by having a courtyard such that it draws in air from all sides.
- The openings in the walls are small thus leading to venturi effect.
- Use of pergolas to provide shade.



Venturi Effect

Figure-3.1

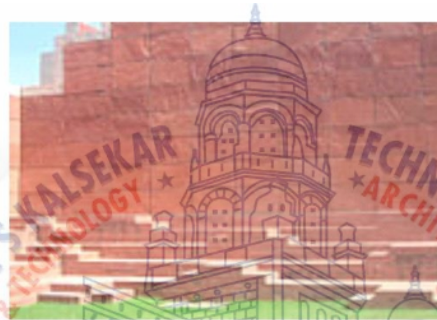
Red Sandstone used for Heat
Absorption

Figure-3.2

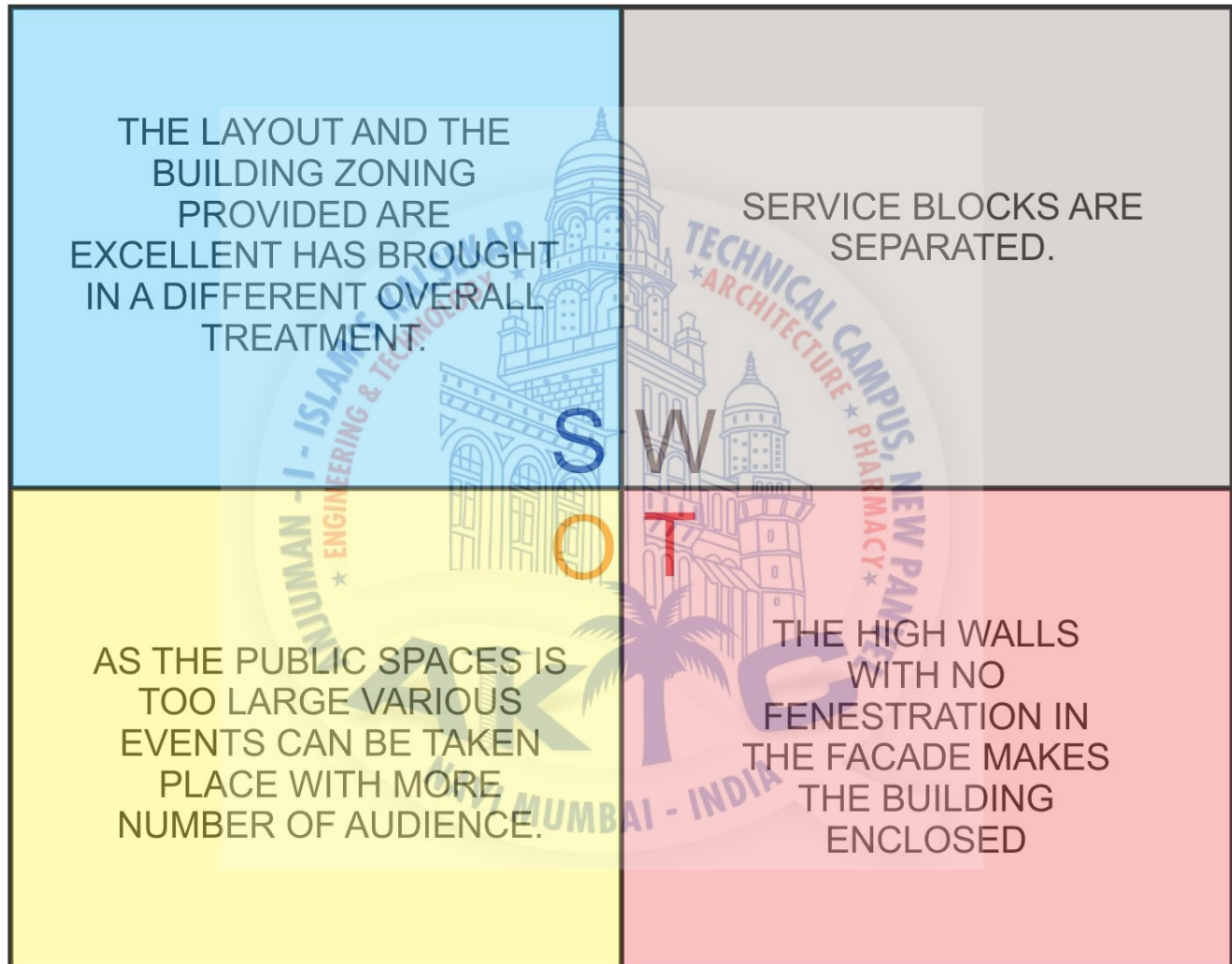


Pergola

Figure-3.3

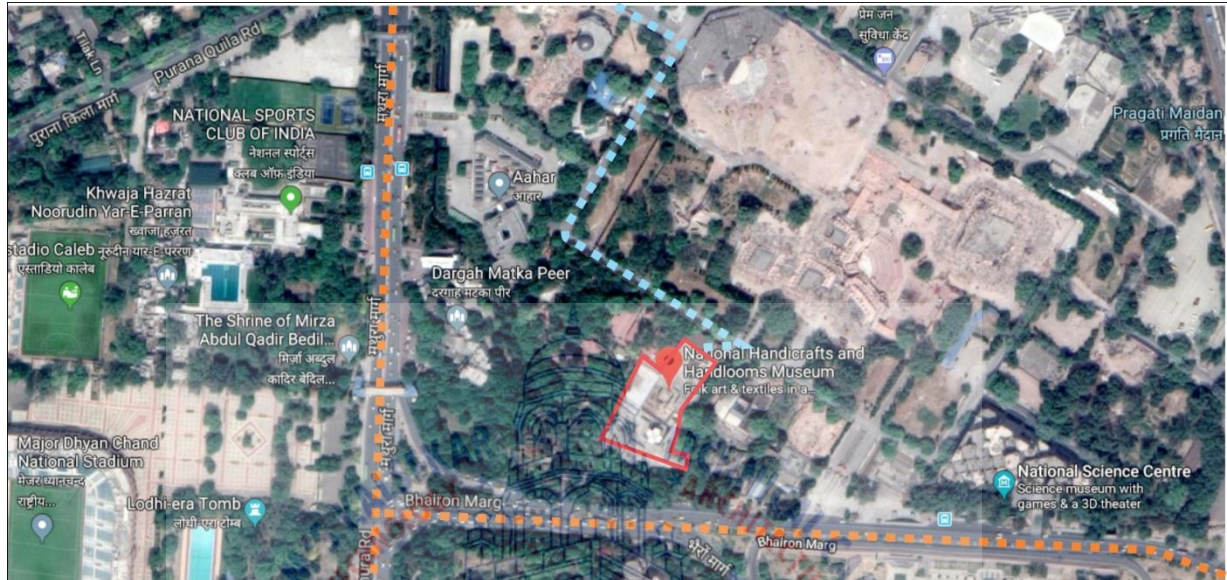
Inferences

- The over all circulation lacks continued covered corridor, which makes the place not usable during summers and rains.
- The open air theatre is surrounded by the high walls which possibly create acoustic and ventilation problems when there is a large crowd.
- The high walls with no fenestra in the facade makes the building enclosed and it does not open up to the city.
- Within the structure the activities are disintegrated but combine to a heterogeneous mixture of various cultural activities happening individually.
- Pergola construction-Composite Material Study.
- Amphitheatre-Different levels to accomodate large crowd.
- Circulation-Two axes-whole structure.
- Material Selection-According to climate & availability.

SWOT Analysis

4.National Craft Museum

Location : New Delhi, India



Map-4.1 Image showing location of the National Crafts Museum(New Delhi),Mathura marg and the main accessibility to the structure.

Architect: Ar. Charles correa

Feasibility: The site is 6 km from railway station 6.4 km from airport

Total Built-up area: 6800sq.m

Climate :- Hot and dry climate

Topography & Landscape :-

- 1)The site is located in New Delhi, opposite to pragati maidan.
- 2)The site has national sports club of India in its neighbourhood.
- 3)The site is a flat land.

Rainfall:- 500-600mm

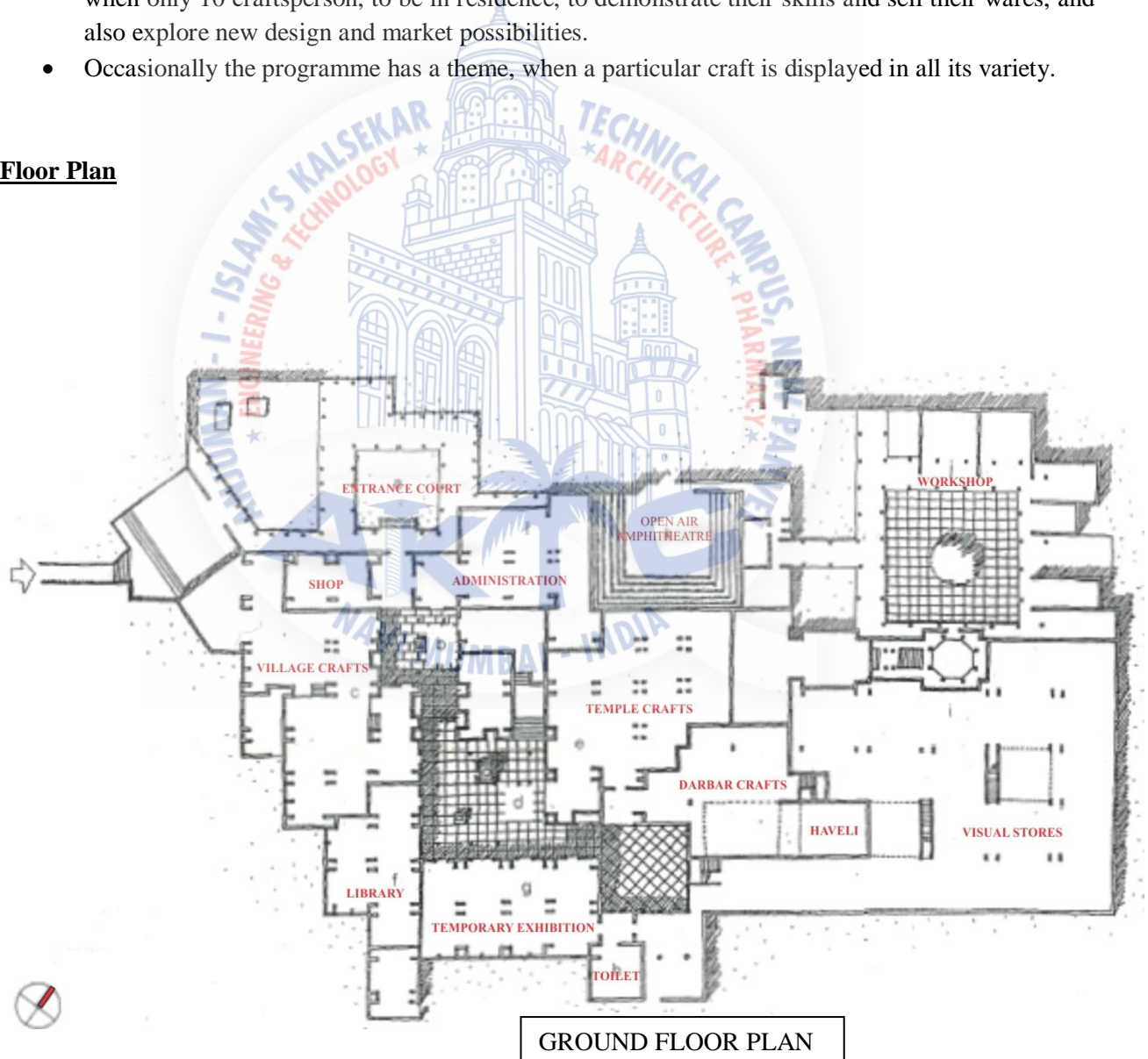
Winds:-Dusty winds& Sand storm

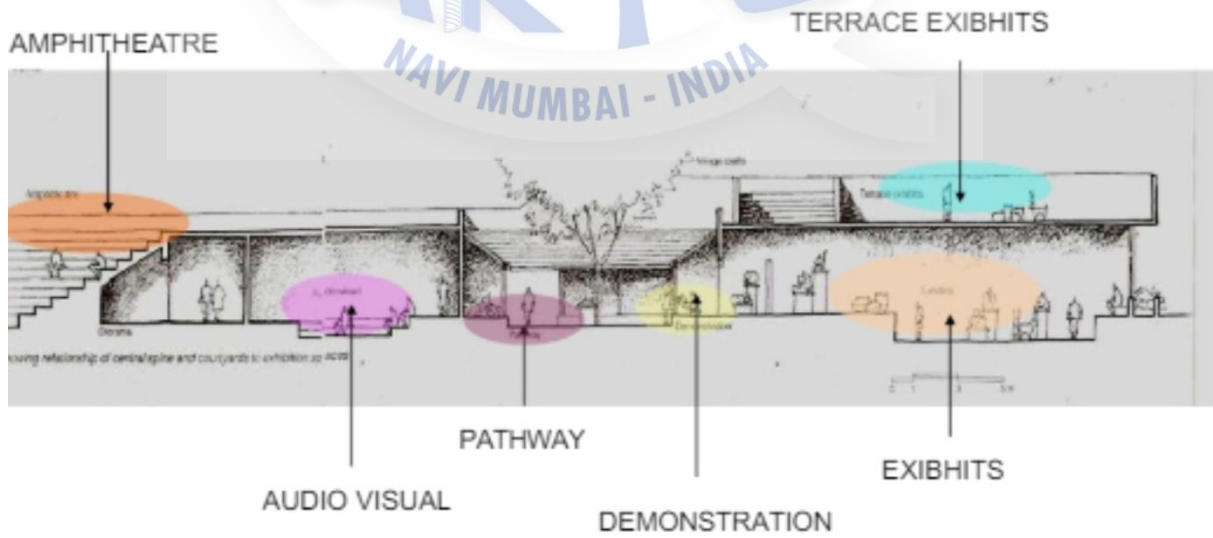
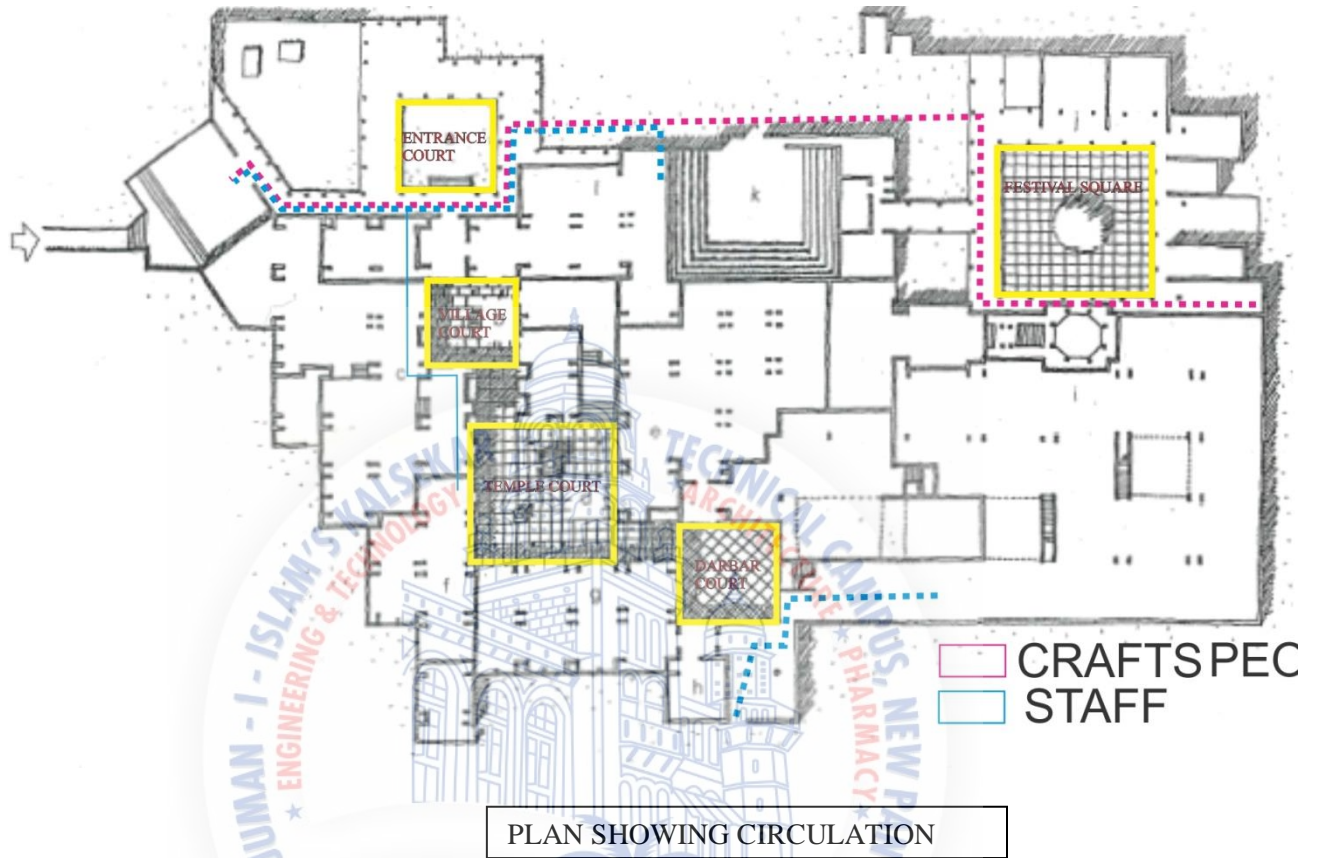
Purpose of the study: To study the center and its cultural impacts on the city fabric

Introduction

- In this structure Charles Correa has very well explained the meaning of open to sky spaces.
- In this structure, the concept of Indian Street is introduced-along a diagonal axis are three courtyards of different scale and intensity
- The spaces are divided with open and semi open spaces.
- The passages are covered with tiled roofs and lined with artifacts.
- The route through the structure is constantly changing in an intricate kaleidoscope of space and light.
- Studios and covered gallery spaces are oriented in such a way, to avoid harsh sun.
- Overhanging roof sections helping to shade the outdoor areas.
- Each month the museum invites around 50 craftspeople, except monsoon period of three months when only 10 craftspeople, to be in residence, to demonstrate their skills and sell their wares, and also explore new design and market possibilities.
- Occasionally the programme has a theme, when a particular craft is displayed in all its variety.

Floor Plan





SCHEMATIC SECTION

Views of Different Spaces



Figure-4.1 Showing the Exhibition space



Figure-4.2 Showing the artifacts displayed in the pathway



Figure-4.3 Showing Gathering Space



Figure-4.4 Showing Gathering space



Figure-4.5 Showing the Artist Village and the Bunga House of Kutch



Figure-4.6 Showing the Café and the Museum attached to it



Figure-4.7 Showing the Traditional Houses of Different Regions



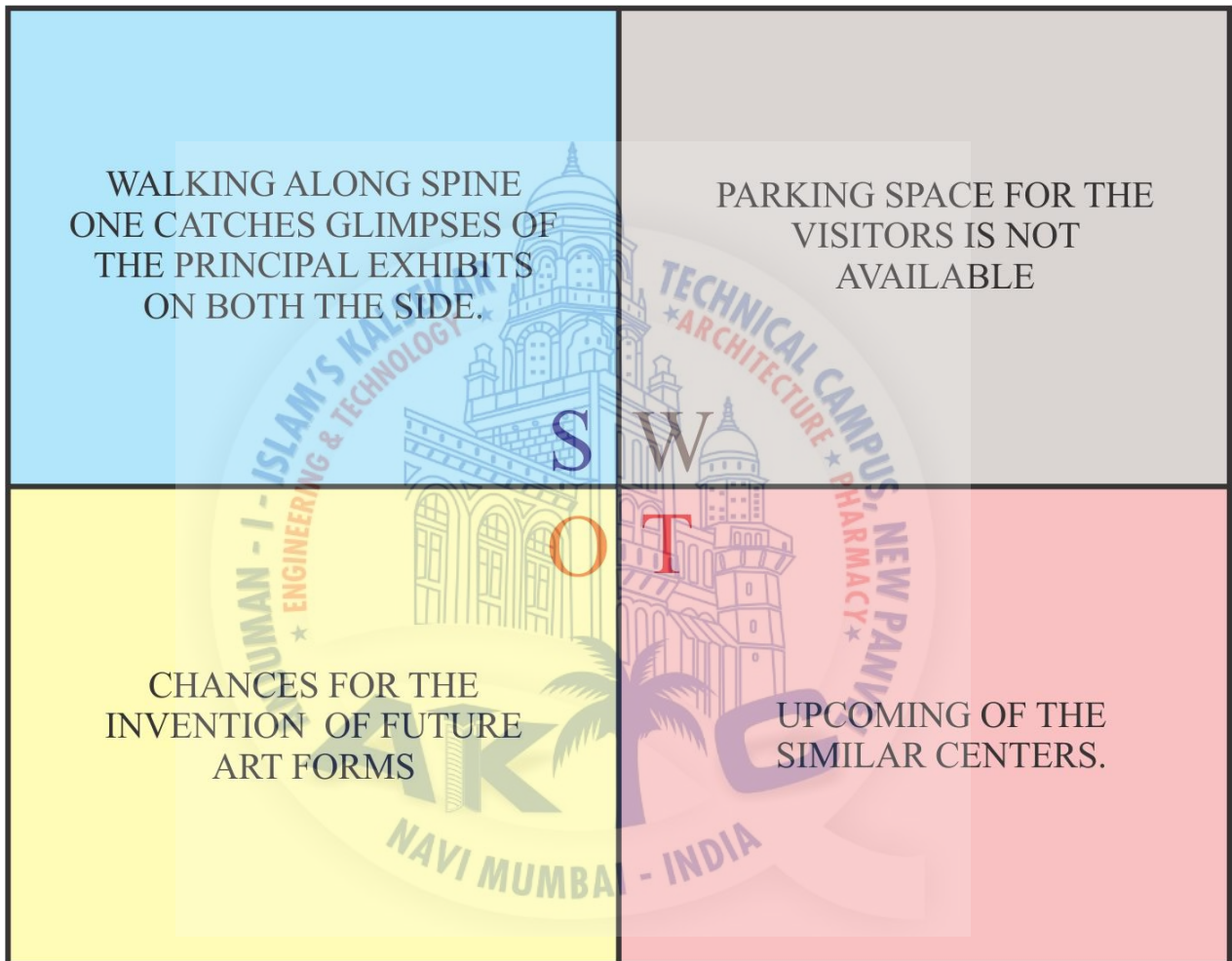
Figure-4.8 Showing the Craft Demonstration Area



Figure-4.9 Showing the Exterior Semi-open space of the Cafe



Figure-4.10 Showing the Craft Workshop and Shop area

Swot Analysis of National Craft Museum

Space Program of National Craft Museum

SR.NO	UNITS	AREAS IN SQM
1	ADMINISTRATION	50
2	SHOP	40
3	BUTA SCULPTURES	60
4	FOLD AND TRIBAL ART	100
5	VILLAGE COURT	60
6	TEMPLE COURT	140
7	CULTIC OBJECT	125
8	COURTLYCRAFT	500
9	DARBAR COURT	60
10	TEMPORARY EXHIBITION	130
11	LIBRARY	110
12	RESERVE COLLECTION	100
13	CONSERVATION LAB	50
14	AMPHITHEATRE	140
15	CRAFT DEMONSTRATION	2000
16	VILLAGE COMPLEX	3000

5.Meti Handmade School,Bangladesh

Project name: METI – Handmade School

Location: Rudrapur, Dinajpur, Bangladesh

Program: School

Building: Two storey school building made with earth and bamboo.

Ground floor: 3 classrooms

Upper floor : 2 classrooms (dividable)

Construction period: 6 months (September to December 2005, March - April 2006)

Footprint Area: 275 sq.m

Floor Area: 325 sq.m

Completion Year: 2007

Context:

Bangladesh is a rich alluvial land in the Gulf of Bengal and the land with the highest population density in the world. On average nearly thousand people live in every square kilometre and over 80% of the population live in rural areas.

Its creativity lies in the adaptation of traditional methods and materials of construction to create light-filled celebratory spaces as well as informal spaces for children. exemplary manner.

Purpose of Case study: To study about the Material & construction technology

Concept And Design:

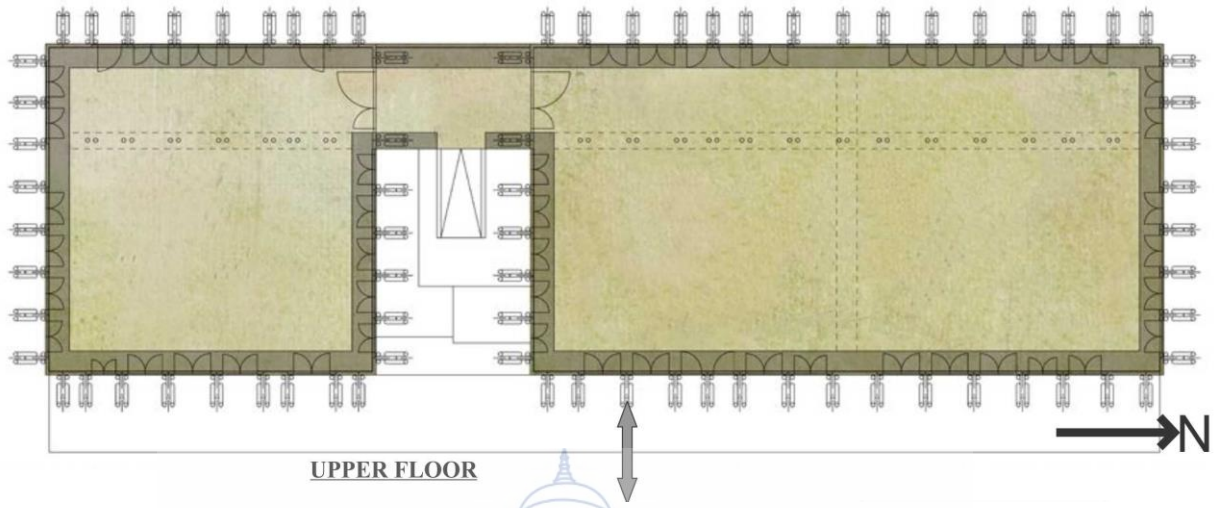
METI aspires to promote individual abilities and interests taking into account the different learning speeds of the school children and trainees in a free and open form of learning. It attempts an alternative to the typical frontal approach to lessons. The architecture of the school reflects this principle and provides different kinds of spaces and uses to support this approach to teaching and learning.



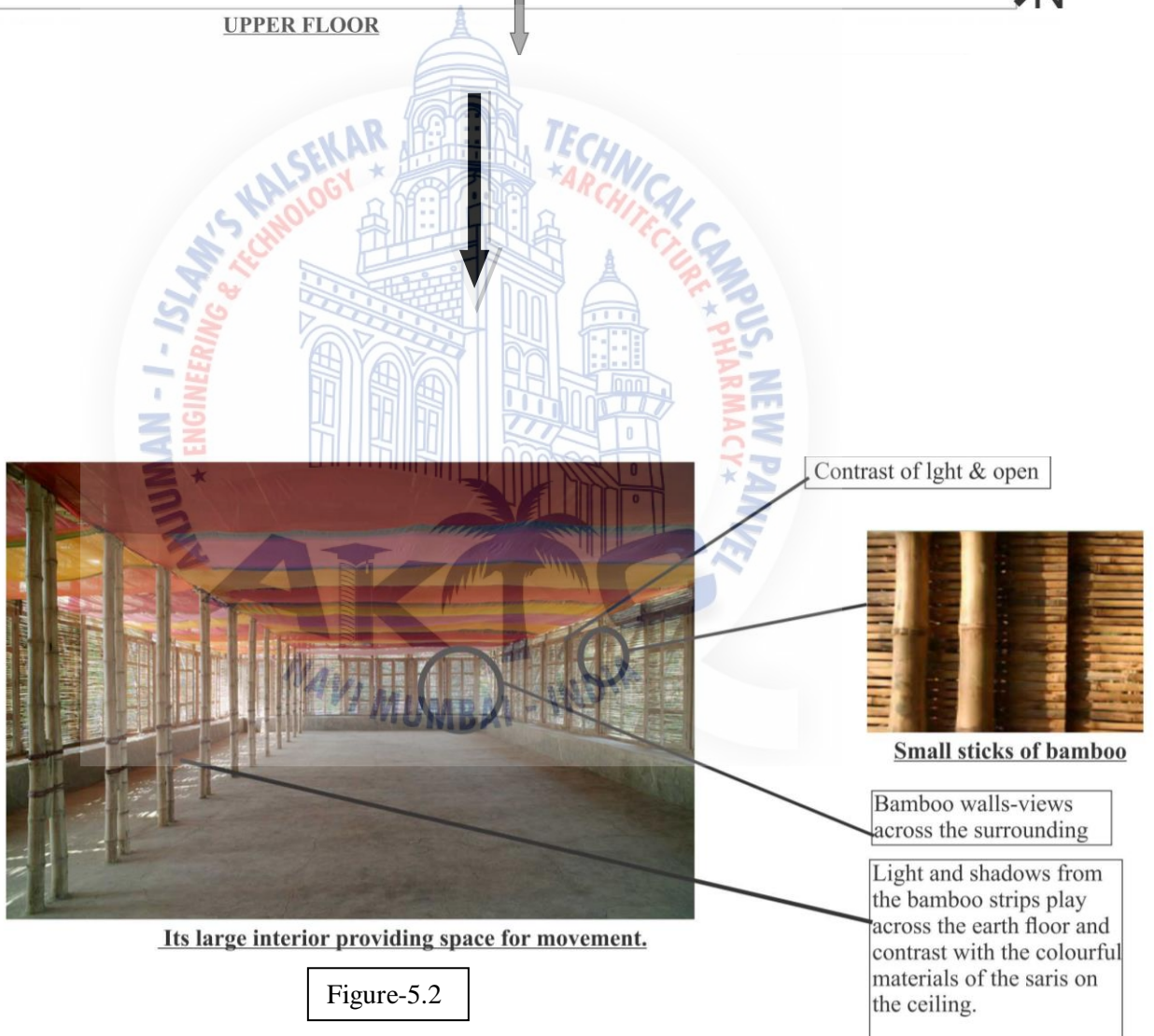
Map-5.1 Showing Location

Aim and Objectives

The project's main aim is to communicate and develop knowledge and skills within the local population so that they can make the best possible use of their available resources. Historic building techniques are developed and improved and the skills passed on to local tradesmen transforming in the process the image of the building technique.



UPPER FLOOR



Contrast of light & open



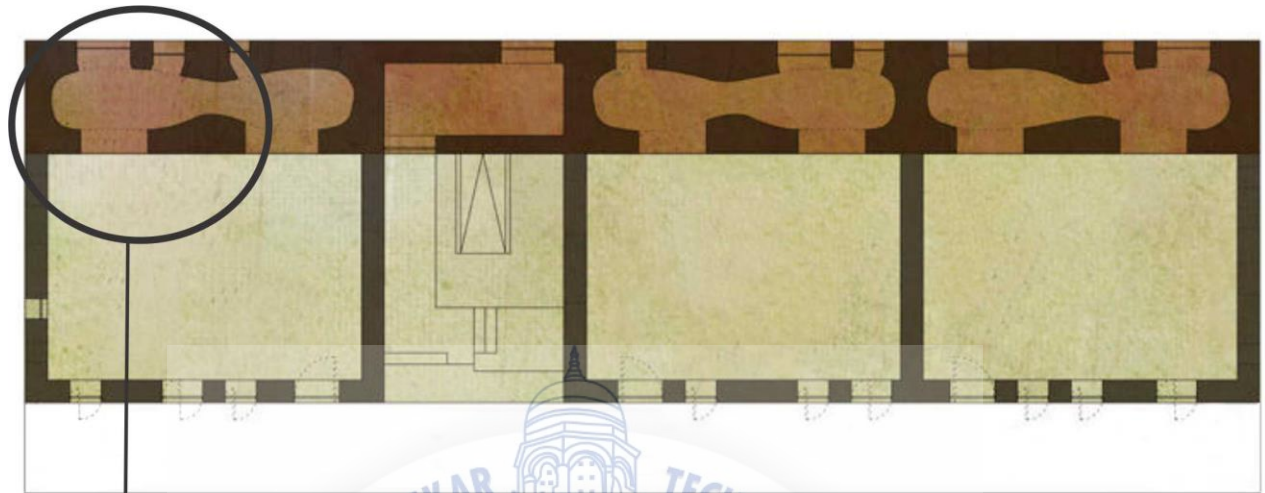
Small sticks of bamboo

Bamboo walls-views across the surrounding

Light and shadows from the bamboo strips play across the earth floor and contrast with the colourful materials of the saris on the ceiling.

Its large interior providing space for movement.

Figure-5.2



UPPER FLOOR

On the ground floor with its thick earth walls, three classrooms are located each with their own access opening to an organically shaped system of 'caves' to the rear of the classroom. The soft interiors of these spaces are for touching, for nestling up against, for retreating into for exploration or concentration, on one's own or in a group.



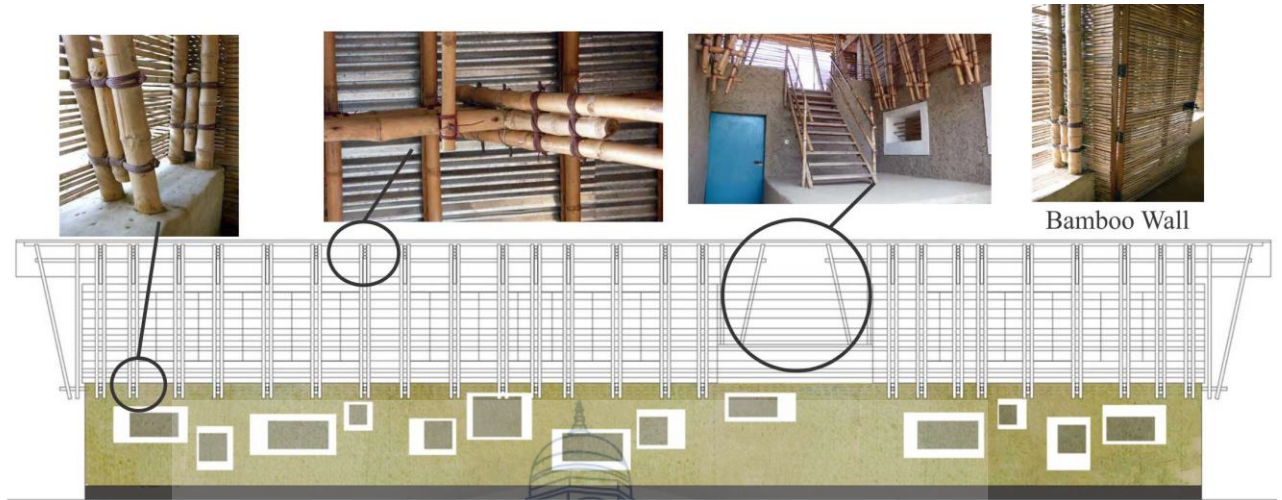
Figure-5.3

Cave Opening



Figure-5.4

- The caves are a retreat area for the students to read, to concentrate, to reflect, meditate....alone or in small teams.



Bamboo Wall

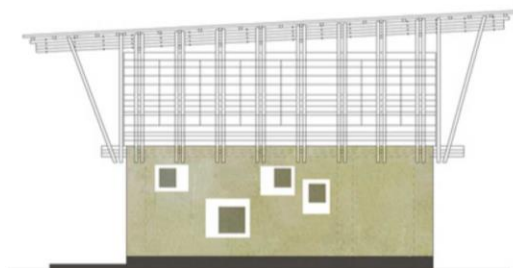
West Elevation



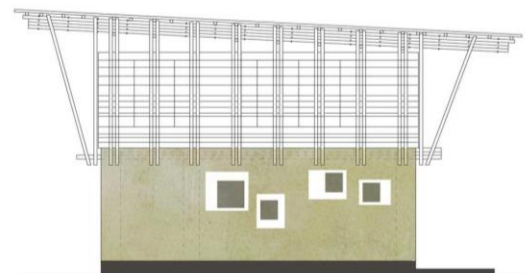
The roof is a frame construction consisting of beams - four layers of joined bamboo sticks - and vertical and diagonal poles.

Earthen Wall

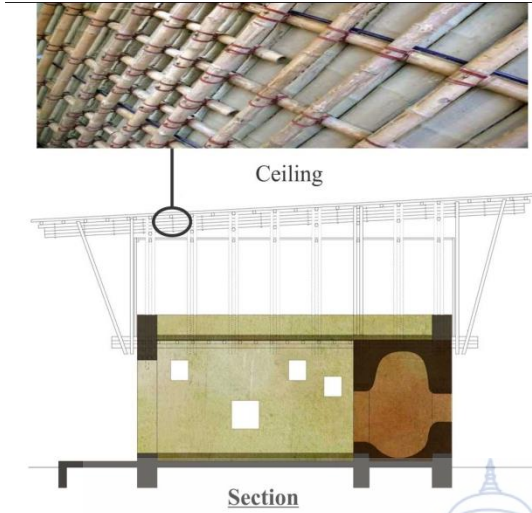
East Elevation



North Elevation



South Elevation



Joineries



Figure-5.5



Figure-5.6



Figure-5.7



Figure-5.8



Figure-5.9 Showing Joinery Details



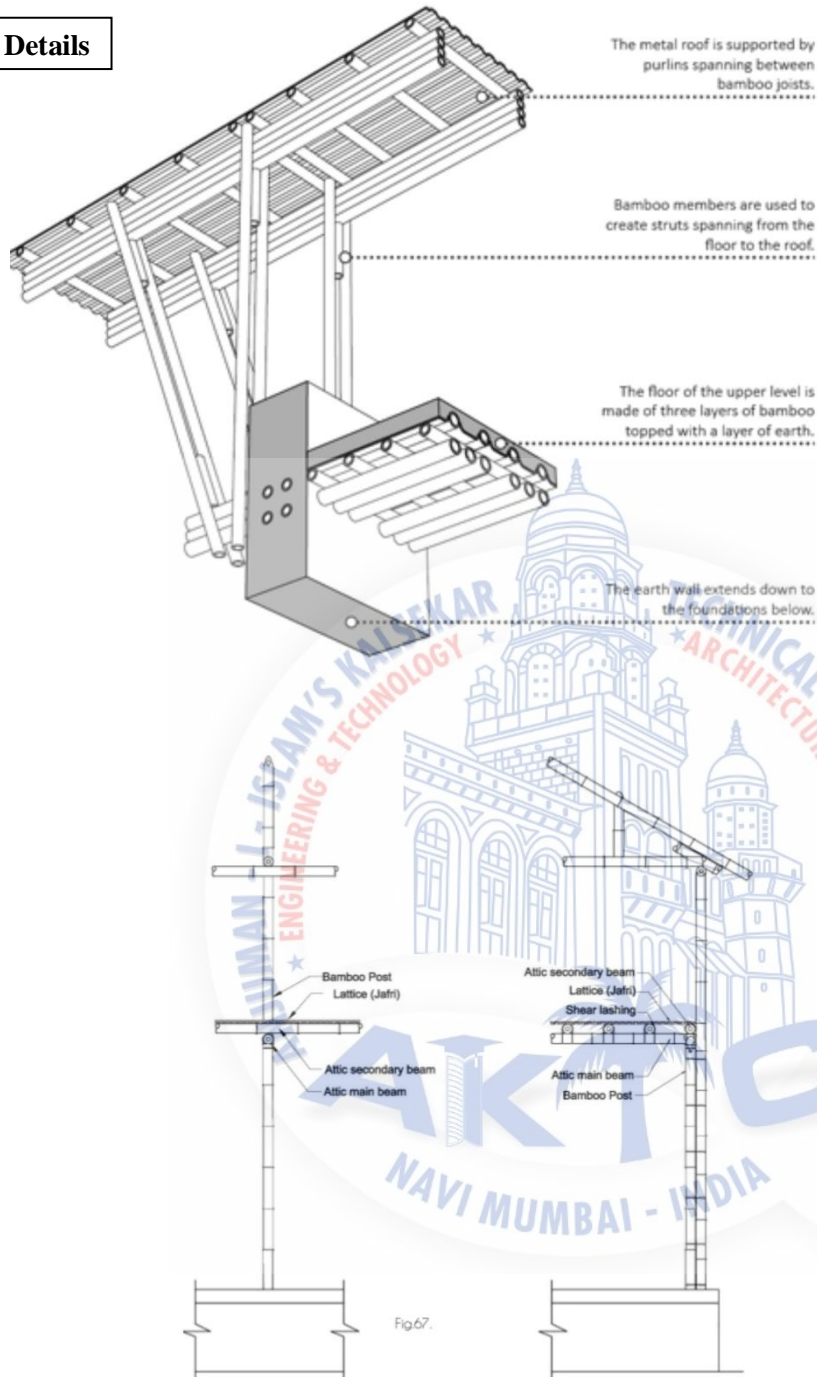
Figure-5.10



Figure-5.11 Showing Roof Details



ELEVATION

Details**Inference**

- Uses of locally available material to reduce the cost of the Project
- Joineries were developed according to the requirement
- Structure is Eco Friendly

2.2.4. Case Study Comparative Analysis

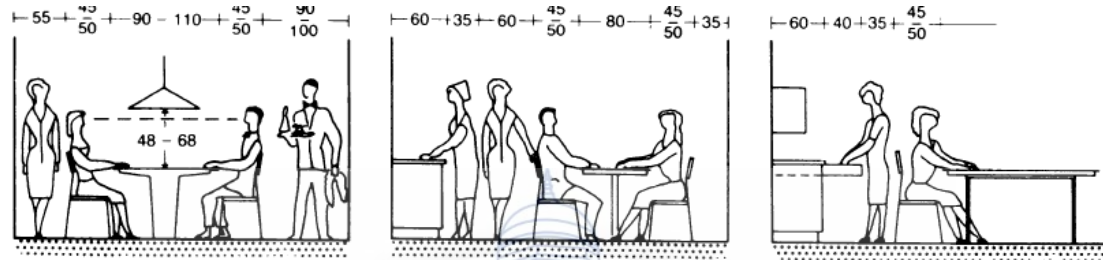
Comparative Analysis				
Spaces	Dilli Haat Pritampura	Sanskriti Kala Kendra	Jawahar Kala Kendra	National Craft Museum
Administration	1	1	1	1
Workshop	1	1	1	1
Exhibition	1	1	1	1
Crafts Market	1	0	0	1
Children's Play Area	1	1	0	0
Cafeteria	1	1	1	1
Dormitory	1	0	0	0
Parking	1	0	0	0
Art Gallery	1	1	1	1
Canteen	1	1	1	1
Shop	1	1	1	1
Library	1	1	1	1
Amphitheatre	1	1	1	0
Conference Room	1	1	1	0
Multipurpose Hall	0	1	1	0
Residence	0	1	1	0
Museum	1	1	1	0
Landscapping	1	1	1	0
Food Stalls	1	0	0	0
Art Gallery	1	1	1	1
Toilet	1	1	1	1
Courtyards	1	1	1	1
Use of Local material	1	1	1	1
Climate Response	1	1	1	1

Table-1- Showing Comparative Analysis

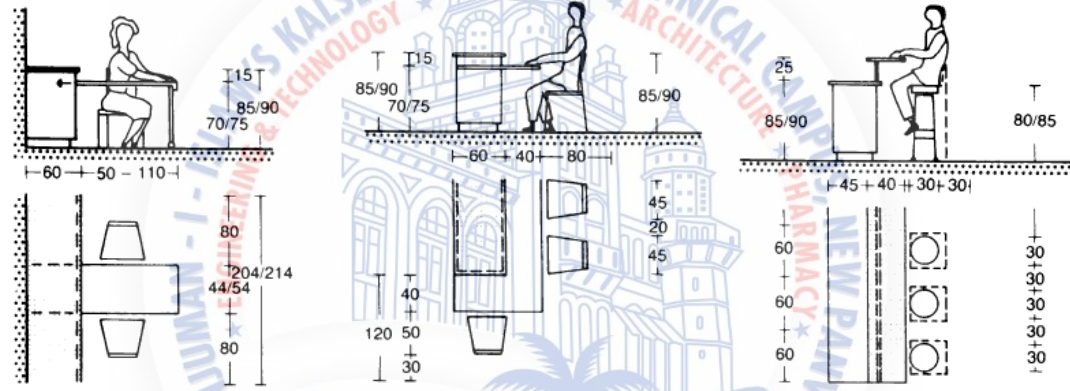
2.3. RESEARCH DESIGN:
Source-Neufert

2.3.1. Standards and Data Collection

Dining Area

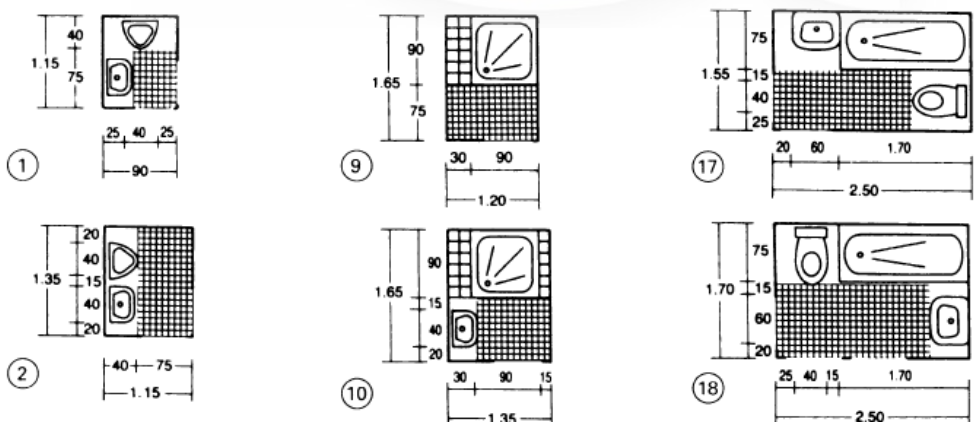


① Minimum table-to-wall distance depends on how food will be served
 ② Allow space between sideboard and table for walkway
 ③ Allow for drawers and doors



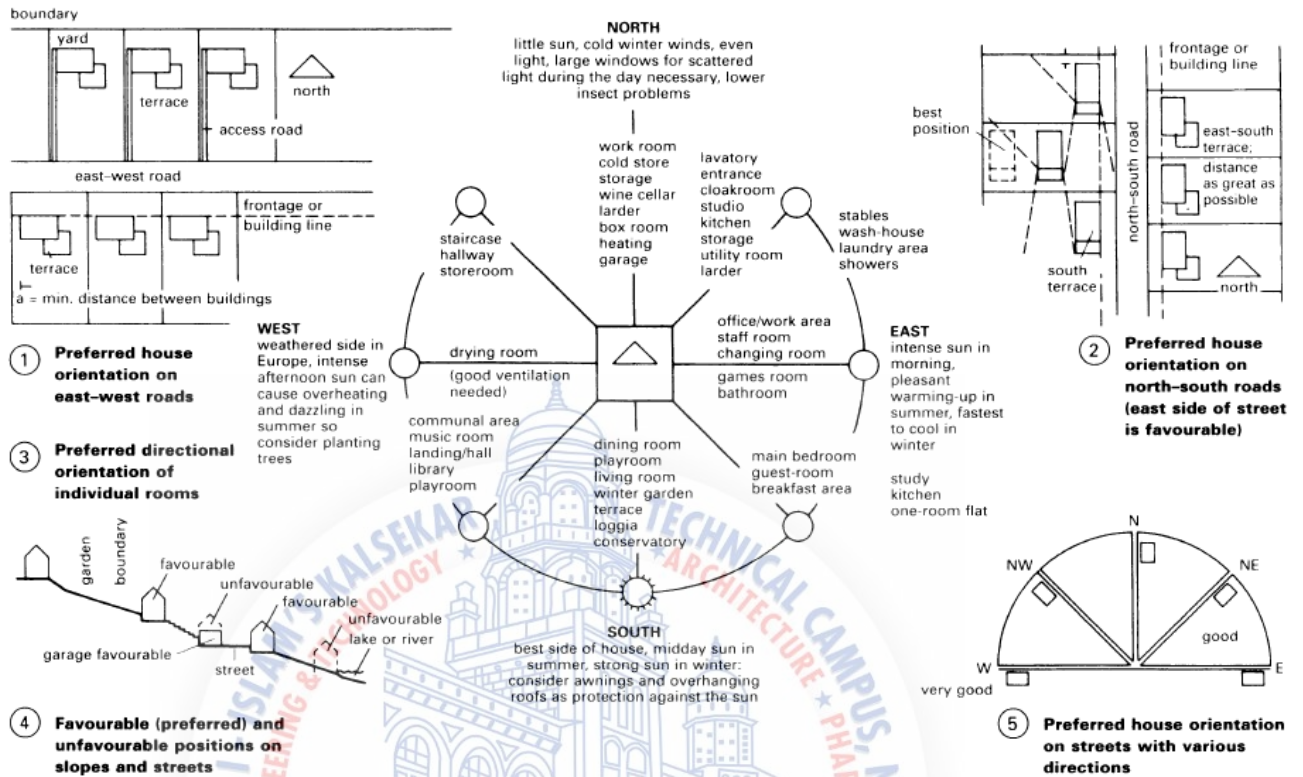
④ Retractable table
 ⑤ Fitted table
 ⑥ Breakfast bar

Bathroom

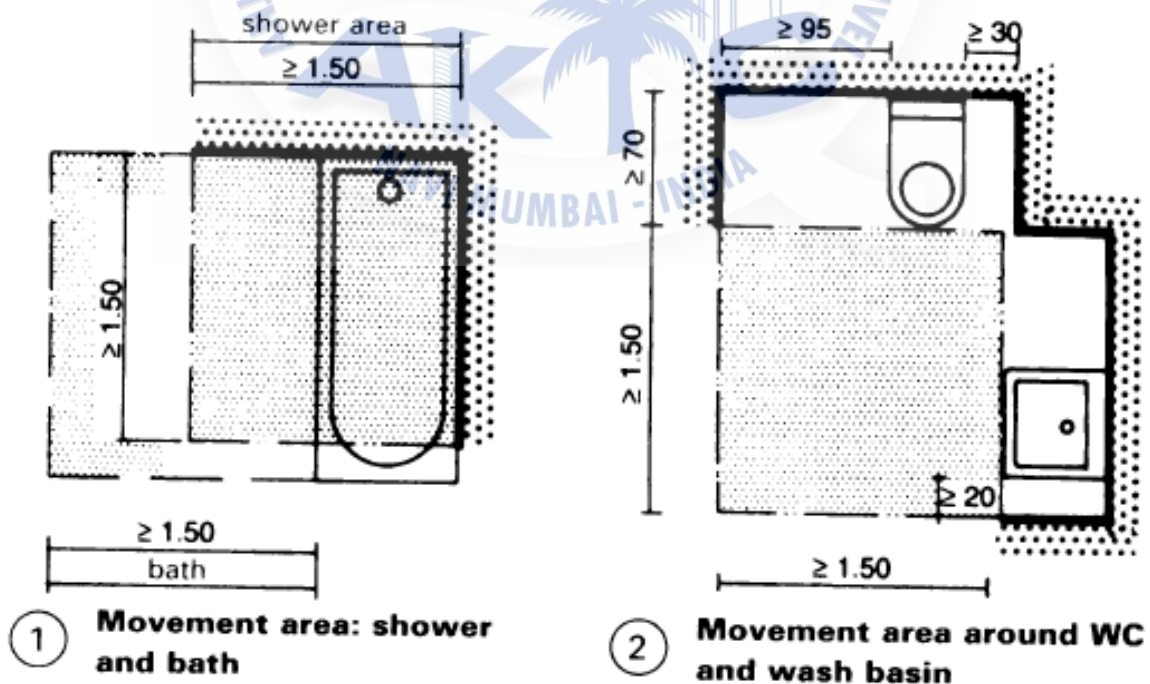


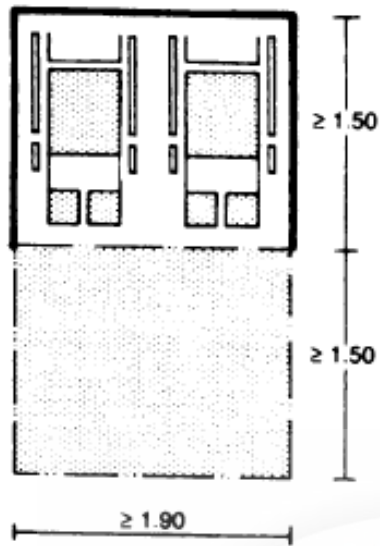
①
 ②
 ⑨
 ⑩
 ⑰
 ⑱

House Orientation

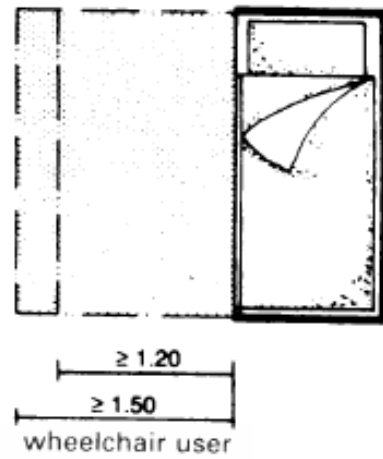


Barrier free living

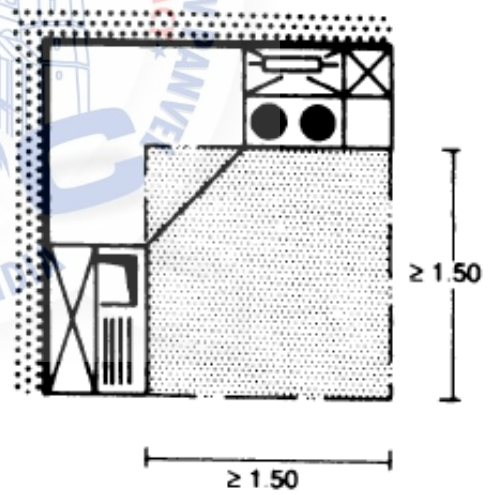
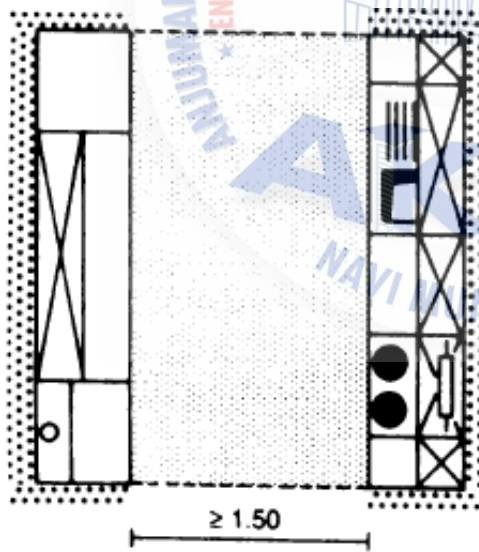


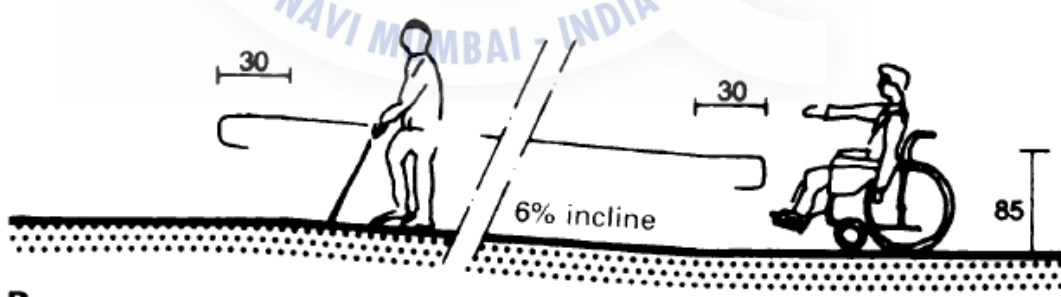
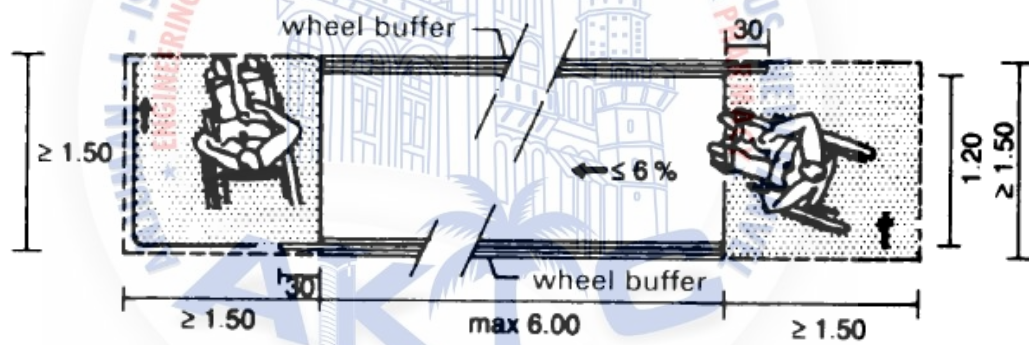
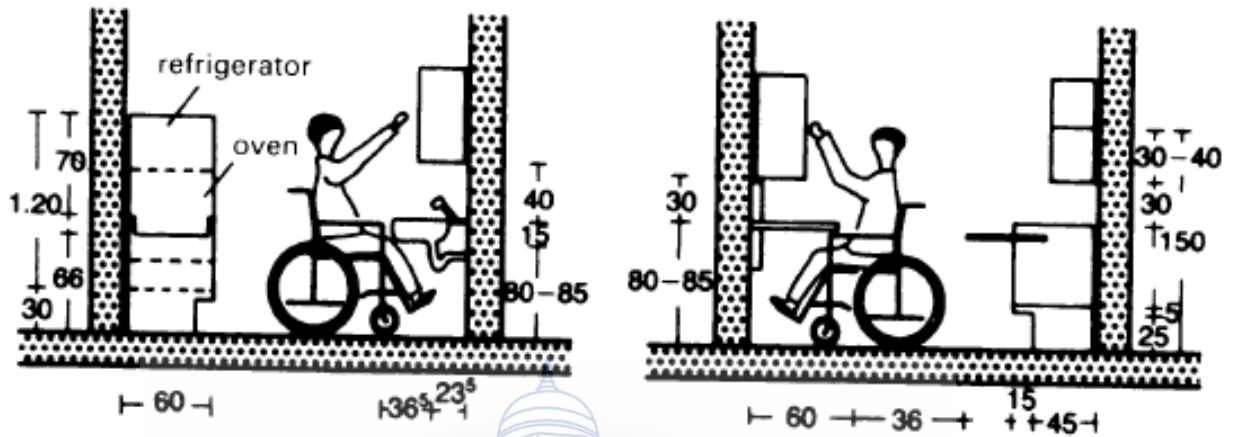


4 Space requirements:
wheelchair and movement
area

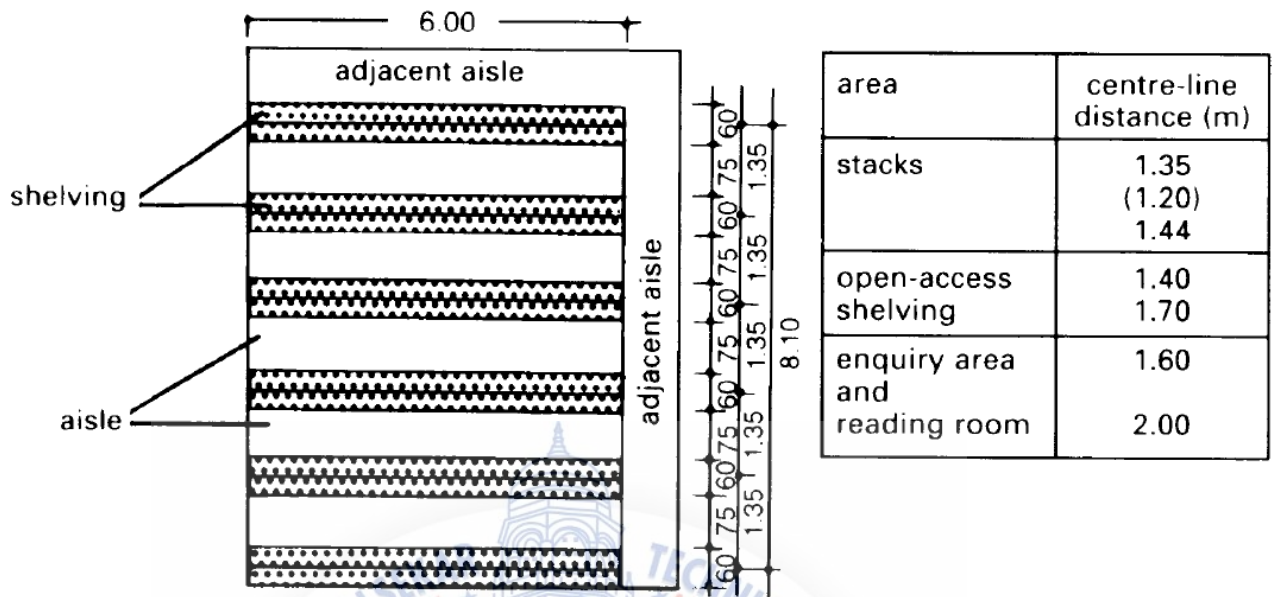


5 Space requirement beside a
bed for user and non-user of
a wheelchair

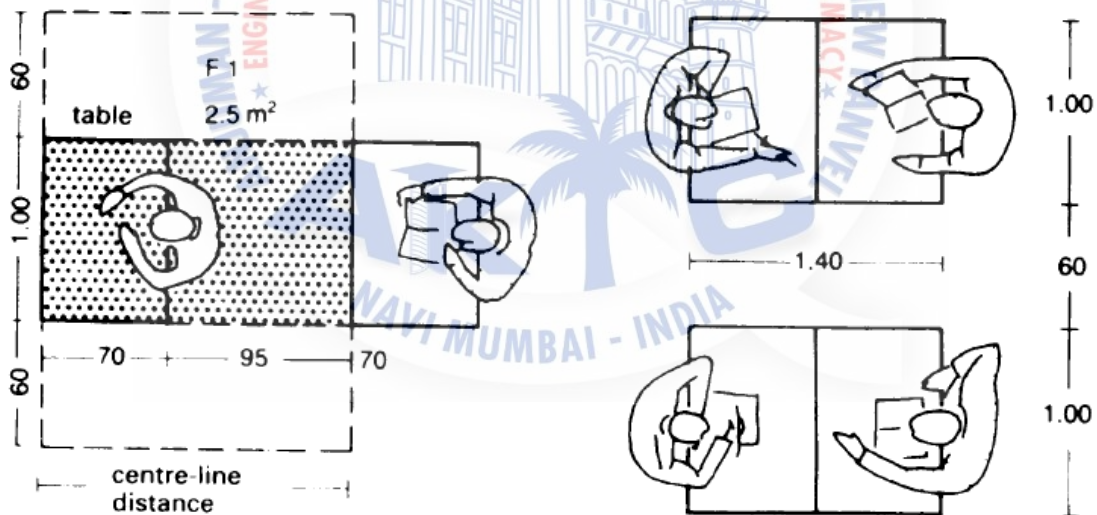




10 Ramp

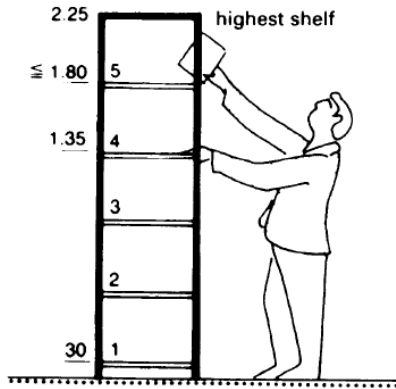


③ Floor area for open-access bookshelves 8.70 × 6.00m per block of shelf units

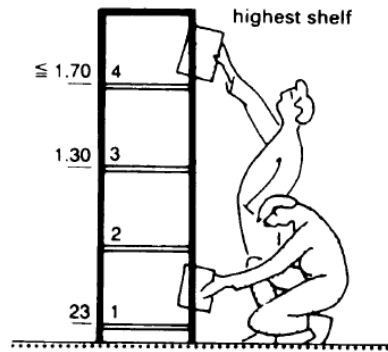


① Floor area for an individual workstation

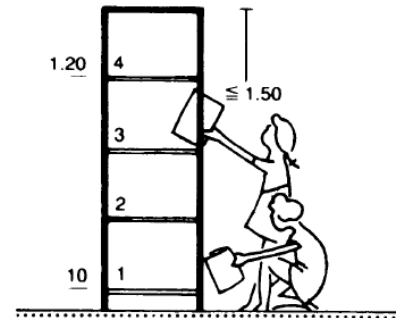
② Minimum distances between tables



10 Height of five-shelf unit

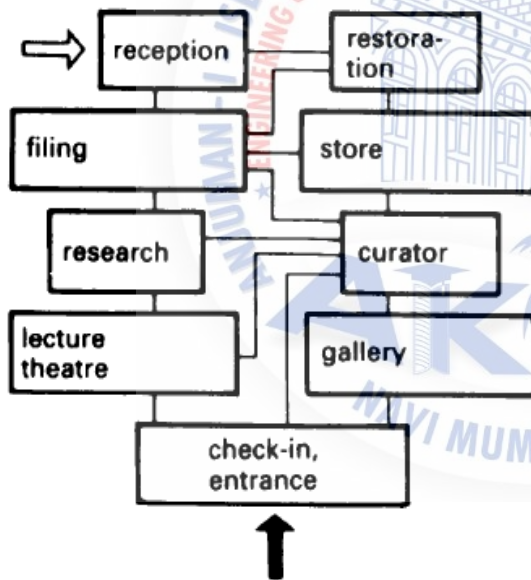


11 Bookshelf for schoolchildren

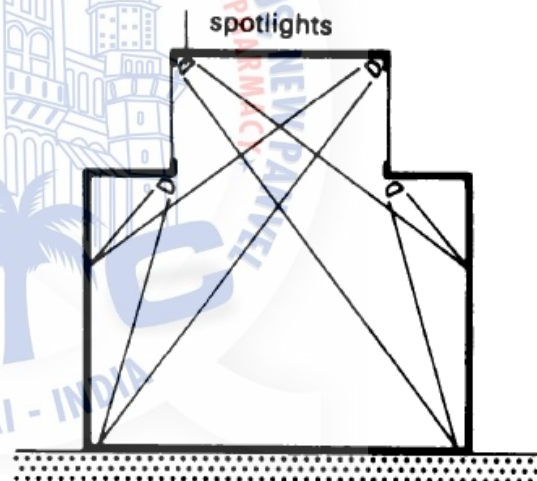


12 Height of four-shelf unit for small children

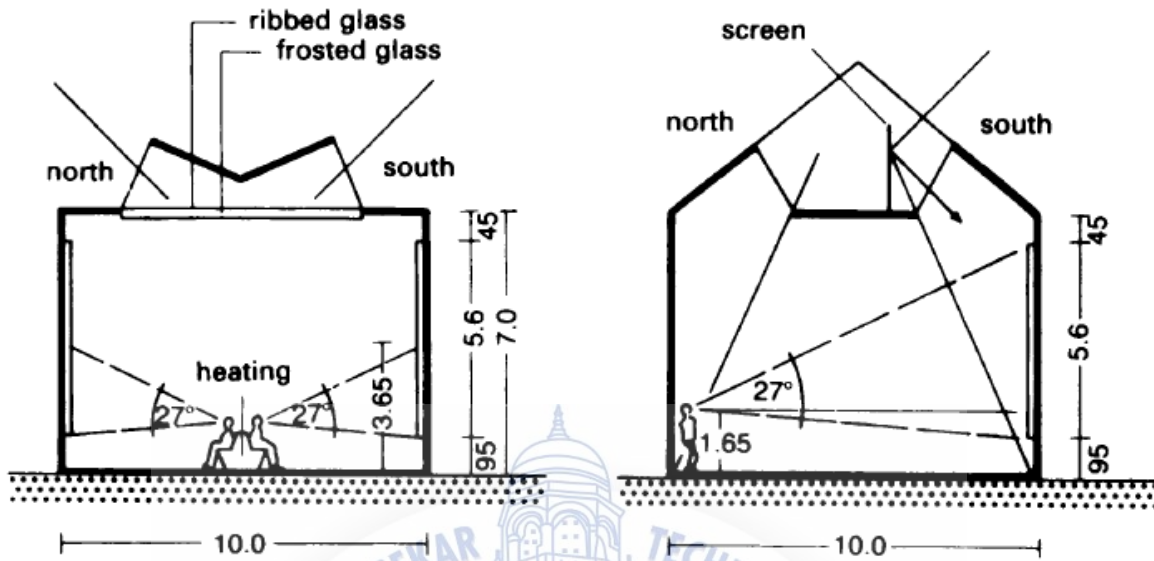
Museum and Art Galleries



1 Circulation diagram

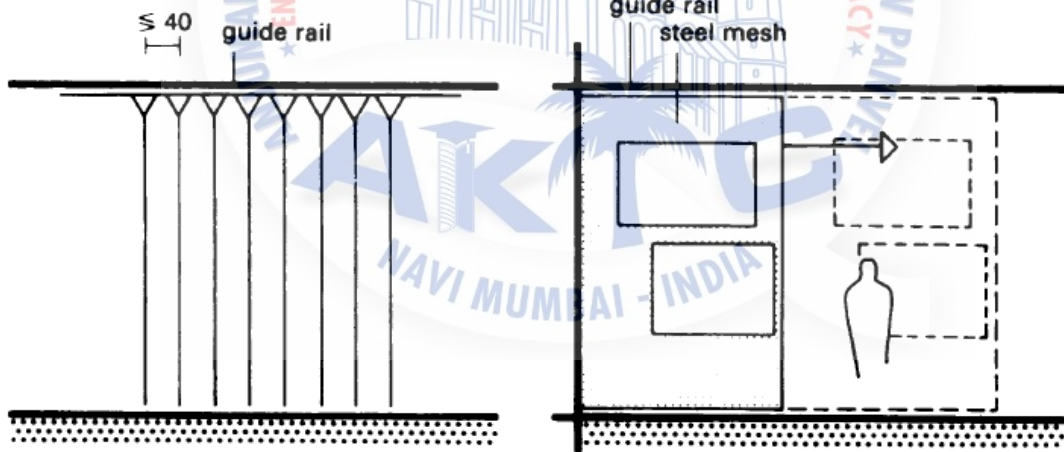


2 Install lighting so that angles of incidence correspond with natural light

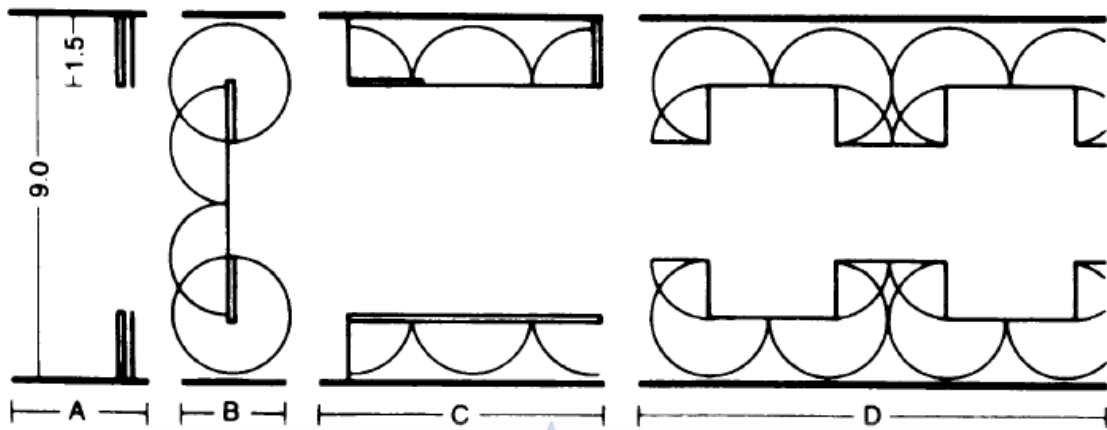


⑤ Well-lit exhibition hall based on Boston experiments

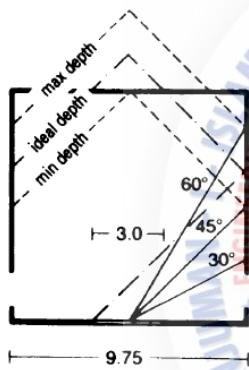
⑥ Ideal uniform lighting from both sides (following S. Hurst Seager)



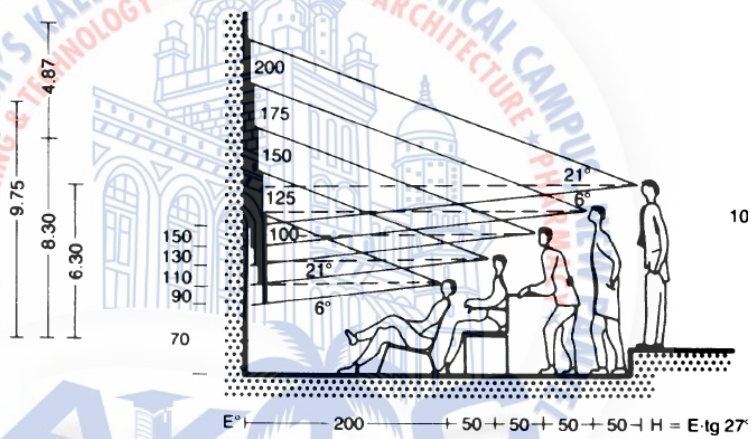
⑦ Painting store with sliding steel mesh frames on which pictures can be hung as desired and be available for study



8 Exhibition room with folding screens (design: K. Schneider) allows great variety of room arrangements

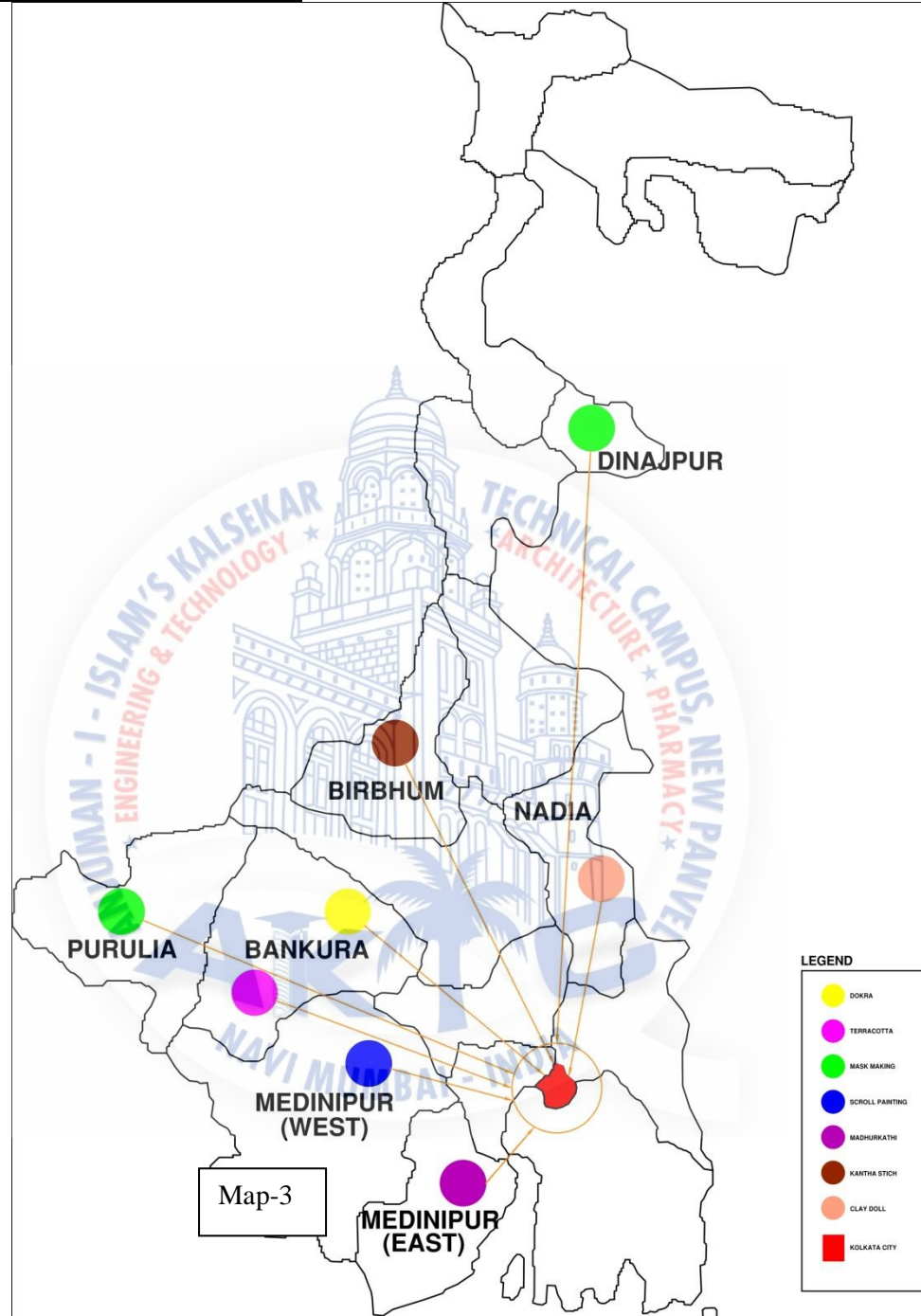


10 Exhibition room with side lighting



9 Field of vision: height/size and distance

AKTC
NAVI MUMBAI - INDIA

2.4. Site selection and Justification:-

The Above map showing the location of different Artforms in the rural interior of West Bengal which is difficult to Approach by the Tourists and the Local People of other areas due to poor transportation. Due to which project is being approached in the Urban fabric of Kolkata as Kolkata is the capital of the state, and has its political and economic advantage. Presently the city is viewed as a one of the most imperative focuses in the field of business, industry, education, culture in eastern India. Kolkata also one of the major cities in India. It has been nicknamed the 'City of Palaces' and

furthermore the 'City of Joy'. It can likewise be called as 'Port City' as the external world can be associated through its river the Hooghly which streams to the Bay of Bengal.

About New Town, Kolkata

- In the pace of rapid urbanization and growing demand for housing and commercial spaces, the New Town, Kolkata was created in the eastern outskirts of Kolkata to serve the dual purposes of:
 - I. Establishing new business centre to reduce the mounting pressure on the existing Central Business Districts (CBD) and
 - II. Increasing housing stock supply by creating new residential units.

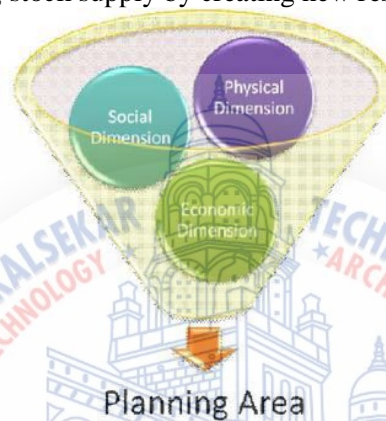


Figure-27 Planning Approach

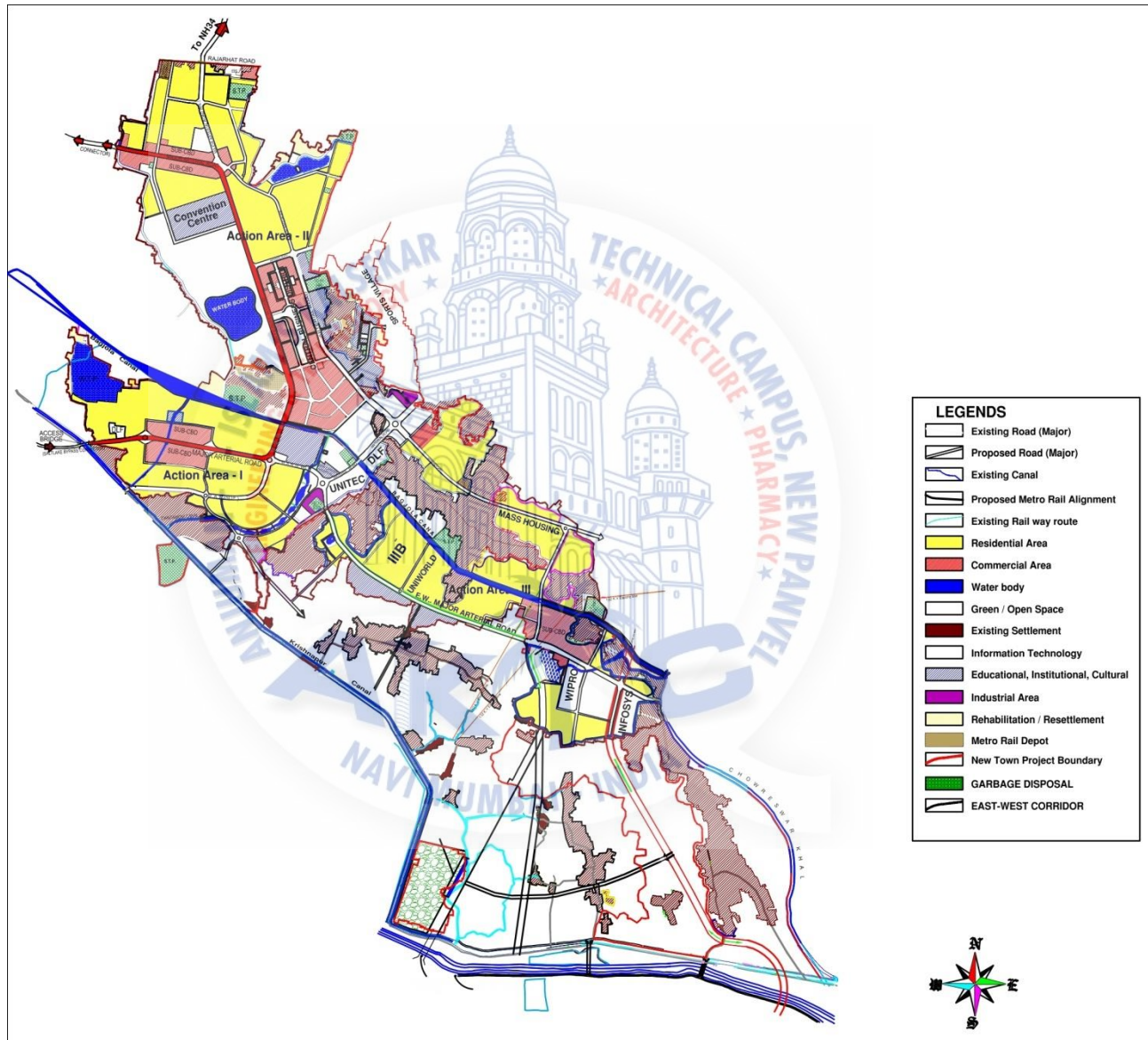
Development Plan of New Town, Kolkata

Every new city built or planned should have a Vision for which the project aims for. The Vision of WBHIDCO for the New Town Planning Area (NTPA) Area is therefore “Preparation of LUDCP to guide planned development in the adjoining Area of New town”.

The primary objectives for preparing this LUDCP are as follows:-

- To coordinate land resources and economy with land use planning
- To achieve balanced development of the related areas
- To minimize the pressure of development within New Town taking into account an overall inclusive economic growth.
- To generate new areas for absorbing future metropolitan growth by controlling development in areas adjoining New Town, Kolkata
- To prevent unplanned growth of settlements in the presently vacant areas by guiding planned infrastructure facilities for sustaining the residential & business activities and other facilities.
- To reserve new areas for setting up regional level centers of community facilities in the form of business districts

- To provide an environment friendly and aesthetically attractive new urban settlement functionally integrated with the future metropolitan structure



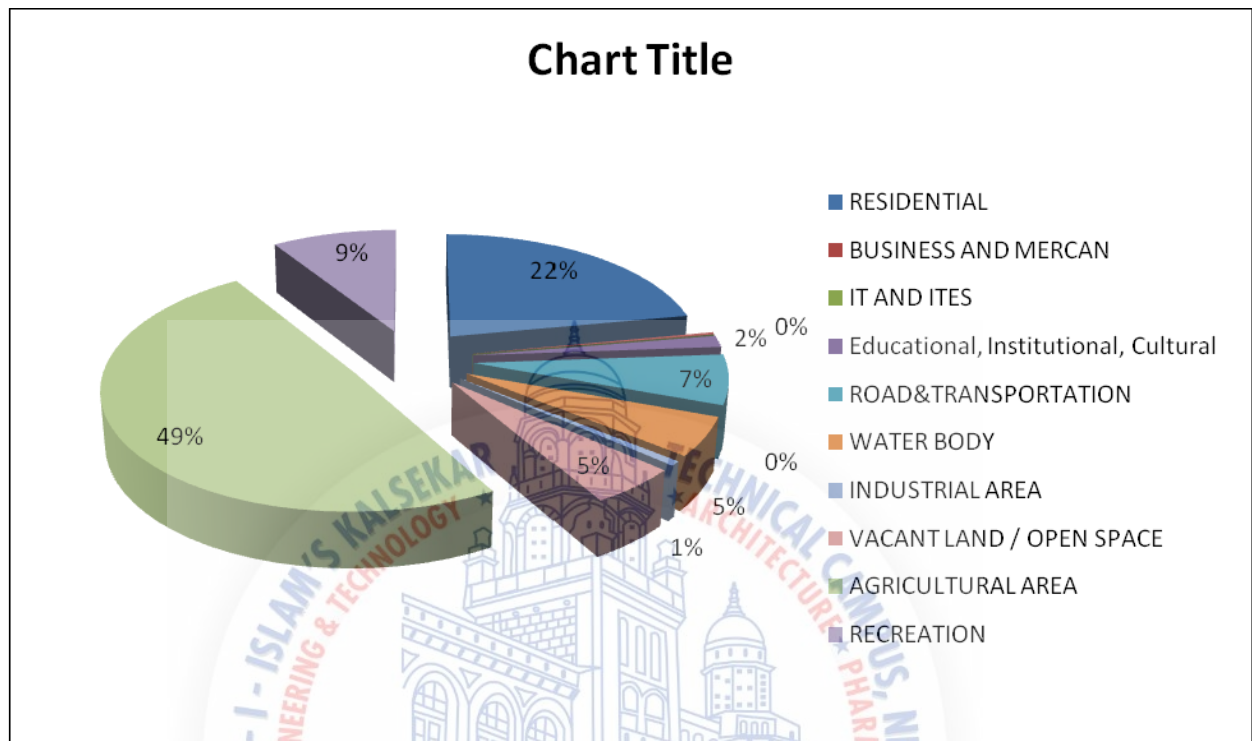
Graphical Representation of Present land use break up

Figure-28 Showing Landuse

- **New Business District And Other Commercial Areas**

As already mentioned, NTPA will provide a central business district to act as a supplementary CBD of the township of New Town Rajrhat. The new Central Business District is proposed to be located along the major arterial roads. Four other commercial zones will be developed as commercial subcentres of the new town planning area. The major facilities to be provided in these centres will include:-

- Office complex. Both for the public and private sector
- Head quarters and / or regional offices of banks, insurance companies, financial institutions, etc.
- Major offices of the airlines organizations
- Hotel complex
- Shopping complex
- Major cultural complex and commercial and recreational facilities

Population of New Town

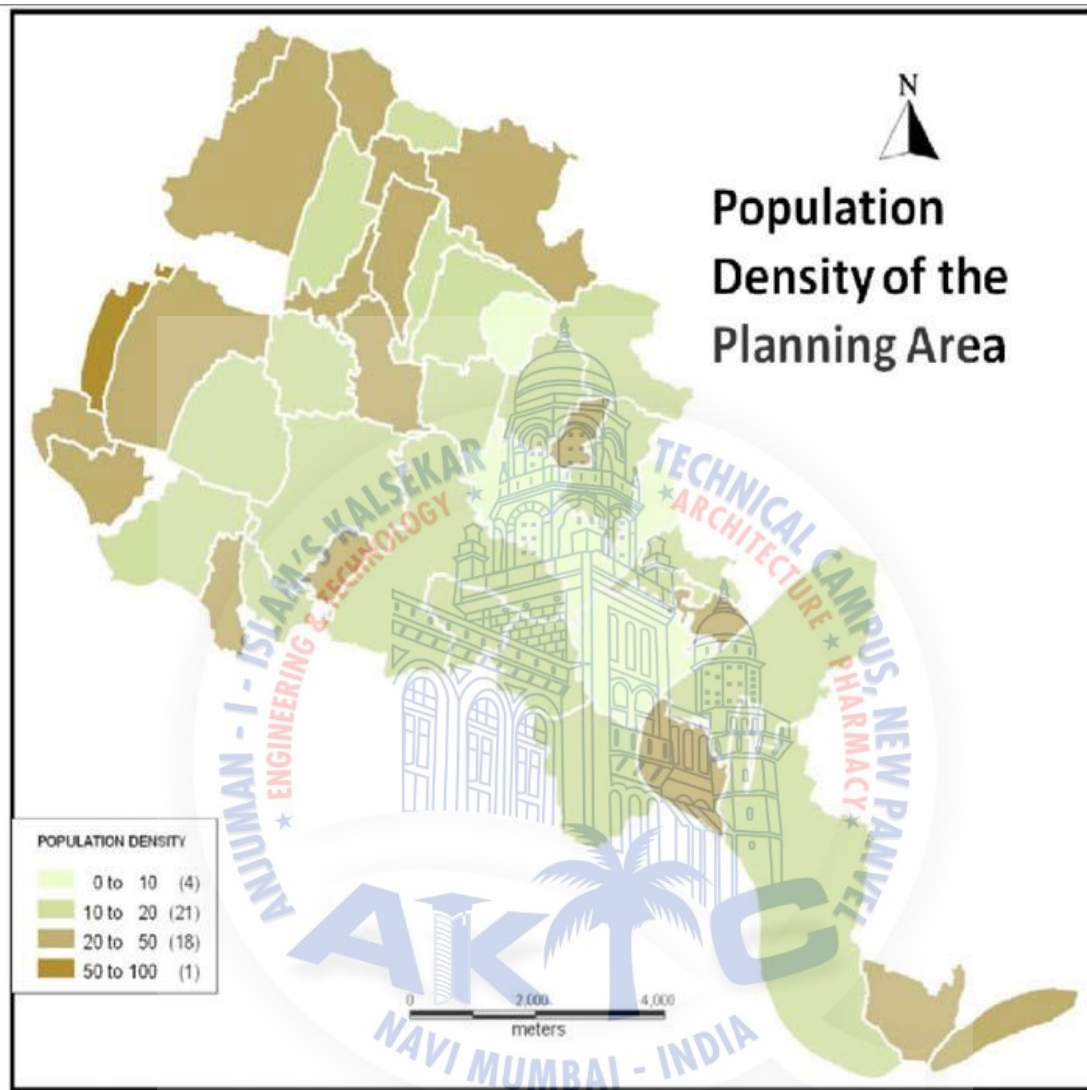
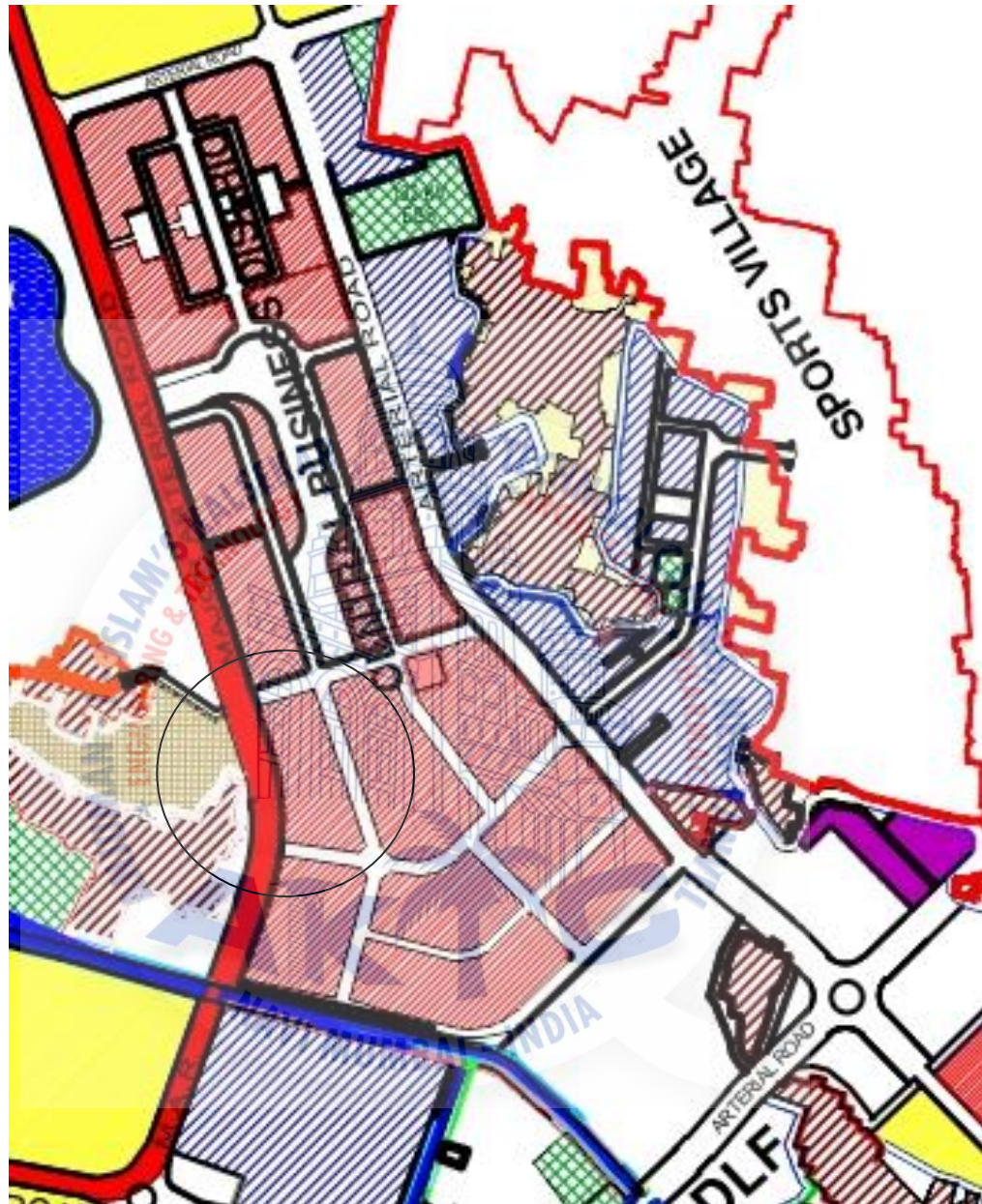
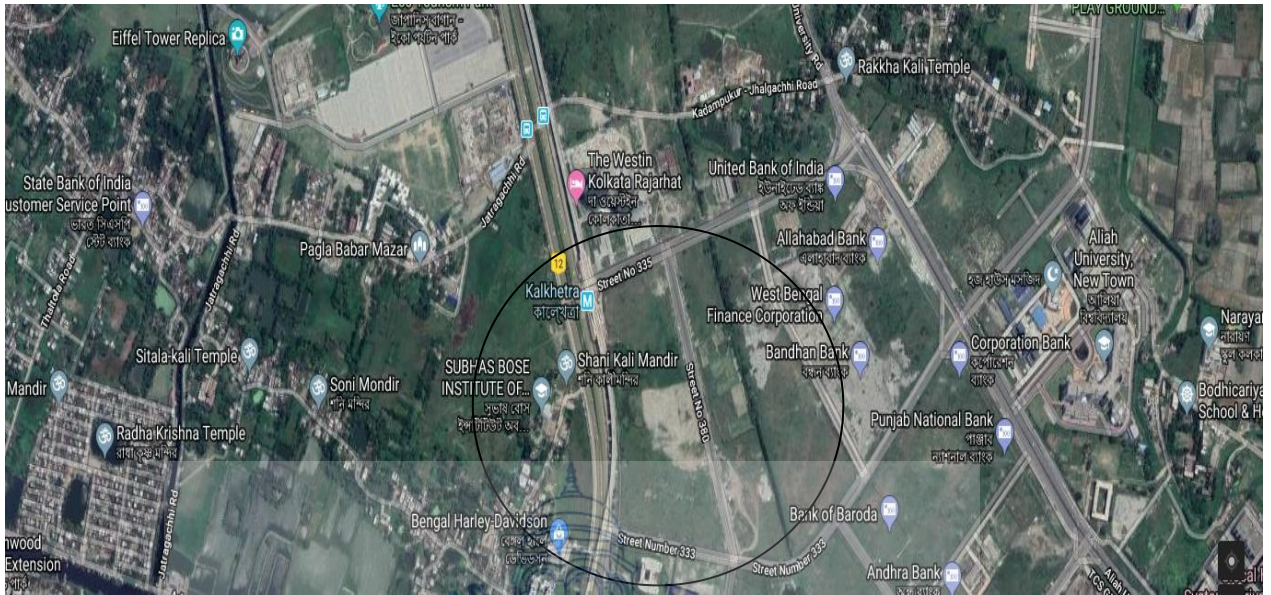


Figure-29 Showing Population Density

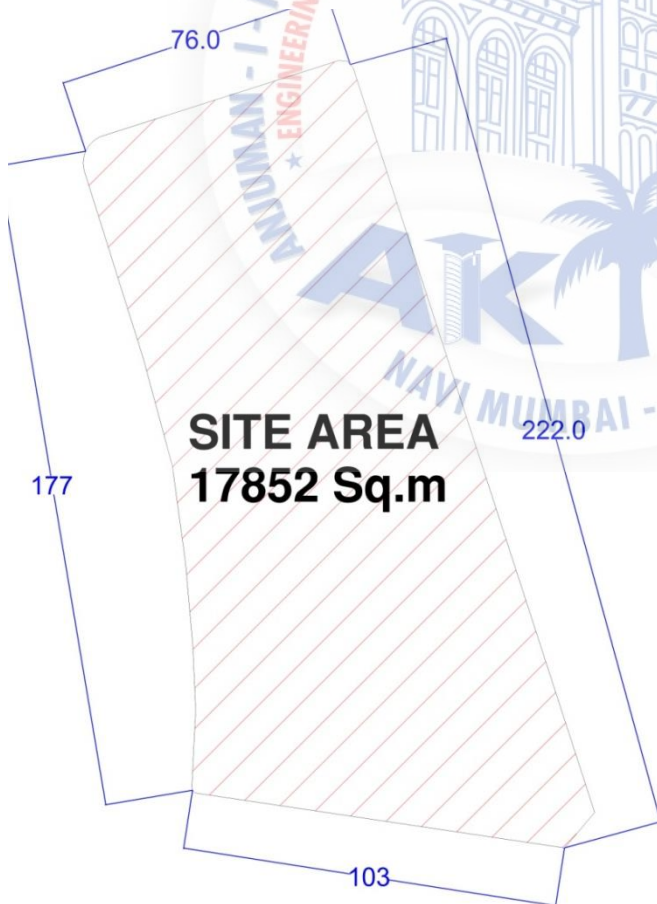
Site Approach





Map-4 Showing Site in Google Earth

Site Dimension And Photographs



SITE



Figure-30 Showing site

Views from the Site



Figure-31



Figure-32



Figure-33

- **BASIC GEOGRAPHICAL DATA**

From the geographical point of view the state is considered as plain land though it stretches from the highest mountain range of the Himalayas in north and the Bay of Bengal to the southern part of this state. There is Chota Nagpur Plateau situated on the western Side and in the eastern side it shares an international border with Bangladesh, former East Pakistan. Actually, West Bengal shares border with three countries and five other Indian states. The countries are Bangladesh, Nepal, Bhutan and the states are Odisha, Jharkhand, Bihar, Sikkim and Assam.

- **CLIMATIC DATA**

Kolkata has a tropical climate. In winter, there is much less rainfall in Kolkata than in summer. The Köppen-Geiger climate classification is Aw. The temperature here averages 26.2 °C. The average annual rainfall is 1735 mm.

CLIMOGRAPH // WEATHER BY MONTH KOLKATA

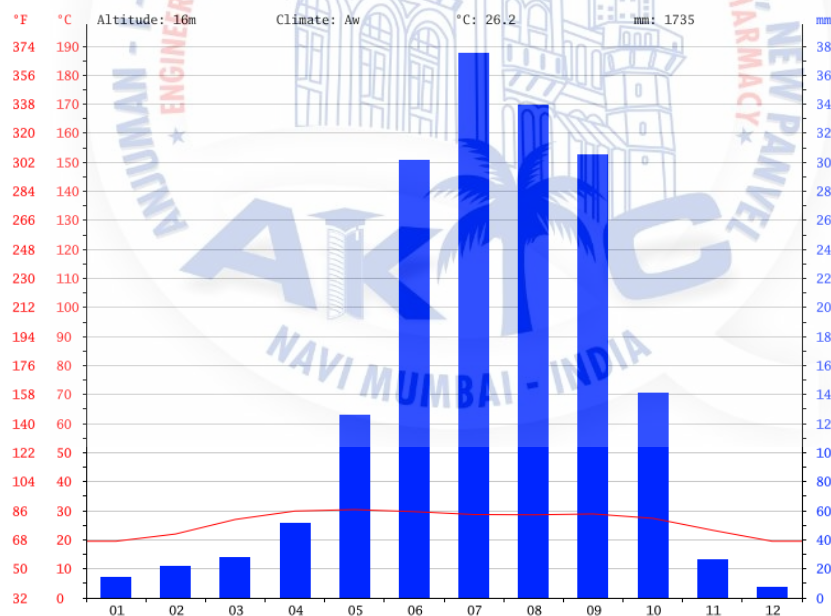


Figure-34 showing Climatic Graph

- The driest month is December, with 7 mm of rainfall. With an average of 375 mm, the most precipitation falls in July.

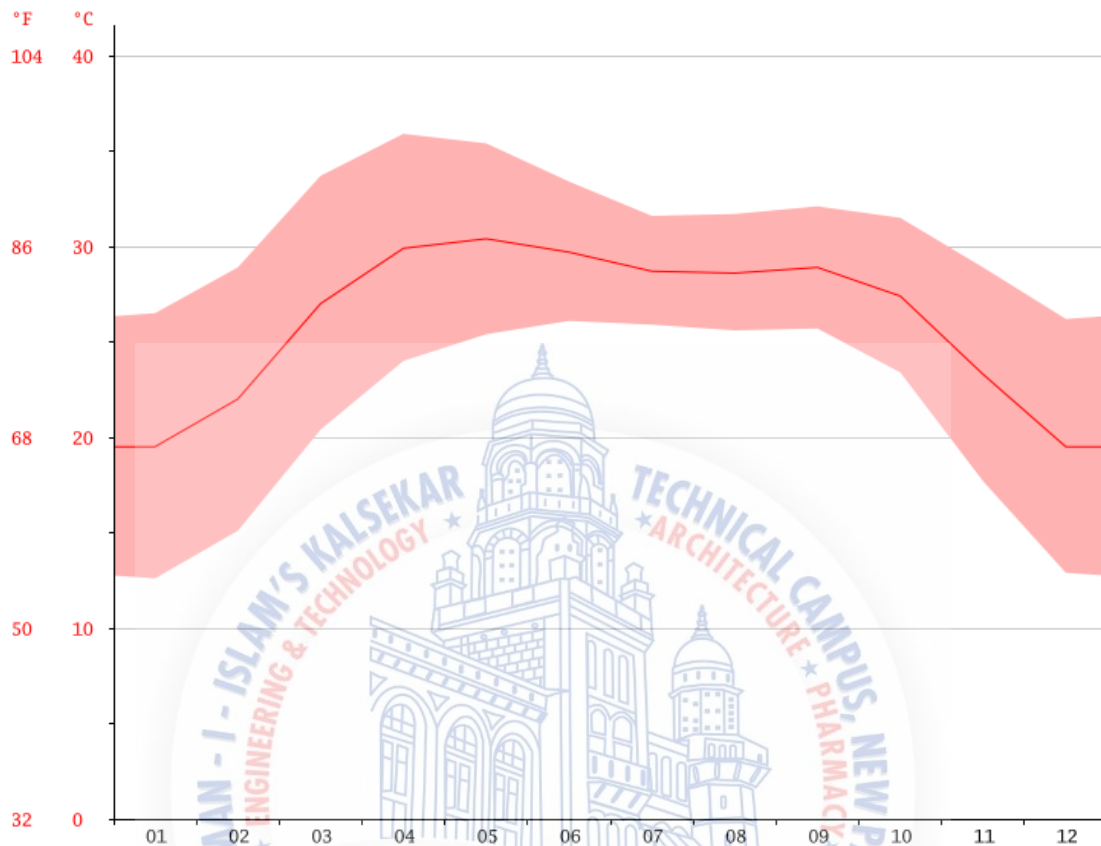
AVERAGE TEMPERATURES KOLKATA

Figure-35 Showing Average Temperature Graph

- The warmest month of the year is May, with an average temperature of 30.4 °C. January has the lowest average temperature of the year. It is 19.5 °C.

- **Architectural Significance**

Architectural marvels of Kolkata that continue to inspire

While the City of Joy is known as the cultural capital of the country, it is also popular for some architectural wonders that leave everyone awestruck. Whether it's the grandeur of the iconic Howrah Bridge or the magnificence of Vidyasagar Setu, you will be nothing but a rapt audience. The towering Shaheed Minar, the magnificent Victoria Memorial or the imposing Marble Palace, each architectural wonder has its own allure. Do remember to admire the Victorian architecture of St. Paul's Cathedral as well. The architectural marvels of the city are one of the reason for visiting Kolkata City.

3. TENTATIVE ARCHITECTURAL SPACE PROGRAMME

Centre for promoting art & craft of West Bengal @ Newtown, Kolkata

Art and cultural center is a one-stop art and craft destination which offers visitors a variety of art and craft related activities and programmes. It is intended to be a “must visit” tourist destination. In this center, visitors will experience the interactive handicraft making besides viewing the techniques in which they make such fine masterpieces.

This project intends to provide spaces with forms and functions to foster the development of crafts that West Bengal is known for. The art and craft exhibitions accommodate in its premises displays wide collections of handicraft products/artifacts based on Bengali craft traditions.

But What is the Concept of the Centre?

Who will be the user of the Centre?

Which agencies will help to Execute the Centre?

The core concept of the center is to integrate different Art, Art Forms & culture of West Bengal which helps in promoting & Giving upliftment to the local Artist's. It acts as a vibrant center for the Tourists and the Local people to experience and learn about the Art and Culture of West Bengal together in one centre.

There are many handicrafts promoting agency in West Bengal. They are private, semi-government and government agency with different scope and scale. The project encourages local Artists to continue with the occupation & develop within it.

The objectives of Project are as follows:-

- To study the Art and Craft of West Bengal.
- To share Art and Crafts information through workshops, Gallery and Exhibitions.
- To provide innovative learning classes by the local Artist's.
- To provide a platform for creative learning for people interested in the craft sector.
- To provide a simple, traditional environment, such that the visitors shall experience the culture of West Bengal.
- To Nurture and simulate Art and Craft of West Bengal.
- Barrier-free, accessible and sustainable designing.
- Use of traditional elements and materials in the Construction.
- To blend with the culture of different Generations.
- To Provide an adequate, controlled and ideal environment for the Artist's.
- To create a new attraction for Tourist.
- To enable people to understand the relationship between economics, culture, and aesthetics.
- Addition of Employment.

<u>SR.NO</u>	<u>SPACE</u>	<u>SUB-SPACE</u>	<u>AREA (sq.m)</u>	<u>TYPE OF SPACE</u>
1.	ENTRY	SECURITY CABIN	30	PRIVATE
		INFORMATION KIOSK	20	PUBLIC
2.	PARKING	BIKE PARKING	100	PUBLIC
		CAR PARKING	400	PUBLIC
		BUS PARKING	300	PUBLIC
3.	ADMINISTRATION	ENTRY LOBBY	10	SEMI-PUBLIC
		RECEPTION	10	PUBLIC
		WAITING AREA	50	PUBLIC
		WORKSPACE	100	PRIVATE
		MANAGER CABIN	20	PRIVATE
		MEETING ROOM	50	PRIVATE
		CONFERENCE ROOM	100	PRIVATE
		BACK OFFICE	100	PRIVATE
		PANTRY	30	PRIVATE
		SERVER ROOM	20	PRIVATE
		TOILET	20	PRIVATE
4.	OPEN AMPHITHEATRE	GREEN ROOM	20	PRIVATE
		PROJECTOR ROOM	20	PRIVATE
		SERVICE ROOM	30	PRIVATE
		TICKET BOOKING KIOSK	20	PUBLIC
		CAFETERIA	50	PUBLIC
		KIOSK	10	PUBLIC
		SEATINGS	400	PUBLIC
		TOILET	50	PUBLIC
5.	MULTIPURPOSE HALL	GREEN ROOM	20	PRIVATE
		CAFÉ	50	PUBLIC
		SEATINGS	100	SEMI-PUBLIC
		TOILET	30	SEMI-PUBLIC
6.	SEMINAR HALL	AUDIO-VISUAL	20	PRIVATE
		TOILET	10	PRIVATE

Table-2

SR.NO	SPACE	SUB-SPACE	AREA (sq.m)	TYPE OF SPACE		
7.	WORKSHOP(TERRACOTTA)	RECEPTION	10	PUBLIC		
		DISPLAY	10	PUBLIC		
		WAITING AREA	20	PUBLIC		
		LOCKER ROOM	20	PUBLIC		
		CHANGING ROOM	10	PUBLIC		
		WORKING SPACE	300	PUBLIC		
		STORE ROOM	60	PRIVATE		
		PROCESS DISPLAY AREA	10	PUBLIC		
		MEETING ROOM	20	SEMI-PUBLIC		
		AV ROOM	50	PUBLIC		
		RESTROOM(ARTIST'S)	40	PRIVATE		
		TOILET	20	PRIVATE		
		8.	WORKSHOP(SCROLL)	RECEPTION	10	PUBLIC
DISPLAY	10			PUBLIC		
WAITING AREA	20			PUBLIC		
LOCKER ROOM	20			PUBLIC		
WORKING SPACE	150			PUBLIC		
STORE ROOM	10			PRIVATE		
PROCESS DISPLAY AREA	10			PUBLIC		
MEETING ROOM	20			SEMI-PUBLIC		
AV ROOM	50			PUBLIC		
RESTROOM(ARTIST'S)	40			PRIVATE		
TOILET	20			PRIVATE		
9.	WORKSHOP(DOKRA)			RECEPTION	10	PUBLIC
				DISPLAY	10	PUBLIC
		WAITING AREA	20	PUBLIC		
		LOCKER ROOM	20	PUBLIC		
		CHANGING ROOM	10	PUBLIC		
		WORKING SPACE	200	PUBLIC		
		STORE ROOM	40	PRIVATE		
		PROCESS DISPLAY AREA	10	PUBLIC		
		MEETING ROOM	20	SEMI-PUBLIC		
		AV ROOM	50	PUBLIC		
		RESTROOM(ARTIST'S)	40	PRIVATE		
		TOILET	20	PRIVATE		

Table-3

SR.NO	SPACE	SUB-SPACE	AREA (sq.m)	TYPE OF SPACE
10.	WORKSHOP(MADUR KATHI)	RECEPTION	10	PUBLIC
		DISPLAY	10	PUBLIC
		WAITING AREA	20	PUBLIC
		LOCKER ROOM	20	PUBLIC
		WORKING SPACE	1000	PUBLIC
		STORE ROOM	100	PRIVATE
		PROCESS DISPLAY AREA	20	PUBLIC
		MEETING ROOM	20	SEMI-PUBLIC
		AV ROOM	50	PUBLIC
		RESTROOM(ARTIST'S)	40	PRIVATE
		TOILET	20	PRIVATE
11.	WORKSHOP(CLAY DOLL)	RECEPTION	10	PUBLIC
		DISPLAY	10	PUBLIC
		WAITING AREA	20	PUBLIC
		LOCKER ROOM	20	PUBLIC
		CHANGING ROOM	10	PUBLIC
		WORKING SPACE	200	PUBLIC
		STORE ROOM	60	PRIVATE
		PROCESS DISPLAY AREA	10	PUBLIC
		MEETING ROOM	20	SEMI-PUBLIC
		AV ROOM	50	PUBLIC
		RESTROOM(ARTIST'S)	40	PRIVATE
TOILET	20	PRIVATE		
12.	WORKSHOP(MASK)	RECEPTION	10	PUBLIC
		DISPLAY	10	PUBLIC
		WAITING AREA	20	PUBLIC
		LOCKER ROOM	20	PUBLIC
		WORKING SPACE	200	PUBLIC
		STORE ROOM	60	PRIVATE
		PROCESS DISPLAY AREA	10	PUBLIC
		MEETING ROOM	20	SEMI-PUBLIC
		AV ROOM	50	PUBLIC
		RESTROOM(ARTIST'S)	40	PRIVATE
		TOILET	20	PRIVATE

Table-4

<u>SR.NO</u>	<u>SPACE</u>	<u>SUB-SPACE</u>	<u>AREA (sq.m)</u>	<u>TYPE OF SPACE</u>
13.	EXHIBITION SPACE	RECEPTION	10	PUBLIC
		DISPLAY	50	PUBLIC
		MANAGER CABIN	20	PRIVATE
		STORE ROOM	20	PRIVATE
		OPEN EXHIBITION	1000	PUBLIC
		SEMI-OPEN EXHIBITION	100	PRUBLIC
		CLOSE EXHIBITION	20	PUBLIC
		TOILET	20	PUBLIC
		DIGITAL DISPLAY	50	PUBLIC
14.	MUSEUM(SMALL-SCALE)	KANTHA MUSEUM	100	PUBLIC
		DISPLAY AREA	30	PUBLIC
		ART GALLERIES	50	PUBLIC
		DIGITAL EXHIBITION AREA	10	PUBLIC
		TOILET	10	PUBLIC
15.	SELLING ZONE	KIOSK	20	PUBLIC
		SHOP	50	PUBLIC
		STORE ROOM	30	PRIVATE
		TOILET	10	PUBLIC
16.	FOOD PLAZZA	FOOD STALLS	50	PUBLIC
		DINING AREA	100	PUBLIC
		KITCHEN	30	PRIVATE
		STORE ROOM	20	PRIVATE
		CAFETERIA	50	PUBLIC
		TOILET	40	PUBLIC
17.	ACCOMODATION	ARTIST'S QUARTERS	200	PRIVATE
		STAFF QUARTERS	300	PRIVATE
		CANTEEN	100	PRIVATE
		ADMIN	40	PRIVATE
		TOILET	10	PRIVATE

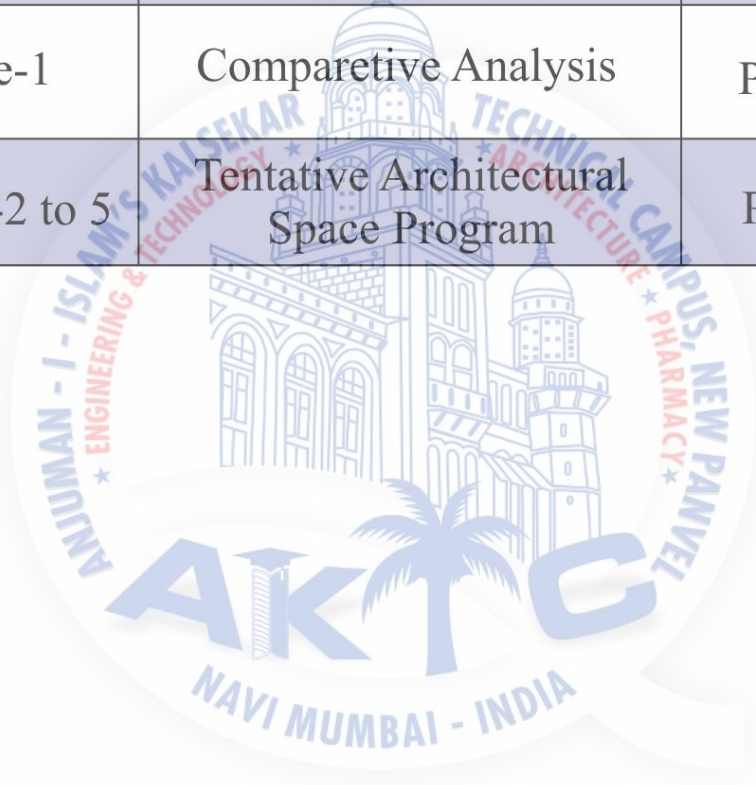
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Dokra, the traditional art : A journey from 'margin' to 'centre' [A field study of Bikna Shilpadanga, Bankura, West Bengal] *Dr. Nikhilesh Dhar Assistant Professor, Dept. Of English, Onda Thana Mahavidyalaya, Bankura, West Bengal (India)
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