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CRAFT CENTRE

By SAUD ABDUL HAMID GAIBEE

A REPORT Submitted in partial fulfillment of the requirements for the degree of
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CRAFT CENTRE AT DWARKA, DELHI.

By

SAUD ABDUL HAMID GAIBEE

A REPORT

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



University of Mumbai

2018

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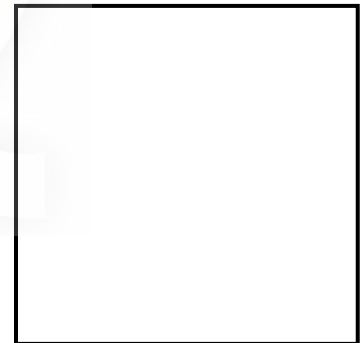
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I wish to extend my heartfelt gratitude to all people who in one way or the other have contributed in the completion of this Thesis. I would like to express my sincere gratitude to my **Prof. Mousami A.Wadikar** for the continuous support of my study and related research, for her patience, motivation, and immense knowledge. Her guidance helped me move in the right direction. I would also like to thank **Dean. Swapna Joshi** and all other faculty members for providing all the necessary facilities and guidance for the research.

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Lastly, I am indebted by my parents, my sister and my friends for the constant encouragement and moral support.

1. ABSTRACT

This research paper is an attempt to research on promotion of languishing construction related crafts. The key objective of this thesis project is not to only provide a platform for craftsman to practice but also train youth so they can make craft as their career and promote disappearing crafts to the designer and students through workshops.

The study shall showcase the possible ways and opportunities the craftsman can get in contemporary architecture and to make the modern generation aware of their native traditional crafts, also their importance in the society to shift their interest and attention from blindly following the western trends. This research paper explores the integration of craft in today's architecture. In particular, it considers whether the traditional Crafts of our ancestors are applicable to contemporary architecture and if so, whether they can benefit the craftsman and designer in today's time.

This project will serve as the resource hub at the time of conservation of heritage monuments. The centre can provide the craftsman and techniques required during the conservation of heritage monuments.

A conservation project must have all the required human and financial resources it needs, otherwise, there is more damage than benefit.

Ratish Nanda, CEO of Aga Khan Trust For Culture.

Promoting, preserving and developing the skills of the craftsman is a primary objective of the project and providing the economical assistant to craftsman involved will be secondary.

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2.1 INTRODUCTION

The architecture of India is rooted in its history, culture and religion. Indian architecture progressed with time and assimilated the many influences that came as a result of India's global discourse with other regions of the world throughout its millennia-old past. The architectural methods practiced in India are a result of examination and implementation of its established building traditions and outside cultural interactions.

There has been complete cultural negligence in India in past few decades, due to the growth of Modern technology. With the influx of new modern equipment and craze with the western culture adoption blindly Indians are in the verge of losing their own culture.

Today the artisan is, paradoxically, more and more disconnected from consumer needs and tastes. With the extension of markets and the spectacular growth of tourism, the traditional direct, personal contact between makers and designer has been disrupted. The artisan can no longer assume, as in the past, the combined role of a designer, producer, and marketer. These craft can be only permanently promoted by giving work opportunity to the craftsman.

In the future, the role of the craftsman will be more important than ever before.

-The guru of 'global village' concept, Marshall McLuhan.

2.1.1 AIM

The Aim of this thesis is to promote and develop the languishing construction related craft and encourage research and revitalize the languishing construction related crafts in India.

2.1.2 OBJECTIVE

- The objective of the project is to promote the disappearing construction related art techniques of India.
- To do research on implementing the craft techniques with cotemporary architecture.
- To train the youth who wants to make art as their carrier.
- To create awareness among students and designers about these craft.
- Creating a manpower and technological resource for the conservation project across country.
- To give more earning opportunity to the craftsman.
- To design a space which will also be an exhibition center which will display the techniques and the process of craft.
- To attract attention of different designer firms and other corporate sectors and investors to invest in the development of the art of India.
- To collaborate with different designing firm and colleges to promote these crafts.

2.1.3 SCOPE

- There are many Indian art techniques on the verge of extinction, which can be promoted through this project.
- The project will provide the interactive experience to the visitor and will also give glimpse of the Indian arts.
- It will benefit the artist involved in this project economically.
- Centre can collaborate with INTACH and ASI for research and documentation of these crafts.

2.1.4 LIMITATION

- Only construction related crafts will be focused.



2.1.5 RESEARCH METHODOLOGY

- Studying the various construction related craft and selecting the crafts.
- Understanding the Process, Material, Technologies and Space requirement.
- Collecting article to prove demand for these type of crafts.
- Identification of case studies of various prominent example in India and abroad.
- Conducting live, internet case study.
- Comparative analysis between the case studies

2.1.6 HYPOTHESIS

The crafts of India are diverse, rich in history and religion. The craft of each state in India reflects the influence of different empires. Throughout centuries crafts have been embedded as a culture and tradition within rural communities.

An architectural intervention that promotes these Indian Architectural crafts can help to make modern generation aware of their importance. The project may help to make people practice various kinds of traditional craft, once this happens it will lead to several benefits for the craftsman, designer and craft as whole. And there would also be a subsidiary effect of people choosing craft as a career.

2.2 LITERATURE REVIEW

2.2.1 DEFINATION AND LITERATURE REVIEW

What is craft?

An occupation or trade requiring manual dexterity or artistic skills.

Craft means any occupation which required artistic skill.

Generally, craft word is used for handicrafts such pottery or any everyday crafts.

Carpentry, Stone carving, Painting, stone inlay which is also crafts which required great skills and craftsmanship plays very crucial role in architecture.



Image 1 Stone Carving

ASI -

Archeologically Survey of India

The Archaeological Survey of India is a Government of India organisation responsible for archaeological research and the conservation and preservation of cultural monuments in the country.

INTACH -

Indian National Trust for Art and Cultural Heritage

The Indian National Trust for Art and Cultural Heritage is a non-profit charitable organisation registered under the Societies' Registration Act, 1860.

AKTC-

Aga Khan Trust for Culture

Aga Khan trust for culture focuses on the physical, social, cultural and economic revitalization of communities in developing world.

Ministry of culture -

The Ministry of Culture is the Indian government ministry charged with preservation and promotion of art and culture.

Craft Revival Trust-

Asia Inch at the Craft Revival Trust (CRT) is the leading open educational resource on the intangible cultural heritage of the traditional arts, crafts and textiles and their practitioners and transmitters in South Asia.



2.2.2ARTICLES

THE HINDU

HOMES AND GARDENS

“Hand crafting is the new luxury, but it is difficult to find artisans”.

Surya Praphulla Kumar

AUGUST 24, 2018 16:23 IST

UPDATED: AUGUST 24, 2018 16:23 IST

With his materials library and work with unique mediums, the Dutch designer is updating our luxury interiors

Jeroen Wolterink knows he cuts an unusual figure in Gurgaon – a tall Dutchman often seen feeding street dogs in the mornings and crouching beside his artisans in the afternoons, ensuring each pivot of their blades is made with precision. But embracing the minutiae is second nature to the new creative director of Delhi-based luxury design brand INV Home. “Every day I discover new, interesting techniques, like camel bone carving, and what can be done by really special artists,” he says, adding with a laugh, “To them, I’m this strange European guy who wants to do something spectacular and for whom money is not an issue. They get excited!”

Wolterink, 50, specialises in luxury homes and furnishings, using unique, sometimes semi-precious, materials like selenite, mother-of-pearl and stingray, among many others. Currently working on a new lifestyle line for INV Home, he is also setting up their ambitious showroom in the city. Humblebragging it may be, but the designer is positive that the 20,000 sq ft store “will be one of the most spectacular in the world”. “Step in and you will feel like your are in an uber luxurious penthouse in New York or Russia,” he says, pointing out that every design and space (to be launched in a couple of months) will tell a story, including the spa and tea/coffee bar that are being planned. “I’m also putting together a materials library – with everything from jade and eggshells to *patra* work – that’s already running into the thousands and will keep growing.”

The above article talks about the demand of handcrafting in today’s design market. The article says the customer is willing to pay high prices for such unique crafts to use it in luxury homes and furnishing it also specify that for the designer finding the right craftsman is difficult and expensive.

8/24/2018

Thousands of skilled craftsmen to help construct Abu Dhabi's Hindu stone temple - The National



Thousands of skilled craftsmen to help construct Abu Dhabi's Hindu stone temple

The temple will be the first of its kind in the Middle East



Ramola Talwar Badam
July 26, 2018

Updated: July 26, 2018 09:24 AM



The Abu Dhabi temple will be modelled on the Akshardham temple in New Delhi. EPA

Construction on the first traditional Hindu stone temple in the Middle East will begin by the end of the year, with up to 3,000 artisans and volunteers expected on the Abu Dhabi site at the height of the work.

Design crews are currently travelling across India to find inspiration for the diverse range of elements that they plan to incorporate into the structure. Sadhu Brahmaviharidas, chief spokesman of religious organisation BAPS Swaminarayan Sanstha, told *The National* that after a chief architectural consultant is found for the project, development of the master plan will get under way.

Teams in India are currently testing the tensile strength of stone, looking for the perfect material that is both pliable enough for intricate hand carvings and durable enough to support the large structure.

A website will also be launched in two weeks to provide updates on the construction. The temple developers said it will allow people to learn more and contribute to the project.

<https://www.thenational.ae/uae/heritage/thousands-of-skilled-craftsmen-to-help-construct-abu-dhabi-s-hindu-stone-temple-1.754104>

1/6

8/24/2018

Thousands of skilled craftsmen to help construct Abu Dhabi's Hindu stone temple - The National

While the temple complex is still in the early stages and therefore the final completion date is not yet known, a substantial portion of the project will be delivered by 2020.



Indian Prime Minister Narendra Modi unveils a model of the Middle East's first traditional Hindu stone temple in Abu Dhabi. BAPS Swaminarayan Sanstha

Navdeep Suri, the Indian ambassador to the UAE, who met with the temple committee steering the project, said: "The plans for the temple are extraordinary and exceptionally ambitious. Based on our discussions, I can say that this will be a striking new addition to the attractions of the UAE, and indeed to the architecture and skyline.

"With the plans that are being developed, going forward it will become not only a place of worship and a community space, but a visitor attraction as well."

Mr Brahmaviharidas, who is in Abu Dhabi to complete the legal registration process, said the mandir (temple) is as much a "piece of divine art as it is a building".

"As this project incorporates a traditional stone temple with intricate hand carvings and also includes a multi-purpose cultural complex, it requires meticulous planning, logistics and co-ordination – from stone quarrying, carving, shipping and fitting.

"A large portion of the mandir design has been completed in India. As for the cultural complex, design work for the master plan will soon get underway.

Plans for the temple were first announced during a visit by Indian Prime Minister Narendra Modi three years ago. The main shape and form of the temple, with its seven spires to reflect the seven emirates, and graceful arched domes and elaborate pillars, was revealed in February this year by Mr Modi during a visit to the UAE.

<https://www.thenational.ae/uae/heritage/thousands-of-skilled-craftsmen-to-help-construct-abu-dhabi-s-hindu-stone-temple-1.754104>

2/6

The above article talks about the proposed temple project in UAE which required 3000 skilled craftsmen, which shows these crafts and craftsmen have huge scope not only nationally but also internationally.

60 MINUTES SOCIETY

Mumbai's monuments man



Jayant Sriram

SEPTEMBER 30, 2017 16:51 IST

UPDATED: SEPTEMBER 30, 2017 22:36 IST

Twelve of 17 UNESCO awards for restoration of heritage in Mumbai have been given to architect Vikas Dilawari's projects

<https://www.thehindu.com/society/mumbais-monuments-man/article19777376.ece>

2/5

8/25/2018

Jayant Sriram meets conservation architect Vikas Dilawari - The Hindu

The conversation around development and urban renewal is a persistent and urgent narrative that spreads across all government and policy discussions in **Mumbai**. It has become synonymous in recent years with a desire to raze old structures and superimpose them with towers of concrete and steel. Pockets of the city like South Mumbai then often feel like islands unto themselves, with their Neo-Gothic and Art Deco-style buildings.

There is immense potential in Mumbai for restoration of heritage structures, evidenced by the 17 UNESCO awards for such projects that the city has already won. Twelve of those have been won by the man I am about to meet: conservation architect Vikas Dilawari.

It's 5.00 p.m. The busy intersection colloquially referred to as 'Fountain', after the 32-foot Flora Fountain that stands here, is one of the city's most iconic structures and one that Dilawari is restoring, work having started in 2016. He is on his weekly site visit here, after which we duck into a small, bustling Udupi restaurant in one of Kala Ghoda's lanes.

Over coffee and the ubiquitous Bombay sandwich, Dilawari tells me his journey with conservation **architecture** began with a college project at L.S. Raheja School of Architecture to redesign Crawford Market. "I came up with a plan to conserve it, but my peers, who decided to demolish it, got better marks," he says. It motivated him to study and prove to himself that his approach wasn't wrong.

All about lived heritage

In 1989, Dilawari enrolled in Delhi's School of Planning and Architecture as part of the second-ever batch that was formally taught conservation architecture. It was India's only such course at the time. For most **people**, as Dilawari says, conservation meant historical monuments, not lived heritage.

When legislation to protect buildings began to be introduced in 1993, architects like Dilawari acted as a bridge between the government and NGOs. He was also involved in the first ever listing of heritage buildings undertaken by Intach. "I roamed around the city during those days, and that gave me a hang of the city's architecture," he says.

There was still very little money in conservation though, and if someone wanted to restore or just clean up a facade, it was still a big deal. The first big break came with the American Express bank building in Fort, where Dilawari helped restore both the exterior and, for the first time in Mumbai, the interiors. "It was a great project to showcase the potential of conservation. During the time of economic liberalisation, a great push actually came from various foreign banks that came into India. Banks have always been patrons of conservation and art. It is part of their culture because it speaks to their lineage," he says.

<https://www.thehindu.com/society/mumbais-monuments-man/article19777376.ece>

3/5

8/25/2018

Jayant Sriram meets conservation architect Vikas Dilawari - The Hindu

The Indian Heritage **Society** had instituted an urban heritage award, which foreign banks like American Express and Standard Chartered were keen on competing for, and that created a buzz and awareness around conserving heritage architecture.

Other major projects soon started to come in the form of Rajabai Clock Tower at Fort and the Tata Group's Army & Navy Building at Churchgate, that was restored to celebrate 50 years of Independence.

In 2000, a project was commissioned to repair the Bombay Corporation Hall that had been damaged in a fire. A year earlier, as part of a pioneering public-private partnership between Brihanmumbai Municipal Corporation, Intach and the Jammalal Bajaj Foundation, Dilawari acted as the chief conservation architect on the team that restored the Dr. Bhau Daji Lad Museum in Byculla. The museum stands today as one of the finest examples of heritage restoration in the country, and it won a Unesco excellence award in 2005.

The award noted the project's balance between conservation techniques and support of crafts skills. The project had succeeded in reviving dying techniques such as gilding and stencil work in the process of restoring the decorative details of the building, it said. These are the foundational hallmarks of Dilawari's work.

"With every project, we try to showcase a different craft and engage craftsmen whose community can get some attention through the project," he says. His other commitment is to ensure that his intervention as an architect is always respectful of the original structure. "That is the very idea of conservation, to salvage as much of the original structure as possible and undertake repairs only when necessary."

These are difficult commitments to keep. Finding craftsmen can be tough, especially locally, and working patiently to retain a structure's original integrity can often clash with time and budget constraints. "That is one of the reasons I had to withdraw from a lot of government projects, because they wanted to go for the lowest bidder and that did not allow me the flexibility to practise the right conservation techniques," Dilawari says. It's easy sometimes, to confuse conservation with what is commonly referred to as beautification. "For instance, I have spent nearly a full year removing the paint from Flora Fountain. Someone else could paint it in two days and inaugurate it and be happy."

The lack of awareness of proper conservation techniques, along with policies like rent control, and the failure to see heritage structures as an asset in the planning process are some of the reasons why Mumbai's true potential for restoring its best architecture has not been realised, Dilawari says. It's estimated, for instance, that Mumbai has the second highest number of Art Deco buildings of any city in the world, yet the policy of rent control means there is little incentive for landlords to maintain these buildings.

<https://www.thehindu.com/society/mumbais-monuments-man/article19777376.ece>

4/5

The above article shows the potential for the restoration work and demand for the craftsmen's all over India. But every conservation architect faces the common problem of finding the skill craftsmen for his projects.

The Tribune

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Punjab

Posted at: Aug 24, 2018, 1:17 AM; last updated: Aug 24, 2018, 1:17 AM (IST)

INTACH starts listing state's heritage buildings

Over 300 from pre-1947 era identified in Jalandhar

0 SHARES

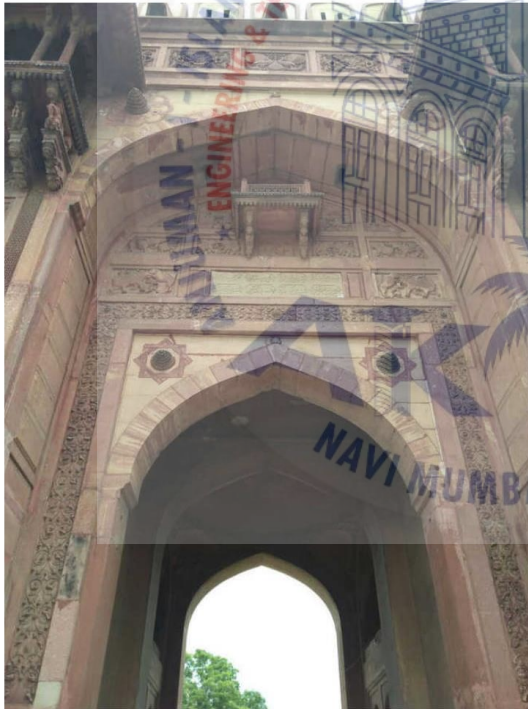
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The Nurmahal Sarai in Jalandhar. Tribune Photo

<https://www.tribuneindia.com/news/punjab/intach-starts-listing-state-s-heritage-buildings/641902.html>

Ad

Also in this section

AAP all the way on Day 1, but for wrong reasons

Panel report on sacrilege to be tabled on Aug 27

HC asks govt to submit report

House pays tributes to Vajpayee, Tandon

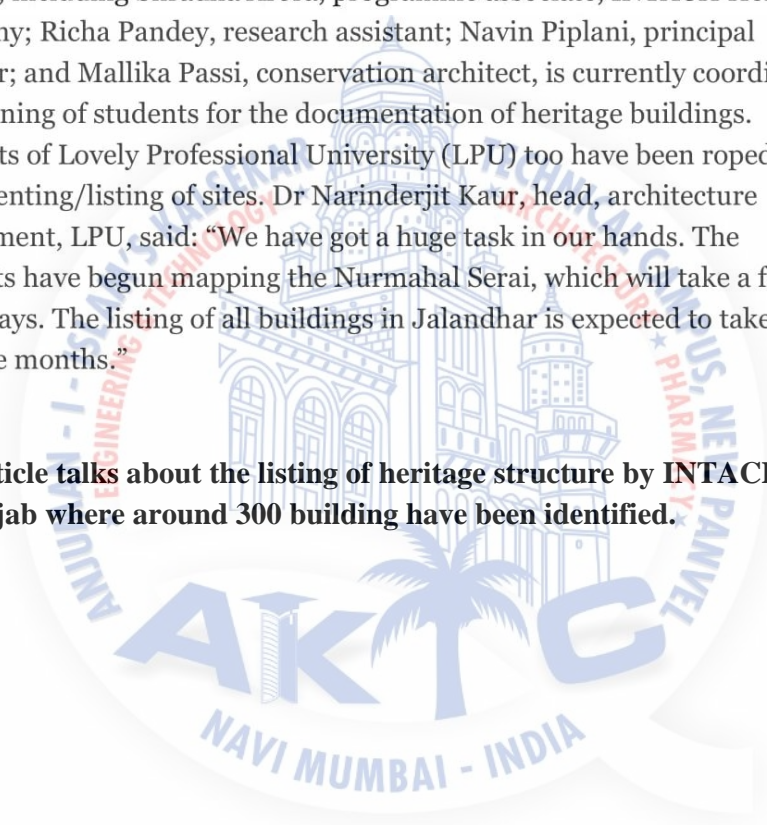
Reduce arhtiyas' cut or abolish system: Experts

While the project is currently in its initial stage, the detailed listing, including preparation of site plans, has begun from Jalandhar where around 300 buildings have been identified. Two of these buildings are under the care of the state government and 13 under the Archaeological Survey of India (ASI).

General Balwinder Singh (retired), convener of the state chapter of INTACH, said: "There will be numerous such buildings in the entire state. We are starting from the scratch as a detailed listing hasn't been done earlier and many of these buildings could be under private hands. Many are completely neglected or in ruins."

A team, including Shradha Arora, programme associate, INTACH Heritage Academy; Richa Pandey, research assistant; Navin Piplani, principal director; and Mallika Passi, conservation architect, is currently coordinating the training of students for the documentation of heritage buildings. Students of Lovely Professional University (LPU) too have been roped for documenting/listing of sites. Dr Narinderjit Kaur, head, architecture department, LPU, said: "We have got a huge task in our hands. The students have begun mapping the Nurmahal Serai, which will take a few more days. The listing of all buildings in Jalandhar is expected to take four to five months."

The above article talks about the listing of heritage structure by INTACH. Intach begun from Jalandhar Punjab where around 300 buildings have been identified.





AGA KHAN TRUST FOR CULTURE

Humayun's Tomb - Sundar Nursery - Hazrat Nizamuddin Basti URBAN RENEWAL INITIATIVE

The conservation works thus aimed at restoring the architectural integrity and the original Mughal splendour by using traditional building craft skills of masons, plasterers, stone carvers, and tile makers – all of whom would be working with the traditional materials. In view of the scale of work to be carried out and with a major departure from a 'preserve as found' approach, a Conservation Plan detailing the all proposed works was peer-reviewed at the outset by international experts.

CRAFTSMANSHIP

Conservation works on all structures within the enclosed garden posed a number of significant challenges. To begin with, the scale of the structure is very large. Over 200,000 man-days of painstaking work by master craftsmen – following the evidence of original architectural elements that remained – were required to restore the splendour.

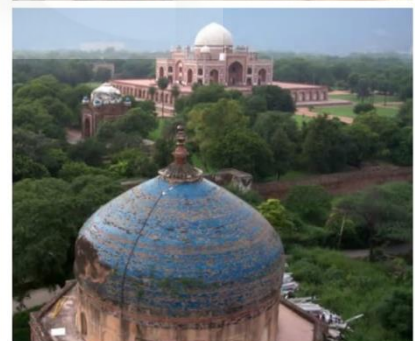
On the roof of Humayun's Tomb, water seepage was of a primary concern. To prevent further water seepage, masons carefully filled the joints of the grand white marble dome prior to plasterers restoring the plasterwork on the inner face of the double dome. In addition, stone-carvers manually removed a million kilograms of concrete, 40 centimetres thick, from the roof in order to restore the original levels and reveal buried architectural elements.

A prominent intervention was the removal of cement plaster and the restoration of the decorative star-shaped patterns on the facade of the 68 mini-mausoleums on the ground level where 160 Mughal family members, including Dara Shikoh, are buried.

For the Mughal builders, the tiles on the roof canopies represented a reminder of their Persian ancestry. In the 21st century, however, the tiles represented a craft skill lost in India. The conservation process required four years of experimentation, which was started under the guidance of master craftsmen from Uzbekistan – who trained youth from the adjoining Nizamuddin Basti in tile making.

CULTURE AS A TOOL FOR DEVELOPMENT

The resident communities of Hazrat Nizamuddin Basti are bearers of living cultural traditions that have survived for over seven centuries. Yet many residents here did not have access to basic urban services. The project, through improvements in education, health, sanitation and infrastructure, has aimed to improve the quality of life. Physical upgrading has always been accompanied by training and empowering residents. Neighbourhood parks have been landscaped, housing improvements undertaken in partnership with house owners and support provided to the municipality to undertake a major street improvement programme. Performance areas have been created for the practitioners of Quwwali music traditions that were created here in the 14th century by Hazrat Amir Khusrau and continue to draw a wide audience.



The above report is of AGA KHAN TRUST OF CULTURE stating their contribution on reviving the ceramic glazed tile making craft.

2.2.3 CASE STUDIES

2.2.3.1 SANSKRITI KENDRA



Image 2

GENERAL INFORMATION

Name of Architect:	AR.UPAL GOSH.
Owner:	MR.O.P.JAIN.
Consultant:	MR. JASPAL SINGH.
Cost of project:	20 Lakhs
Site Development:	35 Lakhs
Building:	55 Lakhs
Duration of project:	1990 to 1996 (3years)
Maintenance:	Public Charitable Trust.
Total Site Area:	3 Hectares (7.2 Acres)

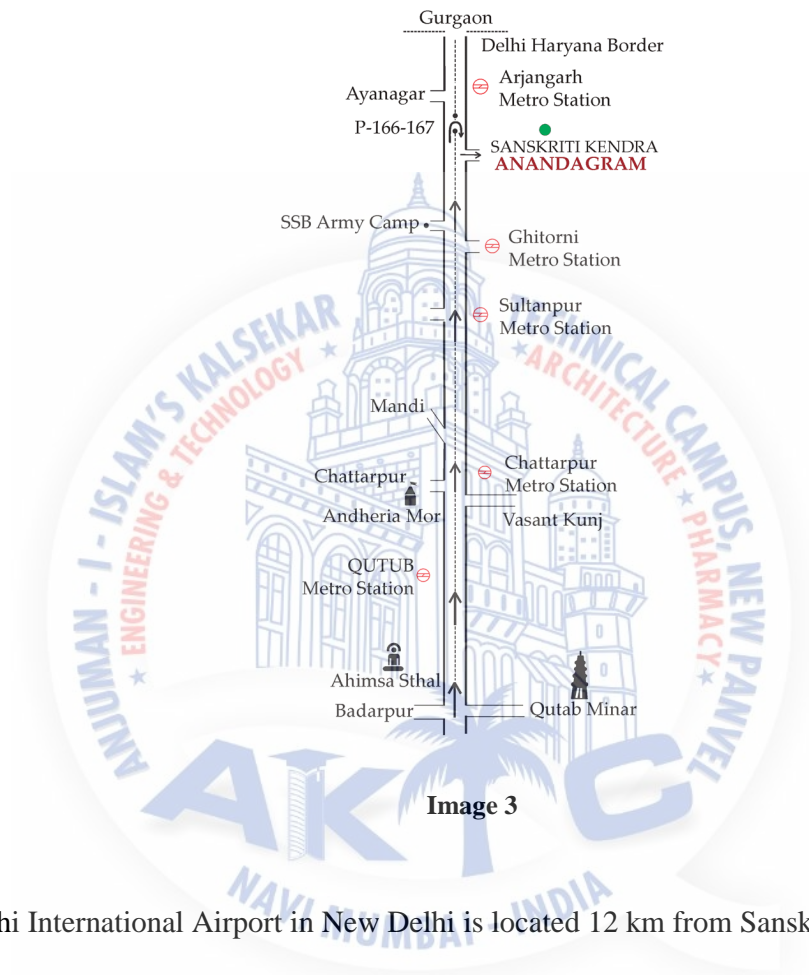
Various Activity Spaces

- Baithak (Reception, Administration, Dining, Conference)
- Museum of India Terracotta.
- Museum of everyday art.
- Open theatre .

- Studios.

LOCATION APPROACH

Sanskriti Kendra is located on the outskirts of Delhi on Mehrauli- Gurgaon road in Anandgram not too far from Qutub Minar.



By Air

Indira Gandhi International Airport in New Delhi is located 12 km from Sanskriti Kendra.

By Train

When travelling by train, arrivals at the New Delhi Station or at Old Delhi railway station are about 25km from Sanskriti Kendra.

Public Transportation

Nearest Metro station is Arjangarh

SITE AND SURROUNDING



Image 4

The site is covered with the heavy plantation.

The site was originally the farm field of Mr O.P.JAIN before building placement plantation of various varieties of trees were which have now fully grown to improve site environment.

The site has an undulating topography sloping gently from the edge of a natural forest to the approach road. The site was leveled up before placement of building blocks.

The site has trapezium of share of shape and surrounded by farmhouses on NW, NE sides.



Image 5

CONCEPT AND PHILOSOPHY

Sanskriti Kendra is a cultural Centre where artists, sculptors, writers, musicians and Village craftsman can practice their arts in congenial and tranquil surroundings that induce creativity.

The basic aim was to provide a peaceful atmosphere away from the crowded and vociferous atmosphere of the city; hence thousands of trees were planted on site presenting a picture of seemingly organic growth. Scattered planning where all the building blocks are separated with green spaces in between yet an organized and well knitted planning avoiding the sense of isolation in between.

The Kendra is organic in terms of use materials also. Mud plaster is also used in combinations with rubble stone masonry giving semi rustic appearance.

The circulation around the site is made interesting by change in levels using steps, also change in pattern and material of paving there by avoiding monotony.

MATERIAL APPLICATION

The architect upal ghosh took his visual cues from rural architecture but wanted the buildings to be practical and long lasting. He therefore chose cement that was made to look like mud bricks with pyramidal terracotta tiled roofs providing a design that could be replicated easily.

ENTRANCE TO SITE



Image 6

The site has two entrances main entrances for public artists and administration, service entrance for loading unloading of artifacts. It is a `kucha road' constructed of stone pieces and rammed earth.

PARKING

No provision for parking on site all vehicles are to be parked outside the site near the road.

ZONING

The zoning of various blocks is such that the spaces where public movement is more are placed close to the entrance and spaces where public interference is to be avoided are placed away from the entrance. All the museum and Artist studios are linked easily to the service entrance area.

STATEMENT OF AREAS

TOTAL PLOT AREA:	29980.86 SQ.M.
BUILT UP AREA :	1993.85 SQ.M.
F.A.R :	0.06
PERCENTAGE OF ROADS :	5.97%
PERCENTAGE OF PATHWAYS :	2.38%

OCCUPANCY

	GENERAL PUBLIC	ARTISTS	
		SUMMER	WINTER
Normal days	50-60/day	5-10	20-30
Festivals exhibition	300-400/day	-	60-70

LANDSCAPE DETAILS

Sanskriti kendra presents a colorful and diverse landscape. There are around 1000 trees on site of various Indian varieties. The pathways are all differently paved adding interest as one moves a path, takes another corner or cross another bridge.



Image 7



Image 8

Soft Landscaping Elements :

ELEMENTS	TYPES
Trees	Pipal, amla, neem, bamboo, kadam, aam, amaltas, arjun, saptavarni, champa, ashoka, jamun, babool, sheesham, sagaun, kusum akash, neem etc.
Shrubs	Roses, yellow, mustard.
Creepers	Bodgunvilleas
Ground cover	Grass

Hard Landscaping Elements:

- Paving
- Brick paved pathways 2m wide in various patterns.
- Flagstone with grass in between
- Edges of stream paved with rubble stone masonry.
- Precast concrete panels for paving.
- Lamp of various types near pathways and service

SERVICES

Electrical

- Electric supply by 'DESU'.
- Generator (during power cuts) with a capacity of 22 horse power.
- Electrical conduit runs underground.
- Garden lights / lamps operated from a distribution board near main entrance gate.

INFERNECES

- Building exhibits a perfect example of an environment suitable for a cultural setting.
- A building designed in the landscape, with the built form complementing the natural landform.
- Location of Sankriti Kendra outskirts of city, No visibility from highway hence public approach is difficult. no views/landmark available from approach road.
- Various blocks are segregated but no sense of isolation, organic movement pattern guided by beautiful vistas.
- Site Has Beautiful Landscape 'With thick vegetation the building forms are rusticated and merges with the surroundings.
- Space room for artists is located in administration block away from Studios/Residences and the Pathways Are Uncovered — Problematic during Rains.
- No Provision For Parking On Site Even For Staff.

2.2.3.2 NATIONAL CRAFT MUSEUM



Image 9

GENERAL INFORMATION

Name of Architect:	CHARLES CORREA
Owner :	TRADE FAIR AUTHORITY OF INDIA
Year of construction:	1956
Construction:	Rajasthan PWD
Maintenance :	GOVERNMENT OF INDIA
Total Site Area:	16000sqm
Location:	Delhi
Climate:	Hot and dry climate.

CONCEPT

An Indian village street- affable accommodative and active agonized around a central pathway, going from the village to the temple to the palace.



Image 10

ZONING

The museum complex includes:

- Demonstration area
- Museum
- village complex

PLANNING

This professional unfolding of spaces arranged around a succession of courtyards makes complex and subtle references to local Motion Traditions and is perhaps the only device by which space can retain its own integrity and ambience. Exhibits, such as in the village court and the temple court, lie along the path in the connected courtyards, off these courts are particular exhibits such as village crafts etc. the exhibits may be viewed and individually or seen as unfolding of events along the way. The sequence ends with the exit via roof garden, which forms an amphitheatre for the folk dances, as well as an open air display of large terracotta horses and other handicrafts.

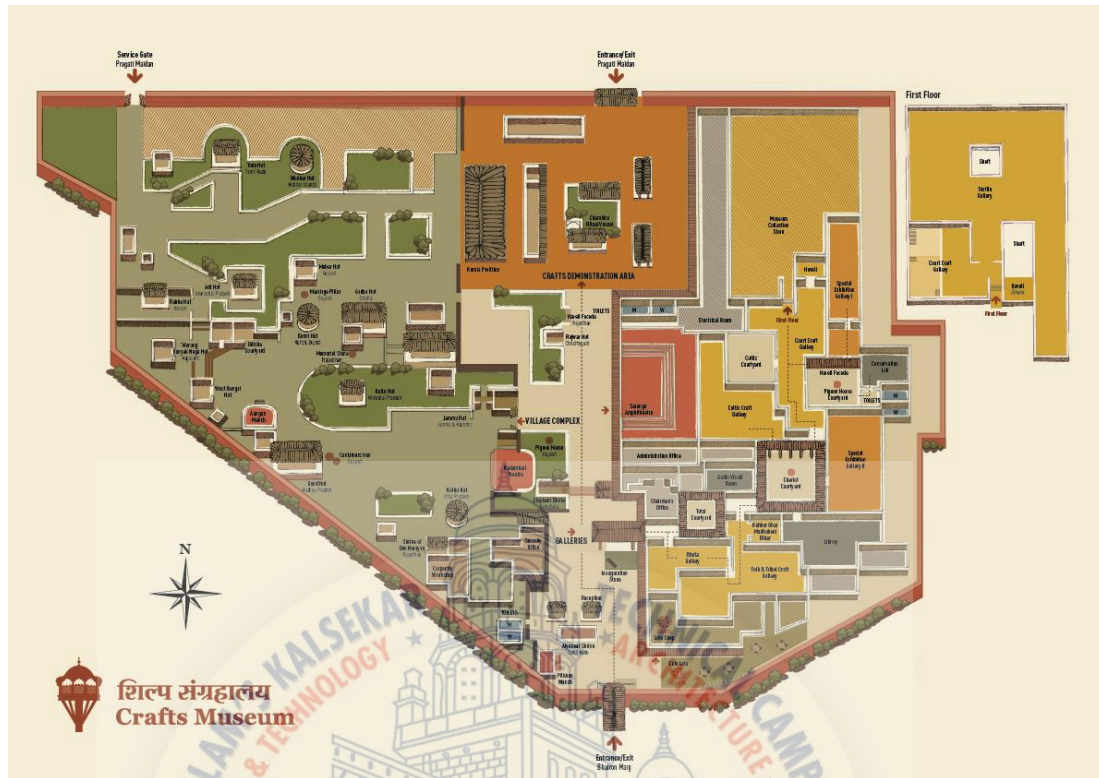


Figure 1 Plan

BROAD ACTIVITIES

- Crafts demonstration by master craftsmen's
- Bhuta sculpture gallery
- Temporary exhibition gallery
- Reference collection of handicrafts.
- Textile gallery
- Tribal craft gallery

CIRCULATION

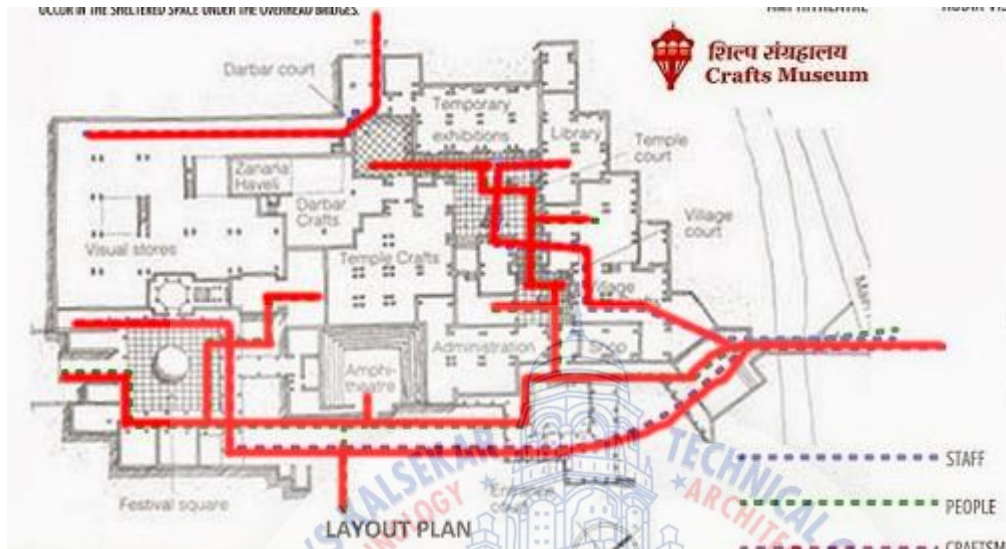


Figure 2.Circulation Plan

- Visitor moves through series of courtyard
- All galleries leads of courtyard.
- The whole museum is divided into small galleries which resolve the problem of circulation.

PLAN

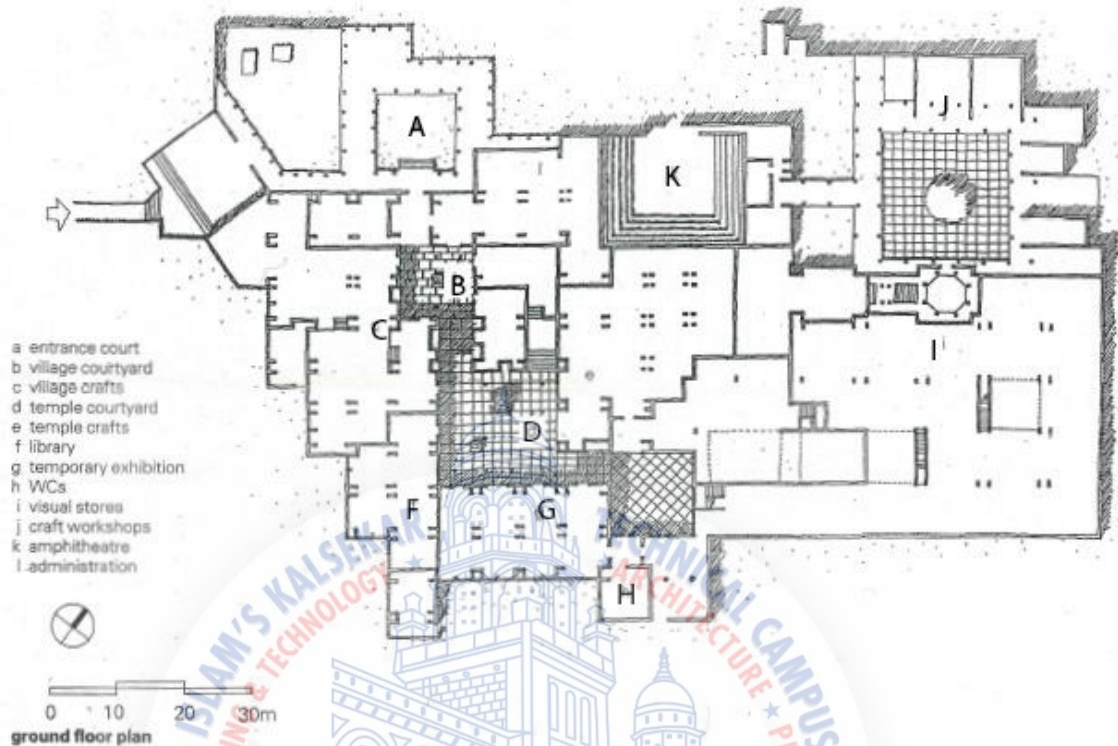


Figure 3

WORKSHOPS

Individual semi- enclosed work spaces divided according to region and crafts. Group spaces where group efforts are essential e.g. puppeteers madhuboni painters. Concrete cubes serve as seating for customers. Library The museum has a specialized library of more c-thon 10000 books and periodicals pertaining traditional rural and tribal arts and cultures.

ANALYSIS

Layout level

The craft museum is organised around a central pathway as one travels down this spine punctuated by the village court, temple court, darbar court and other open spaces one catches glimpses of exhibits that lie on either side.

One can progress through all the sections in a continuous sequence.

The end of the sequence is the amphitheatre Spaces arranged in organic pattern similar to traditional village settlement patterns.

Spatial layout attempts to integrate cultural context to space and movement by avoiding rigid and formal spaces.

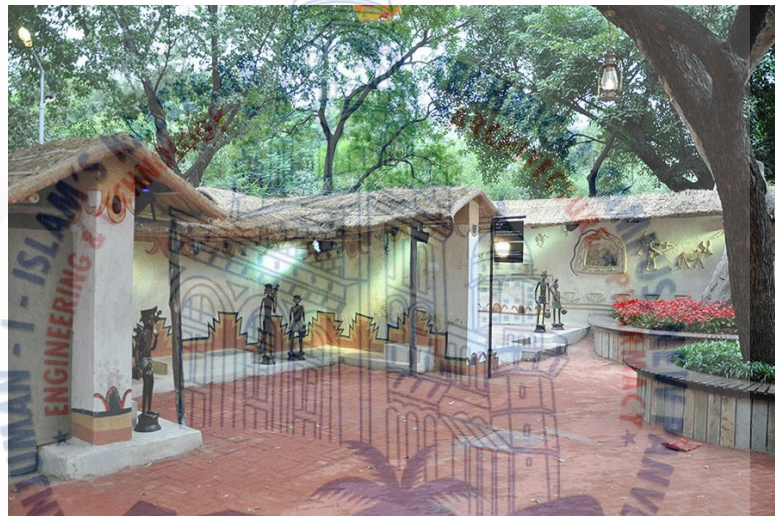


Image 11

OBSERVATIONS

Transitional spaces:

Raised level of entrance bridge level Descending from the bridge transforms to a natural rural environment on seeing the heavily decorated wall of the souvenir shop.

Excellent Interplay of open, Semi open and, closed spaces.

Facades:

Facades used to reflect a geographical area as well as portray household activity. Only the public area is exposed.

2.2.3.3 DILLI HAAT, JANAKPURI



Image 12

GENERAL INFORMATION

Architects:	Archohm
Location:	Janakpuri, New Delhi, Delhi, India
Architect in Charge:	Mr. Sourabh Gupta
Design Team:	Suboor Ahmad, Aarti Kulkarni, Sadhvi Astir, D. D. Sharma.
Area:	16000.0 m ²
Project Year:	2014
Site area:	6 Acre

PLANNING

The site was a large six-acre northwest facing contiguous piece that turns southeast towards the end.

The complex is planned with two entrances; a primary face with vehicular and pedestrian zones and a secondary reentry for pedestrians into the craft-only zone.



Figure 4

MATERIAL

The material spectrum is an eclectic mix of modern and traditional. Using the timeless red Agra stone, **Kota Stone**, **Slate** and the **local Delhi quartz stone** masonry on facades and landscapes sets a neat and natural typology to this predominantly green complex.

The one material that is being celebrated with its extensive usage is **Bamboo**;

Structures for shading, screens for baskets and food court, sculptures for street furniture on one side and the natural growing ones as soft-scapes of boundary plantations and accent trees on the other.



Image 13



Image 14

ZONING

- Performing area
- Café
- Exhibition Area
- Market area

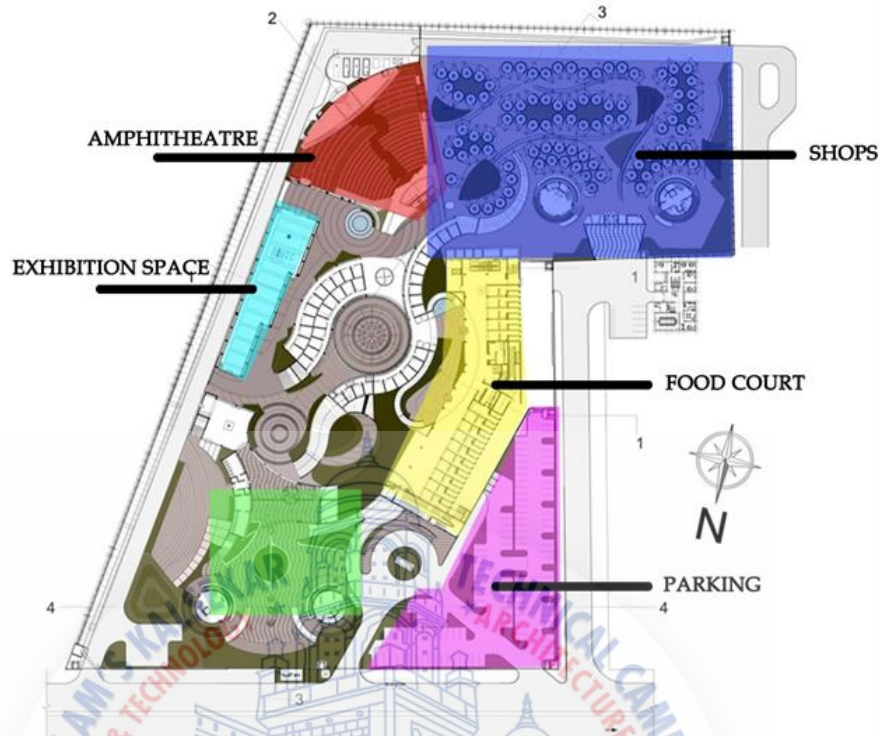


Figure 5

MARKET AREA



Image 15



Image 16

The air-conditioned shops bring a sigh of relief to Delhiites, sold out on arty- crafty goods, and summer being the hub of the shopping calendar. Also, covered on top by canopied shops they make a bustling activity space lit up by shop signage and street sculptures. 100 craft shops circular in plan, are arranged in clusters of 5-6 each forming a bazaar. These are built in the most conventional natural stone masonry, covered with the most technologically advance tensile canopies. The clusters are connected with small green patches and paved allies completing the village scene. The rear boundary wall is lined with informal platform shops overlooking this village.

AUDITORIUM

The final functionality found an indoor, well-equipped, 800- capacity auditorium for formal concerts and an informal similar capacity open-air amphitheatre that works simultaneously with independent spaces and support services. A multipurpose, multi-scaled exposition hall for exhibitions and seminars is proposed. A set of four baskets houses a music museum, a music store and music workshop space along with tourism offices and cafes.



image 17

INFERENCE

Natural shade are created to cool the interior spaces.

The exhibition halls are three linear vaults of ascending widths in plan, forming one large space that can be divided into three as required . Colourful flowering creepers that soften the scale and help temperature control further cover the steel sheeting on top.



2.3.3.4 CRAFT VILLAGE , RANGPURI, DELHI.



Image 18

GENERAL INFORMATION

Architects:

Gangpuri, New Delhi, Delhi, India

Location:

Owner:

Iti Tyagi.

Area:

16000.0 m2

Project Year:

2011.

Activity:

Workshop, Trade Fair and Artist Residency.

LOCATION



Figure 6

Craft village is developed in the vicinity of Delhi near international airport. surrounded by different farmhouses and embassy residencies.

SITE AND PLANNING

The centre is developed on farmland on outskirts of Delhi in Rangpuri.

Site is surrounded by many consulate residencies and private farm houses. The site has heavy plantation which gives the shade to building and helps to cool the environment below.

image 19

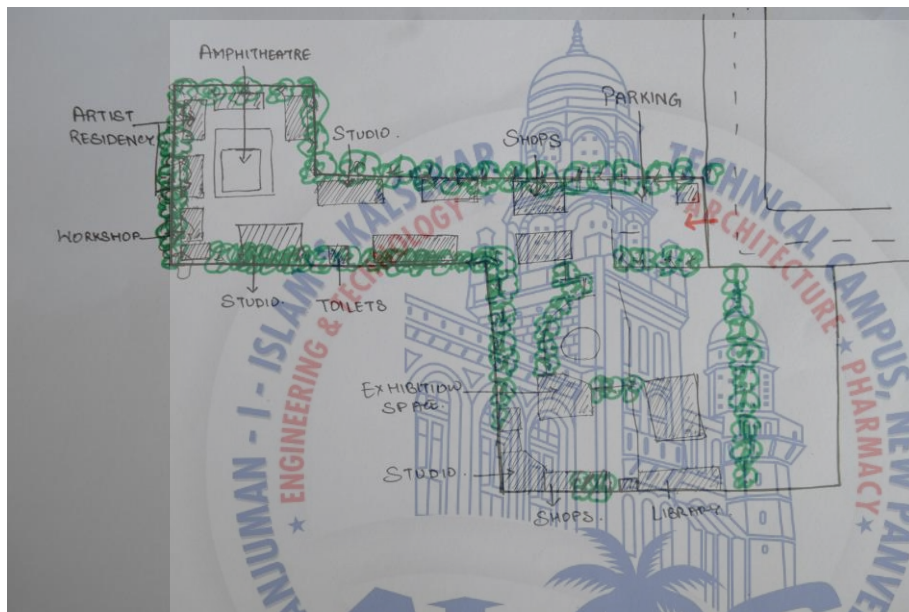


Figure 7

The site was a acre northwest facing contiguous piece that turns southeast towards the end.

The complex is planned with only one entrance.

The site is divided into four parts, Market, studios/Workshops, Display Area and residency.

Where are planned at the end of the site to provide some privacy. It is very close to small amphitheatre which disturbs the private area when there is any fest.

MATERIALS USED

The material spectrum is a mix of modern and traditional. Wood is used in display area to depict the village theme. Whereas steel is used for the studios.

ZONING

- Market Area
- Studio Area
- Artist Residency
- Amphitheatre
- Display Area

WORKSHOPS



Image 20

Since many craft needs open space for their activity

All workshops are semi-open shades which give freedom to merge the workshops to open spaces.



Image 21

SPACES

- Admin
- Reception
- Studios
- Classroom
- Amphitheatre
- Artist Residency
- Student Residency
- Shops
- Exhibition Space
- Library
- Food Court

INFERENCE

Natural shade are created to cool the interior spaces.

Visitor are directed through the market area to give business to shops.

Residencies is at the end of the site which gives the private space for the artists.

No parking is provided inside the centre , which result chaos on narrow road .

2.3.3.5 INDIAN INSTITUTE OF CRAFT AND DESIGN.



Image 22

GENERAL INFORMATION

Architects:	-
Location:	Jaipur, Rajasthan.
Owner:	Government of Rajasthan.
Area:	18000.0 sqm
Project Year:	1997.
Activity:	Workshops.

Aim:

The Vision of IICD is to continue to invigorate the craft sector and to become the Centre of Excellence in Crafts & Design, encouraging research and bringing new life to the languishing crafts of India.

PLANNING

The complex is planned with two entrance. One as the main entrance for campus and other for the girls hostel.

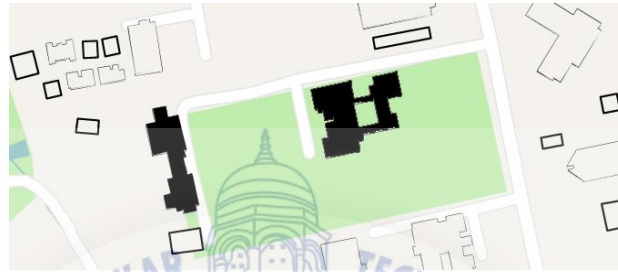


Figure 8

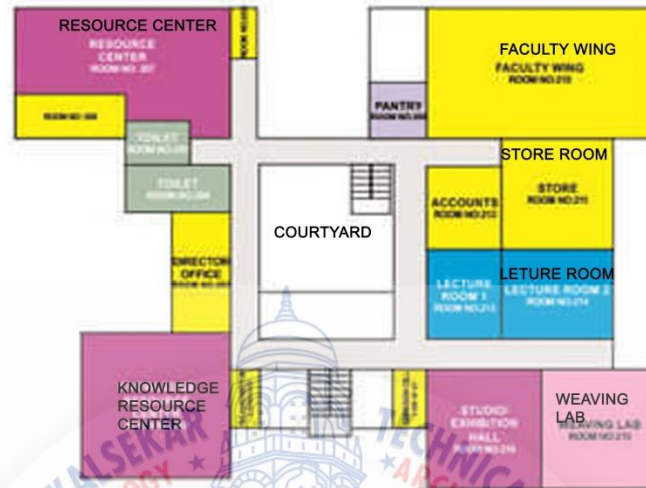
The site is divided into two parts, girls hotels and institute building.

Workshops are planned at the ground floor for loading and unloading and for the easy maintenance of the heavy machinery.



Figure 9

GROUND FLOOR PLAN



FIRST FLOOR PLAN

Figure 10

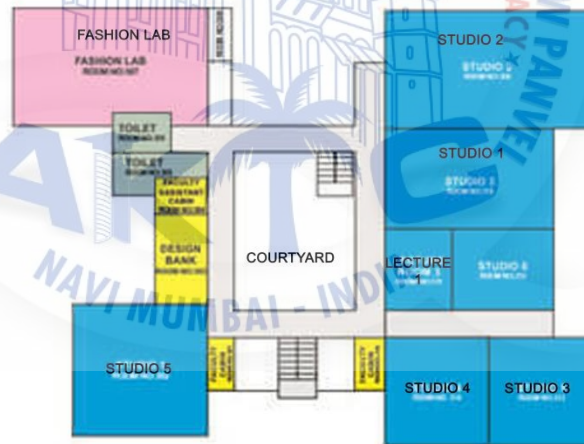


Figure 11

GROUND FLOOR PLAN

While Faculty room ,Computer labs , Resource are provided on first floor followed by classroom and library on second floor.

Building has a central courtyard which provide good ventilation and natural light.

ZONING

- Workshops
- Admin
- Classroom
- Hostel

WORKSHOPS

- Metal Workshop
- Wood workshop
- Ceramic Workshop

image 23



Image 24

Wood Workshop



Google

Image 25.Ceramic Workshop



2.2.3.6 JAWAHARKALA KENDRA, JAIPUR



Image 26

GENERAL INFORMATION

Architects:	Charles Correa
Location:	Jaipur, Rajasthan.
Owner:	Government of Rajasthan.
Area:	38000.0 sq.m.
Project Year:	1992.
Activity:	Workshops, Museum, learning spaces.

INDRODUCTION

Jawahar kala kendra is an arts and crafts centre in the city of Jaipur. The centre was built in the year 1986 and the construction complete in 1992. The centre 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 in contemporary types is also venue of theatrical and musical performance. -The centre has been made in the nine blocks housing museums, theatres, library, arts display room, cafeteria, administration and studio.

CONCEPT

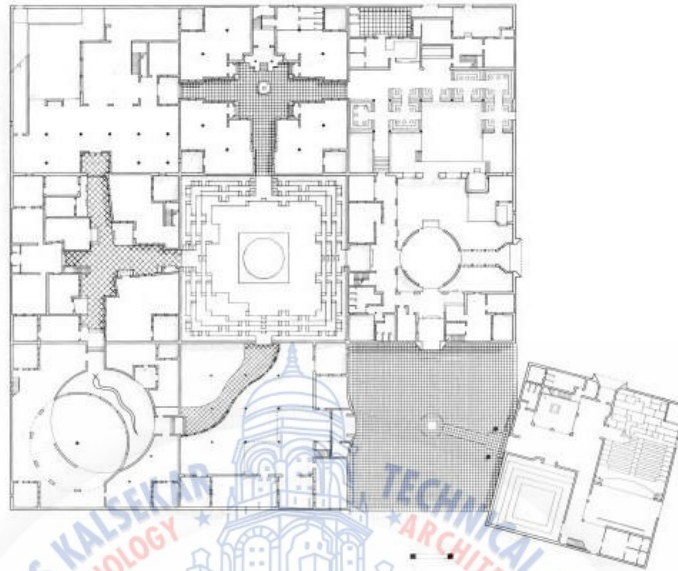


Figure 12

The centre is an analogue of the original city plan of Jaipur drawn up by the Maharaja, a scholar, mathematician and astronomer, Jai Singh the Second, in the mid-17th century. His city plan, guided by the Shipla Shastras, was based on the ancient Vedic madala of nine squares or houses which represent the nine planets (including two imaginary ones Ketu and Rahu). Due to the presence of a hill one of the squares was transposed to the east and two of the squares were amalgamated to house the palace.

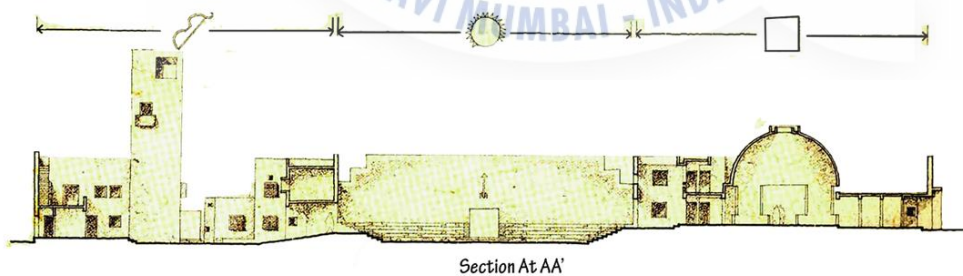


Figure 13

MATERIAL

- Red sandstone
- White marble.

image 27



Image 28

CIRCULATION

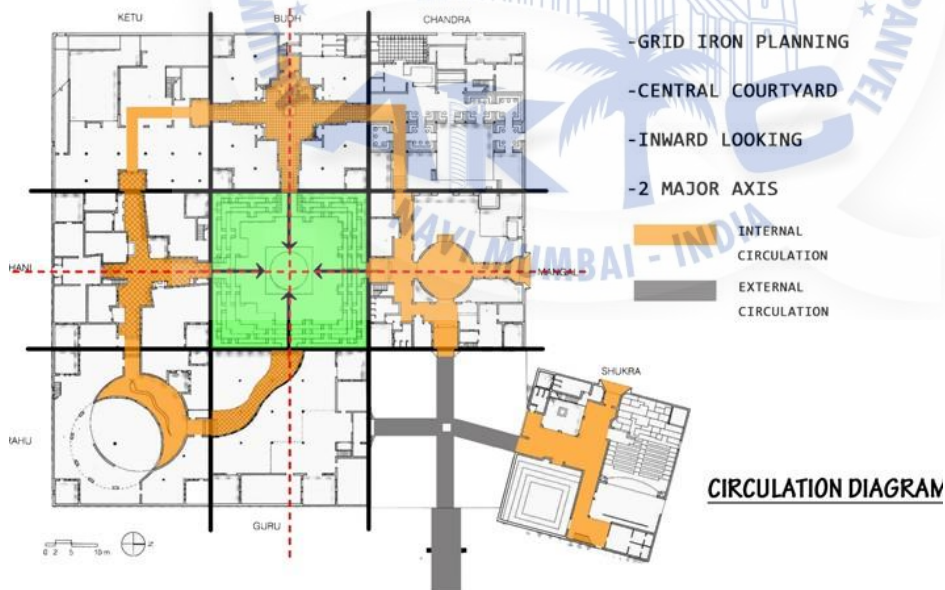


Figure 14

CLIMATIC RESPONSE

Material: red sandstone and white marble

Small punctures on walls for ventilations.

Light shafts have step profiles with marble capping

Smaller openings -Light shafts at corner of each unit

Central court to bring in light and air.

WORKSHOPS

- Textile
- Miniature painting
- Block printing
- Folk music

CONCLUSION

RESPONSE TO PROGRAM: A volumetric module which is very well defined.

RESPONSE TO CONTEXT: Going with tradition.

CIRCULATION AND PLANNING: Grid iron planning with Connectivity.

DENSITY- Specially even. Programmatic density varies

HIERARCHY: Well defined, based on programme it occupies.

COMMUNITY SPACE: Mixture of formal and informal space.


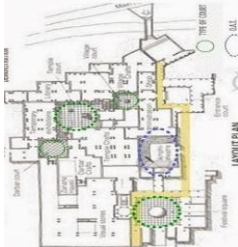
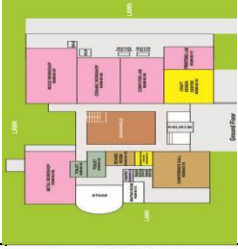



RESPONSE TO CLIMATE: Central court small openings.

BUILDING LANGUAGE & MATERIAL: Concept of the kund and the use of Local materials and use of pergolas and columns.

RELATIONSHIP TO LANDSCAPE: Even landscaping

2.2.4.COMPARATIVE ANALYSIS OF CASESTUDY

Spaces	Craft Village	Sanskriti Kendra	National craft museum	National Institute of Craft And Design	Dilli Haat Janakpuri	Jawaharkala Kendra
Workshops	Y	Y	N	N	N	Y
Amphitheatre	Y	Y	Y	N	Y	Y
Auditorium	N	N	N	N	Y	N
Library	Y	Y	N	Y	N	Y
Administration	Y	Y	Y	Y	N	Y
Retail shops	Y	N	Y	N	Y	N
Artist residency	Y	Y	N	N	N	N
Classroom	Y	Y	N	Y	N	N
Exhibition space	Y	Y	Y	Y	Y	Y
Multipurpose hall	Y	Y	Y	Y	Y	Y
Water harvesting	N	Y	N	N	N	N
Climate responsible	Y	Y	Y	Y	Y	Y
Courtyard	N	Y	Y	Y	Y	Y
Museum	Y	Y	Y	N	Y	Y
Lanscaping	Y	Y	Y	N	Y	Y
Recreational space	Y	Y	N	N	Y	Y
Learning spaces	Y	Y	Y	Y	N	Y
Cafeteria	Y	Y	Y	Y	Y	Y

	Craft Village	Sanskriti Kendra	National craft museum	Indian Institute of Craft And Design	Dilli Haat Janakpuri	Jawaharkala Kendra
Location	Rangpuri, Delhi	Delhi		Jaipur		Jaipur
Purpose of case study	Understanding program and working of centre.	Understanding program and Climatological response.	Understanding the ways to promote craft through exhibition.	To understand similar workshops.	Understanding commercial aspect and technological intervention in building.	Concept, Planning.
Area	7400sqm	30000sqm	16000sqm	18000	30000sqm	38000sqm
Architect		Upal Ghosh	Charles Correa		Archohm	Charles Correa
Project year	2011	1990	1990	1997	2014	1992
Client	Iti Tyagi	Sanskriti Pratishthan	Trade fair Authority of india	Government of Rajasthan	Govt. of Delhi	Government of Rajasthan
Plan						

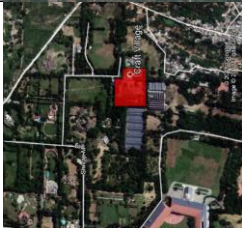



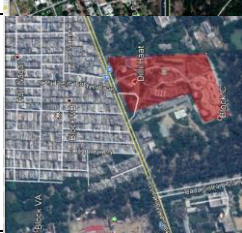

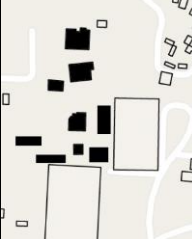




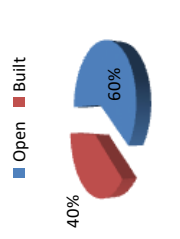
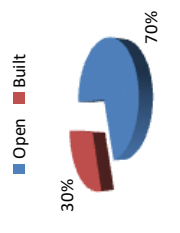
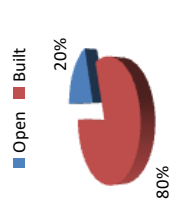
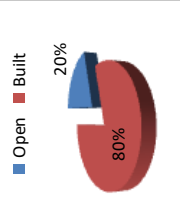
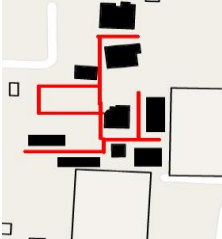

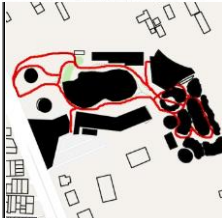
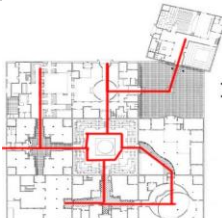
Activity	Workshops Trade fair Artist Residency	Crafts village is the center to promote Crafts of India, and hence, offer various program and workshops in craft appreciation, design, art and culture, and self-exploration.	Workshops Art Exhibitions Conservation Centre	Exhibitions Live art show Retail	Workshops Classrooms Library	Retail Programs Cultural Exhibitions	Shilpgram Art display Library
Aim		Sanskriti Kendra is a symbol of Sanskriti's involvement in activities relating to art, craft, literature, the performing arts, and social work.	The National Handicrafts and Handlooms Museum, popularly known as the Crafts Museum, celebrates the rich, diverse, and practising craft traditions of India.	The Vision of IICD is to continue to invigorate the craft sector and to become the Centre of Excellence in Crafts & Design, encouraging research and bringing new life to the languishing crafts of India.	Dilli haat showcases the country's craft and culture, and is an open air shopper's paradise which is a one stop destination for art, craft, music and food lovers.	Rajasthan Art and Heritage, the need of incubating and nurturing art and artists was prominently felt so jawaharkala kendra was established,	
Context							
Material	Steel, wood, Brick masonry.	Terracota Tile Roof Cement bricks	Red tiled roofs, Bamboo, Red sandstone	R.C.C	Red Agra stone, Kota stone, local Delhi quartz stone, Bamboo, steel & tensile canopies.	Red sand stone Concrete, Bamboo.	

Figure ground					
Open to built	 <p>40% Open 60% Built</p>	 <p>30% Open 70% Built</p>	<p>20% Open 80% Built</p>	 <p>20% Open 80% Built</p>	 <p>20% Open 80% Built</p>
Circulation					
Site Entry	1	1	1	2	3
Artist Residency	Yes	Yes	No	No	No
Topography	Flat Site	Minor contour	Flat Site	Flat Site	Flat Site

2.3 RESEARCH DESIGN

CRAFTS UNDER THIS PROJECT

- Stone carving.
- Stone inlay.
- Islamic mosaic.
- Ceramic Glazed tile.
- Wood carving.
- Lime decorative plastering.
- Wood inlay.
- Painting.

2.3.1 DETAIL STUDY OF CRAFTS.

STONE CARVING

The stone-carving tradition in India is one of the richest in the world. Guilds of masons and stone carvers have existed here since the 7th century B.C. The skills were handed down as family lore from father to son, a practise prevalent in some parts of the country even today.

The classical tradition of stone carving was closely linked with architecture. All major temples of India-be it Puri, Konark, Khajuraho, Kailash Temple, or the Shore Temple at Mahabalipuram-illustrate the rich tradition of Indian stone carvings.



Image 29. Stone carving at Jaisalmer fort, Rajasthan, India.

The geologically old land of Rajasthan, rich in different kinds of hard rocks like granites, marbles, quartzite, slates, and other metamorphic rocks, has been a stone-carver's paradise.

HISTORY

The stone-carving tradition in India is one of the richest in the world. Guilds of masons and stone carvers have existed here since the 7th century B.C. The skills were handed down as family lore from father to son, a practice prevalent in some parts of the country even today.

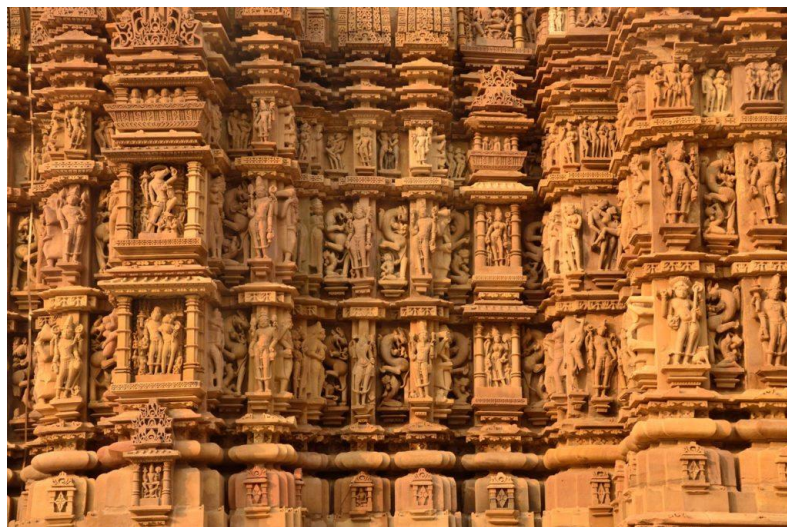


Image 30. Khajuraho Temple, Madhya Pradesh.

India has a rich tradition of stonework, as is evident from temples in Khajuraho, Konark, Martand in Kashmir and Ellora etc, which have richly carved sculptures and relief work on them. Large temple complexes of Ramashwaram, Dilwara and Tirupati not only are marvels in stone, but they reflect a high degree of sophistication reached by craftsmen engaged in stone craft.

CLASSICAL ORDER.

The first examples of true stone architecture, appears with the start of the Classical period (320 BCE-550 CE) and the rise of the Mauryan Empire.

In effect, many Stupas are thought to date originally from the time of Ashoka, such as Sanchi or Kesariya, where he also erected pillars with his inscriptions, and possibly Bharhut, Amaravati or Dharmarajika in Gandhara.

EARLY MIDDLE AGES.

Māru-Gurjara temple architecture originated somewhere in the sixth century in and around areas of Rajasthan. Māru-Gurjara Architecture shows the deep understanding of structures and refined skills of Rajasthani craftsmen of the bygone era.



Image 31 .Rani ki vav, Gujrat.

EARLY MODERN PERIOD.

The Mughal architecture and painting influenced indigenous Rajput styles of art and architecture. Rajput Architecture represents different types of buildings, which may broadly be classed either as secular or religious. The secular buildings are of various scales. These include temples, forts, stepwells, gardens, and palaces. The forts were specially built for defense and military purposes due to the Islamic invasions.

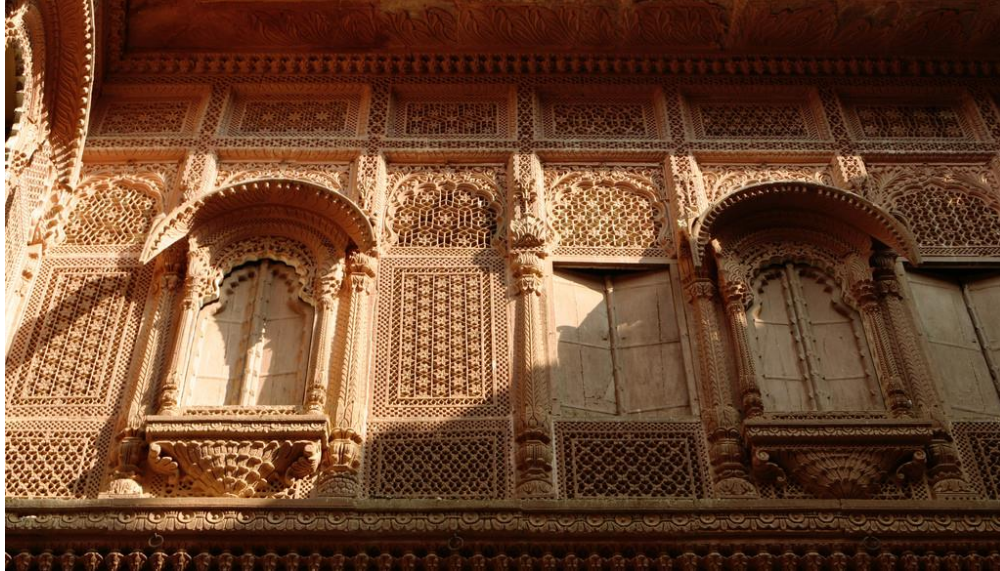


Image 32 Mehrangarh fort, Jodhpur.

INDO-ISLAMIC ARCHITECTURE.

The earliest examples of Indo-Islamic Architecture are the buildings constructed by the Delhi Sultanates, most famously the Qutb Minar complex.

The most famous Indo-Islamic style is Mughal architecture. Its most prominent examples are the series of imperial mausoleum, which started with the pivotal Tomb of Humayun, but is best known for the Taj Mahal.

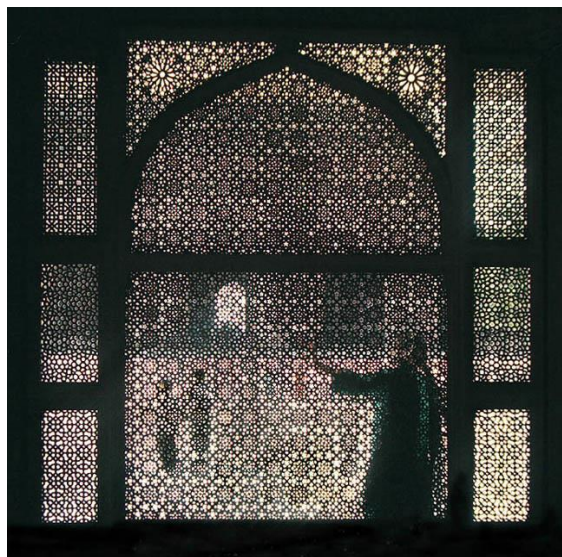


Image 33. Fatepur Sikri, jali.

PROCESS OF STONE CARVING.

Step 1.



Image 34

Huge stone blocks are split by using the plug.

Step 2:



Image 35

The surface of the stone slab is made uniform and its sides are made even.

Step3:

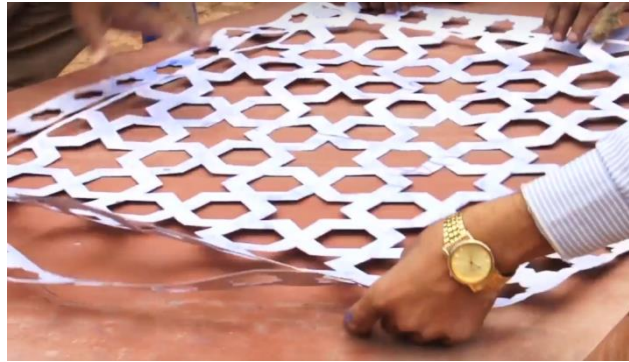


Image 36

After getting the desired shape and size the paper stencil is used to mark the design.

Step 4:



Image 37

Different types of chisels is used for corners.

And special '*farmas*' are used to mark the petals and offsets.

Few notable monuments in which stone carving is used.

Agra Fort, Uttar Pradesh	Uttar Pradesh, India
Taj Mahal, Uttar Pradesh	Uttar Pradesh, India
Fatehpur Sikri, Uttar Pradesh	Uttar Pradesh, India
Humayun's Tomb, Delhi	Delhi, India
Qutb Minar and its Monuments, Delhi	Delhi, India
Red Fort Complex	Delhi, India
The Qutb Shahi Monuments of Hyderabad	Hyderabad, India

STONE INLAY (PIETRA DURA).

Pranchin kari in Indian subcontinent.

Pietra dura developed from the ancient Roman opus sectile, which at least in terms of surviving examples, was architectural, used on floors and walls, with both geometric and figurative designs. In the Middle Ages cosmatesque floors and small columns etc. on tombs and altars continued to use inlays of different colours in geometric patterns.



Image 38

A contemporary marble table top in *Pietra Dura*, Agra.

PROCESS OF STONE INLAY

Step 1.



Image 39. Design is copied on the stone from butter paper.

Step 2.



Image 40

Depending upon design colour stone are cut and sliced into different shapes.

Step 3.



Image 41

Stone is carved as marked.

Step 4.



Image 42

Once all the stones are shaped, work passes to a different group of artisans who specialize in inlaying the stone. Here grooves are cut in the base using an iron chisel. The shaped stones are then glued into these grooves.

Step 5.



Image 43

After it dries off, the whole product is hand polished and finished.

Few notable building in which stone inlay is used,

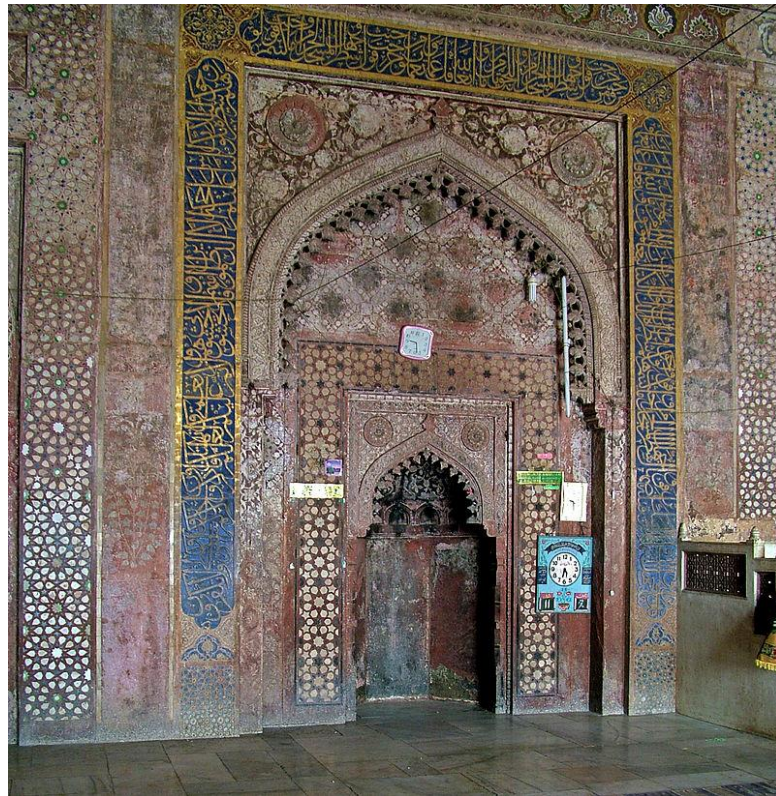
Agra Fort, Uttar Pradesh
Taj Mahal

Uttar Pradesh, India.
Agra, India.

ISLAMIC MOSAIC.

Islamic art mostly avoids figurative images to avoid becoming objects of worship.

Islamic geometric patterns derived from simpler designs used in earlier cultures: Greek, Roman, and Sasanian. They are one of three forms of Islamic decoration, the others being the arabesque based on curving and branching plant forms, and Islamic calligraphy; all three are frequently used together. Geometric designs and arabesques are forms of Islamic interlace patterns.



.Islamic mosaic patterns around the Mihrab at the Jama Masjid, Fatehpur Sikri.

Few notable monuments in which Islamic mosaic is used:

- Tomb of Itimud ad Daula, Agra
- Fatehpur Sikri, Agra.
- Tajmahal, Agra.

PROCESS OF ISLAMIC MOSAIC.

Step 1.

**Image 44**

Ceramic tile is made and kept for drying.

Step 2.

**Image 45**

Glazed colour pigment is applied on surface.

Step 3.



Image 46

Tiles are baked in kiln.

Step 4.



Image 47

The pattern is marked on the tile.

Step 5.



Image 48

According to the design the tile is cut and sliced into different shapes.

Step 6.



Image 49

The small pieces are arranged upside down to form a big tile.

Step 6.



Image 50

Cement is in formwork.



Image 51

BLUE GLAZED TILE:

The process of the ceramic glazed tile is same as tile used in Islamic mosaic which is mentioned above.

Few notable monuments in which blue glazed tile used.

- Humayun tomb
- Neela gumbad.
- Abdul Rahim tomb.

WOOD CARVING

Wood carving in India has been around since ancient times, with ancient wood carved temples in Uttar Pradesh bearing witness to this. While Sheesham is the most widely used type of wood, mango, walnut, deodar, ebony and sandalwood are also used.

Presently, Saharanpur in Uttar Pradesh is known for its intricate wood carvings. The origin of these crafts can be traced back to the late 19th century here. It was influenced by Kashmiri designs due to association and migration of Kashmiri artisans. These Craftsmen were famous for their unique jaali and vine leaf patterns.



Image 52 wood carving, Saharanpur, Uttar Pradesh.

Wood carving is done totally by hands, the wood which is majorly used is Sheesham. Though teak, rose wood and mango wood are also popular. Wood carving, cutting, sanding and polishing. It definitely takes patience and precision. It is the epitome of hard work and success.

There are majorly 5 types of carvings done on wood:-

- Undercut (Khokerdar),
- Lattice work (Jalidhar),
- Semi Carving (Padri),
- Deep Carving (Vaboraveth),
- Shallow Carving (Sadikaam).

PROCESS OF WOOD CARVING

Step 1.



Image 53

Wood selection and cutting, machines are used in the cutting process.

Step 2.



Image 54

Outline of the design is marked on the selected wood surface.

Step 3:



Image 55

Rough carving is done by hand without using any machines.

Step 4 :



Image 56

Detail carving.

Step 5:



Image 57

Polishing

Few notable monuments in which wood carving is used:

- Shaniwar wada, pune.

LIME DECORATIVE PLASTER.



LIME PLASTERING PROCESS

Step 1.



Image 58

Once it is mined from the quarries limestone goes through the varied method of preparation depending upon its end use.

Step 2.



Image 59

For masonry and plastering its first process is in the kiln.

Step 3:



Image 60

The lump line from the kiln is then kept under water for at least three weeks allowing particle to break down to minute level that would allow easy bonding.

Step 4:



Image 61

Lime putty thus prepared is mixed with sand and pozzolanic additives such as brick dust to trice its volume.



Image 62

To prepare lime for plastering lime is traditionally prepared in the 'chakki'.

Step 5:



Image 63

Other additives are added such as jaggery.

Step 6:



Image 64

- Generally before decorative plaster 3 layers of lime plaster is applied; brick dust to the first layer of the plaster.
- Then second layer is with fine sand.

Step7:



Image 65

Shrinkage crack is inherent to lime plastering to overcome this plaster is hammered with a wooden mallet.

Step8:



Image 66

The final layer is a mixture of lime putty and marble dust .on which decorative carving is done.



Image 67

WOOD INLAY:

Wood is inlaid with different coloured wood, with bone, shells or with wire. The surface is incised with the required design/motif. The material to be inlaid is then beaten into the grooves.

**Image 68****WOOD INLAY PROCESS:**

Step 1:

**Image 69**

The base wood is first selected and The final design drawing is prepared.

Step 2:



Image 70

The Final design is then marked onto the wood.

Step3:



Image 71

Based on the design, grooves are made on the areas to be inlaid.

Step 4:

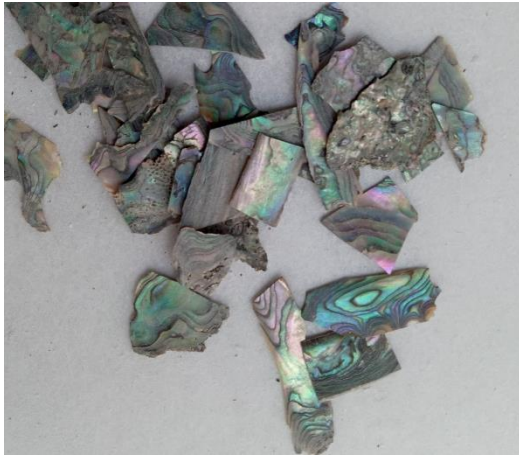


Image 72

Shells, stone, or different colour wood is used to inlay.

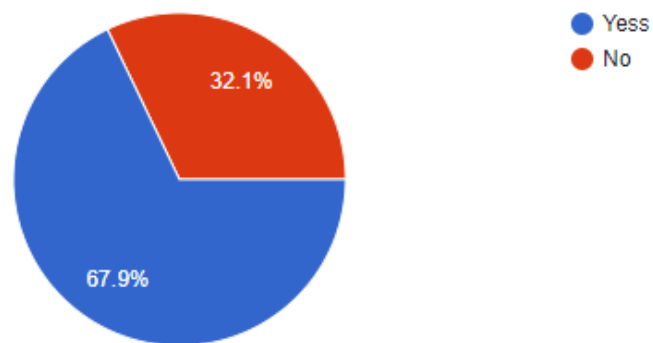


Image 73

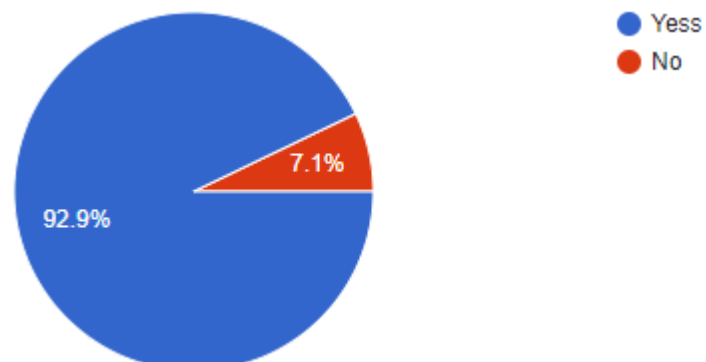
2.3.2 SURVEY

A survey has been conducted on the languishing construction related craft to know what people think about traditional craft techniques in today's time. The survey is conducted on Google survey with 65 people responded

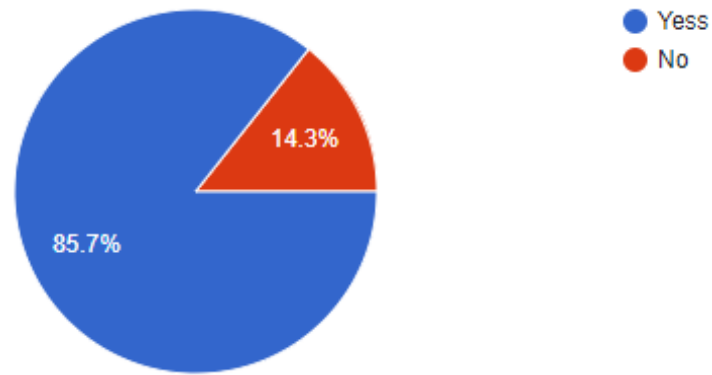
1. Have you ever wondered how historical monuments are constructed?



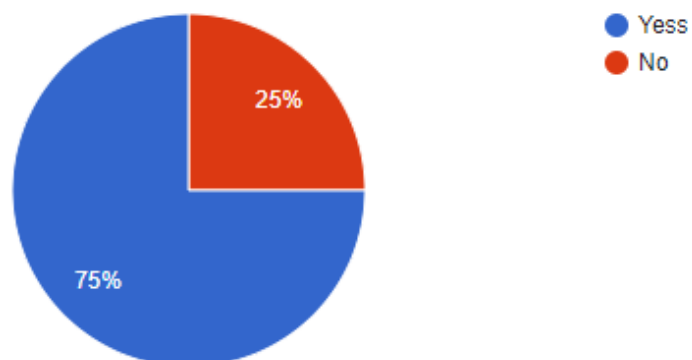
2. If you ever get chance, would you like to see how monuments are built?



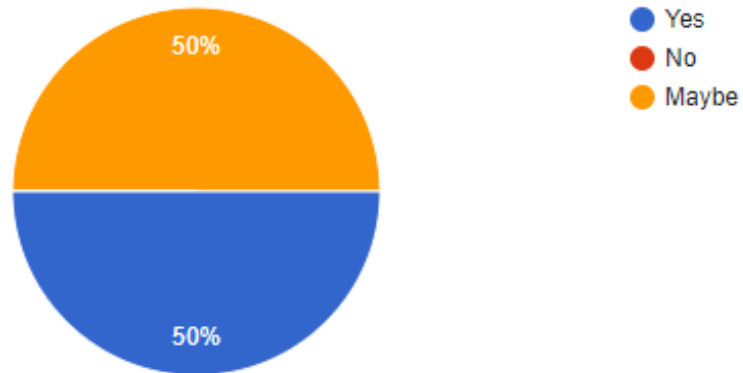
3. According to you, can we use old craft techniques in contemporary architecture like stone inlay, stone carving, Islamic mosaic etc.



4. Would you be interested to participate in workshops where these craft techniques will be practiced?



5. Would you like to use crafts like stone inlay, lime decorative plaster, Islamic mosaic, stone carving, wood carving etc in your house?



2.4. SITE SELECTION AND JUSTIFICATION.

Since the aim of this project is to connect the artisans with the designers it is necessary the location of the center should be central and well connected to the other parts of the country.

WHY DELHI?

- Due to its unique location, in the heart of the country.
- Proximity to Agra, Jaipur which are hubs for crafts such as stone carving and stone Inlay.
- Proximity to many historical monuments in Rajasthan, Delhi, and Uttar Pradesh.

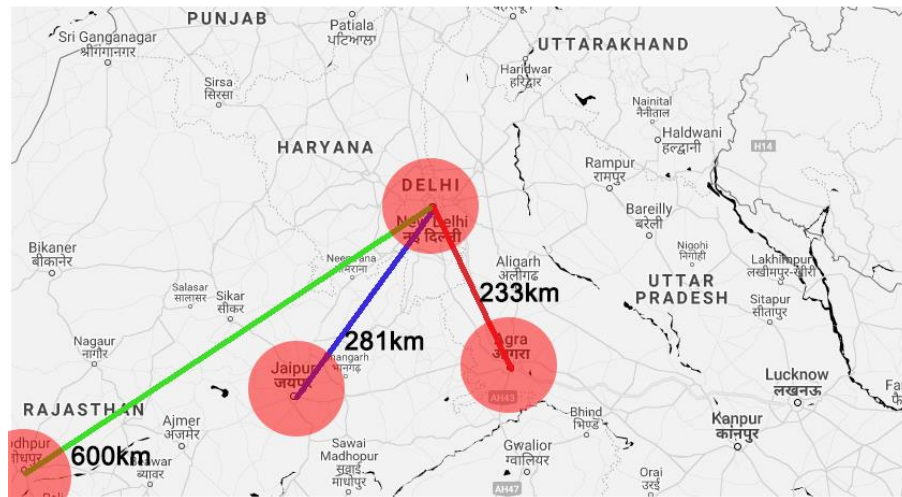


Figure 15

WHY DWARKA?

- Proximity to core Delhi.
- Fast developing area and availability of large chunk of land for development.
- Since this project did not need the prime location like central Delhi, new emerging nodes like Dwarka is suitable for this project.
- Proximity to Indira Gandhi International Airport.
- Nearby to existing Delhi Haat and Craft village.

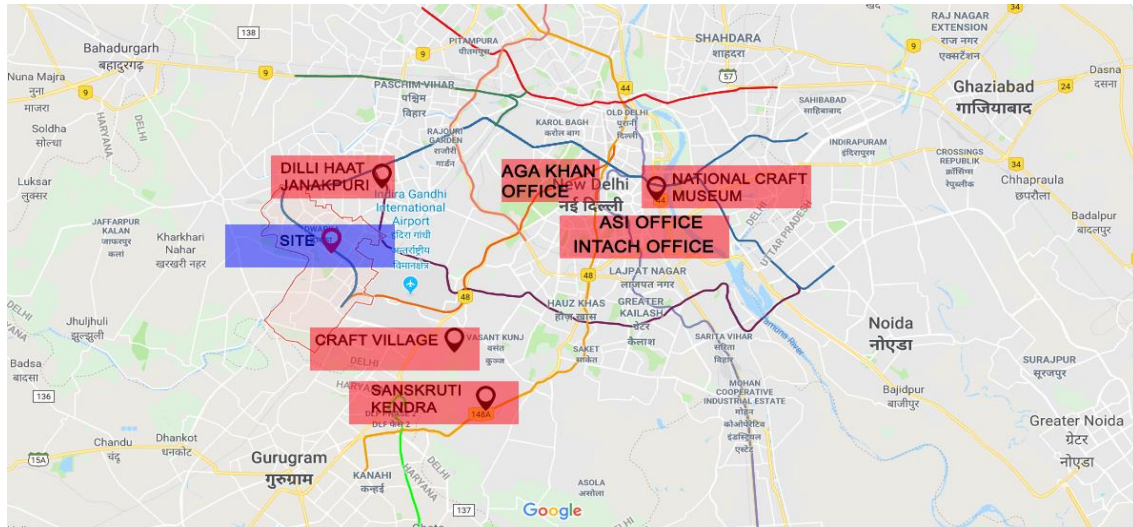


Figure 16 Important organization related to proposed craft centre.

ABOUT DWARKA

- Dwarka is located in South West Delhi district of National Capital Territory of Delhi in India. The Subcity is located extremely near to Indira Gandhi International Airport and serves as the administrative headquarters of South West Delhi, which is led by District Magistrate.
- Dwarka sub-city is emerging as a cultural hub of the south-west Delhi. Most notable among the cultural centres in Dwarka. There are different music and dance clubs present. Shopping centres have come up in the five-star hotels and another one next to Sector 12 metro station which host few eateries and places to hang out.
- Pacific India is currently developing ₹1 billion (US\$14 million) shopping mall and multi-level car parking at Dwarka Sector 21 metro station.
- The center is located in sector 11, Dwarka, Delhi. This area is fast growing with a great potential mix used use and commercial neighborhood. The declared green zone fuses to the site along the drain from the northern side which have dense vegetation residential and institutional building are located on western side. Whereas eastern side of the site has huge sport complex.

MUNICIPAL AUTHORITY

South West Delhi is one of the eleven administrative districts of the National Capital Territory of Delhi in India. The Sub city of Dwarka serves as the administrative headquarters of South West Delhi.

LANDUSE

In development plan of MCD- DELHI MUNICIPAL CORPORATION the site is plan as **PUBLIC USE**.

ACCESSIBILITY

Site has access on South side with major road of 45m wide.

AREA

TOTAL PLOT AREA IS 40000 SQM.

LOCATION PLAN.

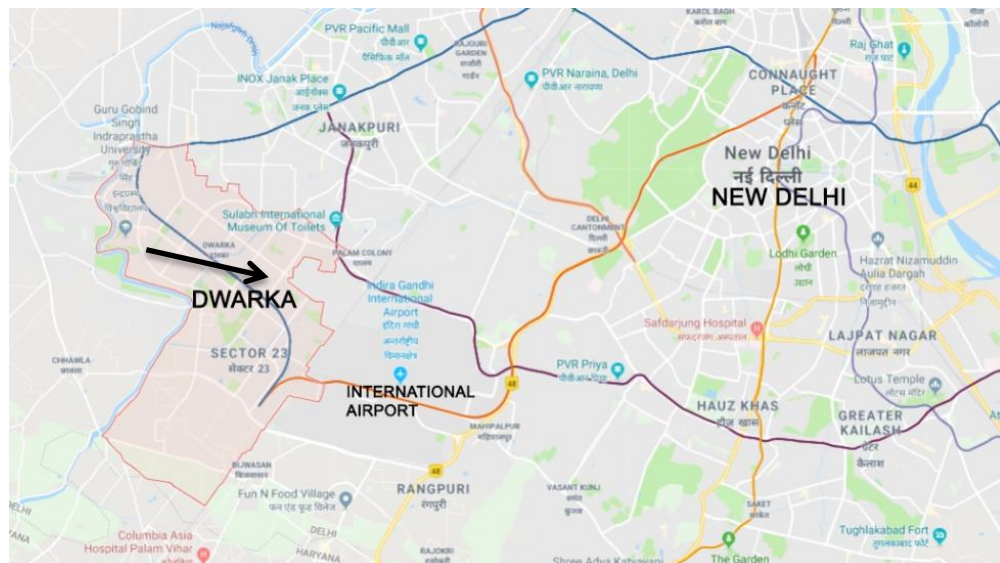


Figure 17

Proximity map of site from core Delhi and International Airport.

DEVELOPMENT PLAN OF DWARKA (2021).

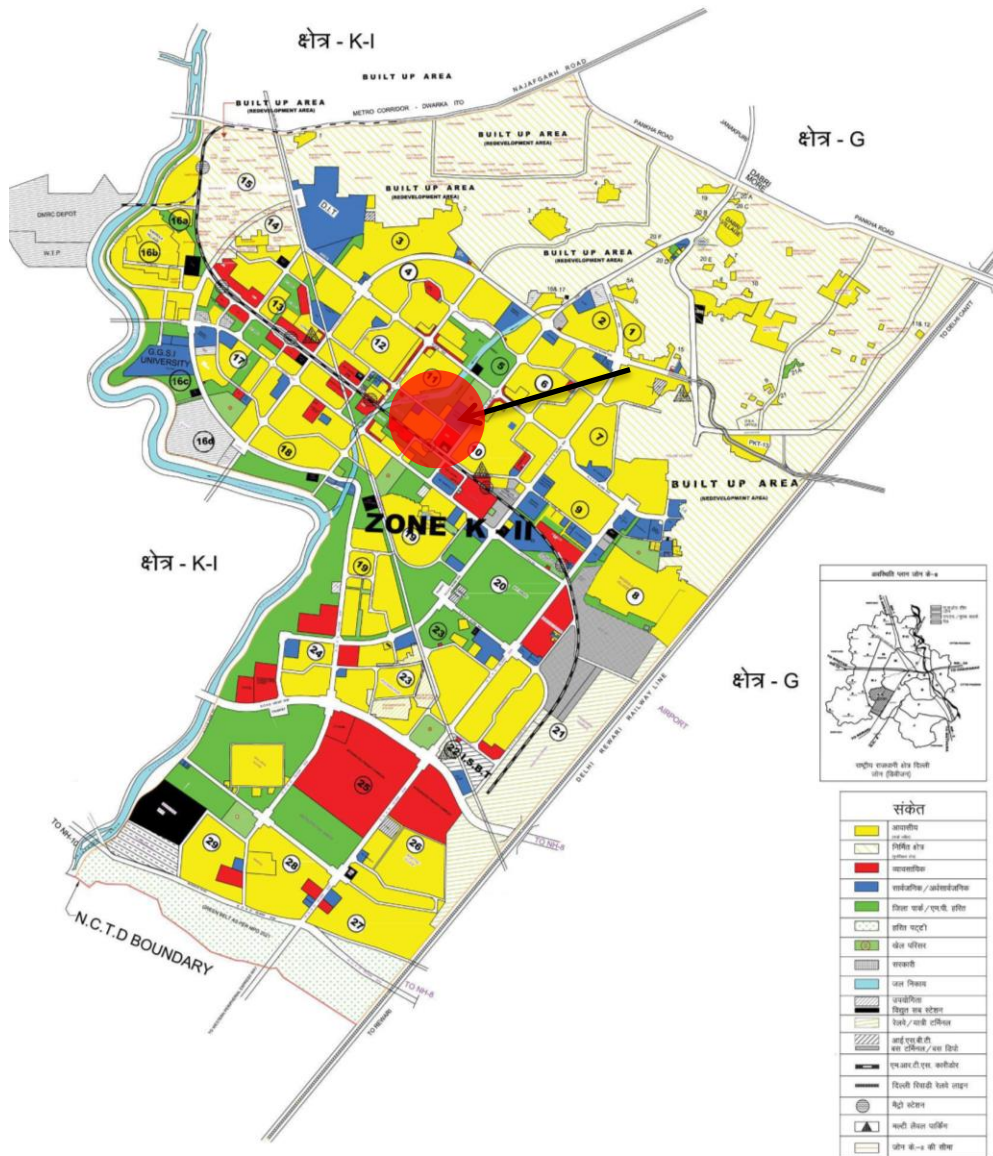


Figure 18

SITE SATELLITE VIEW.



Figure 19

Proximity map of site from core Delhi and International Airport.

SITE DIMENSIONS



SITE NEIGHBOURHOOD.

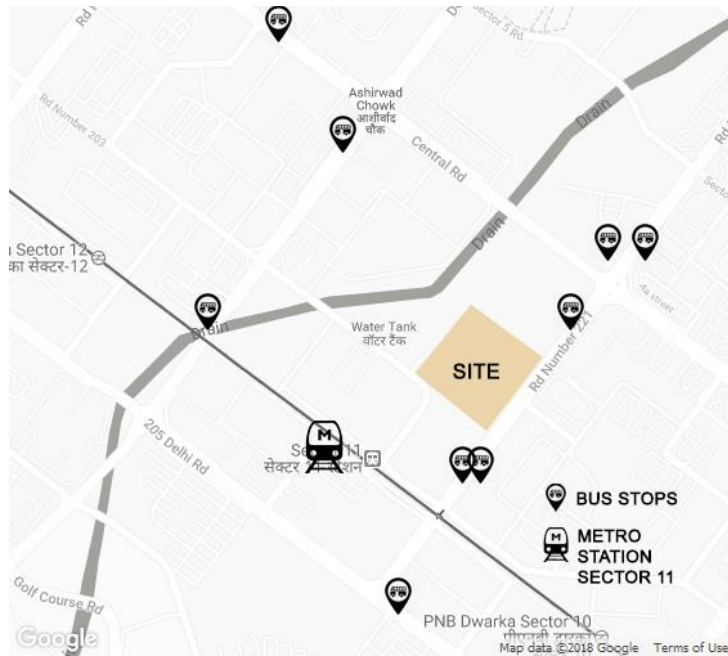
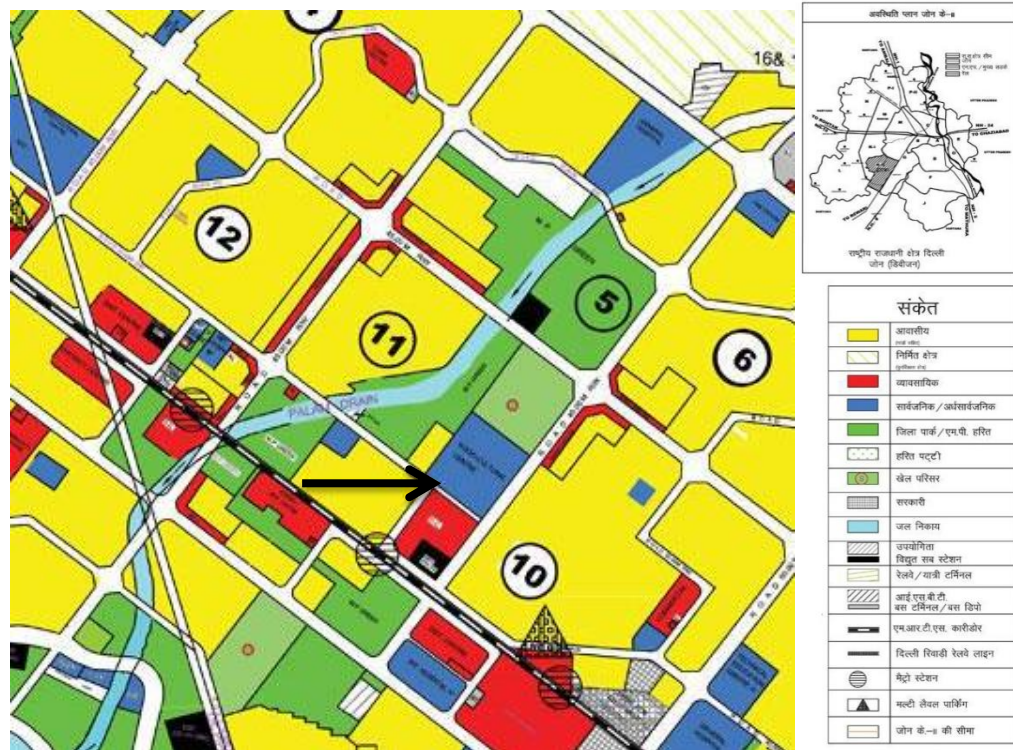


Figure 20

Site neighbourhood- transportation node.



Site neighbourhood- land use.

DESIGN BRIEF

The crafts of India are diverse, rich in history and religion. The craft of each state in India reflect the influence of different empires. Throughout centuries crafts have been embedded as a culture and tradition within rural communities. There has been complete cultural negligence in India in past few decades, due to growth of Modern technology. With the influx of new modern equipment and craze with the western culture adoption blindly Indians are in the verge of losing their own culture.

An architectural intervention that promotes these Indian Architectural crafts can help to make modern generation aware of their importance. The project may help to make people practice various kinds of traditional craft, once this happens it will lead to several benefits for the craftsman, designer and craft as whole. And there would also be a subsidiary effect of people choosing craft as a career.

These ideas shall be executed and addressed to, by:

- Designing the training spaces for new generation who want to choose art as there carrier.
- Providing a platform to artisans to practice and exhibit their skills.
- Environmentally sustainable design
- Creating a resource hub for conservation projects
- Providing exhibitions spaces

2.5.TENTATIVE SPACE PROGRAM

Space	No. of units.	Area required for one unit.	Total area (Sq.m)	Use	Space Quality
ADMINISTRATIVE AREA					
Reception			30	Public	Closed
Waiting area			25	Public	Closed
Manager room	1	10	10	Private	Closed
Ass. Manager	1	10	10	Private	Closed
Meeting room	1		30	Private	Closed
Back office	1		80	Private	Closed
Storage Room	1		20	Private	Closed
Toilet Block	1		25	Private	Closed
Server Room	1		20	Private	Closed
File room	1		20	Private	Closed
Conference Room	2	20	40	Private	Closed
Craftsmans Room	1	50	50	Private	Closed
EXHIBITION AREAS					
Reception hall	1	60	60	Public	Closed

Exhibition space	2	1000	2000	Public	Open ,Semi open.
Gallery	1		150	Public	Closed ,Semi open.
WORKSHOPS					
Stone carving	1	200	200	Public	Semi open and closed.
Stone Inlay	1	200	200	Public	closed.
Blue Glazed Tile	1	200	200	Public	Semi open and closed.
Lime Decorative plastering	1	200	200	Public	Open and closed.
Wood	1	200	200	Public	Semi open and closed.
Islamic mosaic	1	200	200	Public	closed.
Painting.	1	200	200	Public	Semi open and closed.
Open workshop	3	250	750	Public	Semi open and closed.
Workshop Manager	10	30	300	Private	closed.
Toilet Block	10	20	200	Private	closed.
Computer lab	2	50	100	Private	Closed

Multipurpose hall	1		100	Public	Closed
Retail shops	15	30	450	Public	Closed
Amphitheater	1		300	Public	Open
Cafeteria			100	Public	Closed ,Semi open.
Artist residencies	10	32	300	Private	Closed
A.V rooms	2	70	140	Public	Closed
Library	1		200	Private	Closed
Parking				Public	Open
Services				Private	Closed
Recreational spaces					
TOTAL AREA IN SQ.M			7010		

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