

## **KALANGAN - (A PLACE TO REJUVENATE AN ARTIST IN ONESELF)**

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### **1. ABSTRACT**

Art and craft have always been a medium of expressions in various fields. “If you look at a sari, it’s one unstitched piece of cloth, yet there is the pallu, the body, the buttis, and then the way the fabric is draped. Without any joints, it still has numerous elements coming together. That kind dependency to me is the role of artisans in architecture,” says architect Sanjib Chatterjee, Co-Founder of design firm Kaaru. In the same manner Architecture is also a Craft. The true definition of craft lies simply in understanding things that are in the process of making, the making of any objects, things, artefacts, cities, and understanding the true meaning behind its creation, the process, the story, the belonging of a place.

We are surrounded by the word Art and craft everywhere today- whether on the packaging of food, brands, shops of arts, and galleries to hobbies at home which creates objects that translate conversations about materiality, process, form, and give an identity and value to things, places, history, and culture. Yet society seems to be losing an appreciation for it as an idea.

According to Will Winkelman, it is the integration of this added layer of “craft”- of touch, texture, art, and detail-that adds so much to how a building lives and can be experienced. The engagement with materials adds a whole new dimension to both the disciplines. Crafts add humane revivals of traditions, originality in response to architecture. So, the aim of the research is to evolve a facility or a platform which will create a positive impact on one’s wellbeing.

Now a days Cultural experiences acts as pull factor in Tourism industry. Tourism is a globally evolving industry which acts as pollinator, promoting and exploring various cultures of world. The objective of this research is to explore various approaches towards the revival and promotion of essence of Art and Craft through built entities.

### **2. BACKGROUND STUDY**

#### **2.1. WESTERN CONTEXT**

Earlier the concept of Artists hardly existed. In medieval European workshops, Art and craft were practiced in a collective production where various skilled artisans and artists used to come together under a single roof to excel their art form. Their works had a certain social status. Later a line was drawn between art and craft where more importance was given to individual creativity over collective production, due to which a social gap was created between art and craft.



Fig. 1 Pictorial representation of Medieval European workshop spaces.

A drastic shift was observed in terms of art and craft production during industrial revolution, where concept of small workshop spaces was replaced with huge mechanised based warehouses. Hand based culture was neglected. Various exhibition centres were established for the spread of this revolutions which triggered the Art and Craft movement. The purpose of this movement majorly focused on revival of the art and craft culture for which various small scale exhibition centres, museums were built at various regions to promote the less exposed works of painters and sculptures. Later in 19<sup>th</sup> century this movement got a major boost and such practices were explored in various artistic or designing fields such as architecture. Architecture became the medium of expression of such art and craft which were lost after 17<sup>th</sup> century. Proceeding with the 20<sup>th</sup> century, this movement flourished all over the world in large cities. By providing infrastructure to gather pace, Art schools and colleges were built to encourage the youth in this culture along with workshops to revive the age-old art and craft cultures. Art and craft had a significant impact on architecture. Certain space practices were evolved that referred both regional and historical traditions. This movement evolved in city but its heart was for rural tradition in a more modern sense. Which inspired various artists to develop their own set up in their own context for livelihood which indirectly help in the revival of the art and craft and created employment opportunities.

## 2.2. INDIAN CONTEXT

A similar road map of evolution of art and craft architecture was observed in India. As compared to the western world cultural traditions had a major impact on architecture in India. Architecture had always been more as a craft than engineering. It reflected the socio-economic background and the context in which it was built. Major examples are, the famous South Indian temples and North Indian temples which had various artistic elements in itself. This provided opportunities for the art and craft practices to nourish and flourish their skill sets and to become an inseparable component in built entities. This art and craft tradition paved its way in the colonist era. The art and craft movement too hit India in the same way as other countries. The Indian art did not vanish but was shaped in different ways in colonial era. Various exhibitions were established to promote the age-old skilled sets. Various design preservationist established art schools, museums, publications and organized exhibitions (1903 Delhi Darbar) so as to widen the knowledge of this craft and to evolve it in a modern way.

Before independence the art and craft culture evolved under British hands but after independence Indian architecture was in chaos (identity crisis). With this paved an opportunity for designers to experiment with various approaches of art and craft in architecture, such as Bold expressions of geometric forms, volumes, shapes, bold and aggressive articulation of structural elements, harmonizing with contexts, Critical regionalism etc. All the above-mentioned approaches did not purely spoke modernism. Many had shades of Indian architecture and its craft culture, which has been lost in today's context.



Fig. 2 View of The Capitol Complex, Chandigarh, India- expressing bold geometric shapes and structural elements.

### 3. INTRODUCTION

The handicraft sector is the second largest and is next to agriculture in creating employment and livelihood opportunities in rural India. 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 are losing their demand in the market and artisans have taken up alternative means to support their families.

In, Young India, published in May 1919, Mahatma Gandhi, the Father of the Nation, expressed his anguish on the plight of handicrafts and the lack of attention paid to the indigenous industry in the country by saying that, "The mesmerism of markets has almost completely gripped our imagination. The result is both obvious and inevitable. We are deliberately pushing our unique industrial arts and the hereditary craftsmanship to extinction". Gandhi also provides answers to the age-old issue by saying, "They merely require the recognition and encouragement. But if that is not immediately forthcoming it will be too late. We shall then be guilty of strangling them with our own hands".

Though Government, public & private organization are playing a major role in reviving this sector by organizing various skilled based evening or day classes and workshops but the reach of such centres is very far and in today's world the economic flow for it is also not sufficient to support their livelihood. The same scenario is observed in certain rural pockets of Maharashtra. There is a need of common platform plus market opportunities to showcase their talent and exhibit their skillsets to a wider customer base. Various western countries have adopted certain concepts to make this happen.

Maharashtra state houses numerous Art and Craft Cultures. The crafts and craftspeople of this region are an integral part of vernacular traditions and historical assimilations which has spanned over many millennia. It is also one of the major growing tourist attraction due to its natural beauty along the coast. Major development of infrastructure has been observed along the coast. In spite of having a huge footfall of tourist throughout the year, awareness in the craft related activities and with massive impact of industrial production, the skill-based knowledge is reducing, indicating an enormous loss to the society, culture, and life of craftspeople and few of the traditional art and craft practises are near extinction. Lack of promotion of such cultures is one of the reasons for it and will indirectly affect the developing cultural tourism in near future.

After analysing current scenarios, it can be concluded that there is a need of a common platform or a facility to develop a healthy interaction between tourist and the local craftsmen, craftsmen of different backgrounds, craftsman and promoters etc. and increasing the artisan's exposure to self-reliance and sustainable practices to preserve arts and handicrafts and to create direct market linkages from artisan to consumer. Which will help in resonating and reviving the art and craft by respecting the local context.

#### 3.1. WHY SINDHUDURG?

Sindhudurg district is known as the second paradise in the nation. It is always compared with divine beauty of Kashmir. It has diverse aspects of tourism i.e., temples, caves, forests, forts, rivers and mountain ranges, creeks, lagoons, orchards of coconut, betel nut, mango, cashew, paddy, wild fruits like blackberry, jamun etc. The district has contributed a lot to the Maratha history and national history. The coastal line of the district is embellished with various historical places including forts. The district covers a number of well-known temples and religious sacred monuments. Rich cultural heritage is preserved in the families. The best vocal artists, writers, poets, musicians belong to the lands of Sindhudurg. It is land of Alphonso Mango; well-known international brand in fruit market.

But somehow even after such rich culture the region is facing various issues. Sindhudurg district suffers of a number of problems such as social indiscrimination, unemployment, undeveloped agricultural sector, lack of marketing for agro products, unemployment and so on. It is recorded as the Lowest Population Density district in the state. Unemployment drives the poor people to the metropolitan cities for livelihood. Migration of the people to the cities has almost vacated the small villages. Inadequate

infrastructure is the common problem for the district. Development of tourism is closely associated with eradication of problems of the district.



Fig. 3 Local art and culture and cuisine of Sindhudurg region.



Fig. 4 Sindhudurg district tourist map.

### 1. SWOT ANALYSIS OF TOURISM IN SINDHUDURG

STRENGTH	Rich culture and heritage, Variety of landscapes, lifestyles and cuisines, Rich tradition in handicrafts, Colourful fairs and festivals, pristine beaches.
WEAKNESS	Poor accessibility for many tourist destinations due to basic Infrastructure bottlenecks, Lack of tourist infrastructure facilities and basic amenities at many tourist destinations, Lack of information about various tourist destinations, Unfavorable brand image as a tourist Friendly destination.
OPPORTUNITY	Global trend towards exotic destinations, Tourism potential unexploited Generation of employment, Migration can be reduced, Develop training and education.
THREATS	Aggressive marketing and promotion by competing destinations, exploiting natural landscape, Disproportionate use of land, Losses may be severe due to overdependence on tourism, Low rate of return on investment compared to other industries x Increase in crime and antisocial activities

#### Living Art and Crafts of Sindhudurg

The entire district has a wide variety of Art and Craft Cultures and various traditional and ancient structures residing in this region were outcomes of these craft forms and also the source of entertainment for the people were the local dance forms, all these can be clubbed together into a statement that the intangible culture is the backbone for flourishing and success of this region. But today most of these art and craft forms are extinct or on the verge of extinction because of various reasons. Here are some of the names of the surviving crafts of Sindhudurg region which have been carried out throughout the region.

- Chitrakathi – The art of storytelling
- Wooden Handicrafts
- Bamboo craft
- String Puppetry and Shadow Puppetry



Fig. 5 Left to Right - Chitrakathi Art, Wooden Handicraft, Bamboo craft making.

PARAMETERS	Chitrakathi – The art of storytelling	Wooden Handicrafts	Bamboo craft
LOCATION	Pinguli village, Kudal, Sindhudurg	Sawantwadi, Sindhudurg.	Kudal, Sindhudurg.
HISTORIC OVERVIEW	An ancient painting form of Thakkar community an adivasi tribe. The tribe has eleven lok kalas.	The royal family of Sawantwadi, the 11 Bhosles, revive the dying art of Ganjifa and lacquerware wooden craft. Has history of around 300 years.	It was made on a small scale such as hand fans etc. Later was transformed into a commercial activity with government initiative.
RAW MATERIALS	Palash leaves, natural dyes, natural gum, Brushes (made from squirrel hair, bamboo)	Mango wood, Jackfruitwood, Pangara wood.	Bamboo species as per requirements.
ARTIST'S SPACE	Workshops are conducted in their backyard, in TAKA – Chitrakathi Museum.	Work setup around their residential premises. Depending on their scale of craft some have open workshop areas, some have separate storage for equipment and paint material and painting areas.	Communities come together at a common meeting space and conduct workshops.
MARKET SCENERIO	Artisans no longer travel around storytelling like ancient times. The families who practise this art are often invited to showcase in different exhibitions. Workshops conducted for future generations.	All major craftsmen have their own outlets who are there since decades. Currently these outlets have mixture of Sawantwadi products along with wooden products from China.	It is a major market booster for the craftsmen. It is providing so many women with a source of income and is hence a source of women empowerment in the rural areas.
SWOT ANALYSIS	<b>S</b> - Strong cultural identity, unique documentation techniques of folk tales. <b>W</b> - Time consuming, variation in effects created by natural and artificial colours, difficult to preserve. <b>O</b> - Appealing to the art enthusiasts, collaboration with brands. <b>T</b> - Language barrier, Monopolising attitude of the practising family.	<b>S</b> - Lightweight products, raw material available in the surrounding area. <b>W</b> - Seasonal markets, quality issues if not made properly. <b>O</b> - Collaboration can boost the craft, and availability of bamboo region can help develop products with new raw material. <b>T</b> - Regulation on tree cutting can lead to increase in prices, identity threats due to foreign products etc.	<b>S</b> - Lightweight products, raw material available in the surrounding area. <b>W</b> - Quality issues if not made properly, skilled workmanship. <b>O</b> - Collaboration can boost the craft, source of income for women in rural setups. <b>T</b> - Identity threats due to foreign products, more capital needed to be invested as compared to other crafts for making it a success.

Table 1 Overview of Art and crafts of the region.

#### 4. CASE STUDY

India is home for various art and craft centres which transcends cultures ideologies, beliefs, philosophies through the built entities. Architecture places an important role in the promotion of such cultures. Several designers in the past had adopted various approaches by accepting the past and designed for the future. Some of the projects are studied in the form of case studies as follows.

The conclusions from the regional study, literature reviews of research papers helped to set certain parameters for selection of the case studies:

Preserving Site context	Projects which promote or celebrates the regional context within its design approach should be explored for a holistic approach.
Local construction Techniques	It is important to study the projects which are constructed by using local construction techniques and materials with a modern touch or approach.
Workshop blocks	To promote and to create a business module for the locals and craftsmen a workshop space needs to be proposed.
Recreation activity	To promote and create leisure activities for the tourists such recreational spots need to be proposed which acts as the magnets in projects.
Exhibition Space	It is important to understand spaces which preserve the traditional artistic works. Which will create an economic boost of the region.
Horizontal design development	Such projects generally have a horizontal spread on land in order to have a closer connect with the ground.
Modern approach	In today's modern world, sustainability is not only about traditional approaches but having a traditional root futuristic design approach should be encouraged.



Fig. 6 Left to Right - Bamboo Craft Village, Karjat Art Village views.

<b>COMPARATIVE ANALYSIS OF SELECTED CASE STUDIES</b>			
<b>PARAMETERS</b>	<b>Khamir Craft Resource Centre.</b>	<b>Living, learning, design centre (LLDC).</b>	<b>Kaladham – Art and Cultural Centre.</b>
Location	Located behind BMCB Society at Lakhond Crossroad-Kukma road,Bhuj.	Located in Paddhar village, Ajrakhpur, District, in the outskirts of city about 18kms from Bhuj	Beside Hyatt place, Vidyanagar Township, Toranagallu, Karnataka. 25Kms from Hampi.
Site topography	Gentle contours	Flat land.	Flat land.
Climatic condition	Average temperature during summer months- 31°C, in winters the temperature drops and average temperature is about 12°C.	Average temperature during summer months-31°C, in winters the temperature drops and average temperature is about 12°C.	The temperature typically varies from 16°C to 39.4°C and is rarely below 13°C or above 42°C.
Site Area	8093.71 sq.m (2 Acres)	32374.85 sq.m (8 acres)	40468.56 (10 Acres)
Design philosophy and concept.	The concept is developed from the local settlement pattern on that region.	It is an initiative to restore the livelihood of the people.	It inspires traditional as well as contemporary artists and performers across boundaries in India.
Site Planning	The master planning is developed on cluster formations observed in local settlements.	The overall master plan has three main components: the museum, the crafts school and the residential enclaves	The site planning is very simple and more weightage is given to the path and its surrounding interaction.
Circulation/ Movement Pattern	The circulation path has a revealing concept which promotes pause points at various intervals	The circulation within the facility is very simple with maximum indoor and outdoor interaction.	The movement pattern is pretty straightforward still having a sense of meaning along with it.
Spatial quality	Due to its planning concept the special quality is functional for the workshop areas.	The spatial quality within the centre is maintained due to proper planning of daylight, volumes etc.	The spatial quality is designed complementing its surrounding site landscape.
Workshop and exhibition spaces	Such spaces are developed in clusters and functions independently.	Workshop halls are developed rather than smaller clusters.	No such designated workshop space is observed. Exhibition spaces are developed.
Structural Features	Local construction techniques are explored with modern materials.	Local construction techniques are explored with modern materials.	Modern techniques are explored with local materials.
Innovative Features	Innovative façade treatment for hall with use of POP is observed.	No such innovation feature is observed in the centre.	Innovative exhibition technologies are explored.
Sustainable aspects	Use of local materials, helped in energy efficient design approach.	Passive design strategies such as wind tower explored for sustainable design approach.	Use of local materials, helped in energy efficient design approach.
Recreational Activities	No recreational activities are explored much as it majorly focuses on craft activities.	Recreational activities are considered on smaller scale being a learning centre.	An equal importance is given to recreational activities as exhibition spaces.



<b>PARAMETERS</b>	<b>Bamboo Craft Village</b>	<b>Art Village</b>
Location	Located in Daoming County, Chongzhou City, Sichuan Province, China, more than 50 kilometres away from the urban area.	Located next to N D Studios, Karjat Road, Chowk Phata, and Exit at Shedung Pass, Karjat, and Maharashtra, India.
Site topography	Flat Land	Flat Land
Climatic condition	There is significant throughout the year. The average temperature is 20°C.	Karjat has tropical climate. The average temperature is 28°C. With annual rainfall of 170mm.
Site Area	Unclear	15 Acres
Design philosophy and concept.	Architects design approach to give a modern twist to traditional approach.	Architects philosophy was to develop a village which celebrates the artistic child in everyone.
Site Planning	The site planning of the centre is spread all around the village without disturbing the existing village setup.	The site planning of the village is very simple as it includes majorly of 2 zones that is stay and activity zones.
Circulation/ Movement Pattern	Due to scattered planning, each space has individual circulation through the village setup.	Due to small number of built-up areas, the circulation within the village is very simple and straightforward.
Spatial quality	The spatial quality of each space is enhanced by indoor and outdoor interaction and maximum flow of daylight within the interiors of the space with the help of courtyards.	The spatial quality of each space is enhanced by indoor and outdoor interaction and maximum flow of daylight within the interiors of the space through courtyards.
Workshop and exhibition spaces	Workshop zones are designed in such a way that there is constant interaction with the natural landscape of the region. A separate centre is designed for exhibition of the works which is away from the workshop space.	Multi activity spaces are designed for various types of activities along with exhibit areas in the same space.
Structural Features	Local timber is used in the construction of roof frame. Prefabrication systems have been implemented in the construction process.	Traditional structural members and construction are implemented in the design process.
Innovative Features	Innovative prefabrication design approach is explored on roof as a construction element with use of local materials in a unique way.	No such innovative design approach was implemented in the village.
Sustainable aspects	Rather than holding a large chunk of land for centre, developed the centre without disturbing the existing setup and used locally available construction materials.	Local materials are used in a traditional way to resonate the traditional culture to the users.
Recreational Activities	According to the current needs various recreational activities are conducted at various centres of the centre such as campsite stay etc.	Various recreational activities are introduced in the setup such as animal farm, plant nursery, mountain point view etc.

Table 2 Conclusions and findings of the case studies.



Fig. 8 Left to Right - Khamir Craft Resource Centre and Kaladham centre view.



Fig. 7 Living, learning, design centre (LLDC) entrance view.

## LITERATURE REVIEW

### 4.1. CRAFT & ARCHITECTURE

Aukje Schukken, (October 2016). “*Craft & Architecture: The Redefinition and Relevance of Craft in Contemporary Production*”. Masters of Science in Architecture Graduation Thesis, Delft University of Technology, Faculty of Architecture and the Built Environment.

In this chapter, author has explained about Architecture as a craft in itself. The intent to study this paper is to understand the place craft has in Architecture in contemporary world. The author has described certain criteria which comes into picture with the term “Architecture as a Craft “. In the paper the criteria are explained with the help of case studies/ projects.

The criteria which comes into picture with the term “Architecture as a Craft” are as follows:

- Digital Craftsmanship
- Context and Connection
- Material, Construction, and Detail
- Digital Detailing and Fabrication
- Workmanship and Skill



Fig9 ef

Right - Deventer City Hall, Courtyard Facade. Neutelings Riedijk 2006-2016. The wroughtiron panels are images of the fingerprints of citizens of Deventer, Matter Design Studio. Columbia. An example of

contemporary craft architecture. The structure is digitally produced.



Fig. 10 Left to Right - Ningbo History Museum, 2008, Zhejiang, China, O'Donnell + Tuomey, brick moulds for the Saw Swee Hook Student Centre, London School of Economics, 2014. Developed on site in collaboration with builders and workmen.

#### 4.2. ARCHITECTURAL PARAMETERS AFFECTING THE EXPERIENCES OF A SPACE

Steven Canara. (2018, May). *“Phenomenon of Kinesthetics perception in architectural spaces”*. Masters of Architecture. Faculty of Architecture. Ahmedabad. India. CEPT University.

As per author's findings, built spaces have the potential to shape the lives of individuals inhabiting those spaces for better or worse. When we move through built spaces, we perceive every visual frame and interpret it in relation to the adjacent frame. As in the case of a musical composition, the sequence is important, so it is in a building. The sequence of the spaces not only controls the path of movement and its pattern, but also hints a person to pause or proceed. The intent to study this paper was to understand the parameters which are involved in space making and the experiences those elements creates in the spaces.

##### Kinesthetics

It is an ancient Greek word (kineo – I, put in motion) + (aesthesis - sensation). It basically implies movement senses. It is a method of learning based on moving. The Kinesthetics in architecture, primarily is a collective action of vision and movement through a space. To understand it one need to understand how person traverse through a space. Kinesthetic can shape the user's perception, mood and thereby actions. While studying Kinesthetics qualities of space, the shift, pauses and focal point in pathway need to keep in mind.



##### Perception

To perceive means to realize, notice, appreciate and understand. It is not just limited to see. Architecture is the art of reconciliation. The vision, hearing, smell, taste and touch these five senses formulates the first layer of perception of anything. The changing scale, materials, articulation of every space in a built entity are consciously experienced by the person while moving through a space and has a direct impact on the quality of life in those spaces

### Kinesthetics Perception

The experience of architecture is above all visual and kinesthetic. The experiences felt by a person while moving through a built space as perceived and accepted by him or she can be termed as Kinesthetic Perception. The changing scale, materials, articulation of every space in a building are consciously experienced by a person while moving through a space and has a direct impact on the quality of life in those spaces.

### Perception of the afterimage

An afterimage is an image that continues to appear even after the original image is left behind. From architectural point of view, the after image can be stated as nothing but a reoccurrence of few elements of the preceding spaces in to the succeeding spaces which can become a spatial motif in the building. For example the reoccurrence of arches in I.I.M, Ahmedabad.

Fig. 11 Image depicting movement in space.

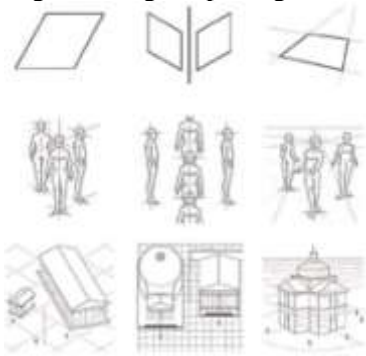


Fig. 12 Interpretations of perception in humans and structures.



Fig. 13 Conceptual depiction of Kinesthetic Perception.

Decoding the path of movement

**Movement Pattern**

The pattern of the movement varies in accordance with the function of the building and the socio-cultural constructs revolving around it. The sequence of movement depends on the movement pattern. Predominantly, the configurations of the path for moving are as following:

1. Linear path – a straight path
2. Radial path – linear paths from extending from a common point
3. Spiral path – single continuous path
4. Grid – parallel set of path intersecting at regular intervals
5. Network – a path connecting established points in a space
6. Composite – a combination of two or more of the above mentioned patterns.

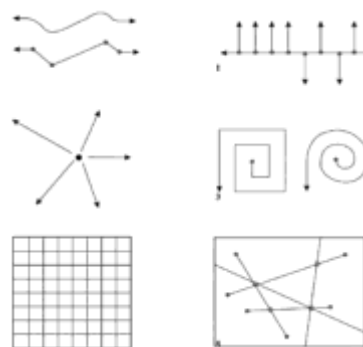


Fig. 14 Types of Movement Patterns.

**Sequence of spaces.**

The sequence of spaces is nothing but the layering of spaces. The sequence of movement depends on the division or the sequence of activities. The bifurcation between two spaces is generally marked by a threshold space acting as an intermediate space marker.

**Pauses points**

While moving through a space there are certain points when you pause and comprehend a space which can be termed as pause points. There are different types of pause points while moving through a space. The points where there is a change in elevation or change in spatial frame become pause points.

There pauses while moving are the breathing spaces and spaces of self-contemplation for the people. Amidst the different elements in a spatial frame some element tends to stand out which becomes the focal points and determines the duration of the pause.

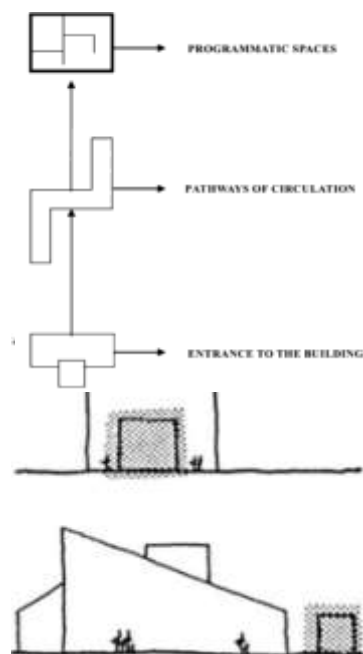


Fig. 16 Spatial representation of pause points.

**Focal points**

The elements which draws attention while moving through a built space becomes the focal point. There are multiple focal points in the different spaces of a building. Sometimes there are multiple focal points in a single space.

So a focal point actually dominates the pause point as it is the reason behind the pause. The focal point is nothing but the view as seen from the pause point.

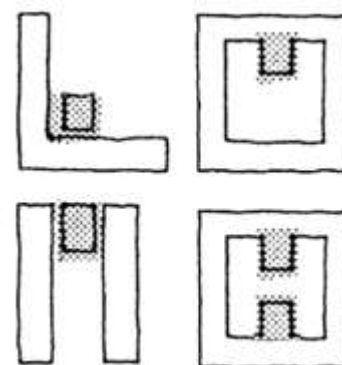


Fig. 17 Representation of focal points in plan.

Decoding spatial layering and Spatial frames

**Spatial Elements**

Roof – Signifies a shelter, implying volume.

Wall – A vertical plane defining enclosure.

Floor – A horizontal plane serving as datum for all the other elements in a space.

Stairs – A spatial element which governs the vertical transition of space between two horizontal places.

Window – A visual link between the inside and outside world.

Door – A puncture through a plane allowing passage through it.

Column – A structural member which can also be used as a space making element.



Fig. 18 Pictorial representation of Spatial Elements.

**Organizational Elements**

Axis – A line which divides spaces and on the basis of which the surrounding spaces can be arranged.

Symmetry – When the axis divides a space into two equal mirror images of each other.

Hierarchy – When a form is given more significance than others by its scale or its placement.

Rhythm – A patterned repetition.

Datum – A form which binds other spatial elements.

Transformation – Alternations in a singular form.

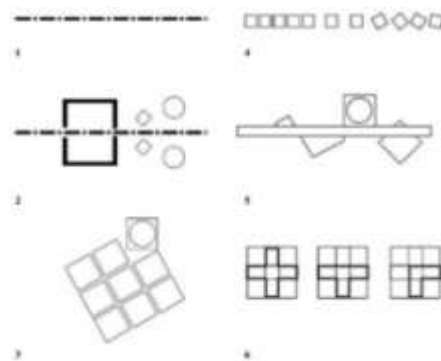


Fig. 19 Pictorial representation of Organizational Elements.

**Natural Elements**

Natural Light – It gives the space a different meaning and experiences throughout the day and various light conditions.

Landscape – It gives a humane touch to the adjacent built space.

Water – Along with cooling the atmosphere, it also has directional and relaxing properties.

Wind – It gives a soothing experience while moving through spaces.

Temperature and Humidity – It helps to create sensual transition between spaces be it gradual or drastic on purpose.

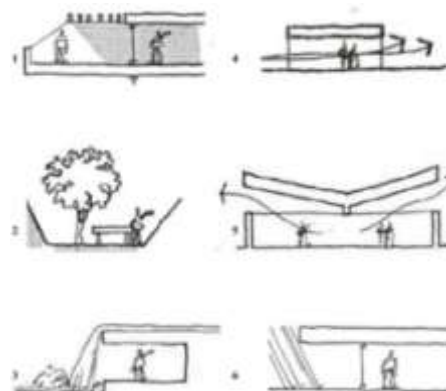


Fig. 20 Pictorial representation of Natural Elements in sections.

## 6. ARCHITECTURAL INTERVENTION

Earlier the Art and craft culture practised in this region was a medium to promote awareness through storytelling, artistic pictures etc. In the same manner even a built entity can act as a medium to promote its Art and Craft Culture through its components. Various factors such as site planning, landscape intervention, climate responsive design strategies, building forms etc can be developed on the core concepts of these Art and Craft cultures.

PARAMETERS	ARCHITECTURAL INTERVENTIONS
Context driven Design Approach	<ul style="list-style-type: none"> <li>• Understanding and studying the local context of the site such as village setups, konkan houses and its correlation with the natural landscape.</li> <li>• Studying the topography, climatic conditions, socio economic factors, local lifestyle such as location of mountains, slope study, location of major local markets etc. since these will have a direct impact on the project.</li> <li>• Implementing such strategies which will not hamper the above mentioned context.</li> </ul>
Internal and external connect	<ul style="list-style-type: none"> <li>• The way the villages of konkan has a welcoming approach, in the similar manner the spaces within the facility should be arranged.</li> <li>• The interplay of indoor and outdoor spaces is recommended in such climate by implementation of internal courts and closer arrangement of spaces to one other for self-shading purpose.</li> <li>• Such type of connect can be established in workshop spaces in the project.</li> </ul>
Quality of space making	<ul style="list-style-type: none"> <li>• Konkan is well known for its community culture, and the structures promoting such cultures have a certain way of space development.</li> <li>• Understand and studying such structures and implementing similar approach in the recreational spaces of the project.</li> <li>• Development of volumetric experience through space designing in performance art areas which will promote and create an impact on the viewers.</li> <li>• Development of focal points within the facility which acts as a magnet and memory for the visitors.</li> </ul>
Materiality	<ul style="list-style-type: none"> <li>• Studying the materiality of the village structures, their availability in the local markets.</li> <li>• Understanding the purpose of their use and the way it enhances the quality of space making.</li> <li>• Utilizing those materials in construction where there is a need for so.</li> <li>• Developing innovative materials which will promote sustainability as well as create a wow factor in the project.</li> <li>• Play of materials can be encourage in such kind of project setups without compromising the functionality of space.</li> </ul>
Skillset Appreciation design approach	<ul style="list-style-type: none"> <li>• Konkan region is home of varied skillsets such as metal workers, laterite stone cutters, basket weavers etc.</li> <li>• The project development can encourage skillsets by involving them in the construction techniques.</li> <li>• Encouraging them with the innovative way of use of their skillsets through demonstrations and discussions in workshop areas.</li> </ul>

<p>Craft of Detailing</p>	<ul style="list-style-type: none"> <li>• Details can be explored for various joints, which are observed in local typologies of konkan region.</li> <li>• Such details can be explored not only through construction materials but also through various aspects such as furniture making, light fixtures, landscaping etc.</li> <li>• Innovative details can be explored with the help of local materials which can indirectly help in promotion of the project.</li> </ul>
<p>Movement in Architecture</p>	<ul style="list-style-type: none"> <li>• Movement within the spaces can be developed by understanding the functionality of spaces.</li> <li>• Journey matters a lot in such setups which can be developed by amalgamation of all the above parameters.</li> <li>• Facility can be explored with the subtle changes of levels, hence by creating vintage points such as Mountain View points, sunset and sunrise point etc. which will act as magnet within the facility.</li> </ul>
<p>Innovative Approach</p>	<ul style="list-style-type: none"> <li>• Rather than romanticizing the traditional approach, modern or innovative approach can be explored in designing.</li> <li>• Use of clay roof tiles available in the locality for façade of the structure with the help of modern facade equipment which are developed in the construction industry.</li> <li>• Various waste materials generated in this region such as coconut shells can be processed and used as wall cladding tiles which can also acts as an aesthetic element and also celebrate the traditional context.</li> <li>• Bamboo is the raw material which is still not explored truly as a construction material in this region so an attempt can be made to explore this aspect as well.</li> </ul>

Table 3 Research implementation strategies as per the parameters.

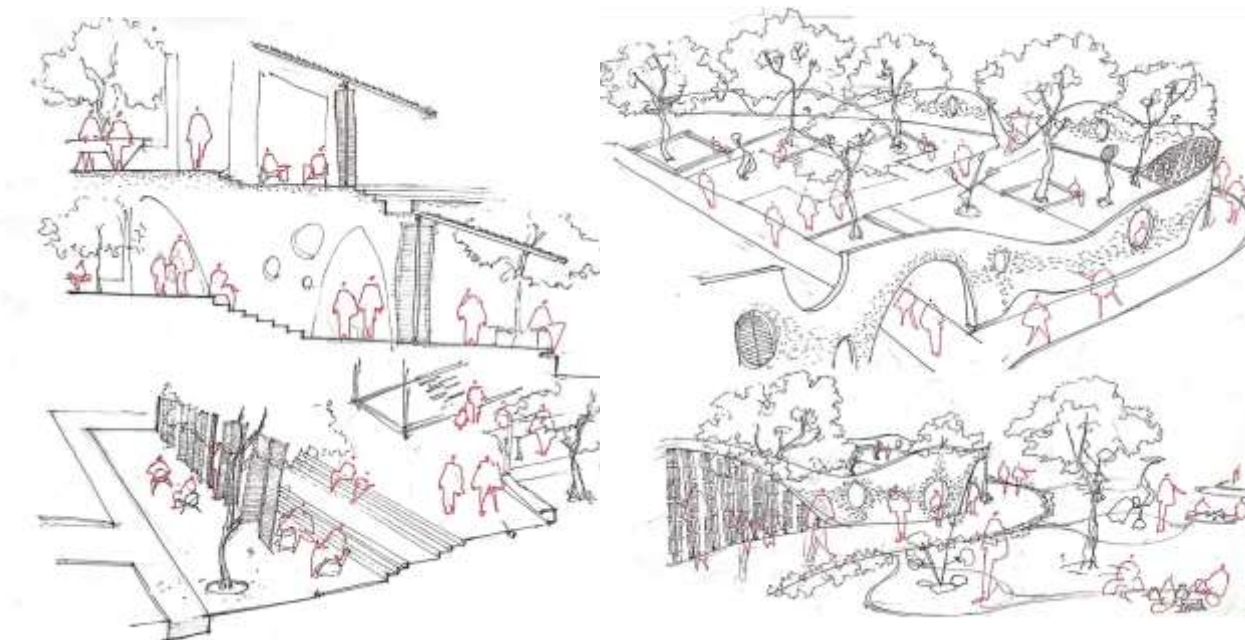


Fig. 21 Conceptual sketches by author.



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