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CENTRE FOR MISSING & DYING ART & CRAFT OF RAJASTHAN  
**EXPLORING THE MISSING & DYING ART FORMS**

**SUBMITTED BY**

MANSURI ATIQ

**A REPORT**

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



**University of Mumbai**

2020-2021

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**(Exploring the missing & dying art & craft of Rajasthan)** is the bonafide work of the student **ATIQ**  
**MANSURI** from Final Year B. Arch of AIKTC School of Architecture and was carried out in college  
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Name of the guide: **Prof. Raj Mhatre**

Sign of the Dean: Prof. \_\_\_\_\_

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**“Exploring the missing / dying art & craft of Rajasthan”**

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Name of the Student: **ATIQ MANSURI**

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At the very first place I would thank the Almighty for giving me the route which lead to this allied profession of Architecture.

I would like to take this opportunity to thank the following people for their support and encouragement without which this thesis would not have been possible.

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I would like to thank my parents and all my friends for patiently understanding and being around in all difficult times.

## ABSTRACT

This thesis project seeks to explore and promote the missing & dying art and craft of Rajasthan. The idea is to aware people across the world about the missing & dying art and craft, thereby, creating recognition and attraction towards the craft. Its aim is to improve the quality of life of local artists and people, while preserving and allowing the community to develop their unique culture and share it with the world.

Art and Crafts centers, cultural centers, community centers, etc. play an important role in the success of a region and its inhabitants. They become the foundation to which those living and visiting in the region come together and interact. This interaction leads to different kind of philosophies and inspirations. They offer opportunities to embrace the history and culture of the region and bring the community together using this common bond. This thesis focuses on embracing the art and craft culture of Central part of Rajasthan (Jaipur & it's around) by proposing a center with the design of desirable spaces.

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## 1. INTRODUCTION -

India is rich in culture and heritage, people across the world visit India to learn, understand and know about the cultures of India. There are different states in India which have different cultures as their prestige. However, as India is progressing on global maps, people are forgetting about the culture and rich heritage which is one of the integral part of India.

Now-a-days people are leaving their art & cultures and migrating towards cities in search of job opportunities and to live a better lifestyle. However, they want to live their cultural lifestyle and are half-heartedly leaving their culture because of low standard of living, lack of economy generating opportunities, etc.

There is increases in the impact of western culture, the traditional art form is dying. People are adapting the western culture rapidly, because of which the demand of traditional art form is decreasing day by day. Which also affects the export of our country. Major focus on Rajasthan, because Rajasthan has a very strong artistic background, still the traditional art & craft is dying in Rajasthan. Which is affecting the life of artists, because of the decrease in demand artists are giving up on their traditional culture. Artist are losing their grip from the market, they are suffering for their existence in the market. Many of the artist have lost their artistic identity. Nowadays very less number of artist are practicing the traditional art forms.

Major focus on how we can bring people towards traditional art forms & give some hope to artist to hold their grip in the market. Also maintaining rich culture of Rajasthan through art & craft.

## **HISTORY**

### **INDIA**

The customs of Indian expressions and artworks are established profoundly in the lap of history. Since Indus-valley human advancement in 3000 BC, a few types of expressions and artworks have been begun and thrived. A huge advancement has occurred in the domains of material, stone specialties, metal art, painting, music, ceramics make, wood create and some more. These fine arts started as a statement of inward inventiveness yet in later course, they advanced as full employment. The curios were made for various purposes viz. for exchange and trade, sovereignty and ordinary citizens. The excursion of the advancement of expressions and artworks has gone through a few phases including a few convictions and conventions.

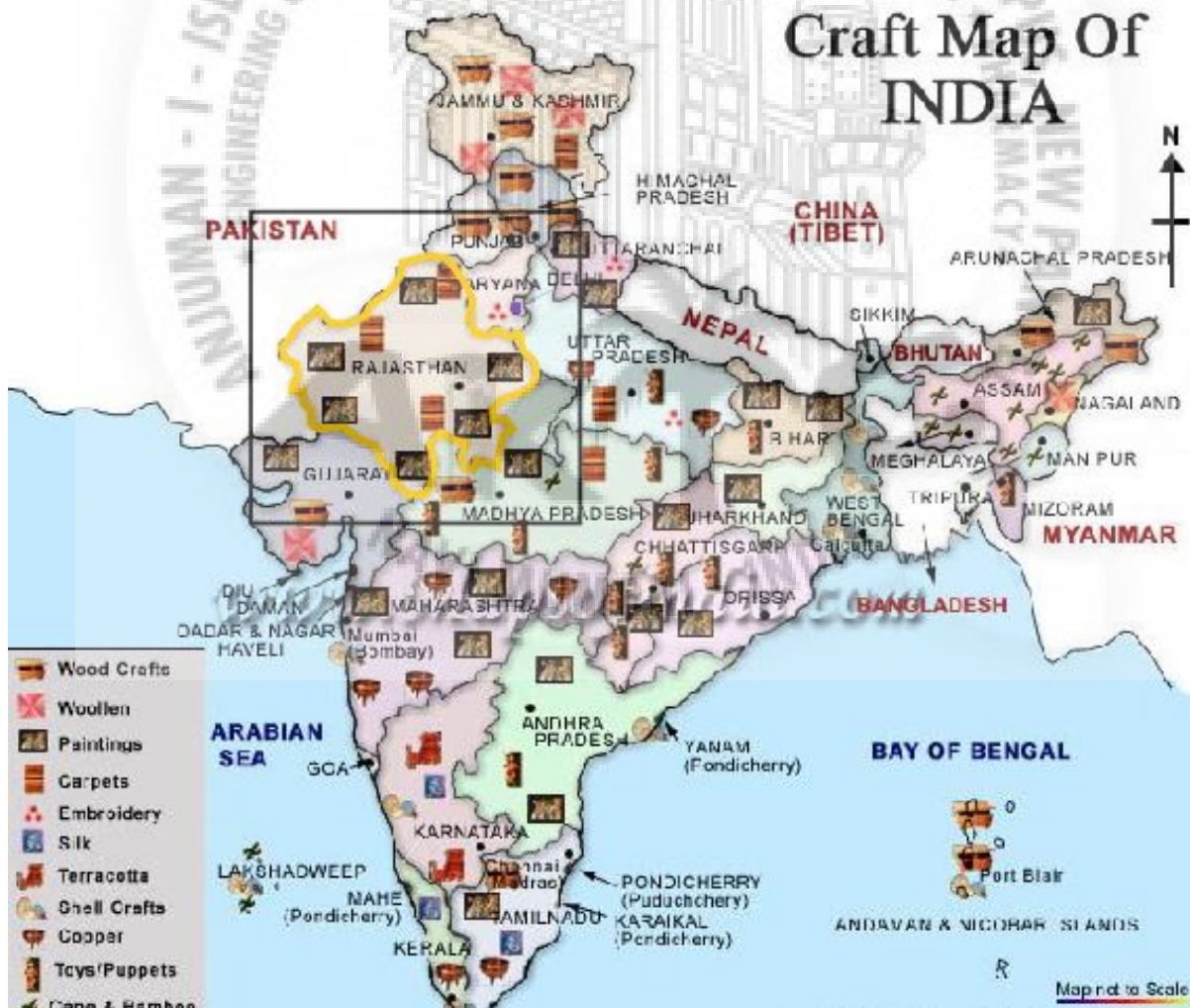
India has an incredible history of craftsmanship and specialty customs. Each piece of the nation has its own exceptional social ethos, which is showed in the crafted works of that specific district. Indian artworks and workmanship conventions are impacted by neighborhood geology, atmosphere, and socio-strict components. These art conventions have withstood the attacks of time and various unfamiliar intrusions and keep on prospering till date inferable from the assimilative idea of Indian culture and broadmindedness of the experts to acknowledge and utilize groundbreaking thoughts. Indian art custom has no equal on the planet, in variety just as in procedure and utilization of materials. The specialty conventions of India differ from district to area. These specialties not just oblige the everyday necessities of individuals but at the same time are utilized for beautifying and strict purposes.

### **RAJASTHAN**

Rajasthan is among the most extravagant states in the nation to the extent the field of expressions and artworks is concerned. May be it was an aftereffect of the war-like way of life of the individuals of Rajasthan which honed the imaginative faculties, masterful abilities

and propelled them to make the most extravagant and most extravagant of fortunes. Stone, earth, calfskin, wood, ivory, lac, glass, metal, silver, gold and materials were given the most splendid structures. Workmanship thrived in this area as far back as second first hundreds of years BC and proceeded throughout the long term. In Baroli, in the Hadoti area, presence of a few figures demonstrates that a normal craftsmanship school existed in the tenth century. The cavern works of art, earthenware and other stone figures unearthed at various destinations verify this. Every time of history saw its own commitment to the flourishing workmanship scene. History of Rajasthan uncovers that the lords and their aristocrats were benefactors of expressions and artworks and they energized their specialists in exercises going from wood and marble cutting to weaving, ceramics and painting. Furthermore, workmanship appears to have been a fixated on the occupants of this dry scene.

Figure 1 (<http://www.craftsinindia.com/maps/>)



**Jewelry:** Rajasthan is wealthy in gems, every region having its own special style. A portion of the customary plans are rakhri, tirnaniyan, bala, bajuband, gajra, gokhru, jod, and so on. Ancestral ladies wear hefty, essentially made adornments and appear to convey the weight (practically up to five kg) absent a lot of distress practically constantly. Men also wear a lot of adornments as chockers and hoops.

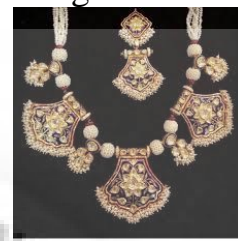
Image 1



Image 2



Image 3



**Sandalwood and Wood:** Carved wood is presented in a wide range of objects and is simple and inexpensive.

Image 4



Image 5



Image 6



**Stone:** Sculptures on strict subjects are cut all over Rajasthan and in a few urban communities there are as yet whole paths where the stone carvers can be seen giving last contacts to sculptures or even columns. Different artworks like blue ceramics, hand block printing, tie and color, earthenware models, painting on camel cover up, weaving, fabric painting, floor coverings, durries, trim work on metal and wood are to be discovered all over Rajasthan.

Image 7



Image 8

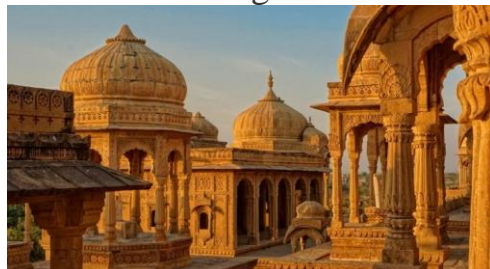


Image 9



## AIM -

EXPLORING THE MISSING / DYING ART & CRAFT OF RAJASTHAN.

## OBJECTIVES -

- Studying the major dying art forms.
- Promoting the artists practicing older art forms.
- User to interact with art work which are not in much practice nowadays.
- Understanding the originality of art forms which cannot be replaced.
- Understanding the impact of art on a user.
- To boost the sale of handicraft products produced by artisans of the community, by providing them with adequate amenities, platform & exposure.
- To promote art forms to the future generation.
- Practicing the art form in organized way.
- Giving back artist their identity that they have lost.
- To provide a space which promotes interaction between tourists and the different community.

## SCOPE -

- An organized work pattern will be formed, because of which artist will get a chance to introduce themselves in better way.
- Artist will get a platform to show their skills & transfer those skills to the upcoming generations which will give the life to the dying art forms.
- Different artist community will come together, which creates the social connection between communities.
- It will enable us in giving our artists an opportunity and a platform to showcase their work globally.
- The artists will get their unique identity, which will increase the demand of art & crafts in the market.

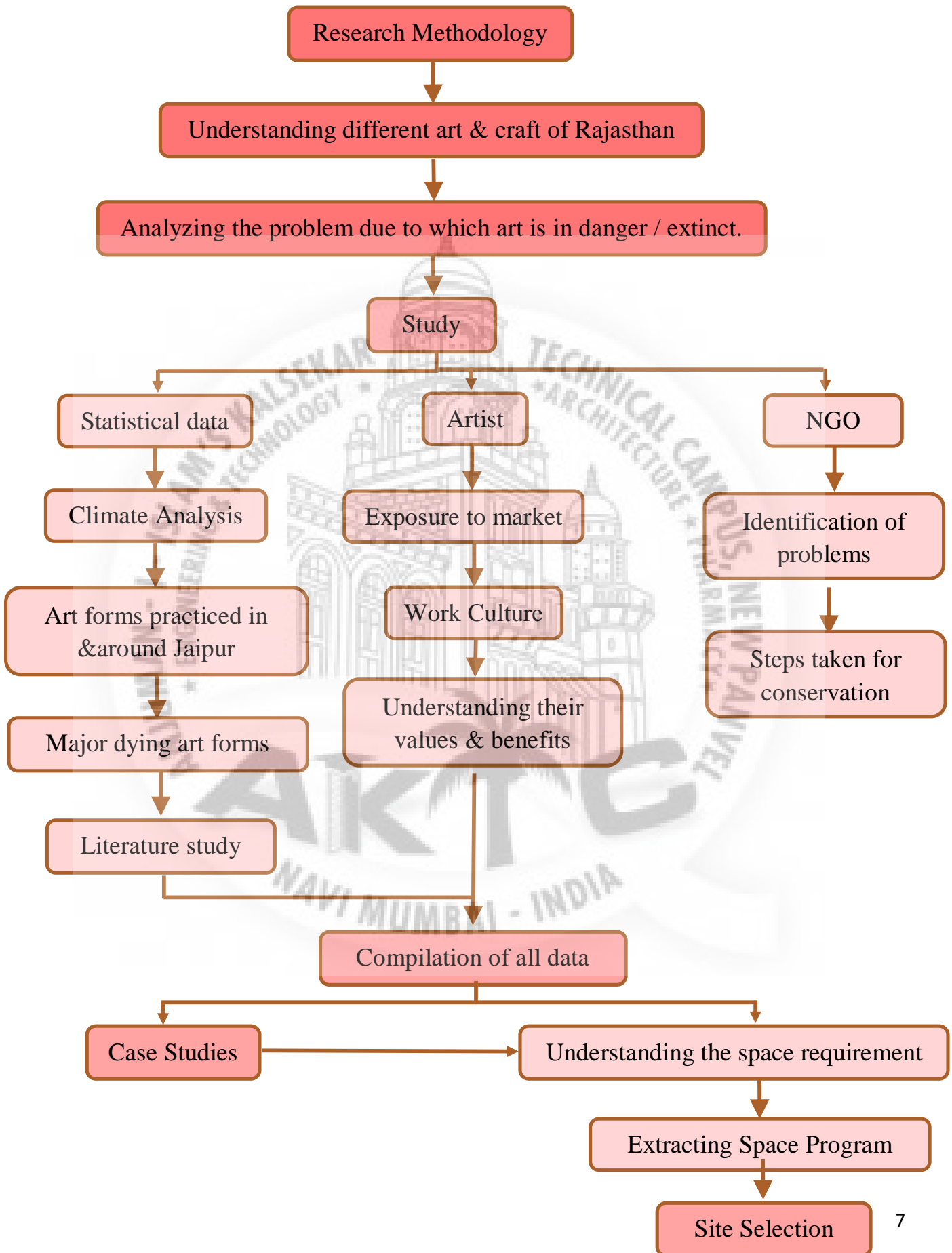
- The artist will get the importance that they deserve, because of which their economic condition will be grown.

## LIMITATION -

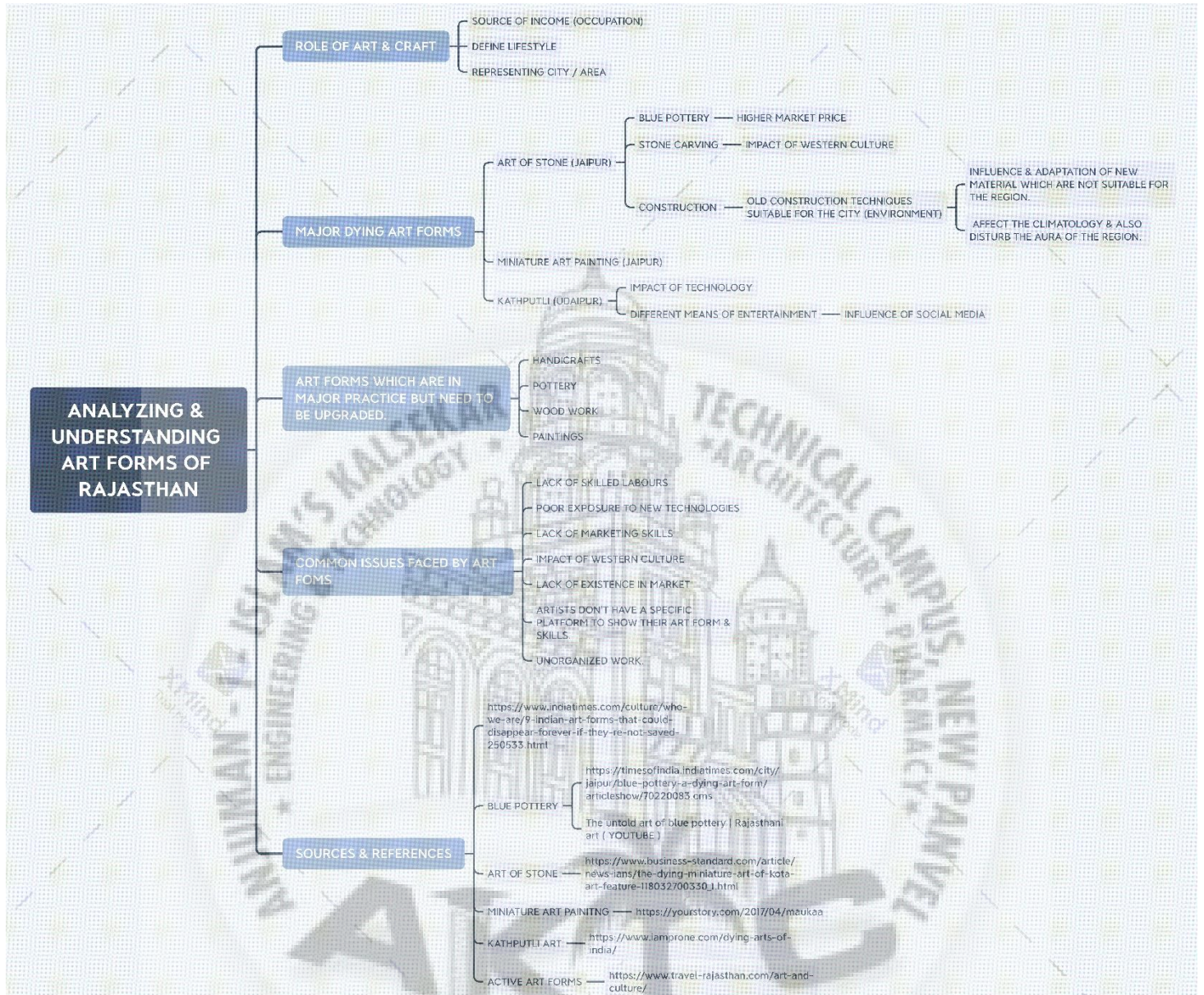
- Major focus on in & around Jaipur.
- Will require trained professional artists.



Figure 2



# RESEARCH PROCESS (MIND MAP)





## **HYPOTHESIS**

This thesis is to focus on the culture of Rajasthan and raise a platform to promote the ‘Artist of Rajasthan’ which are rich in socio-cultural aspects. To let people, know about the rich history of Rajasthan and its artists.

The talent of artisans and craftsmen are not getting exposure. This thesis is about giving a platform for interaction between the tourists and the artists. To let the tourists, know about art and craft & other activities of these tribes.

The artisans are not paid properly for their work because of commission taken by agents. This thesis will provide forum to artisans to directly interact with dealers and get paid handsome amount for their work which they deserve.

The artisans which make various designs of pottery, painting, and puppetry can show their work in different fests which the people all around the world can view. The artisans will build confidence with this and interaction with different types of people will develop their personality and shape them to become a better human being.

One of the important aspects is that people of all age group (i.e. kids, young, old) can be benefitted in one or the other way by this centre. Artisans which are mothers coming to the centre for works or so can accompany their children with them. Old age artisan can spend quality time sharing their experience to younger and do some work to be self-dependent.

There are people with the thinking that women should not leave their house. When the women’s go out and interact with different people and see how forward the world is, then they will educate their daughters and free them from the four walls of their home.

People of different age group have different activities to perform. For example, in blue pottery work women and old age people are involved in designing of pot. Young are involved in shaping. This thesis will provide workshop space which will show the bonding of all age groups.

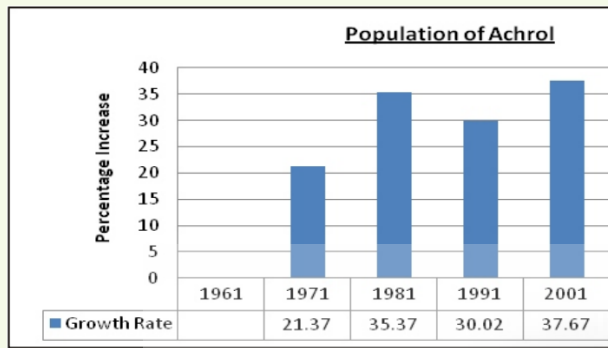
Artisans working with this centre can interact with foreign artisans and they can even hire the traditional artisans as well. Therefore, this centre can be a medium by which traditional artisans can get opportunities to visit different parts of world and make their standard of living better without forgetting or leaving their cultural lifestyle.



## 2. BACKGROUND STUDY

### POPULATION

Figure 3 ([www.census.co.in/census/state/](http://www.census.co.in/census/state/))



### LITERACY PERCENTAGE

Table 1 ([www.census.co.in/census/state/](http://www.census.co.in/census/state/))

	Rajasthan	Jaipur
Overall (%)	66.11	75.51
Males	79.19	86.05
Females	52.12	64.02

### OCCUPATION

Figure 4

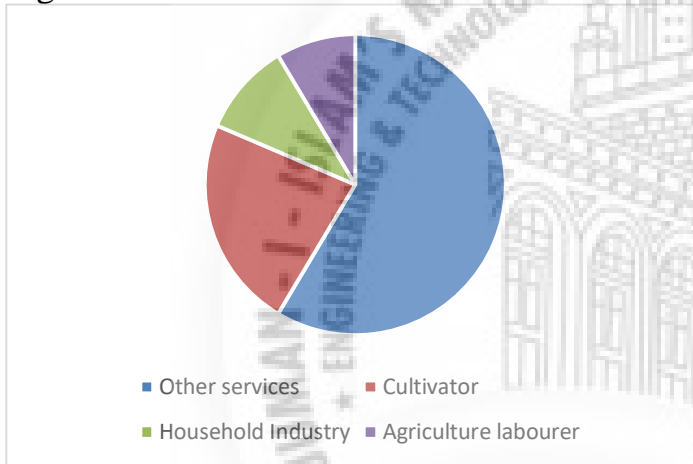
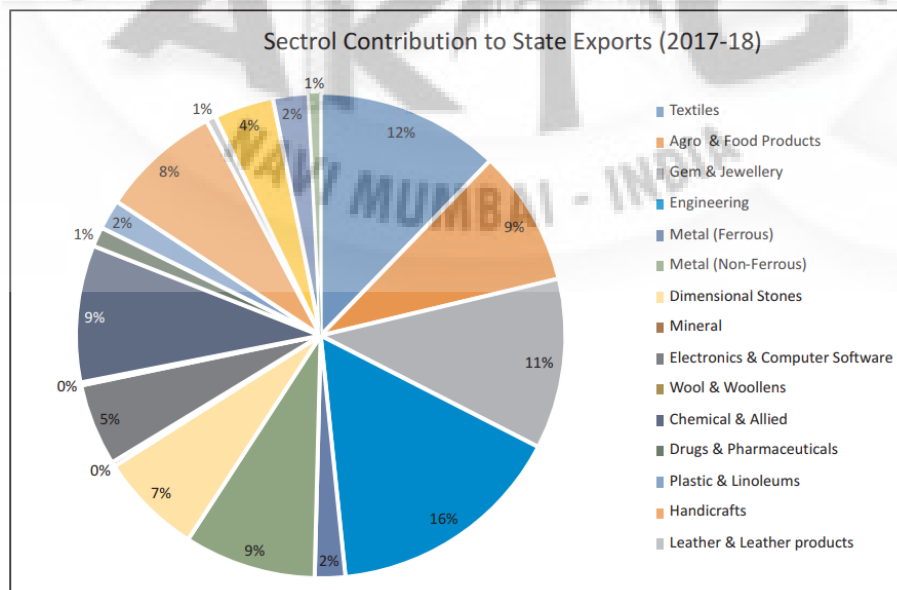


Figure 5 (<http://industries.rajasthan.gov.in/rajsico>)

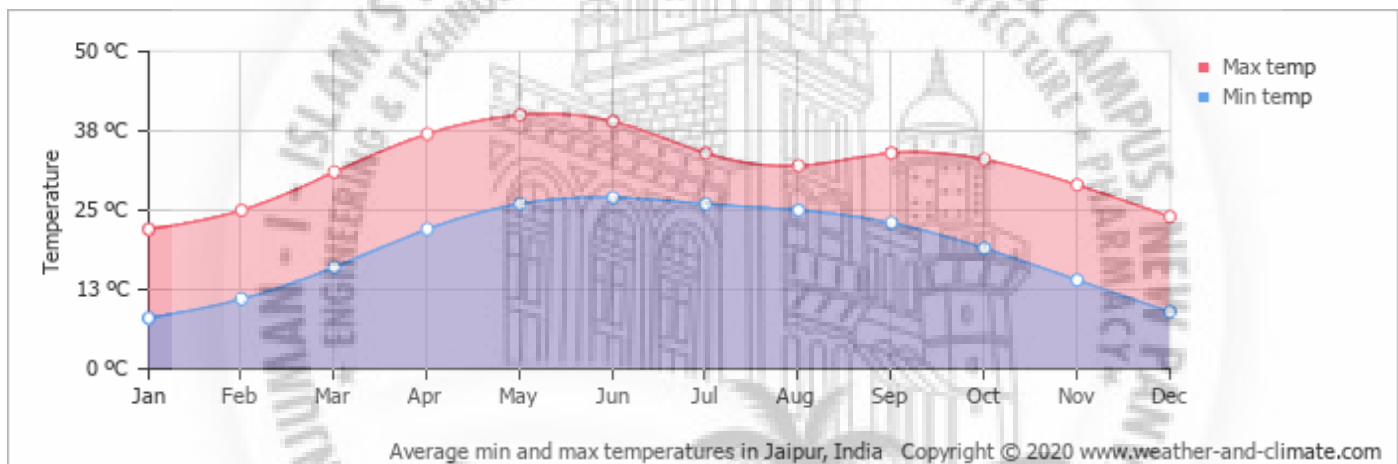


## Climate Analysis:

- Jaipur lies on 442m above sea level. The prevailing climate in Jaipur is known as a local steppe climate.
- The district comes under Hot and Dry climate.
- 60% of Rajasthan land is turning into desert.
- Half of the state is battling against drought.
- Highest temperature goes up to 44 degrees centigrade in summer and lowest temperature comes down to 4 degrees in winter season.

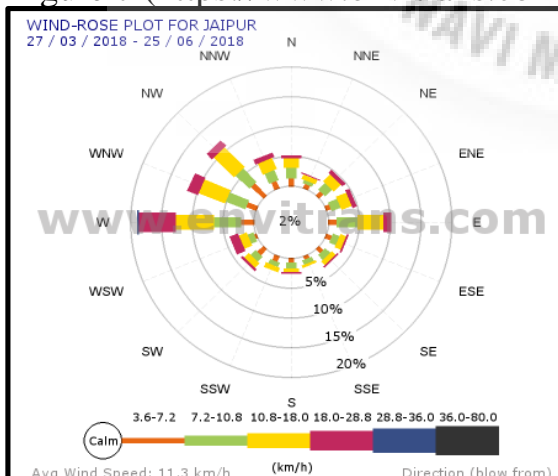
## Jaipur weather by Month:

Figure 6 (<https://weather-and-climate.com/>)



## Wind Rose Diagram:

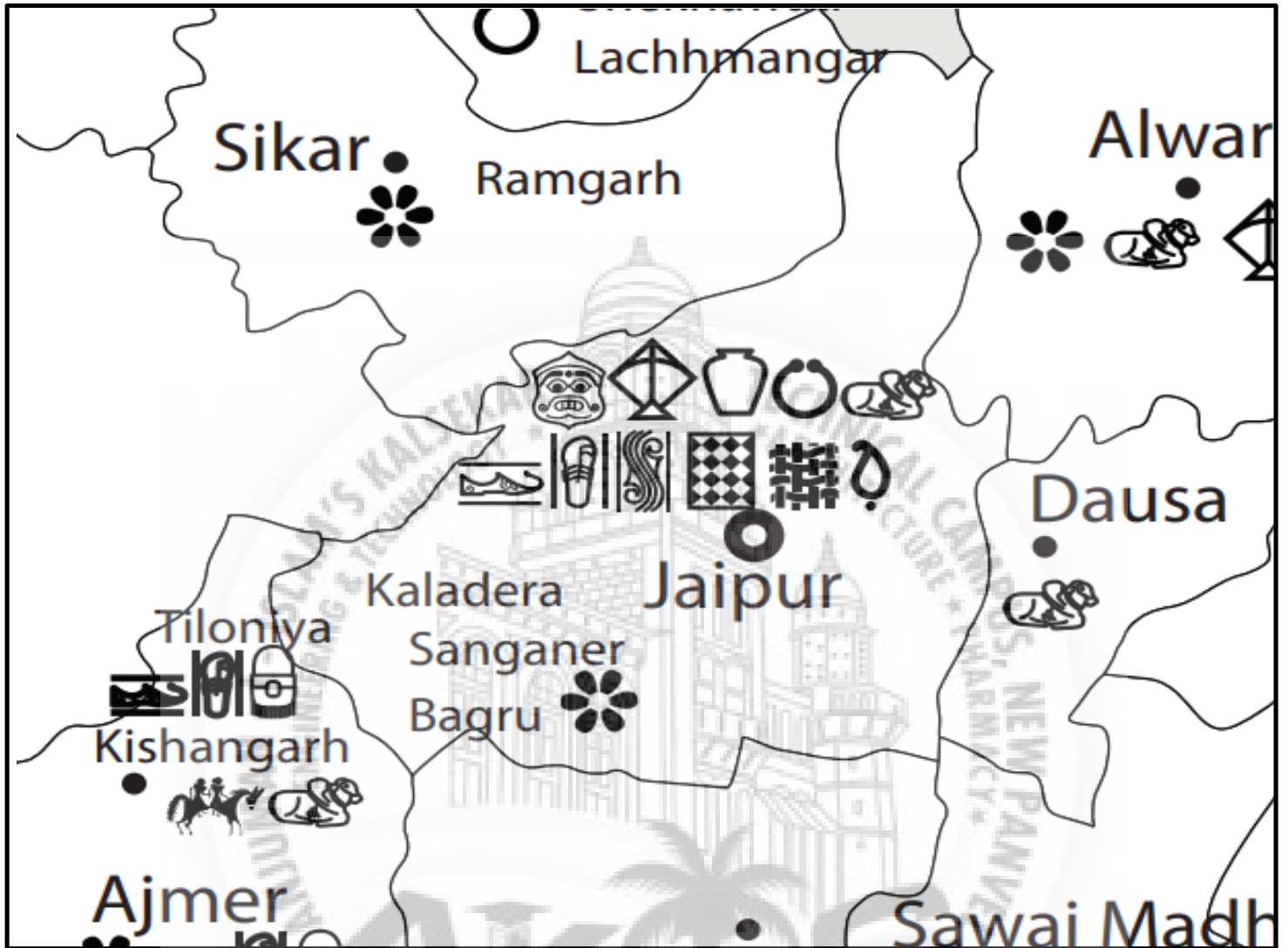
Figure 7 (<https://www.envitrans.com>)



- Annual average wind rose tends to indicate predominant wind direction as W with predominant wind sector, followed by E, NW & N wind sectors.
- Average wind speed is 11.3 km/h.

**Different art forms practiced in Jaipur & it's around:**

Figure 8 (<https://www.mospi.gov.in>)

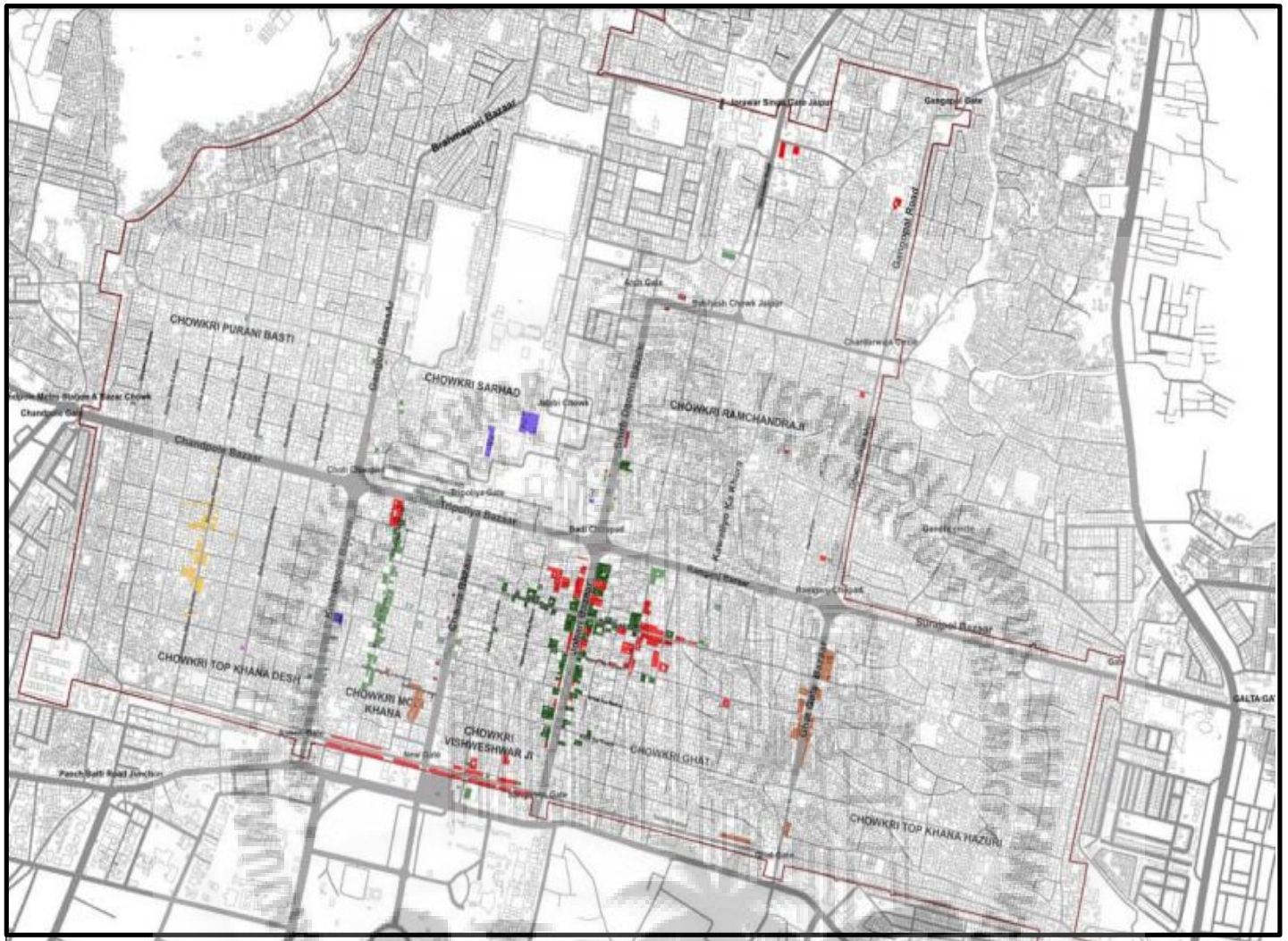


**LEGENDS**

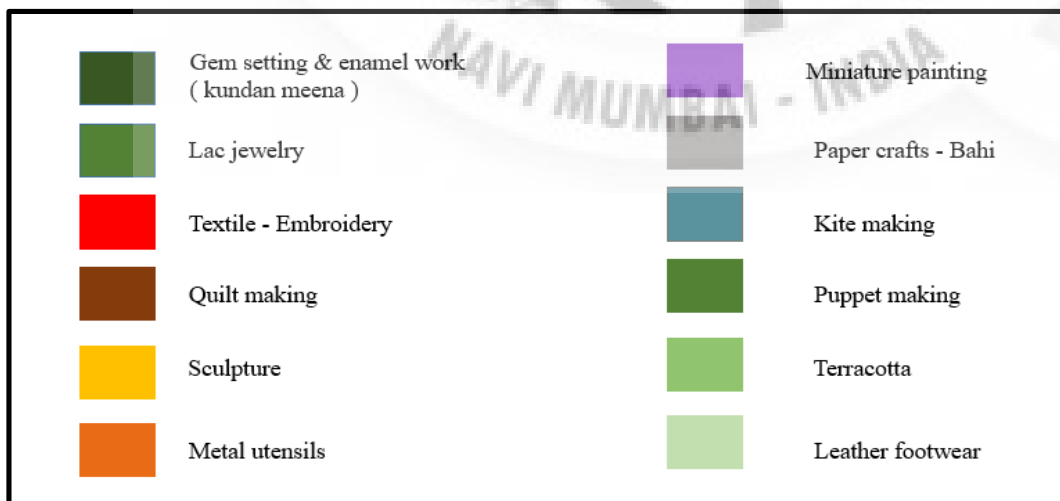
	Pottery & Clay		Theatre & Festival crafts
	Textile: Handmade		Textile: Hand Embroidery
	Wood: Inlay (Tarkashi - metal inlay in wood)		Stone Carving
	Leather: Footwear (Mojari)		Paper crafts
	Textile: Hand Printed / Dyed		Wood Carving

# SMALL SCALE ART & CRAFT INDUSTRIES IN JAIPUR CITY:

Figure 9 (<https://en.unesco.org/>)



## LEGENDS



## STUDY OF CULTURE

### ATTIRE

#### Attire of Men

- The customary outfit for Rajasthani men is dhoti and angarkha, or pajama-kurta.
- The dhoti is a long bit of material tied around the abdomen and folded over like an undergarment between the legs.
- It is combined with angarkha, a sort of robe portrayed by an internal board that covers the chest.
- The angarkha is typically worn by the affluent class.

#### Attire of Women

- Traditional clothing for Rajasthani ladies is ghagra, choli (additionally called kanchli or kurti) and odhni.
- The ghagra is a full-length, weaved and creased skirt, which arrives in an assortment of shadings, prints and textures, for example, silk, cotton, georgette.
- Of all the different prints, the laharia, bandhej, tie 'n color, chundri and mothra are the most generally worn.

#### Attire of Men

Image 10



#### Attire of Women

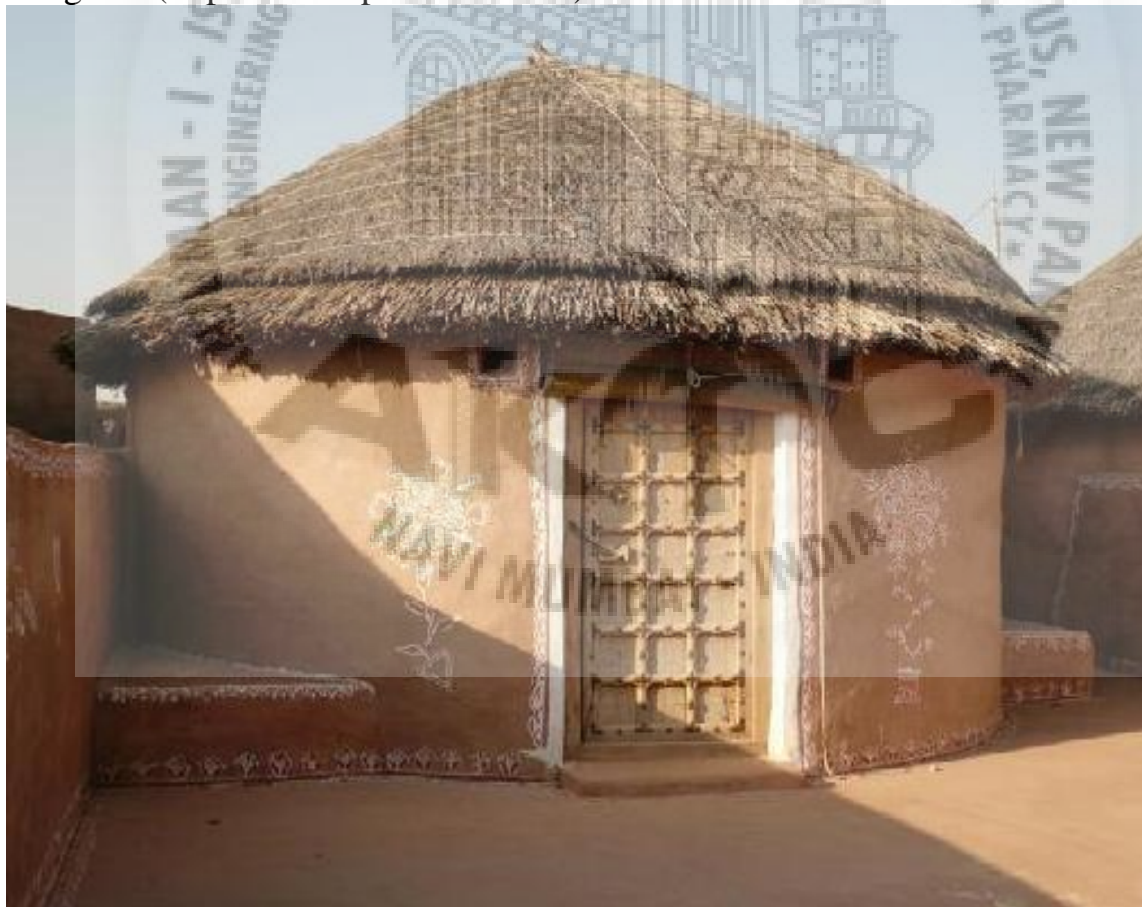
Image 11



## HOUSES

- The traditional houses has conical roofs surrounded by cylindrical walls. The walls made up of mud and clay with thatched roofs. It has only three openings, one the door and two small windows.
- Its cylindrical shape and conical roof make it stand against earthquake and cyclones. Its thick mud wall helps to maintain normal temperature inside the room at times of extreme hot or cold weathers.
- The house is durable and appropriate for prevalent desert conditions thus making it existing for several hundred years.
- The internal walls of house is coated with lime powder and traditional carving patterns with paintings.

Image 12 (<https://www.pinterest.com/>)



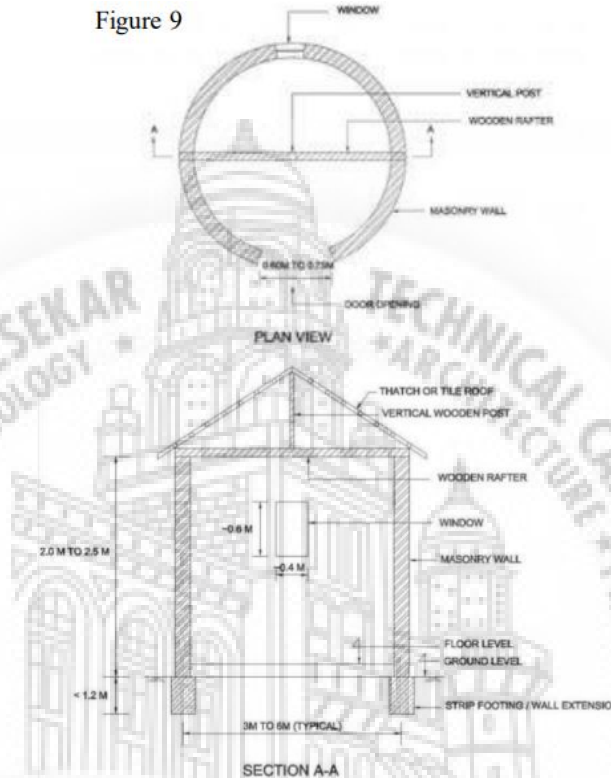


## BUNGA HOUSES

- Buildings of this construction type can be found in Bishnoi Village of Rajasthan state in India. This type of housing construction is commonly found in rural areas.
- This construction type has been in practice for more than 200 years.

Figure 10

Figure 9



### Architectural Aspects:

- Bhonga is round in arrangement, with circularly formed dividers and finished off with tapered rooftop. The internal width of the Bhonga is normally between 3m to 6m. A Bhonga by and large has just three openings one entryway and two little windows.
- The principle capacity of this structure typology is single-family house.
- Recent Bhongas developments have utilized wide assortment of development materials. These incorporate the stone or consumed block workmanship either in mud mortar or in concrete mortar.
- Traditional rooftop comprises of light-weight cone shaped rooftop, while some ongoing developments have utilized weighty mangalore tiles on rooftops. Some ongoing developments have utilized round strip balance underneath the divider, while conventional development essentially expanded the dividers subterranean level.

### 3. LITERATURE REVIEW

#### Literature 01

**Objectives-** Studying the major dying art forms, which affects the major artist community.

Surabhi Nijawan, May 24, 2017, Art forms that could disappear forever if they're not saved, 18 June 2020.

#### ART OF STONE:

"Kota miniature is almost a dying art now. Surviving as an artist solely by doing paintings is very difficult now. So I opted for engineering as profession," Ravindra told IANS. "At that time, there was a demand. But modern art has almost killed our business. Even the people of Rajasthan do not care to preserve this form of art. The families who were earlier involved in miniature paintings have moved into other professions".

Image 13

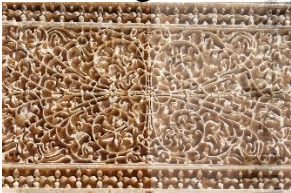


Image 14



Image 15



Image 16



#### TRADITIONAL ART OF PUPPETRY

Some scholars suggest that puppetry has existed in India for over 3000 years. The surprising thing is that there are so many forms of puppetry that we aren't even aware about. There's shadow puppetry from Kerala. Then there's *Kathaputli* from Rajasthan and *Kundhei* from Orissa. But all of these won't exist a few years from now. There are very few artists left that know the art. Some NGOs have tried to bring puppetry to urban cities, yet this art form is nearing its end.

Image 17



Image 18

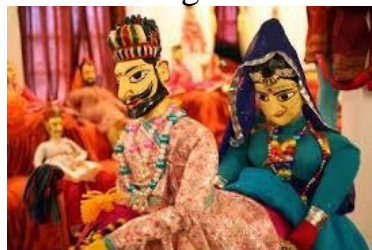
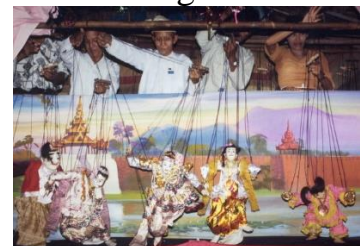


Image 19



## BLUE POTTERY

At a time, when the state is all out to promote skill education, the traditional art of blue pottery in Jaipur is likely to disappear due to its falling demand which has created disinterest among the youth to take it as their ancestral profession. In the last 15 years, the artisans of this vibrant craft have decreased from around 500 to nearly 50 in the city. The labour-intensive craft has been facing serious competition from factory manufactured cheap ceramic goods.

Among all people of **Kotjewar** are very much involved in the art of making Blue Pottery from the bottom of their heart.

Image 20



Image 21



Image 22



**Artist protesting to increase their demand & price in market**

Image 23



## Literature 02

**Objectives-** Analysis of problems faced by art & craft sector in Jaipur, Rajasthan.

Chanchal Khurana Dr. Vismita Paliwal, Research scholar IIS University, September 2014, problems faced by art & craft sector, 20 June 2020.

### PROBLEMS FACED BY ART & CRAFT SECTOR

The handicraft sector of Jaipur is a cultural heritage of the pink city. This sector requires conservation in the same way as the certain species of plants and animals whose survival is in danger. Urbanization and westernization have made a disastrous impact over the continuation of the traditional art and craft and this is gradually leading to change in the quality of traditional fabulous works done by the artisans, artists and craftsmen of older era. This sector is facing the lack of recognition which is slowly leading to extinction of its identity.

- **Low education:** Mostly tribes are involved in this profession and literacy percentage is low in these people. This is the root of all problems faced by artisans of handicraft.
- **Lack of skilled labor:** The development and popularity of handicraft industry in Jaipur has led to lack in availability of skilled labour. Youngsters entering this field experience low accessibility to the programs run by government due to lack of education among them.
- **Lack of financial support:** Most of the people engaged in handicraft work are facing lack of capital and credit of loans and other funding.
- **Lack of interest of youth:** Second generation or youngsters of artisans are not taking interest in their profession because of less availability of financial growth and declination in this sector.



## AN ANALYSIS OF PROBLEMS FACED BY HANDICRAFT SECTOR IN JAIPUR, RAJASTHAN

Chanchal khurana<sup>1\*</sup> and Dr. Vismita Paliwal<sup>2</sup>

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**Keywords:** Jaipur, handicrafts, problems.

### Abstract

From times immemorial handicrafts have been an integral part of Jaipur city's culture and tradition. These handicrafts have always gained appreciation from kings and emperors to foreign tourists. The highly skilled laborers of Jaipur have shown their art in by making many fabulous products. Major crafts of Jaipur include block printing, bandhani, sculptures and stone carving. Zari work, tarkashi, zardozi work and gotapatti work is done on clothes. Jewellery and gems include the work of silver, kundan and meenakari. In the items of art and craft, blue pottery, ivory carving, patwa craft, miniature paintings, leather wares, shellac work etc. are made. This important sector is now facing many problems in the area of production, management and marketing. The local labours are not given proper scope and big markets having latest technologies have started taking over the industry. The handicrafts of Jaipur which were once the symbol of Jaipur's glorious tradition have now become full artificial and mechanized. The present study focuses on the problems being faced by the small scale handicraft industry and gives some suggestions for improvement.

### Introduction

Handicrafts are defined as the products (craft) made by hand or using simple tools used by hands. It is the unique expression of art that represents a culture, tradition and the heritage of a country or a particular city. So technically, handicrafts were in existence from Stone Age where man used to make tools by carving stones. Therefore, since the ancient era of Indian history, people of India have been using handmade products. In ancient India people used to live in small settlements where they used to make the items made by them for their daily needs. Later, they started selling those things in the local markets. That is where the handicraft products came into existence. The trading of the handicraft products increased according to the increasing demand and population. The history of handicrafts goes back to almost 5000 years ago. The story of handicrafts starts with the story of evolution of mankind. The history of handicraft is as old as Stone Age. We all know in that at the time when man didn't know anything and even ate raw food, at that time also for protection of him by wild animals he produced simple handmade tools, which were pointed in shape. That was the first creation by men as a handicraft which was very useful thing at that time. Even in today's life, tools are essential components of this art. This is the modernization of the age long tradition of handicraft. In Indus valley civilization the first references to handicraft found from the Mohan-Jo-Daro, Sindh. The Indus valley civilization which was present in approx. 3000 B.C. -1700 B.C. had a rich craft tradition as well as a high degree of technical excellence in the art of pottery making, metal and terracotta, jewellery weaving etc. the craftsmen not only created all the local needs items but surplus items also.

Nearly all the rulers of Jaipur have been the admirers of arts, literature and crafts. The famous artists, artisan, craftsmen and sculptures were invited from India and out of India. Many communities were invited to get settled in and make Jaipur city their home. This made Jaipur a major centre for art and craft. Major crafts of Jaipur included block printing, bandhani, sculptures and stone carving. Zari work, tarkashi, zardozi work and gotapatti work was done on clothes. Jewellery and gems included the work of silver, kundan and meenakari. In the items of art and craft, blue pottery, ivory carving, patwa craft, miniature paintings, leather wares, shellac work etc. were made.

For the people who love handicraft shopping, Jaipur (the capital city of Rajasthan) is the perfect place for them. On mostly all traveling guides, shopping portals, touring websites, online catalogues and blogs you may see this title awarded to Jaipur. This is also called as the Treasure Trove of India as no one ever goes empty handed from here.

But today, the temple's suggestive art and symbolic architecture is largely disregarded by the pious crowds. The artistic heritage is over painted with multi-colored white-wash tints.

Technology and its gadgets have captured the imagination of all. Art has become a consumer good. The beauty of art as the beauty of nature patiently awaits a re-discovery.

Before the advent of British the century, the Indian villages functioned as self-sufficient units. The artisans produced various kinds of clothes, implements, furniture, jewelers and vessels that fulfilled the daily needs of villagers. The unique feature of the village economy was the union of the agriculture and handicrafts industry.

At present the art-forms cling either desperately to the past glorious traditions or they are in open rebellion and contest. Today the mood of all art-expressions favors show and performance. Today the art-form that is most in need of discipline and austere taste.

Painting drew fresh life from the regional, rural folk-art, but today it caters mainly to fashion and commerce. The painting of icons continues in the style of the local traditions.

## Literature 03

**Objectives-** Promote art forms to the future generation & also practicing in organized way, introducing artist to the market strategies.

Neha Jain Senior Faculty in Interior Design Department IMS-Design and Innovation Academy (IMS DIA), December 7 2016, Art is losing its grip, 23 June 2020.

### ART IS LOSING ITS GRIP

In a growing technology-run and industrialized world, people are increasingly forgetting the traditional crafts and moving towards new innovation. Due to this, artisans are moving to alternative income generation methods, for instance -- daily wage labor and farming; and art is losing its grip. Preserving and protecting the skills and knowledge of traditional crafts is a growing challenge. So, it is high time that art forms are revived and awareness spread about them in urban space. Let's move towards a world where handcrafted items are given due respect and the artisans are also get the recognition they deserve for their skills.

### Inferences-

- As we all know that traditional art & craft are losing its grip. There are different ways through which we can preserve the traditional art forms.
  1. Understanding the global market, trade works & its pros & cons.
  2. Increase interaction with customers, it helps artist to understand customers need & want.
  3. Recognize it as a source of supplementary source of income, it is also a source of income for sessional agriculture workers.
  4. Bring back the mixture of old & new designs, maybe it can be a hope for shining of traditional art form.

5. Understanding the promotional strategies, it will help artists to promote their products in the market. Also how to attract people towards the traditional art form.
6. Conduct workshops, it will enhance the skills & knowledge of the people.



## Literature 04

**Objectives-** Providing platform to artist for practicing traditional art forms.

Prerna Jain (Founder of Mauka Art foundation), Monday 6 March 2017, Mauka Art foundation, 20 June 2020.

### MAUKA ART FOUNDATION

We have observed a steady decline in the number of artists who practice traditional Indian art forms. If this trend continues, our art forms will be extinct in the next couple of decades. We believe that with a little help, we can stop this from happening and preserve our rich culture. Our Art needs to be passed onto our future generations and with a little effort on our part, it can be safeguarded from dying away. Most of the art produced is now commercial and sold as souvenirs in local art galleries bringing in little money for sustenance. For obvious reasons, the artists no longer want to pass their skills to their next generations. They have these rarest skills which they learnt from their forefathers. Their ancestors learnt this art in princely studios of past iconic rulers of India. This precious skill is what is in the danger of extinction. The time is not very far when these art forms will only remain in history text books and our future generations will not be able to do anything even if they want to.

### Inferences-

- Mauka art foundation preserves the dying art form in Jaipur, it helps the artist to promote their traditional art forms on national & global level. They also conduct workshops at different places which enhances the skills of artists & also people get to know about the lost art forms. It also helps many of the artist to bring back to practice their traditional art forms which they left for their economic crisis. They also display different art works in different art festivals & exhibitions. Because of this financial condition of artist also upgraded.



## Literature 05

**Objectives-** Providing platform for the artist to practice traditional art forms, also transferring their skills & knowledge to the upcoming generation.

Press Trust of India, February 12, 2015, Number of steps taken to preserve dying art & culture, 25 June 2020.

### UTTARAKHAND CM COMMITMENT TOWARDS TRADITIONAL ART

Expressing his commitment to preserve the dying arts and culture of the state, Uttarakhand Chief Minister Harish Rawat said a number of steps are being taken by his government in the direction including setting up a training institute to conserve the gradually disappearing art forms and musical instruments unique to the hill state.

Announcing this at a program here last night, Rawat said no stone will be left unturned to conserve the dying art forms and musical instruments which are played only in the hills of Uttarakhand but are on the verge of disappearance.

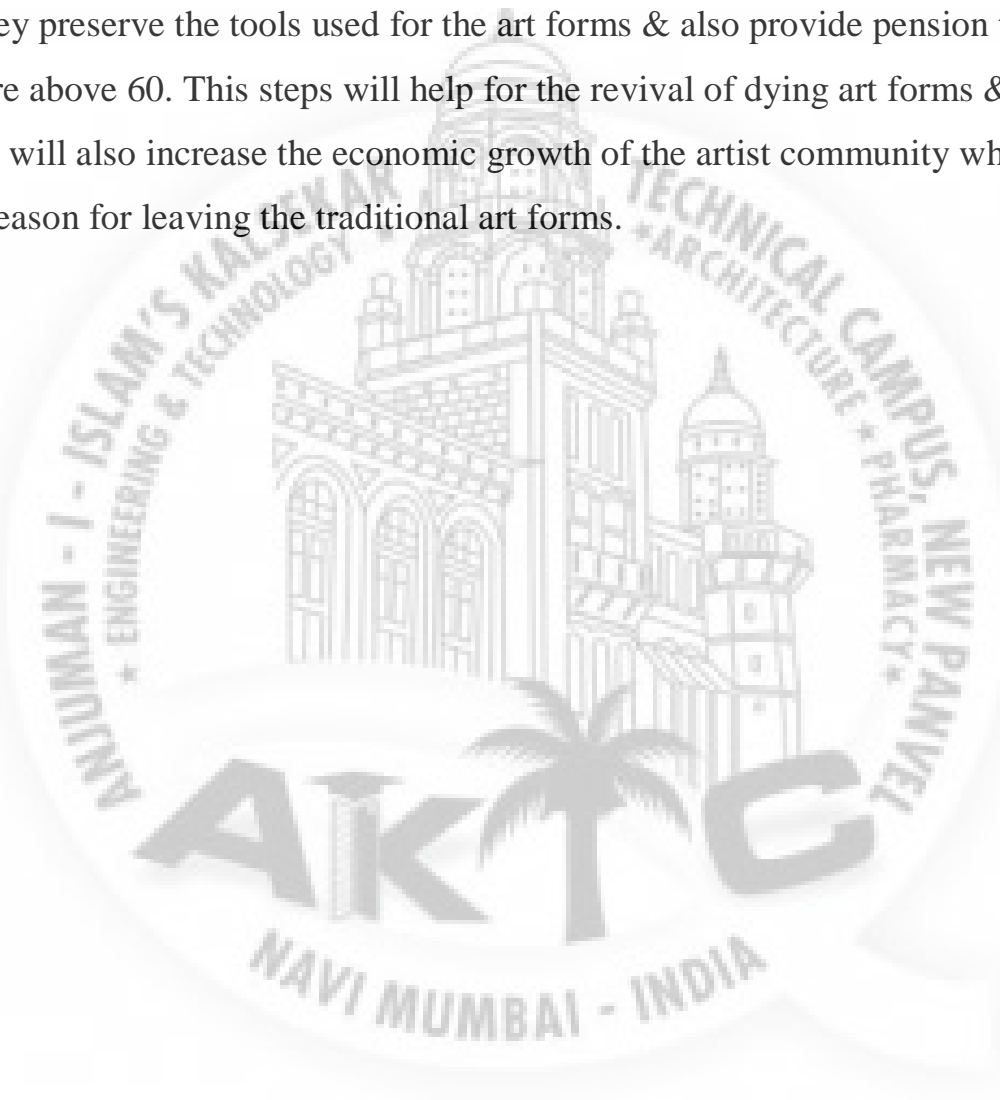
A corpus fund of Rs 5 crore has been set up for the welfare of folk singers and folk artists and a decision taken to provide Rs 2 lakh each to two musical groups from each block every year to promote folk artists and singers, an official release quoted Rawat as saying.

Four museums will be set up in the state to conserve traditional folk instruments and manuscripts and literary work done in local languages and dialects will be rewarded, the chief minister said.

'Hari ram Training Centre' for conservation of disappearing musical instruments of the state is being set up in Almora, he said, adding, artists above 60 years of age will be given pension.

## Inferences-

- Uttarakhand Government has taken several steps to preserve the dying art forms, setting up a training institute of the traditional art forms, through which people can learn the traditional art forms & its skills. None of the material used for traditional art forms. Government also funded to the institute & the artist to promote their art forms. They also created Exhibition Centre & Museum where artist can show their art works. Also they preserve the tools used for the art forms & also provide pension to the artists those are above 60. This steps will help for the revival of dying art forms & also the artist, it will also increase the economic growth of the artist community which is the major reason for leaving the traditional art forms.



## Literature 06

**Objectives-** Understanding impact of art on user, practicing in organized format.

Understanding the promotional strategies of traditional art forms.

Nirbhay K (CSR Professional & Alumni of IIT Bombay), November 10, 2016, Revival of Traditional Arts and Handicrafts, 1 July 2020.

### Revival of Traditional Arts and Handicrafts

The aim of the article is to provide current status, importance to the Indian economy and steps to promote traditional arts and handicrafts under Corporate Social Responsibility Act. It is the largest decentralized and unorganized sector. It is also important to note that the traditional art and handicraft artisans form the backbone of the non-farm rural economy. However, over the years, these traditional art forms and handicrafts have lost their demand in the market and artisans have taken up alternative means to support their families. The author suggests three key steps to rescue and revive traditional art forms and handicrafts under CSR initiatives.

First, it is a herculean task, needs humongous efforts and certainly not a single corporate's engagement would help revive the dying arts and handicraft sector.

The second step in this direction is to patronage artisans and products. However, the word of caution should be taken that it is not about domestic versus foreign product. It's more about the protecting and promoting India's rich heritage and culture.

Thirdly, companies could support in conducting workshops for prospective customers, existing employees and school children. These help increase awareness about various art forms and artisans also understand expectations from the contemporary and future customer base.

## Inferences-

- In this article he mentions the importance of traditional art & craft, how art & craft helps to export of the India which directly affect the economic growth of the nation. Also mentions that art & craft is the backbone of the seasonal agriculture sector. Here he mentions three steps through which we can revive the dying art & crafts:
  1. He mentions about the CSR (Corporate social responsibility) initiatives, they have to zero down to the major dying art forms, which affects the major sector & focus on them.
  2. They need to promote the art forms at national & global level through exhibitions, advertisement, festivals, etc. major focus on tourists.
  3. Educate the artist to the marketing skills & take workshops through which people also get to know about the art & artist, which helps in giving back the artist their identity & sustainability of art & artist.

## Literature 07

**Objectives-** Understanding impact of art on user, practicing in organized format.

Understanding the promotional strategies of traditional art forms.

Archana Sharma (IANS), January 17, 2020, Artisans community dwindles in Rajasthan as exports slip, 25 July 2020.

### **Artisans community dwindles in Rajasthan as exports slip**

The artisans of Rajasthan, who have made their mark the world over with their skilled hands, are slowly dwindling in number which is causing worry to manufacturers here in the handicraft industry.

Padma Shri awardee (2009) artisan Ram Kishore Chippa from Bagru told IANS that there was a major boom in exports in the 1980s during which artisans prospered and multiplied in numbers. However, dip in exports in recent years is slowly killing the community, he said.

“The small clusters in villagers engaged in handicrafts are slowly disappearing causing worry for the family members of those who have served this art since last four generations”.

A Balotra-based artisan, Mohammad Yaseen, says his village had hundreds of families engaged in handicrafts. “Now, it’s just my family with 32 members engaged in this art. The rest have changed their work,” he says.

Artisan Abdul Ghani from Jaipur also raised similar concern about the next generation losing connect with their rich legacy, tempted by the glitter of new-age professions. He says that his younger son has gone into the medical stream and has become a doctor.

## SWOT ANALYSIS

### STRENGTH

- Strong cultural heritage, unique craftsmanship
- Jaipur as hub will lead people to know about the missing / dying traditional art forms
- Attraction of tourists towards the location because of its rich cultural value.

### WEAKNESS

- Absence of institutions that can produce skilled manpower to work in industries.
- Lack of knowledge in terms of technologies & smart management systems.
- Lack of interest towards traditional art & craft.
- Lack of communication & entrepreneurial skills.
- Low finance for design experiments.

### OPPORTUNITIES

- There is a huge scope for the artist to get back to their traditional occupation.
- This will create interest in younger generation to move towards the traditional art & culture.
- Artists will get their identity & exposure towards market.
- This will lead artist to come in direct contact with customers & know about their demand.

### THREAT

- Poor water conservation system may pose a problem in the future.

## 4. Interview

### Interview of Miss. Judy Frater (Director & Founder of Kala Raksha Kendra)

Author: How Kala Raksha started ?

Speaker: I think craft was originally not really commercial so we started documenting because we thought it was going to be gone soon but then we realized that it is evolution of craft and while documenting one of the artist said she wants to earn money so we thought earning would out date and be conflict with an outgoing tradition so that's when we started with Kala Raksha as an alternative of commercialization.

Author: How do you help artisans ?

Speaker: We encourage the creative capacity of artisan and to raise the value of hand work for artisans and consumer. Here artisans learn to think consciously about their craft.

Author: How do you support women ?

Speaker: Ten years ago no women was ready to go anywhere even with an escort, but now women's volunteer we are proud to see this self-confidence and courage which is the great benefit of education. Women are encouraged to understand their identities as individuals within their families and society.

Author: What are your views on Art ?

Speaker: Art is when craft and culture comes together with innovation from both Artisans and clients allies art for multiple perspective such as cultural impact techniques and aesthetics.

**Miss. Judy Frater**

Image 24



## 5. CASE STUDIES

### LIST OF CASE STUDIES:

Table 2

Context	Experiential	Innovation in program	Aesthetic / Form	Innovation in technology
Khamir crafts resource centre	Jawahar Kala Kendra	<ol style="list-style-type: none"> <li>1. Living &amp; Learning Design Center.</li> <li>2. Khamir crafts resource centre</li> </ol>	<ol style="list-style-type: none"> <li>1. Pearl Academy.</li> <li>2. Living &amp; Learning Design Center.</li> <li>3. Jawahar Kala Kendra</li> </ol>	<ol style="list-style-type: none"> <li>1. Pearl Academy.</li> <li>2. Hunnarshala</li> </ol>
Ar. Neelkhanth Chhaya	Ar. Charles Correa	<ol style="list-style-type: none"> <li>1. Uday Andhare &amp; Mausami Andhare.</li> <li>2. Ar. Neelkhanth Chhaya</li> </ol>	<ol style="list-style-type: none"> <li>1. Morphogenesis.</li> <li>2. Uday Andhare &amp; Mausami Andhare.</li> <li>3. Ar. Charles Correa.</li> </ol>	<ol style="list-style-type: none"> <li>1. Morphogenesis.</li> <li>2. Ar. Sameep Padora &amp; Associates</li> </ol>
Kukma, bhuj	Jaipur (Rajasthan)	<ol style="list-style-type: none"> <li>1. Ajrakhpur, Bhuj.</li> <li>2. Kukma, bhuj</li> </ol>	<ol style="list-style-type: none"> <li>1. Jaipur (Rajasthan)</li> <li>2. Ajrakhpur, Bhuj.</li> <li>3. Jaipur (Rajasthan).</li> </ol>	<ol style="list-style-type: none"> <li>1. Jaipur (Rajasthan).</li> <li>2. Bhuj (Gujurat).</li> </ol>



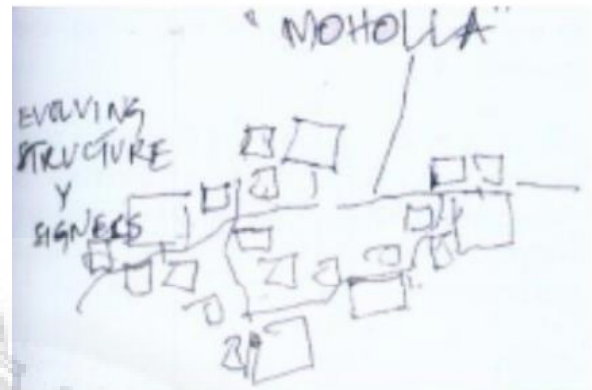
# KHAMIR CRAFT RESOURCE CENTRE (KUTCH)

## Location Map

Image 25



Figure 11



## Introduction

Client: Kutch Nav Nirman Abhiyan (KNNA)

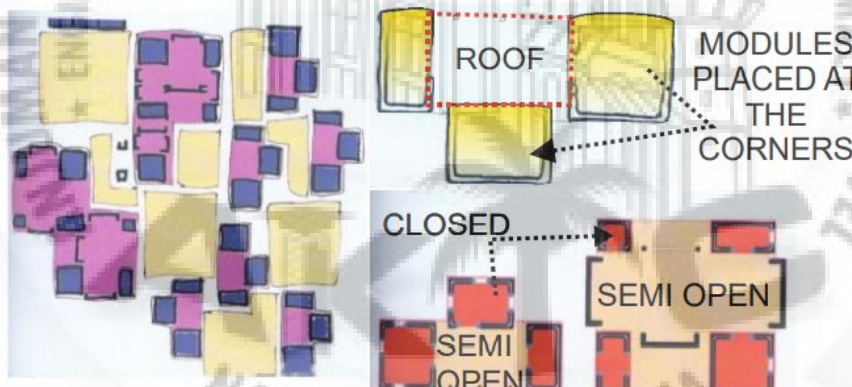
Architects: Ar. Neelkhanth Chhaya

Completion year : 2015

## Planning Concept

- The pattern of moholla has been followed to design the craft centre.
- The function of the building are arranged as Public, Semi-public and Private areas.
- Two or three Mohollas share one common open space.

Figure 12



## Form and Shape

- The institute requires variety of spaces as per the functional needs.
- The reason behind this is that shuttering can be re-used multiple times which reduces the construction cost.
- Each unit has been built with having a module on the corners that encloses semi open spaces in between and acts as a column making the corners stronger enough to take the load of the roof.

# DRWAINGS OF THE STRUCTURE

## Site Plan

Figure 13



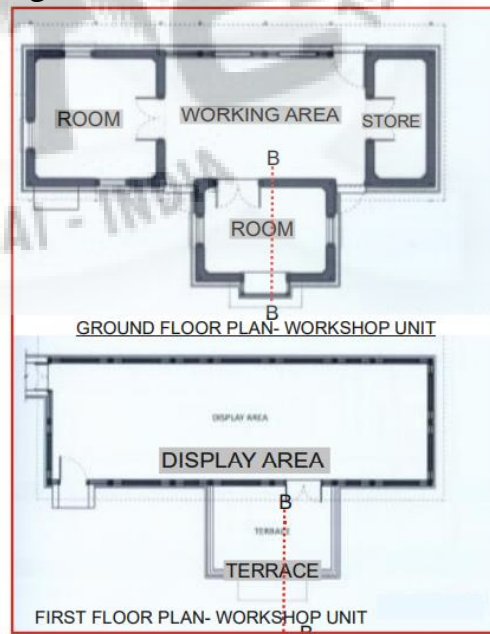
## Plan and Section of Exhibition Unit

Figure 14



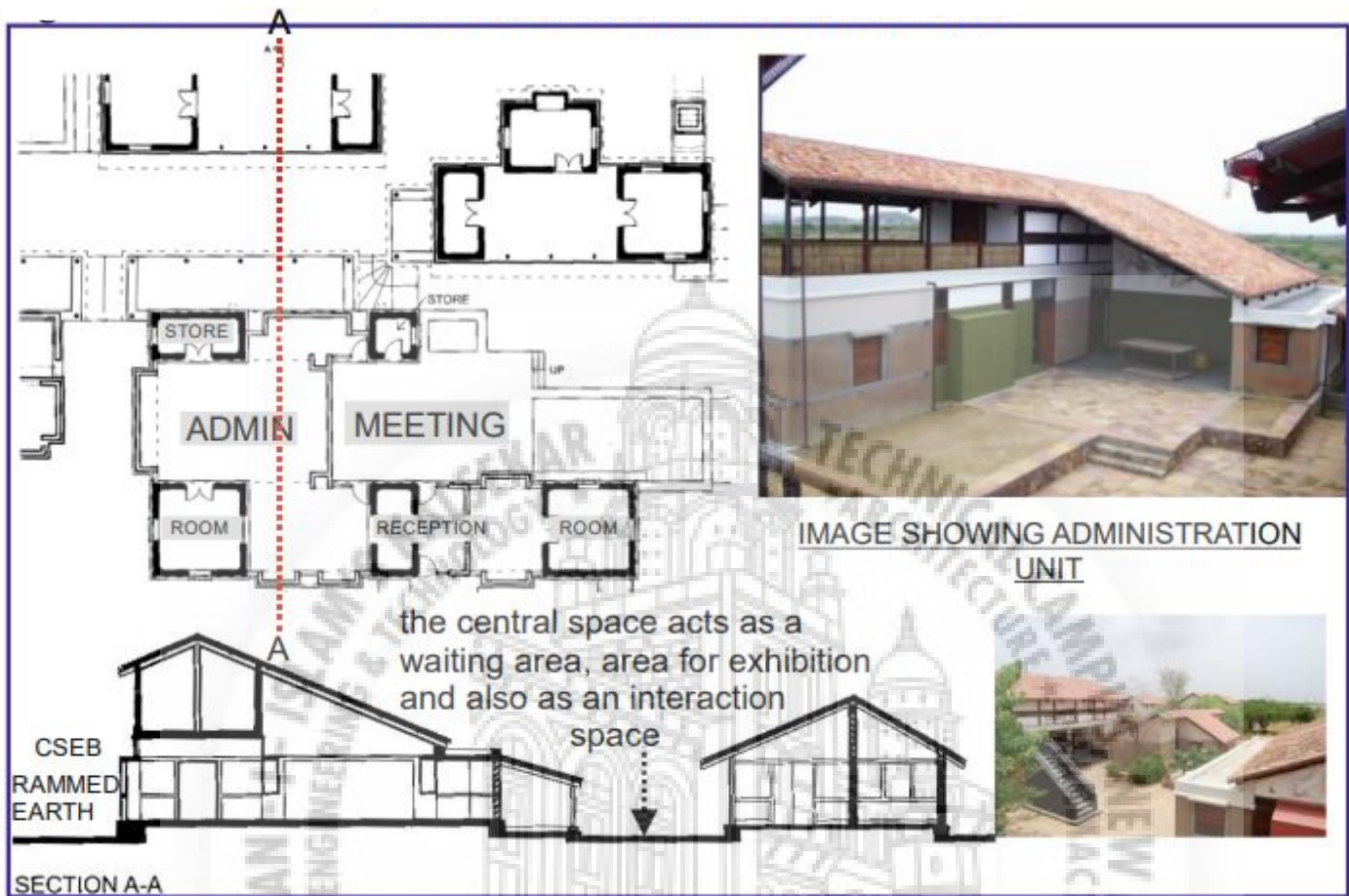
## Plan of Workshop Unit

Figure 15



## Plan and Section of Admin Unit

Figure 16



### Space Program

- Four Craft resource centre
- Souvenir Shop
- Cafeteria
- Six Workshops
- Design Gallery
- Toilets
- 3 residential units for senior artisans

### Inference

- There is no parking facility. Hence that needs to be added in design program.
- Residential units are only for major crafts, hence more residential units are needed.
- The structure lacks landmark.
- The structure lacks signage.
- The accessibility to the structure is not easy
- Cafeteria is not enough to cater the crowd, during festivals and rann of kutch festival.

## Images of the structure

Open space at the entrance of admin  
Image 26



Spill-out working space  
Image 27



Semi-open Workshop area  
Image 28



POP and compressed earth block walls during construction  
Image 29



Murals on wall  
Image 30



Open space at entrance of Workshop Area  
Image 31



# LIVING & LEARNING DESIGN CENTRE (LLDC)

## Location Map

Image 32



## Introduction

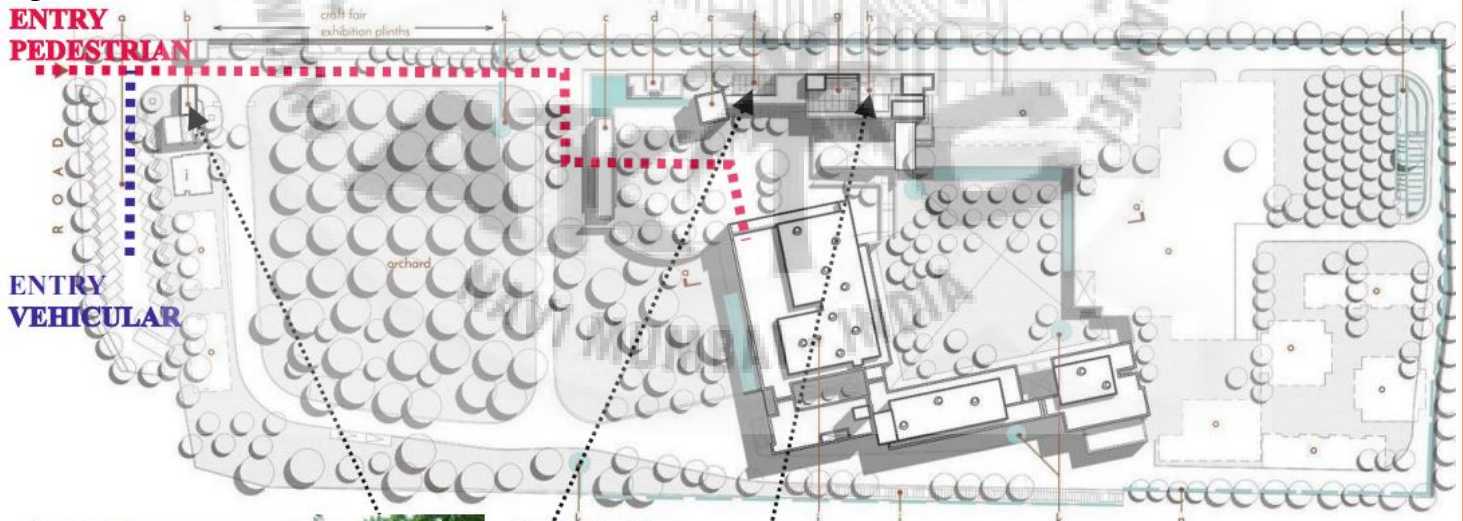
- Architects: Uday Andhare & Mausami Andhare
- Site area: 8 acres
- Building area: 1.2 lac sq.ft
- Completion year: 2015

## Climatic Condition

- Kutch has hot and dry climate.
- After 2002 earthquake, the whole zone has experienced earthquake multiple time.
- As the summers are extreme, using passive cooling technique are important.
- The colour of the structure is based on its neighbourhood, so that it can blend with the surrounding.

## Site Plan

Figure 17



Site plan

0 25 50 ft



- Legend
- a.Parking
  - b.Security
  - c.Entrance pavilion
  - d.Toilets
  - e.Ticketing
  - f.Cafe
  - g.Restaurant
  - h.Shop
  - i.Galleries
  - j.Parking
  - k.Percolation
  - l.Decentralized waste water management
  - m.Rain water harvesting tank
  - n.Storm water trench
  - o.Future expansion

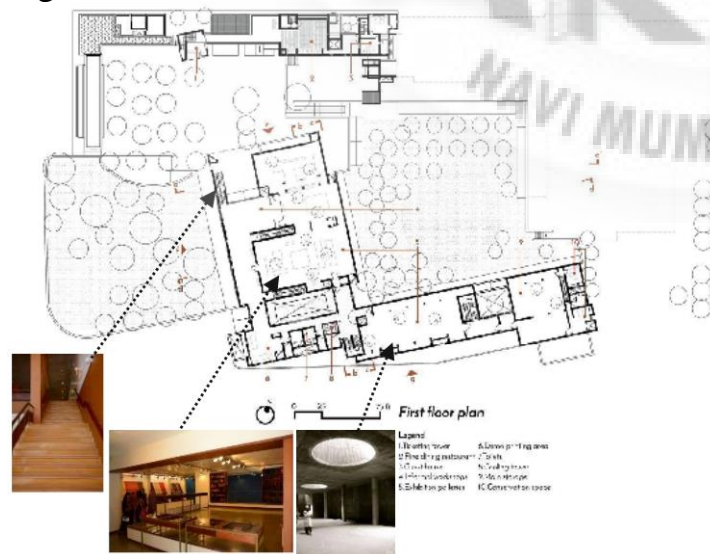
# Ground Floor Plan

Figure 18



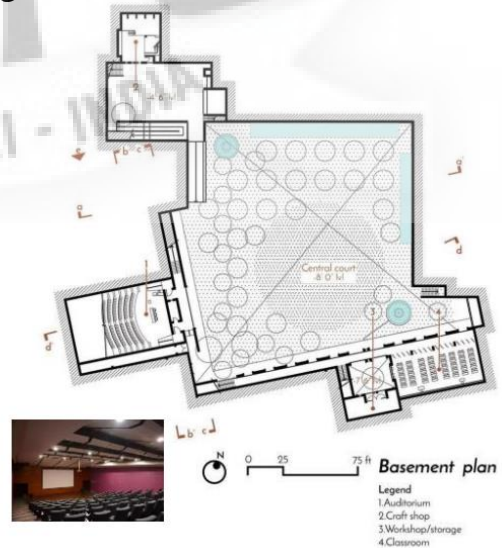
## First Floor Plan

Figure 19



## Basement Plan

Figure 20



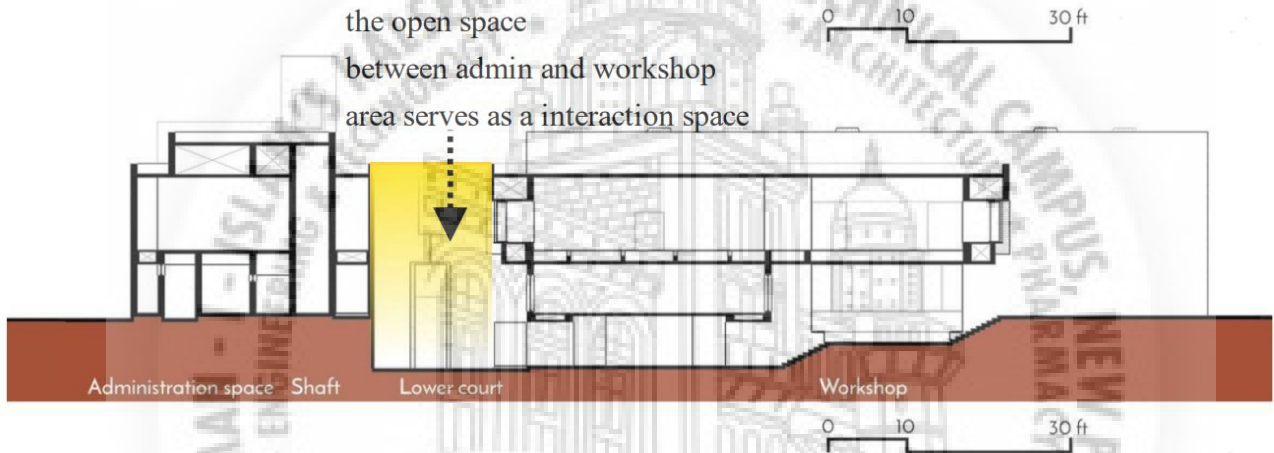
## Sections

Figure 21

the oculus are provided on the ceiling level of all the permanent galleries. they are covered with glass, and provides natural light inside the galleries.

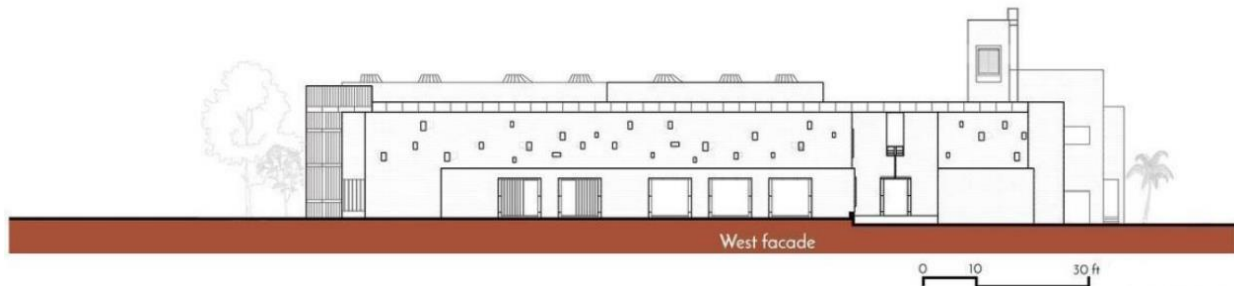
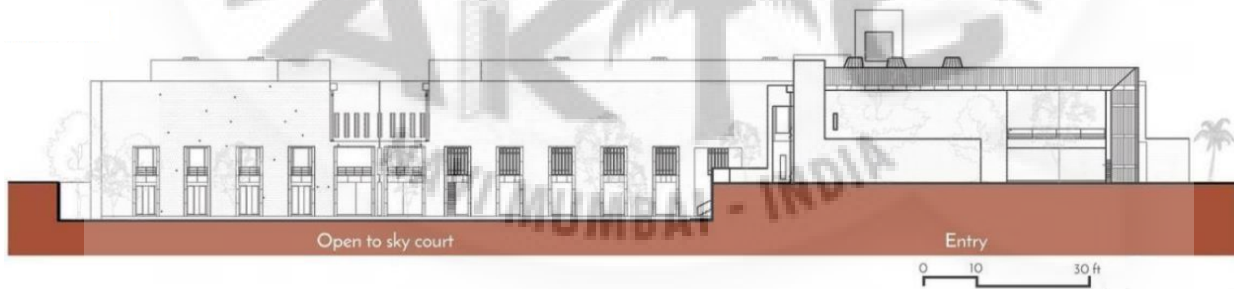


the open space between admin and workshop area serves as a interaction space



## Elevations

Figure 22



## SUSTAINABLE FACTORS

### Materials Used

- Lime and fly ash bricks were used and they were manufactured on site.
- Lime mortar was prepared on site by slaking lime in large ponds and grinding it with sand and crushed brick.
- Gauged lime mortar was used in the masonry work and natural lime plaster using traditional methods in three coats in some areas.

### Rainwater Harvesting

- Rain water harvesting tanks were integrated in the design to collect about 7 lac litres of rain annually.
- Use of cooling pipes (radiant cooling) on terraces is planned as a way of using insulating the roof from the heat, to attain stable temperatures throughout the year.

### Grey Water Usage

Decentralized wastewater treatment system (dewats) is designed to handle all the wastewater from the site including the process effluents from the printing.

### Space Programme

- Admin office
- Library
- Craft shop
- Auditorium for 120 people
- Study area
- Galleries
- Hands on gallery
- Parking
- Toilets

### Art & Craft activities carried out

- Embroidery
- Lippan work
- Pottery
- Lacquer art
- Aari work
- Leather
- Bandhani
- Music
- Poetry

### Inference

- As the temperatures in Kutch are extreme in all the three seasons, it is important to use sustainable design techniques.
- Not much development is there in the neighbourhood, so a proper landmark should be there.
- The phase 2 of the project which is residential enclave and craft school are still not constructed, which are the important factors.
- The structure lacks signages.



# HUNNARSHALA (KUTCH)

## Location Map

Image 33



## Introduction

Architect: Ar. Sameep Padoria & Associates

Site Area: 4,500 sq.m

## Why hunnarshala came into picture?

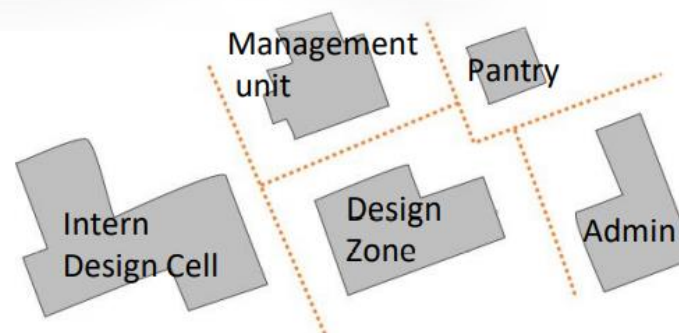
- After 2001, earthquake, 300 thousand people lost their homes and their earning sources.
- Hence, there was a need to teach people and to empower them, to build their own homes.
- Hunnarshala with the help of local artisans and NAV NIRMAN ABHIYAN, came into picture.

## Climatic Condition

- Kutch has hot and dry climate.
- After 2002 earthquake, the whole zone has experienced earthquake tremors multiple time.
- As the summers are extreme, using passive cooling technique are important.
- The materials used are locally available and are used based on their properties.

## Planning Concept

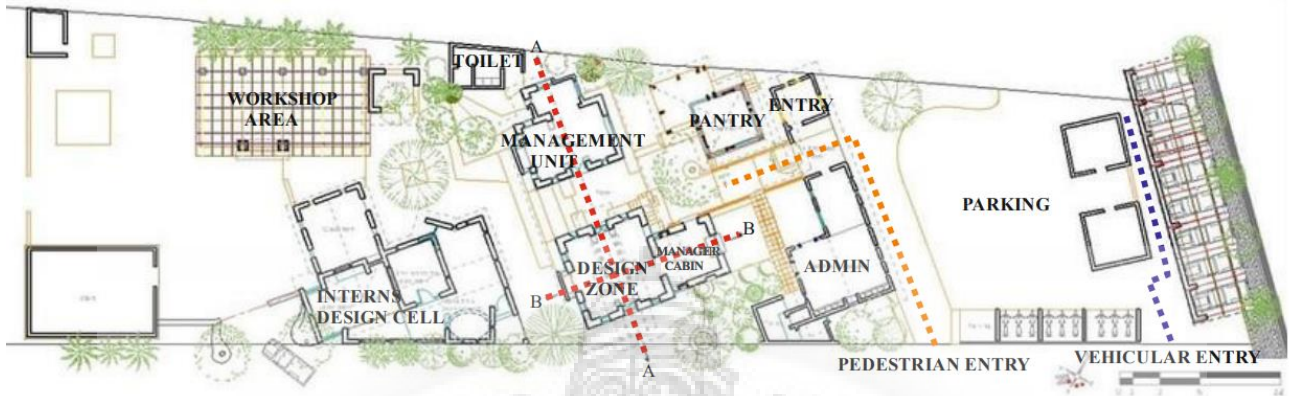
- All the units are designed such that there are open courts in between which acts as interaction space
- All the open areas are well shaded with trees.
- The materials used are good for insulation and in maintaining thermal comfort.



# DRAWINGS OF THE STRUCTURE

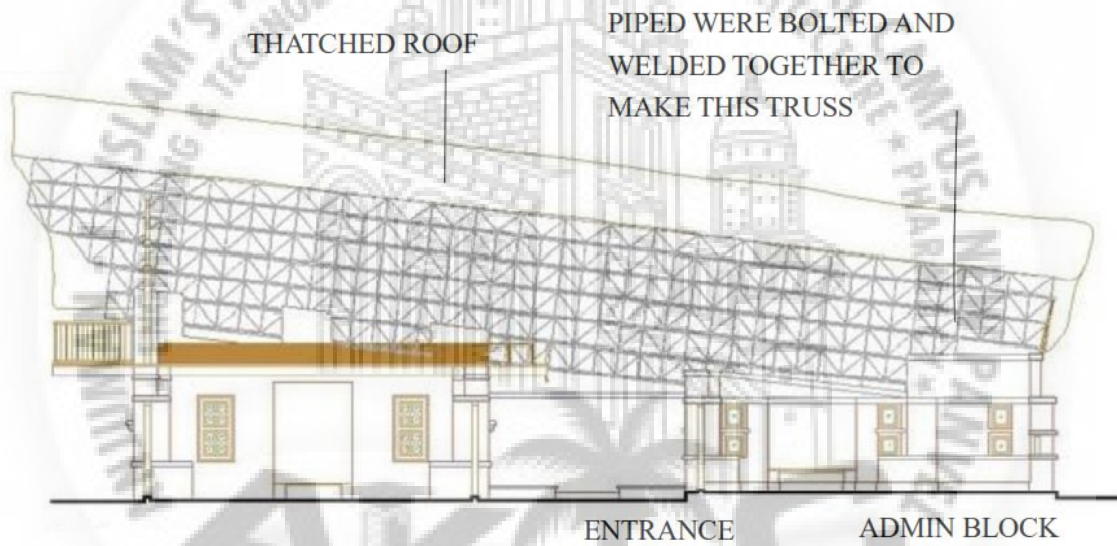
## Site Plan

Figure 24



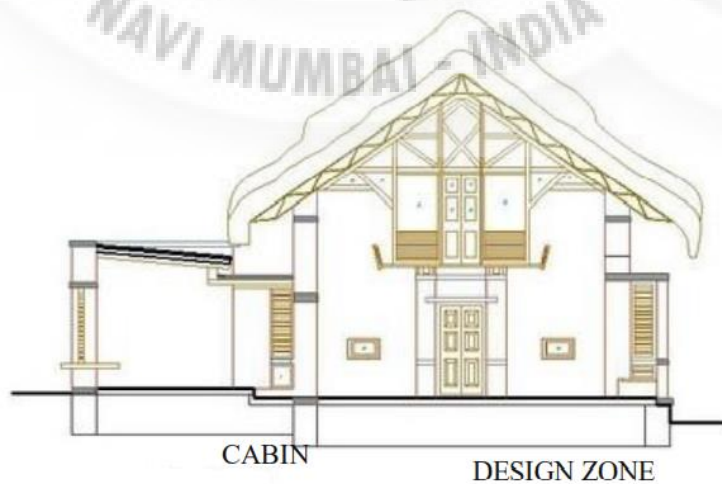
## SECTION – AA

Figure 25



## SECTION – BB

Figure 26



## Material Used

- Mud roll technique. Mangalore tiles.
- Thatch roofing.
- Stone rubble masonry.
- Rammed earth
- Rcc plinth
- Ships old wood

## Space Programme

- Admin block
- Managers office
- Karigharshala
- Workshop area
- Reception
- Design cell
- Toilets
- Pantry

## Inference

- The structure does not have residential facilities for the interns or trainees.
- The pantry is small for 50 people.
- The parking area is available for limited people.
- No signage available within the structure.

## Images of the structure

### Entrance of Hunnarshala

Image 34



Image showing the roofing made out of thatch which is supported on timber and steel members

### Karigharshala

Image 35



Image showing the mangalore tiles used as roof cladding

Image 36



Roof made by using Mud Roll Technique

Image 38



Wooden log Joined to Concrete base by Steel joining

Image 39



Precast Column

Image 40



# JAWAHAR KALA KENDRA (JAIPUR)

## Location Map

Image 41

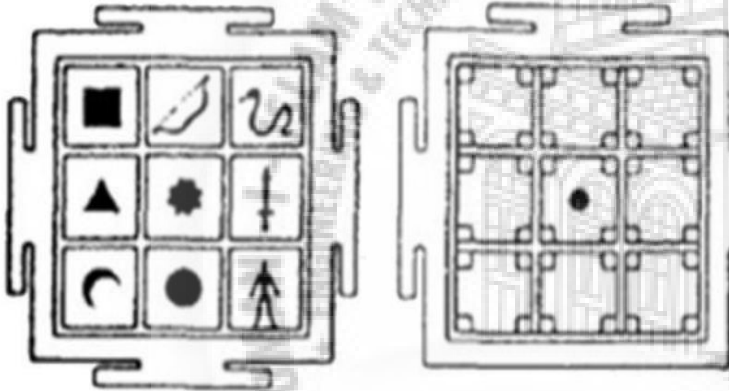


## Introduction

- Location - Jaipur, Rajasthan
- Architect - Charles Correa
- Building type - Cultural center
- Site area - 9.5 acres
- Site gradient - Flat land

## Symbols derived from Vastu – Shastra

Figure 27



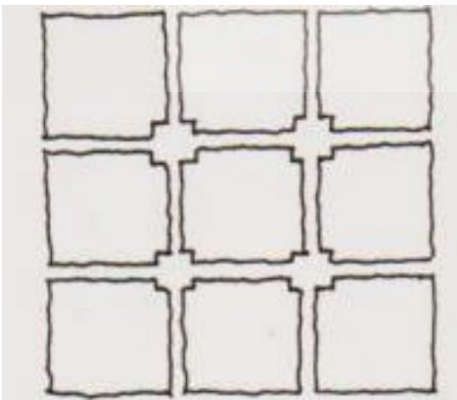
## Concept derived from planning of Jaipur

- Square = Venus
- Bow = Mercury
- Snake = Ketu
- Triangle = Mars
- Lotus = Sun at The Centre
- Sword = Rahu
- Crescent = The Moon
- Circle = Jupiter

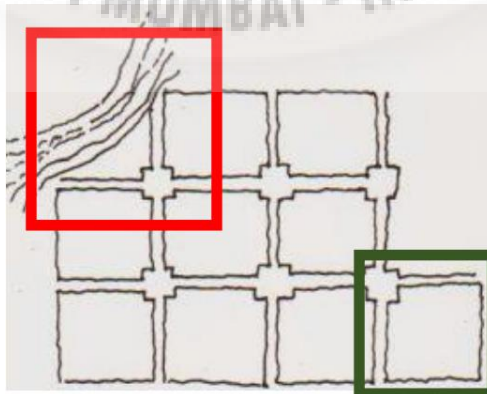
## Planning of Jaipur

Figure 28

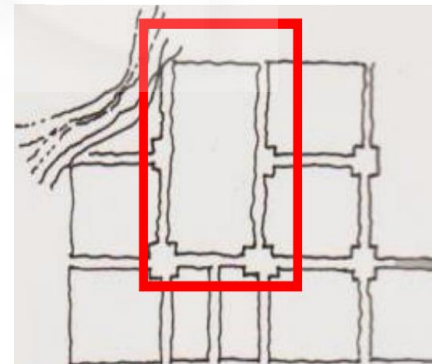
### Navagraha Mandala



### Corner square moved because of hill



### Modified for Palace



# DRAWINGS OF THE STRUCTURE

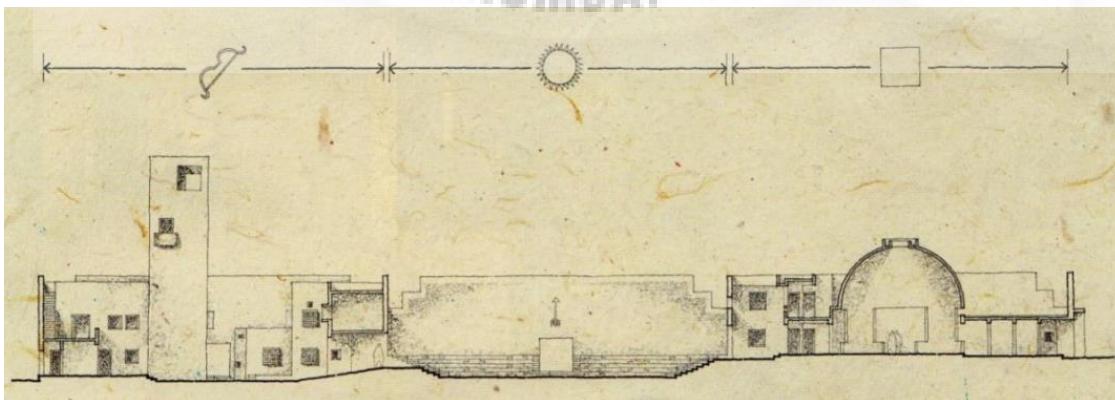
## Ground Floor Plan

Figure 29



## Section

Figure 30



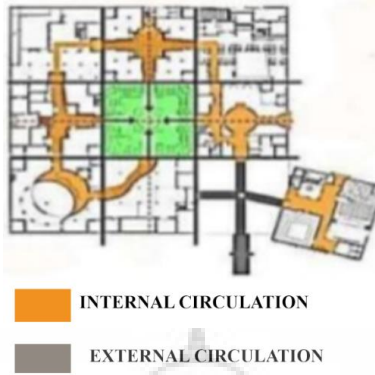
A VOLUMETRIC MODULE  
EACH DIMENSION IS 30M X  
30M X 8M

Figure 31



### CIRCULATION

Figure 32



### PROGRAMATIC DENSITY

Figure 33



### Light & Shadows

The second most significant feature which has been adopted in this particular square is the spectacular play with the light & shadows. As the square is partially open to sky & the particular side has the full height glazing in it, the partial open roof is treated with the architectural feature `pergolas`. The cut out is designed in such a way that the corridor will always remain in shade & has the pond in corner which will reduce the effect of harsh sun to the library.

Image 42



Image 43

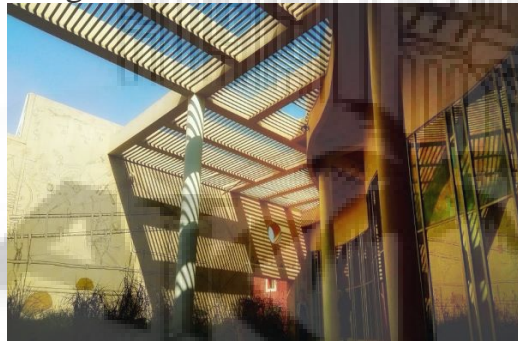


Image 44



### SANDARBH i.e. LIBRARY

The particular square is linked with Jupiter, the characteristic are match in such a way that it link directly to Jupiter. Lemon Yellow colour.

Figure 34

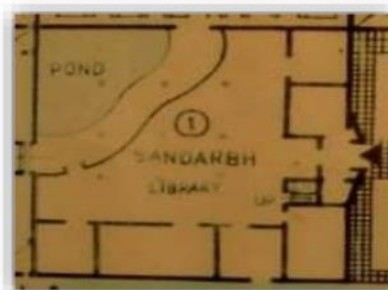


Image 45



## MADHYAVARTI (OPEN AIR THEATRE)

The theatre is located & placed so well in layout & planned that the rest of 8 squares are well connected to the central open theatre & the best part of it are the step platform that can be used as seating areas. The same are surrounded by 8m high walls & the design stepping is incorporated in the corners of two walls to make them interact to each other.

Figure 35

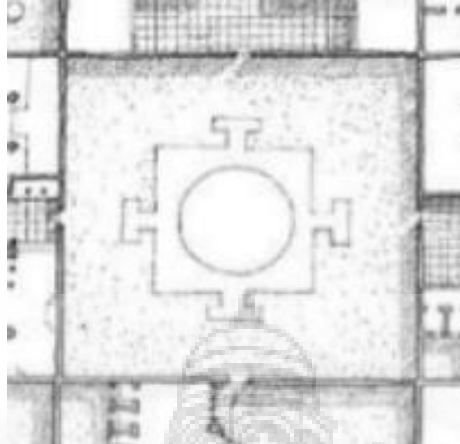


Image 46



Image 47



### Response to Climate and Location

- Material: red sandstone and white marble
- Vastu symbol on facade of each unit
- Small punctures on walls for ventilation
- Smaller openings
- Light shafts at corner of each opening
- Central court to bring in light and air

### Inference

- Vastu symbol on facade of each unit
- Mixture of formal and informal spaces
- It has amazing play of colours, light and shadow.
- A very well defined volumetric module which evokes emotions in user and invite him to move further



# PEARL ACADEMY (JAIPUR)

## Location Map

Image 48



## Introduction

- Location - Jaipur, Rajasthan
- Type of building - Institutional
- Year of completion - 2008
- Built - up area - 2,15,278 sq ft
- Site area - 12,250 sq m
- Architect – Morphogenesis
- Climatic zone - hot and dry

## Planning Concept

- The pearl academy of fashion, Jaipur is a campus which by virtue of its design is geared towards creating an environmentally responsive habitat.
- The institute creates interactive spaces for a highly creative student body to work in multifunctional zones which blend the indoors with the outdoors seamlessly.
- The radical architecture of the institute emerges from a fusion of the rich traditional building knowledge bank and cutting edge contemporary architecture.

## Climate

The adverse climate makes it a challenge to control the micro climate within the project thus incorporating various passive climate control techniques and thus reduces the dependence on mechanical environmental control measures which are resource hungry.

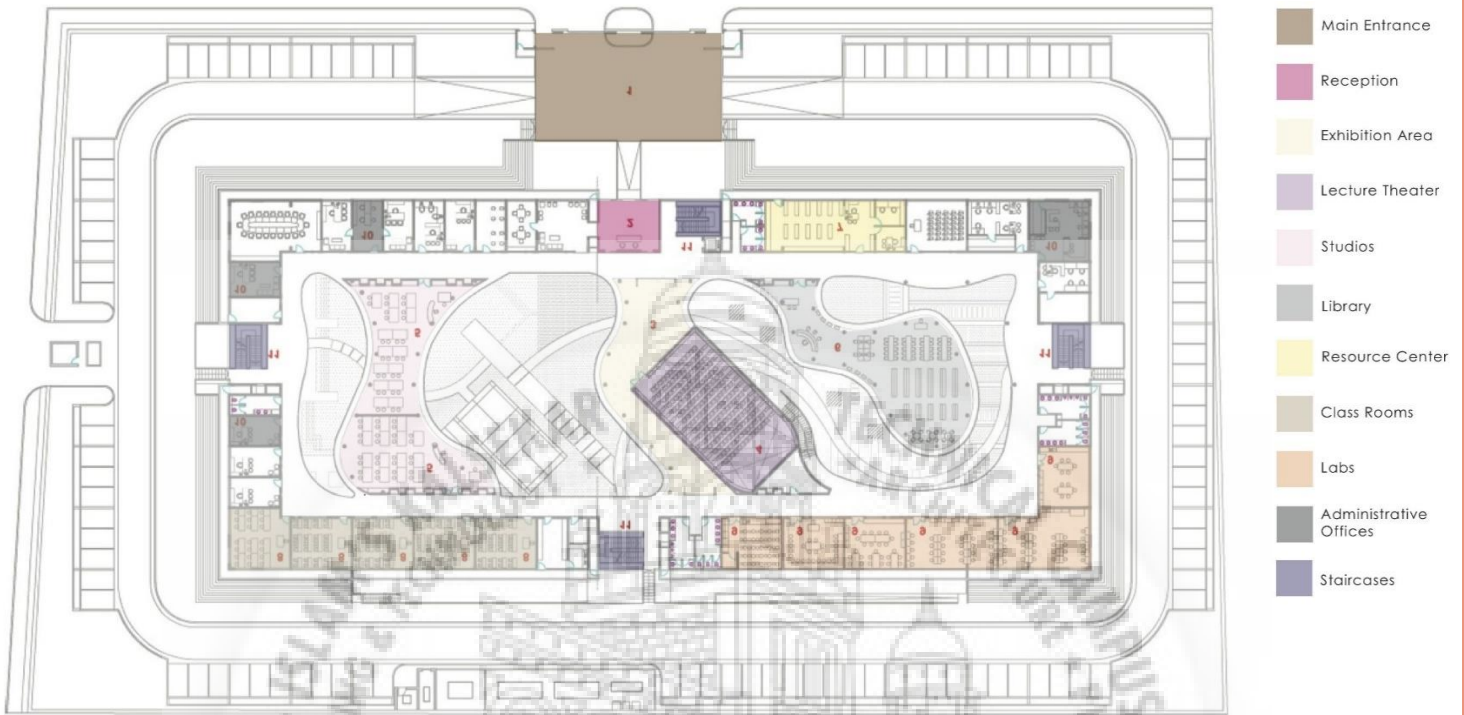
## Sustainability Factors

- Energy efficiency is a prime concern and the institute is 100% self-sufficient in terms of captive power and water supply and promotes rain water harvesting and waste water re-cycling.
- The materials used for construction are a mix of local stone, steel, glass, and concrete chosen keeping in mind the climatic needs of the region while retaining the progressive design intent.
- The entire building is raised above the ground and a scooped out under belly forms a natural thermal sink which is cooled by water bodies through evaporative cooling. These water bodies are fed by the recycled water from the sewage treatment plant and help in the creation of a microclimate through evaporative cooling.

# DRAWINGS OF THE STRUCTURE

## Site Plan

Figure 36



- |                    |                    |                           |
|--------------------|--------------------|---------------------------|
| 1. MAIN ENTRANCE   | 5. STUDIOS         | 9. LABS                   |
| 2. RECEPTION       | 6. LIBRARY         | 10. ADMINISTRATIVE OFFICE |
| 3. EXHIBITION AREA | 7. RESOURCE CENTRE | 11. STAIRCASE             |
| 4. LECTURE THEATRE | 8. CLASS ROOM      |                           |

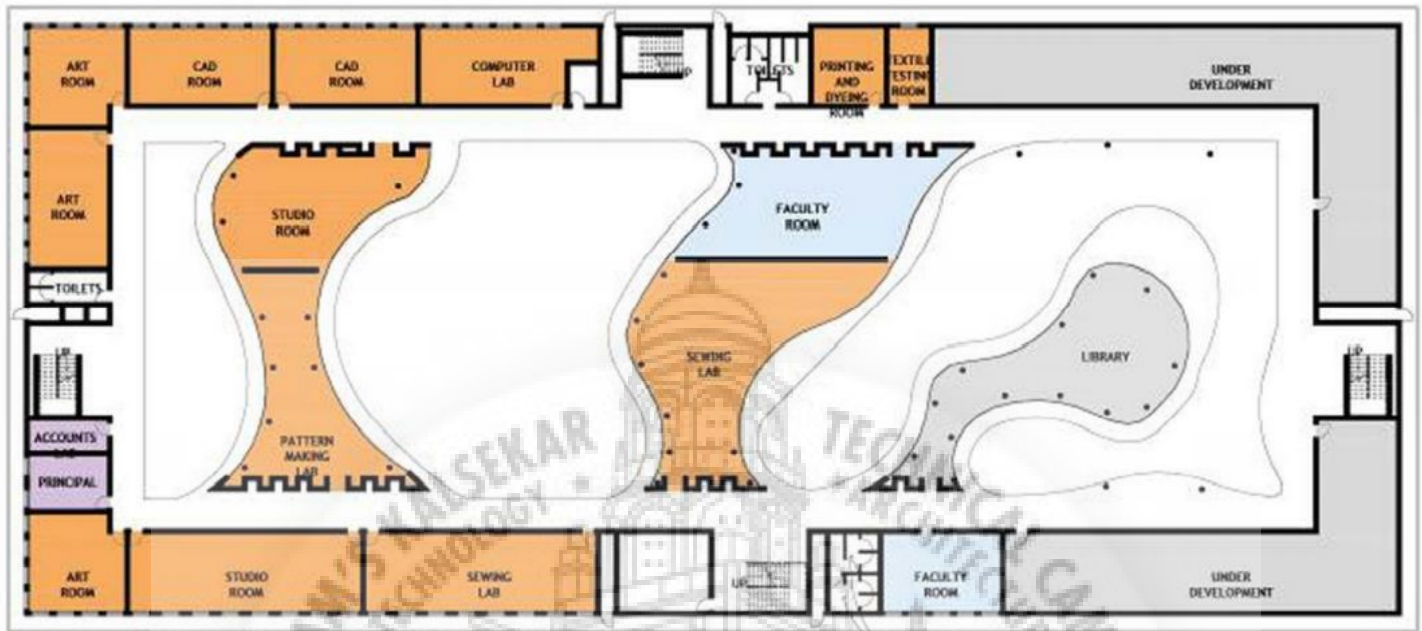
## First Floor Plan

Figure 37



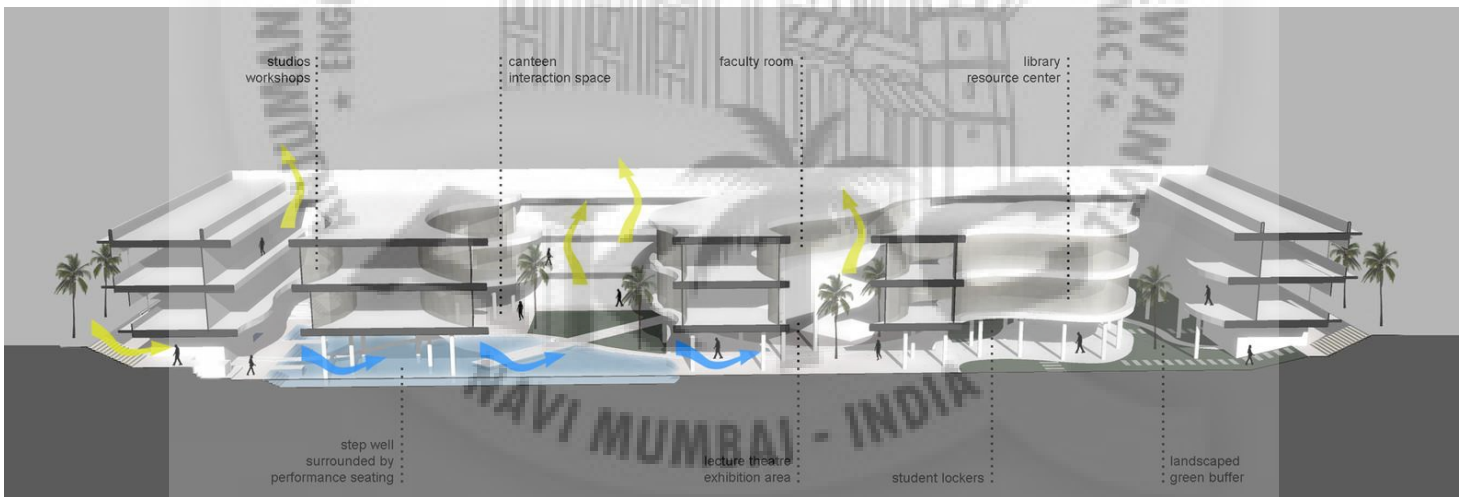
## Second Floor Plan

Figure 38



## Sectional View

Figure 39



## Passive Cooling Techniques

### Material for Insulation

- Use of local material to keep the internal spaces cool.
- Section and image showing the use of matkas in the roof slab of Pearl Academy of Fashion for the purpose of insulation.

Figure 40

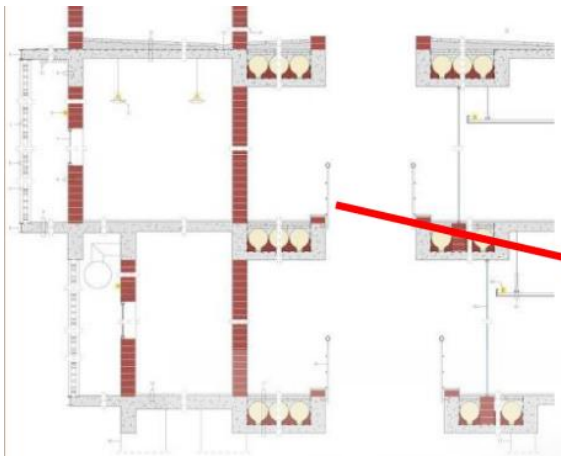


Image 49



### Shading Device Technique

Figure 41

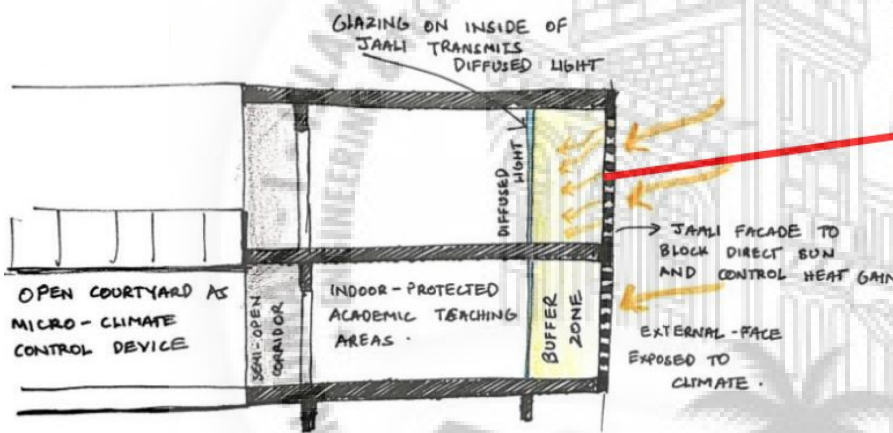


Image 50

### Façade Details



### Inference

- The institute is designed keeping in mind hot and dry climate of Jaipur and therefore, passive cooling techniques are used which keeps the internal temperature cooler than outside.
- Wise selection of materials and color combinations help in fighting against warm climate. The shading device techniques create light and shadow pattern which adds on to design elements.
- The orientation of the structure is done according to neighboring context and somewhere lacks in orientation according to the sun direction.

## KALA RAKSHA ORGANIZATION (BHUJ)

### About Kala Rasksha

- Kala Raksha was founded in 1993 by Judy Frater.
- Kala Raksha started with 20 artisans and now they work with 10 villages which includes 800 artisans.
- They provide platform and exposure to people of tribes which lack in opportunities to interact with the world around.
- In 2005, Kala Raksha Vidyalaya started to teach the artisans about different design forms, colour combinations, etc
- Since the artisans lack in qualifications they cannot join NID, NIFT, etc so this Vidyalaya helps them.
- Artisans either work in Kala Raksha Centre, at home or any where they feel comfortable this gives them a feeling of freedom and happiness.
- Artisans present their work in exhibitions, workshops or give jury to panels and also present in Fashion Shows

### KALA RAKSHA MUSEUM

- Location – Susmar, Bhuj
- Type– Community Centre
- Year of completion - 1993
- Climatic zone - hot and dry

Image 51



### KALA RAKSHA VIDYALAYA

- Location – Mundra, Kutch
- Type of building – Educational
- Year of completion - 2005
- Climatic zone - hot and dry

Image 52



## WORKS OF KALA RAKSHA

Image 53



Image 54





## Inference

- Kala Raksha is performing extremely well in helping the artisans grow as a human being.
- Their achievements in cloth industry have reached heights.
- Kala Raksha Vidyalaya helps to polish the art of artisan and shape the personality of artisans.
- The spaces in the center is quite small compared to the users and their functions. • Except from attire of tribes they should also work on other activities involved in tribes.
- They should focus on marketing of dairy products, dance forms, music etc. of tribes.
- As Kutch is a famous tourist attraction place, Kala Raksha should invite tourist in their center and share their knowledge of tribal culture so that the tourists spread the word around the world.
- Kala Raksha succeeded in reaching to tribes in the southern parts of Kutch.
- Hence, this thesis will work in providing exposure to tribes in the northern parts of Kutch.

## SHILPGRAM (UDAIPUR)

### Location Map

Image 56



### Introduction

- Location - Udaipur, Rajasthan
- Type of building – Craft Village
- Year of completion - 1989
- Site area – 70 acres
- Climatic zone - hot and dry

### About Shilpgram

- The Shilpgram complex comprises an open Amphitheatre with a total seating capacity of approximately 8000 people. • Also, there are huts built by each member state of the West Zone.
- These huts are central to the Indian culture and have several household articles like textile, decorative objects, metal items, terracotta etc. featured with them-offering a life-like glimpse of people and their unique assets.
- In addition to Udaipur's own huts, Shilpgram also houses seven representative huts from Gujarat, five from Goa and another five from the vast state of Maharashtra.

### Shilpgram Craft's Mela

Image 57



- An ideal destination for craft lovers, the Shilpgram Crafts Mela allows to try out numerous forms of handicrafts like apparels, accessories, interior decoration stuff etc.
- Eye-catching items at the Crafts Mela include the camel leather stuff and the hand woven garments.



## Craft's Bazar

- Also known as 'Haat', the Crafts Bazaar is the place where the tourists/visitors can go ahead with purchasing traditional crafts belonging to a particular zone.
- At the Crafts Bazaar, you can find a good strength of craftsmen who are invited for showcasing their work and selling the same at the Shilpgram.

Image 58



## Shilpdarshan

Image 59



- As a continuing activity at Shilpgram, Shilpdarshan has the artisans and craftsmen in attendance. These performers are regularly invited for impressive exhibition of their skills and talent. They are also offered a unique flexibility to sell their work and charge a good price for the same.
- Initiated with the sole aim of encouraging rural artisans and craftsmen, Shilpdarshan is a must-attend for every visitor of Shilpgram.

## Shilpi Restaurant

- Located next to Shilpgram, this is a restaurant that serves mouth-watering cuisines including Indian, Chinese and Continental. With a marginal admission fee of Rs 100, the Shilpi Restaurant offers you the flexibility of choosing between vegetarian and non-vegetarian food.
- The in-house swimming pool is a major delight to the visitors.

Image 60



## Inference

- Shilpgram is a large scale project which lacks in security of site.
- It can cater to more than 10000 users at a time.
- It fails to provide accommodation & facilities to performers or tourists. • Since it is open to sky, activities are shut down during rainy season.

### Images of different part of structure

**Craft Mela Display**

Image 61



**Amphitheatre**

Image 62



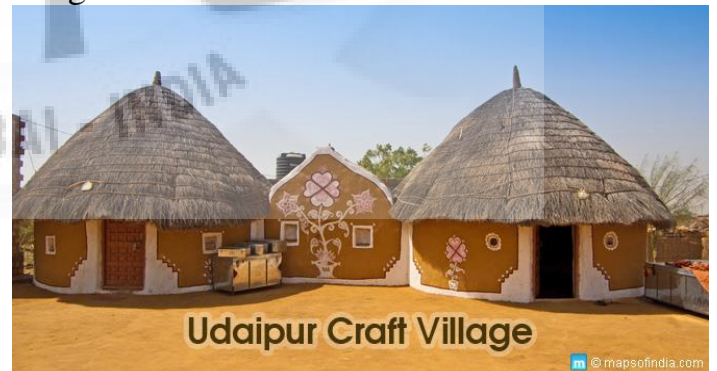
**Crowd During Fest**

Image 63



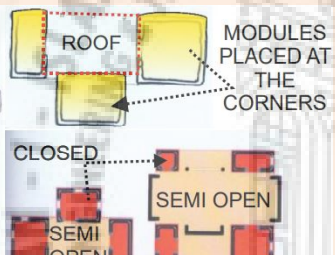

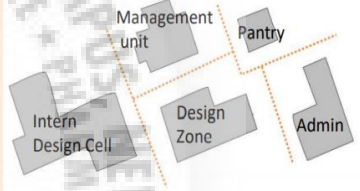
**Bunga House**

Image 64



## COMPARATIVE ANALYSIS

Table 3

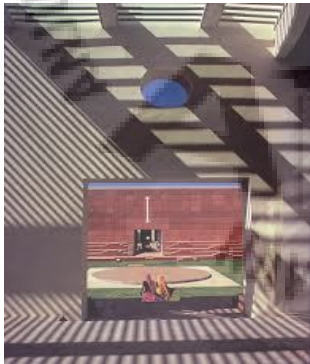
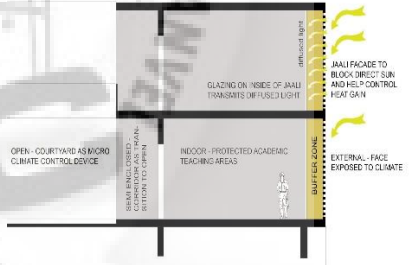
Name of the Centre	Khamir crafts resource centre	Living & Learning Design Center	Hunnarshala
<b>Location</b>	Kukma, bhuj	Ajrakhpur, Bhuj	Bhuj, Gujarat
<b>Architect</b>	Ar. Neelkhanth Chhaya	Uday Andhare & Mausami Andhare	Ar. Sameep Padora & Associates
<b>Climate</b>	Hot and Dry	Hot and Dry	Hot and Dry
<b>Area</b>	2500 sq.m.	11,150 sq.m	4500 sq.m.
<b>Type of Building</b>	Community Centre	Cultural Centre	
<b>Reason for case study</b>	Rural Arts and Crafts	Designing Strategies	Construction Techniques
<b>Planning Concept</b>	<p>Common Courtyards</p> 		<p>Spatial Arrangement</p> 
<b>Light &amp; Ventilation</b>	Semi-open spaces which helps as shade from sun and allow gush of wind with in the structure	Huge open spaces which allow harsh light within the structure and as a result of hot breeze flows	Spatial Arrangement of zones which helps each zone to gain light from all sides and allow wind to flow in every zone
<b>Area Program</b>	<ul style="list-style-type: none"> <li>• Four craft resource centre.</li> <li>• Six workshops.</li> <li>• 3 residential units for senior artisans.</li> <li>• Shops</li> <li>• Design gallery</li> <li>• Cafeteria</li> <li>• Toilets</li> </ul>	<ul style="list-style-type: none"> <li>• Admin office</li> <li>• Library</li> <li>• Craft shop</li> <li>• Study area</li> <li>• Auditorium (120 people)</li> <li>• Galleries</li> <li>• Parking</li> <li>• Toilets</li> </ul>	<ul style="list-style-type: none"> <li>• Management unit</li> <li>• Design zone</li> <li>• Interns design cell</li> <li>• Pantry</li> <li>• Workshop area</li> <li>• Admin</li> <li>• Toilets</li> </ul>

- Hands on gallery

### Sustainability Factors

<b>Material Used</b>	<ul style="list-style-type: none"> <li>• Rammed earth.</li> <li>• Mangalore tiles.</li> <li>• CSEB.</li> <li>• Steel columns</li> <li>• Pop as in-fill rafters</li> <li>• Bamboo</li> <li>• Wooden twigs</li> </ul>	<ul style="list-style-type: none"> <li>• Lime and fly ash bricks</li> <li>• Lime mortar</li> </ul>	<ul style="list-style-type: none"> <li>• Mud roll technique.</li> <li>• Mangalore tiles.</li> <li>• Thatch roofing.</li> <li>• Stone rubble masonry.</li> <li>• Rammed earth</li> <li>• R.C.C. plinth</li> <li>• Ships old wood</li> </ul>
<b>Rainwater Harvesting</b>	<p>Water channels are provided at the end of the roof, which collects the rain water and can be used throughout the year.</p>	<p>Rain water harvesting tanks were integrated in the design to collect about 7 lac litres of rain annually.</p>	<p>No proper rain water harvesting because of thatched roof.</p>
<b>Inference</b>	<ul style="list-style-type: none"> <li>• There is no parking facility. Hence that needs to be added in design program.</li> <li>• Residential units are only for major crafts, hence more residential units are needed.</li> <li>• The structure lacks landmark.</li> <li>• The structure lacks signage.</li> <li>• The accessibility to the structure is not easy.</li> <li>• Cafeteria is not enough to cater the crowd, during festivals and rann of kutch festival.</li> </ul>	<ul style="list-style-type: none"> <li>• As the temperatures in kutch are extreme in all the three seasons, it is important to use sustainable design techniques.</li> <li>• Due to huge open spaces harsh light penetrate within the structure increasing the temperature within.</li> <li>• The phase 2 of the project which is residential enclave and craft school are still not constructed, which are the important factors.</li> <li>• The structure lacks signages.</li> </ul>	<ul style="list-style-type: none"> <li>• Mud walls seeps water through the wall within the room.</li> <li>• The structure does not have residential facilities for the interns or trainees.</li> <li>• The pantry is small for 50 people.</li> <li>• The parking area is available for limited people.</li> <li>• No signage available within the structure.</li> <li>• Since the functions are segregated it becomes difficult at times of rains and harsh sunlight to move from one function to another.</li> </ul>

Table 3 (Continued)

Name of the Centre	Jawahar Kala Kendra	Shilpgram	Pearl Academy
<b>Location</b>	Jaipur (Rajasthan)	Udaipur (Rajasthan)	Jaipur (Rajasthan)
<b>Architect</b>	Ar. Charles Correa	Uday Andhare & Mausami Andhare	Morphogenesis
<b>Climate</b>	Hot and Dry	Hot and Dry	Hot and Dry
<b>Area</b>	9.5 acres	70 acres	12,250 sq m
<b>Type of Building</b>	Cultural Centre	Craft Village	Institutional Building
<b>Reason for case study</b>	Climate Response	Rural Arts and Crafts	Climate Response
<b>Planning Concept</b>	Concept derived from planning of Jaipur	Mass Gathering	Climate responsive architecture
<b>Light &amp; Ventilation</b>	Designed such that the corridor will always be shaded 		Jaali façade to block direct sun and control heat gain 
<b>Cooling Techniques</b>	<ul style="list-style-type: none"> <li>• Material: red sandstone and white marble</li> <li>• Small punctures on walls for ventilation</li> </ul>		<ul style="list-style-type: none"> <li>• Shading Device Technique</li> <li>• The institute is 100% self-sufficient in terms of captive power and water</li> </ul>

	<ul style="list-style-type: none"> <li>• Smaller openings</li> <li>• Light shafts at corner of each opening</li> <li>• Central court to bring in light and air</li> </ul>		<p>supply.</p> <ul style="list-style-type: none"> <li>• Promotes rain water harvesting and waste water re-cycling.</li> <li>• Use of matkas in the roof slab for the purpose of insulation.</li> </ul>
<b>Inference</b>	<ul style="list-style-type: none"> <li>• Vastu symbol on facade of each unit</li> <li>• Mixture of formal and informal spaces</li> <li>• It has amazing play of colours, light and shadow.</li> <li>• A very well defined volumetric module which evokes emotions in user and invite him to move further</li> </ul>	<ul style="list-style-type: none"> <li>• Shilpgram is a large scale project which lacks in security of site.</li> <li>• It can cater to more than 1000 users at a time.</li> <li>• It fails to provide accommodation &amp; facilities to performers or tourists.</li> <li>• Since it is open to sky, activities are shut down during rainy season</li> </ul>	<ul style="list-style-type: none"> <li>• Use of local material to keep the internal spaces cool.</li> <li>• Cooling techniques used helps to keep internal temperature cooler than outside</li> </ul>

## 6. SITE

- Must be centrally located in the city and should be easily accessible.
- The chosen city must have a reasonably strong art background. The city should have a good communication network and the centre should be so located that the tourists and the local public have easy access.
- The site should be such that it is near to other public places like stadium, historical place and places of public interest.

### City Selected – Jaipur

- Jaipur has a very strong artistic background from the time of Mughals.
- City is developing in terms of commercial factor, which would be an advantage.
- Footfall is very high in Jaipur as compare to the other cities of Rajasthan.
- Jaipur is developing towards the modern technologies, which would be an advantage in terms of design to merge the traditional culture with the modern technologies.
- The city has market of artistic works & handicrafts, also many NGO's are taking initiatives to promote traditional art & craft.

IR@AIKTC-KRRC  
**SITE 1 (LOCATION)**

Figure 42



Figure 43

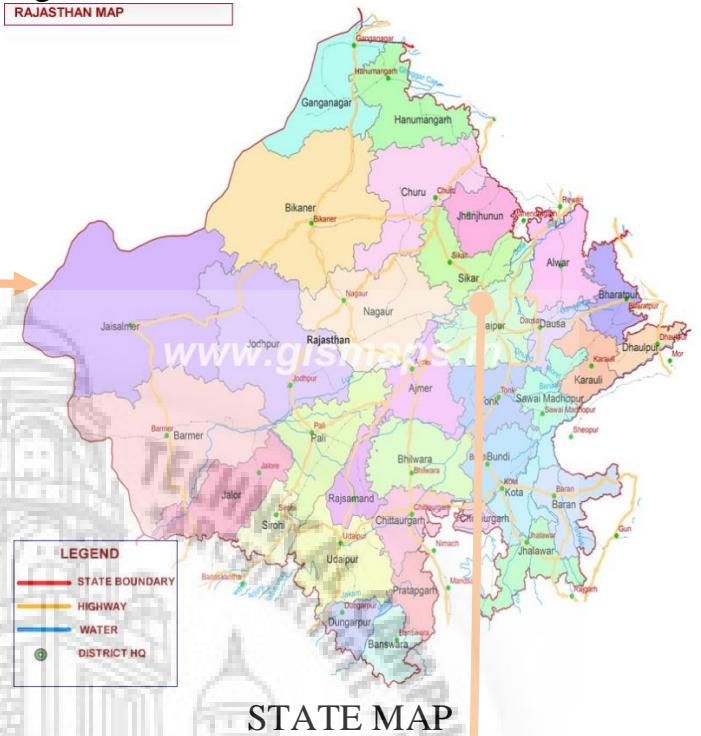
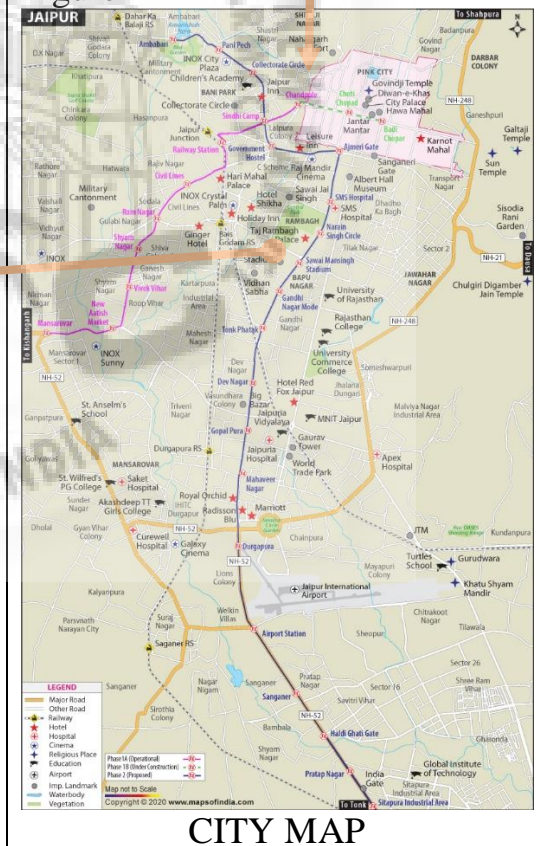


Figure 45



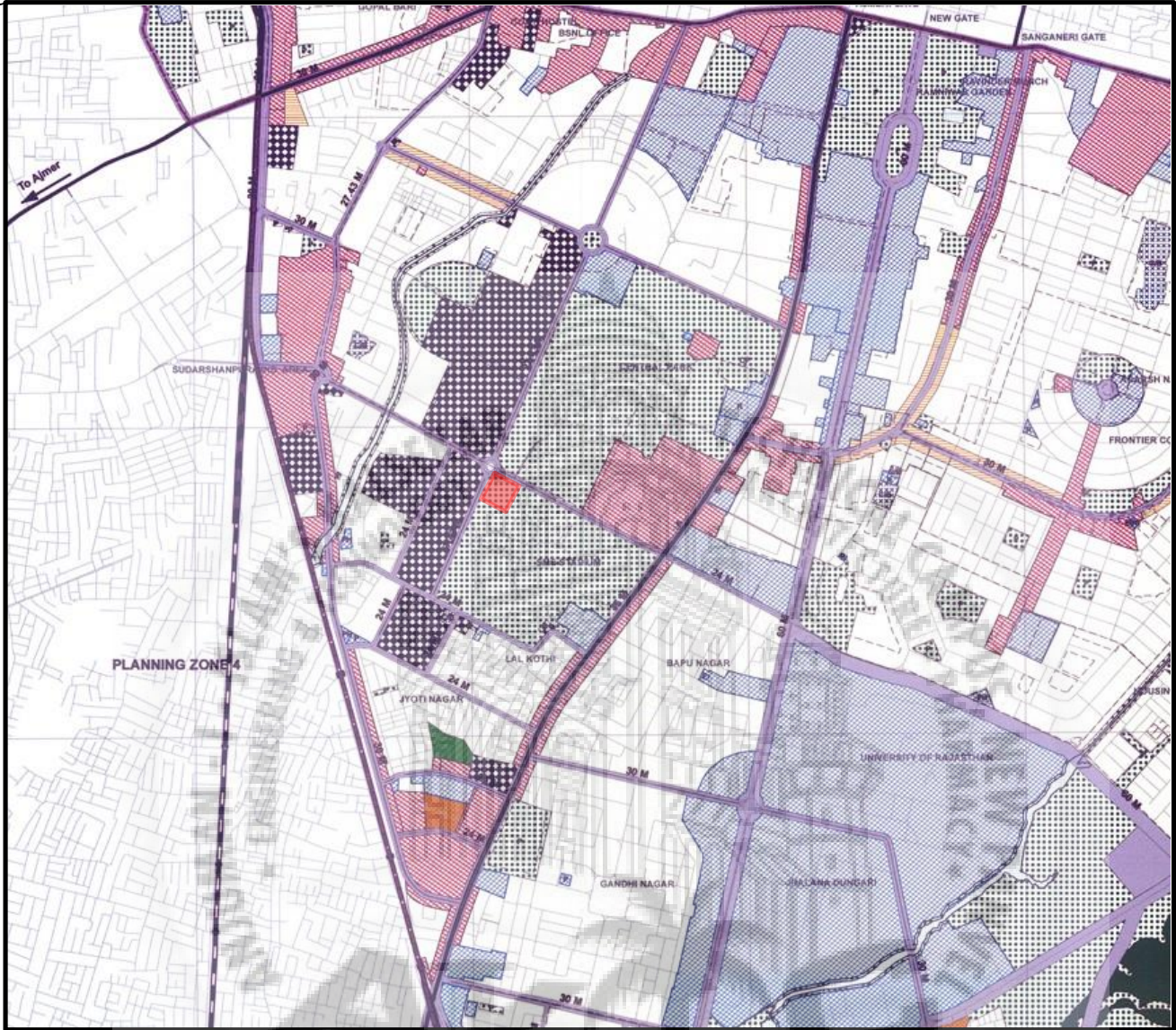
Figure 44





# DEVELOPMENT PLAN OF SITE & ITS SURROUNDING

Figure 46

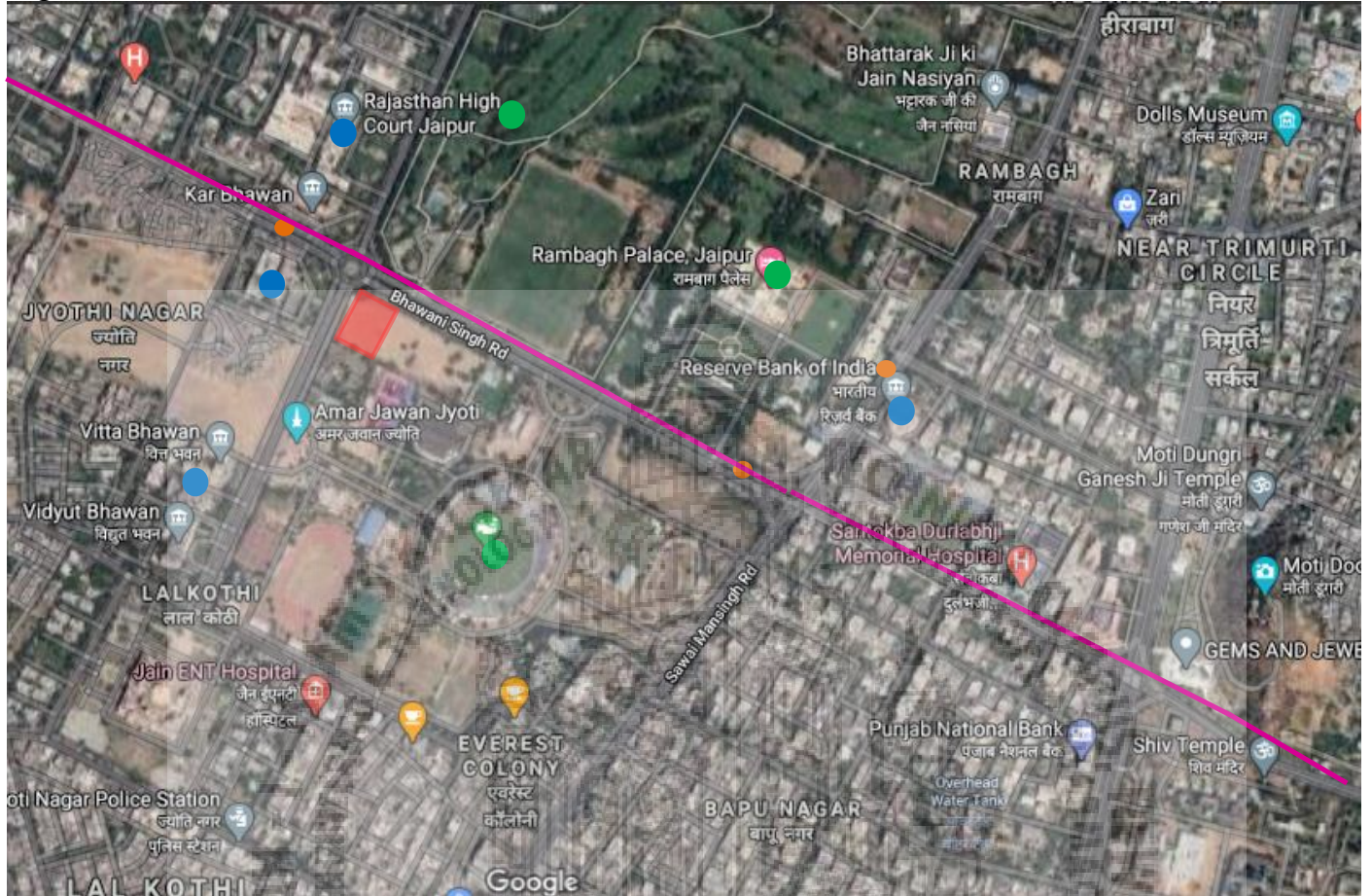


## LEGEND

	RESIDENTIAL		TOD		PROPOSED ROAD
	COMMERCIAL		PUBLIC & SEMI-PUBLIC		RAILWAYLINE (BROAD GAUGE)
	MIXED USE		PUBLIC UTILITY		HT LINE
	GOVERNMENT & SEMI GOVERNMENT		CREMATION/BURIAL GROUND		ZONE BOUNDARY (PZ-01)
	INDUSTRIAL		CIRCULATION		COMMITMENT BOUNDARY
	TOURIST FACILITY		NALLAH / RIVER		
	RECREATIONAL		OPEN FOREST		
	PARK		CONTOUR/HILLS		
	CENTRAL PARK				

# NEIGHBOURHOOD CONTEXT & ACCESSIBILITY

Figure 47



-  Proposed Site
-  Bus stop near site
-  Public places
-  Government Buildings
-  Road connecting to NH 21



## SITE AREA

Figure 48



### About Site

Site Area: 8,466 sq.m.

Land Type: Flat

Approach: 28 M wide road at the front side & 36 M wide road at the left side of site

Flora & Fauna: Trees on periphery

Figure 49



IR@AIKTC-KRRC  
**SITE 2 (LOCATION)**

Figure 50



Figure 51

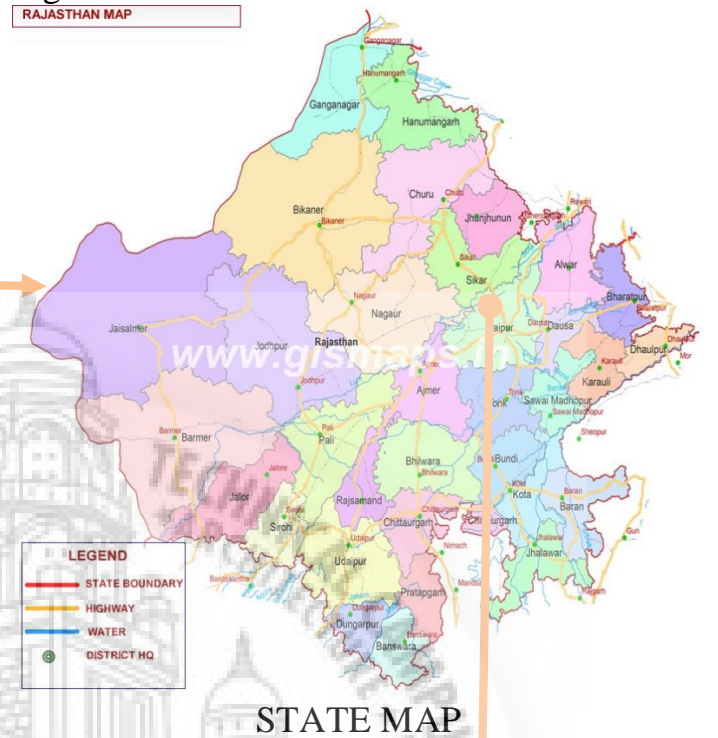


Figure 53

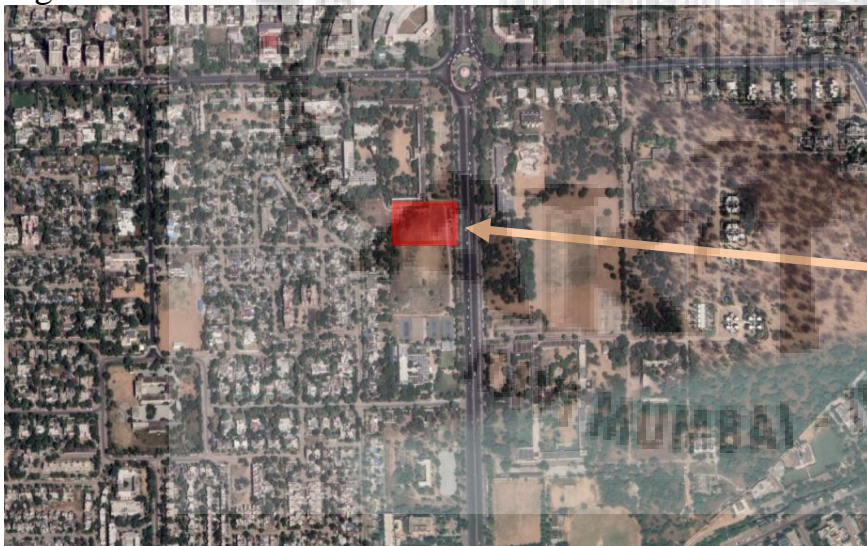
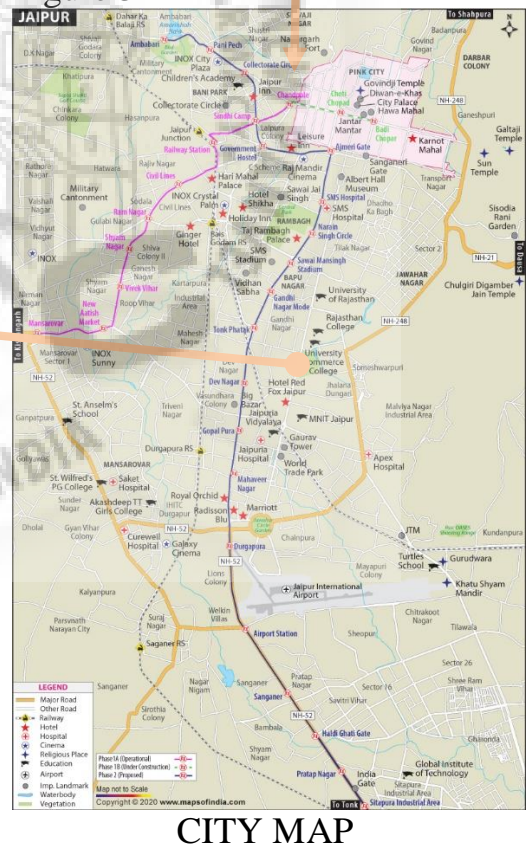


Figure 52



# DEVELOPMENT PLAN OF SITE & ITS SURROUNDING

Figure 54

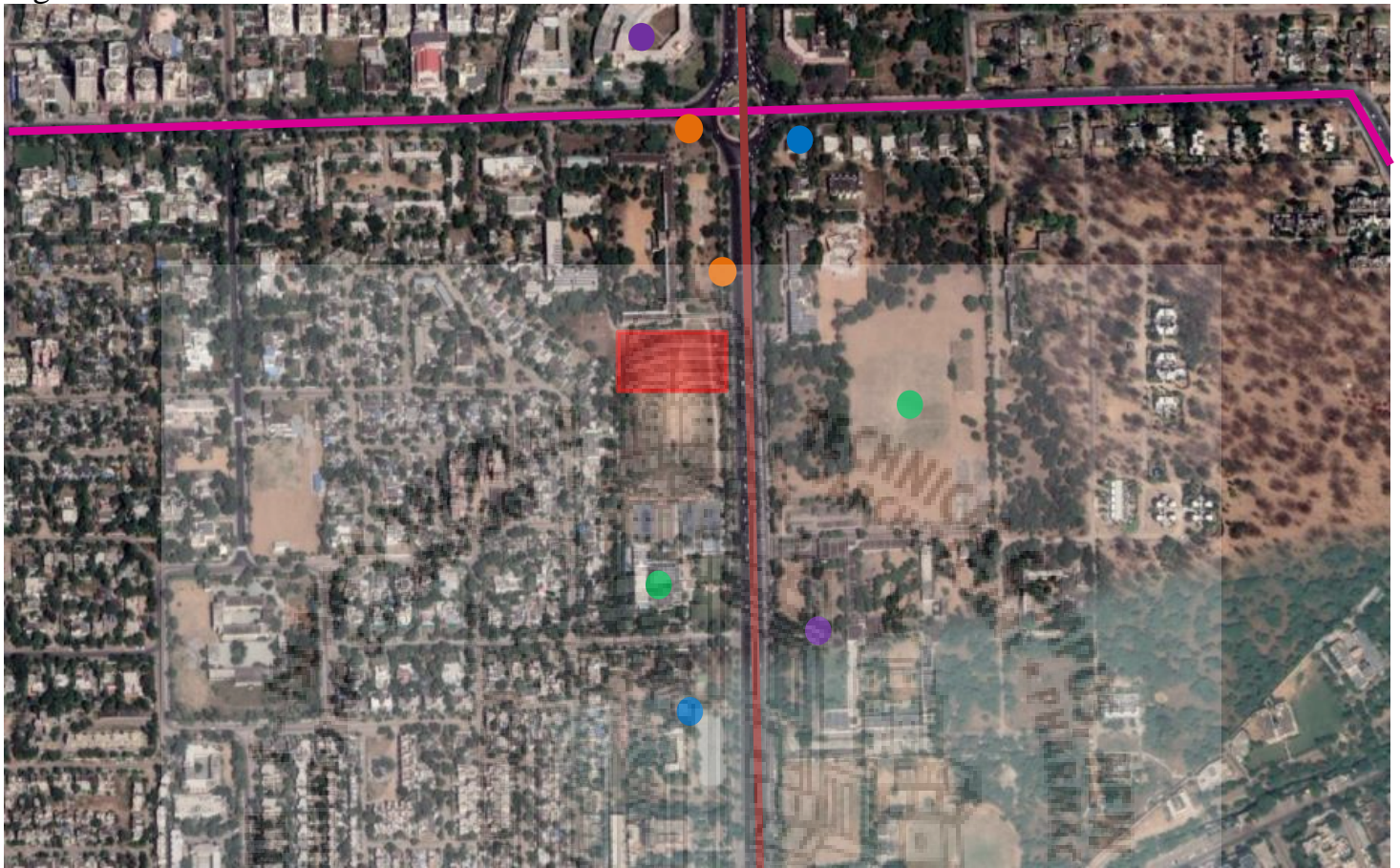


## LEGEND

	RESIDENTIAL		TOD		PROPOSED ROAD
	COMMERCIAL		PUBLIC & SEMI-PUBLIC		RAILWAYLINE (BROAD GAUGE)
	MIXED USE		PUBLIC UTILITY		HT LINE
	GOVERNMENT & SEMI GOVERNMENT		CREMATION/BURIAL GROUND		ZONE BOUNDARY (PZ-01)
	INDUSTRIAL		CIRCULATION		COMMITMENT BOUNDARY
	TOURIST FACILITY		NALLAH / RIVER		
	RECREATIONAL		OPEN FOREST		
1 	PARK		CONTOUR/HILLS		
2 	CENTRAL PARK				

# NEIGHBOURHOOD CONTEXT & ACCESSIBILITY

Figure 55



## Legends

-  Proposed Site
-  Bus stop near site
-  Public places
-  Government buildings
-  Road connecting NH21
-  Internal City Road
-  Institutional Buildings

## SITE AREA

Figure 56



### About Site

Site Area: 9,523 sq.m.

Land Type: Flat

Approach: 30 M wide road at the front side

Flora & Fauna: Trees on periphery

Figure 57



## 7. Design Brief

It is in this context the design of a centre for art and craft must be constantly assessed. Students and artists are going to spend maximum time of their day in this centre, so the design considerations should be good enough to keep them psychologically and physically comfortable for the entire day. There are some myths about which the people are very serious and so the functions and zones should be designed accordingly and maintain the sanctity of the user values.

Bright colors, paintings & patterns on walls, cannot replace spatial relationships that are a reflection of how a culture lives. The concept of the thesis and culture should be depicted clearly in the design as well as energy savings influence design scheme. Depending on the occasions, gatherings can include as many as 1000 participants. The success of the centre as a cherished place of gathering will lie in its responsiveness and reimbursement.

The following ideas should be executed properly:

- Providing a platform to various artists participating in these activities to showcase their talents.
- An interaction space so that artists and tourists / clients can share knowledge.
- Good space where people can enjoy working and do get together which they will always remember.
- Sustainable and low maintenance approach.



## 8. Tentative Architectural Space Program

Table 4

Space	Area (Sq.m)	No. of People	Type of space
<b>Parking</b> Bike parking Car parking Bus parking			Public
<b>Entrance Lobby</b> Reception Waiting Area Enquiry Counter Security Check	10 60 10 6	5 35 5 2	Public
<b>Admin</b> Director cabin Manager Cabin Accounts Advertisement Selling Export Conference Pantry Working staff Toilets	25 20 30 35 30 35 30 40	4 3 6 6 4 10 20 8	Private
<b>Exhibition Space</b> Display Area Permanent Exhibition Temporary Exhibition Storage Area	100 200 100 70	40 70 40	Public Public Public Private
<b>Workshops / Learning Area (2 Nos. each)</b> Primary Working Area Secondary Working Area Tertiary Working Area	60 60 60	30(2) 30(2) 30(2)	Semi-Public Semi-Public Semi-Public

<b>Design Zone</b>			
Working Area (2 nos.)	70(2)	35(2)	Private
Design Lab	40	12	Private
<b>Residential Unit</b>			
Artist			Private
Tourist			Private
Staff			Private
<b>Cafeteria</b>			
Kitchen	20	4	Private
Sitting Area	200	50	Public
Serving	15	3	Private
Storage	15	4	Private
Toilets			Public
<b>Cultural Rooms (4 nos.)</b>	20(4)	3(4)	Semi-public
<b>Class Rooms (Marketing) (2nos.)</b>	50(2)	30(2)	Semi-public
<b>Multi-functional Spaces</b>			
Meeting Room	50	20	Private
Performing Art space	200	150	Public
<b>Utilities</b>			
Toilets	100		Public
D.G. Set	30		Private
Transformer	25		Private
Souvenir Shops (3 nos.)	20 (3)	5 (3)	Public
<b>Sustainability Factors</b>			
Rainwater Harvesting			
Passive Cooling			
Waste water Management			
Flora & Fauna			
<b>Total</b>	2252 sq.m	911 people	

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