Artisanal Studios for Gujarat, India

Reviving the Textile and Print Craft by design of architectural studios for rural artisans integrated in the urban fabric of Ahmedabad.

by

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Master of Architecture

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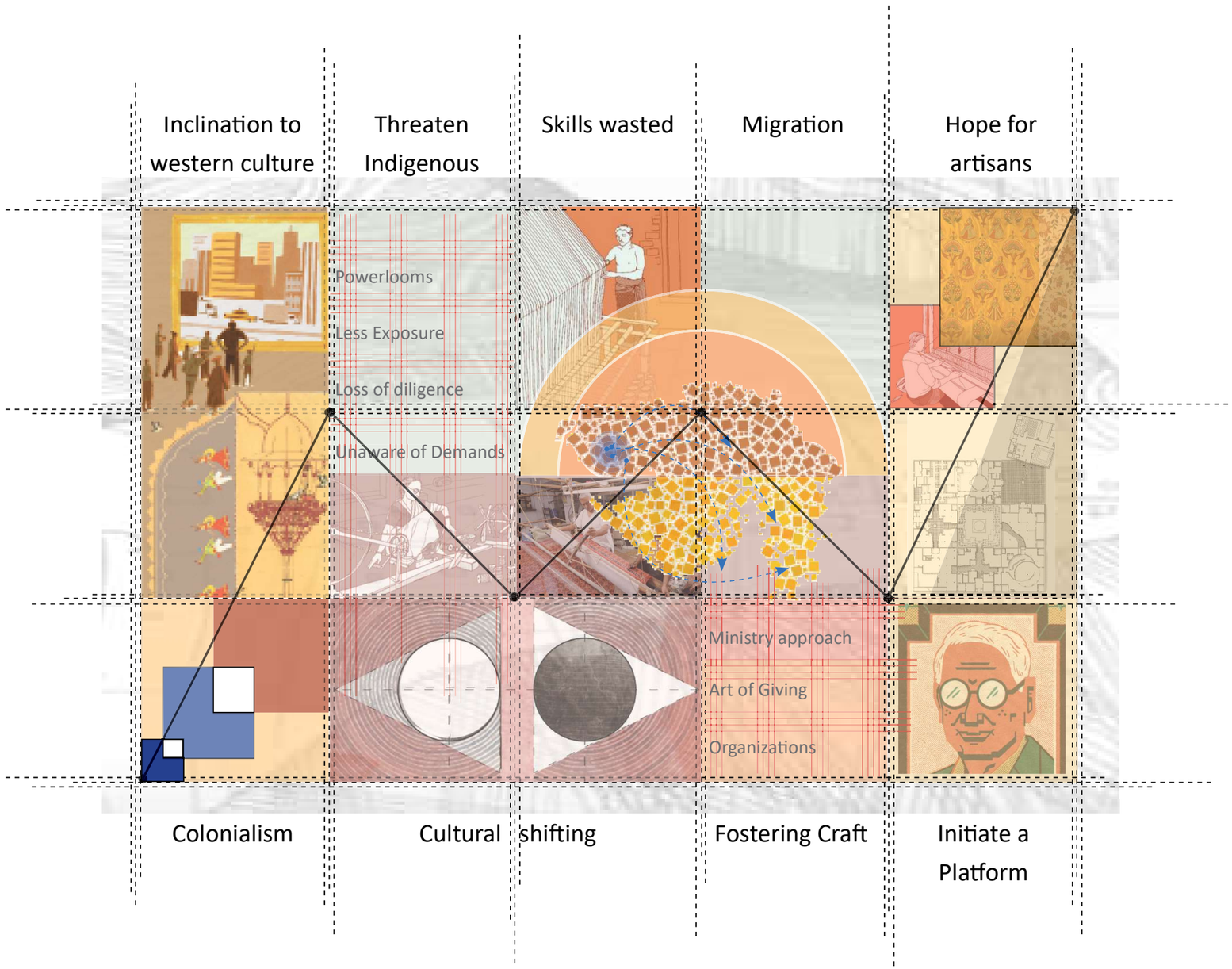
Author's Declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.


Inclination to western culture
Threaten Indigenous
Skills wasted
Migration
Hope for artisans
Powerlooms
Less Exposure
Loss of diligence
Unaware of Demands
Ministry approach
Art of Giving
Organizations
Colonialism
Cultural shifting
Fostering Craft
Initiate a Platform

Abstract

The thesis aims to develop an architectural strategy as a comprehensive and creative platform for traditional artisans of Gujarat to strengthen and promote the rich textile and printing crafts through architecture design. The project proposes that architecture can integrate the rural craftwork in the day-to-day life of people and create a positive environment that encourages the local community. Previous architectural interventions and projects like Sanskriti Kendra (A craft village) and SEWA (a social organization) provided a social platform for the craftsmen practicing the forgotten craft. However, these approaches proved less successful in terms of immediate experience of the working process of the art in an urban setting. To integrate the craft and craftwork process in the urban fabric, spatial programming by adapting the craft in new architectural ways is the key approach. This will be carried out by developing rhythmic and comfortable spaces for both craftsmen and visitors as participants.

The thesis incorporates photographic documentation, GIS mapping, sketches to study the immediate context, amalgamation of drawings, digital presentation, and techniques for the final presentation. This research proposes an alternative approach to designing the spaces for indigenous artisans by integrating contemporary architectural spaces with creative programs that allow the people to connect with the rich tradition of craft. This design approach would analyze factors that led to the decline, in order to encourage a craft resurgence.

Acknowledgements

The completion of this thesis would not have been possible without the assistance of many people.
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Chapter 1: Thesis Outline

Introduction

Research Question and Problem

Timeline of Textile Craft

Thesis Outline

Introduction

Fig. 1.1 Craft Map of India

Fig. 1.2 The first Textile Mill of India in Bombay, 1854, By India Today

Fig. 1.3 Ajrakh Printing

Fig. 1.4 Patola Weaving

Fig. 1.5 Rogan Paint

The traditional craft has always been an integral cultural identification for many rural communities, where these traditional handicrafts have always had a direct effect on their cultural existence. India is known for its diversity, where every region has its own unique culture, which its unique handicrafts can strongly identify. Before Colonialism, classical artisans produced handicraft products to be used in their day-to-day lives, like bamboo baskets, clothing, and pots. Their designs reflected their cultural traditions and beliefs. These artifacts are pieces of art created by the craftsmen's skills and sentiments, and many of them use their skills from past generations to keep the light of Indian heritage alive[1]. Today these crafts are facing significant challenges due to the mechanization and industrialization of these day-to-day products. Power looms and factories are challenging handicrafts such as Ajrakh, Rogan Art, and Patola art.[2] This has made today's generation rely on factory products, which has threatened these traditional craftsmen and pushed them to give up deep-rooted traditional crafts.

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1 Goel, Samiksha. "The History and Development of Indian Handicrafts." NewsGram. NewsGram Desk, last modified Oct 02, accessed Apr 25, 2021, https://www.newsgram.com/the-history-and-development-of-indian-handicrafts/.

2 Kaushal, Priyanka. "5 Indian Handicrafts that Will Disappear Forever if Not Preserved." EdgyMinds., last modified Jan 03, accessed Apr 25, 2021, http://www.edgyminds.com/5-indian-handicrafts-that-will-disappear-forever-if-not-preserved/.

Research question and Problem

Since the purpose behind such an idea is to establish a link between the rural and urban sectors by preserving cultural ecology, therefore, the research question is:

Can architecture integrate the rural craft works in people's everyday lives with the help of the art and craft movement? If so, whether will it create a positive environment that encourages the local community?

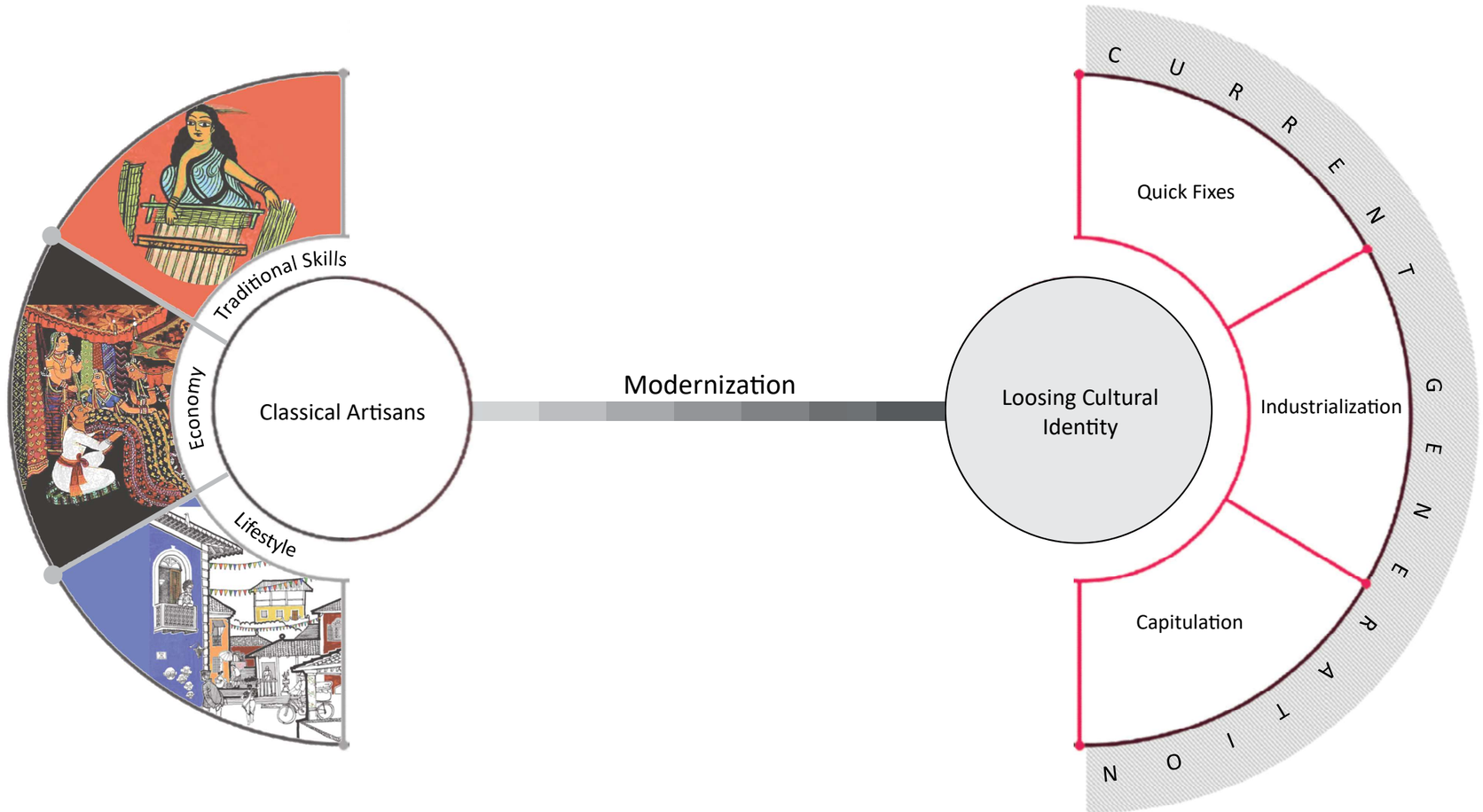

Fig. 1.6 Diagram of understanding the process of loosing the importance of heritage craft and artisans during Modernization

Despite modernization, India's large population still depends on the indigenous method of creating heritage crafts for their livelihood. These communities are the pillar of the creative economy of India. Several cultural arts have declined because of a lack of exposure and opportunities for the artisans because they failed to promote their handicrafts in the market. The new generation's key issue is not recognizing traditional craft values and is inclined more towards Western culture.[3] Moreover, as the urban lifestyle is more complex, and people are more solitary and alienating, it results in today's everyday life. People rely on instant luxury acquired through short-lived and quick fixes. It makes people forget about the benefits and the value of handmade things. In the book, 'Thinking Architecture,' architect Peter Zumthor expresses the importance of art and artisan by asserting,

> *"I feel respect for the art of joining, the ability of craftsmen and engineers. I am impressed by the knowledge of how to make things, which lies at the bottom of human skills."*[4]

These artifacts are the craftsmen's skills and sentiments. Many of them use their skills from past generations to keep the light of Indian heritage, precisely the Textile craft of Western India. However, this art tradition has been disappearing from our culture because of modernization, power looms, political and economic issues. Therefore, to identify the importance of textile craft, understanding its origin would be essential for the design thesis.

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3 Barth, Dylan. "WATCH: Meet the Last Family Practicing this 400-Year-Old Indian Art Form." Business Insider. Business Insider, last modified Dec 02, accessed Apr 25, 2021, https://www.businessinsider.com/rogan-art-india-khatri-family-2020-12.

4 Zumthor, Peter. 2006. Thinking Architecture. 2nd expanded edition, p. 12, ed. Basel. Boston. Berlin: Birkhäuser Architecture.

Timeline of Textile Craft

Fig. 1.7 Early Medieval trading Route From India to Rome

Fig. 1.8 Photo painting of Mughal Emperor Shah Jahan

Fig. 1.9 Painted and Dyed Cotton

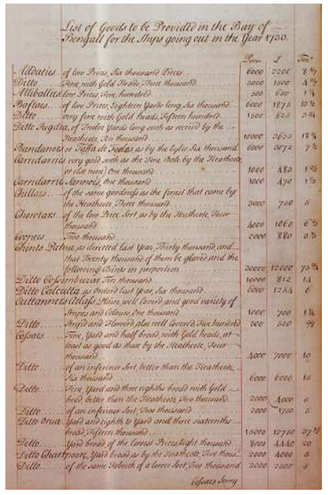
Early Medieval Period

- Indian textile was traded with the Roman world.
- The western part of India was known for its textile craft from the medieval period, not only in India but also overseas.

16th Century

- Evolution of Textile craft during Mughal preiod.
- Floral graphics became more stylized under King Shah Jahan and evolved into an ornamental motif onto the textile.

Fig. 1.10 A painting of a British East India Company official riding on an elephant.



List of Goods to be Provided in the Bay of Bengall for the Ships going out in the Year 1730.

		Pcs.	£	s d
Allaiias	of low Prices Six thousand Peices	6000	2200	8 13
Ditto	Dyed with Gold Peeths Three thousand	3000	1300	4 13
Allballias	Low Prices Five hundred	500	650	1 6
Buffoes	of low Prices Eighteen Yards long Six thousand	6000	1875	12 5
Ditto	very fine with Gold heads, fifteen hundred	1500	820	2 14
Ditto Augdar	of Twelve Yards long each as received by the Heathcote, Six thousand	12000	2650	18 14
Bandanoes	of Taffeta de Seglas as by the Eagle Six thousand	6000	2672	7 8
Carridarrie	very gold, such as the Sora Peth by the Heathcote (or the same) One thousand	1000	1118	1 18
Carridarrie	darnell, One thousand	1000	450	1 10
Chillias	of the same goodness as the finest that came by the Heathcote Three thousand	3000	750	2
Charelars	of the low Price Sort as by the Heathcote, Four thousand	4000	1660	6 5
Cooptes	Two thousand	2000	1800	2 5
Chints Patna	as directed last Year, Thirty thousand and that Seventy thousands of them to Agra and the following Places in proportion	30000	12000	70
Ditto Cofsimbuzar	Ten thousand	10000	312	13
Ditto Calcutta	as ordered last year, Six thousand	6000	1200	6
Cuttanees	Allias, well Dyed and good variety of Prints and Colours, One thousand	1000	700	1 14
Ditto	Striped and Flower'd as well Covers as Sackcloth	500	200	09
Cofsaes	Fine, Yards and half broad with Gold heads, at least as good as those by the Heathcote, Four thousand	4000	7000	10
Ditto	of an inferiour Sort, better than the Heathcote, Six thousand	6000	6000	10
Ditto	Fine, Yard and three eighths broad with Gold heads better than the Heathcote, Two thousand	2000	4000	6
Ditto	of an inferiour Sort, Two thousand	2000	1500	3
Ditto Orias	Yard and eighth to Yard and three sixteenths broad, Fifteen thousand	15000	12750	29
Ditto	Yard broad of the Finest Prints Eight thousand	8000	4440	20
Ditto Chearbroons	Yard broad as by the Heathcote, Two thous.	2000	4000	6
Ditto	of the same Sort of a lower Sort, Two thousand	2000	2500	3

Fifteen Sorts

Fig. 1.11 East India Company: List of Bengal Textiles.

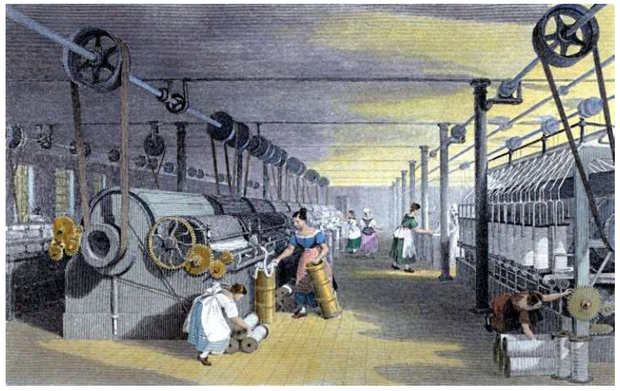


Fig. 1.12 Carding, drawing and roving to produce cotton thread in a Lancashire mill, 1835.

Declining traditional craft.

18th Century

Starting of East India Company Trading with Europe and far West.

1730

Mid 19th

- Begining of British industrialzation.
- they started ruling over India, which made it possible to “copy” blueprints of textile and manufacture them on an industrial scale in the 19th century.

20th Century

Local community showing interest to ready made textiles, which resulted in losing India’s hand loom textile craft.

At the beginning of the 8th century, Indian textile was traded with the Roman world. Eventually, the roman merchants were replaced by Arab traders during the 8th century. The western part of India was known for its textile craft from the medieval period in India and overseas. The extensive coastline of Gujarat made trade possible with many natural harbors such as Khambhat, Bharuch, and Surat, which were known as the heart of sea trade across the Indian ocean. Definitive examples of this textile trade are found in Ashmolean Museum, Oxford, Albert Museum, London, and many others.[5] The handmade textile craft evolved during the Mughal period, where gardens with many beautiful flowers were new territories. These floral graphics became more stylized under Shah Jahan and evolved into an ornamental motif onto the textile.[6]

In 1600, Queen of England Elizabeth I monopolized the East India Company on Trade between Europe and the far East. Textile products became Fashion commodities and were sent to the European market during the 18th-century. Products like Indian Calico Chintz, sheets of patterns, and woven designs traveled along the sea trade routes. At the same time, Indian textile, especially in the western region, became the most significant export of textiles trade in the 17th century.[7]

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5 Barnes, Ruth. 1997. Indian Block-Printed Textiles in Egypt: The Newberry Collection in the Ashmolean Museum, Oxford. Oxford: Clarendon Press.

6 Victoria and Albert Museum, Online Museum. “Introduction to Indian Textiles.” Introduction to Indian textiles. Victoria and Albert Museum, last modified Feb 08, accessed Apr 25, 2021, http://www.vam.ac.uk/content/articles/i/indian-textiles-introduction/.

7 Victoria and Albert Museum, Online Museum. “Introduction to Indian Textiles.” Introduction to Indian textiles. Victoria and Albert Museum, last modified Feb 08, accessed Apr 25, 2021, http://www.vam.ac.uk/content/articles/i/indian-textiles-introduction/.

However, with the beginning of Britain's Industrial Revolution in India during the 18th and 19th centuries, the local community started showing interest in the ready-made modern textile craft, which resulted in declining India's handmade textile craft. Therefore artisans like, cloth painters, block printers, and dyers faced many challenges as the domestic textile production was taken over by industrial mass production. The textile crafts which were highly affected were Block printing, Rogan paint, weaving, and dyeing.[8]

This account helps us understand the origin and evolution of these different textile crafts in the timeline of the medieval era, Mughal period, industrial revolution, and rise in the textile trade.

8 "The History and Development of Indian Handicrafts." NewsGram. NewsGram Desk, last modified Oct 02, accessed Apr 25, 2021, https://www.newsgram.com/the-history-and-development-of-indian-handicrafts/.

Chapter 2: Evolution

Fashion Attire Movement

Architectural Movement

Art and Craft Movement

Evolution

Fashion Attire Movement

In the 20th and 21st centuries, many textile craft movements as an initiative for sustainability have helped revive the lost craft. Among many initiatives, Aneeth Arora, as a designer, established an Indian fashion label named 'Pero' in 2008-09. The main idea of this initiative was to accommodate collaboration between the textile and fashion industry. The concept of bridging the modern fashion industry with traditional textile work brings the indigenous artisans and their sustainable work to the outer world. Also, it creates contemporary couture with traditional textile crafts.[1]

Fig. 2.1 'Aneeth Arora for Zuba', 2014: tunic.

1 Edwards, Eiluned. DigitalCommons@University of Nebraska -Lincoln Lasting Impressions: Indian Block-Prints and Global Trade.

Fig. 2.2 Ajrakh on the catwalk at Lakmé Fashion Week. Péro A/W collection, 2011. Photo courtesy of Aneeth Arora.

Fig. 2.3 Sufiyan Khatri with Péro fabrics before him. Photo by the author. 2012

The collection of Pero was unrecognized until her first breakthrough collection, which made a massive hit in the New Delhi Fashion Week catwalk in Winter 2011, where she featured a rustic craft of block print known as Ajrakh, a traditional textile craft of western India. The fabric was printed in the workshop of one of the local artisans, Sufiyan Khatri, from the block printer's community in Kachchh district, Gujarat. An interesting fact is that Aneeth collaborated with Sufiyan while studying for sustainable textile craft in the National Institute of Design (NID), Ahmedabad. Aneeth had shared her experiences of such craft by asserting that,

"We were introduced to these craftspeople and Kachchh was the closest area… we…met block printers from there …. So, all these techniques were introduced to us as students at NID. After NID when I started my own label, I already knew how I would incorporate these things in my label. It did help to know them from the institution and then approach them."[2]

2 Edwards, Eiluned Mair. 2016. "Ajrakh: From Caste Dress to Catwalk." Textile History 47 (2): 146-170. doi:10.1080/00404969.2016.1211436. http://www.tandfonline.com/doi/abs/10.1080/00404969.2016.1211436.

Architectural Movement by Charles Correa

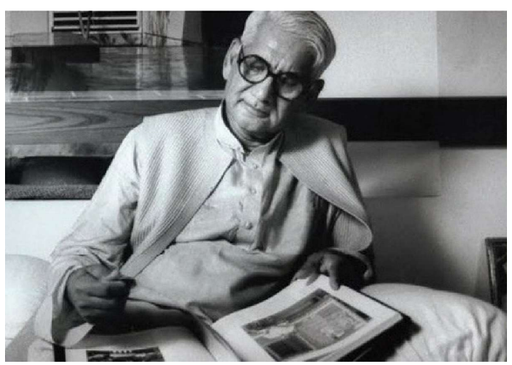

Fig. 2.4 Architect Charles Correa.

From the early 20th century, in India, modern architecture was only the concept of European culture identity, as British-trained architects dominated it. After independence, the concept of modernism in architecture was changed and different than the international style. But at some point, Indians lost their cultural identity in architecture which was also a concern at an economic, social, and cultural level. However, Charles Correa was not interested in the international style of modernism from the beginning of his career. His design aimed to copy the vernacular elements, take the essence of these principles, and modify them in relation to context, climate, and cultural influences.[3]

3 Ar. Gaurav Gangwar, Prabhjot Kaur, Charles Correa: Seeking new Identity of Indian Architecture through "Critical Regionalism," Journal of Civil Engineering and Environmental Technology, p-ISSN: 2349-8404; e-ISSN: 2349-879X; Volume 3, Issue 2; January-March, 2016, pp. 116-122.
https://www.researchgate.net/profile/Gaurav-Gangwar/publication/295909556_Charles_Correa_Seeking_new_Identity_of_Indian_Architecture_through_Critical_Regionalism/links/56d04fed08ae4d8d64a37523/Charles-Correa-Seeking-new-Identity-of-Indian-Architecture-through-Critical-Regionalism.pdf
accessed Apr 23, 2021

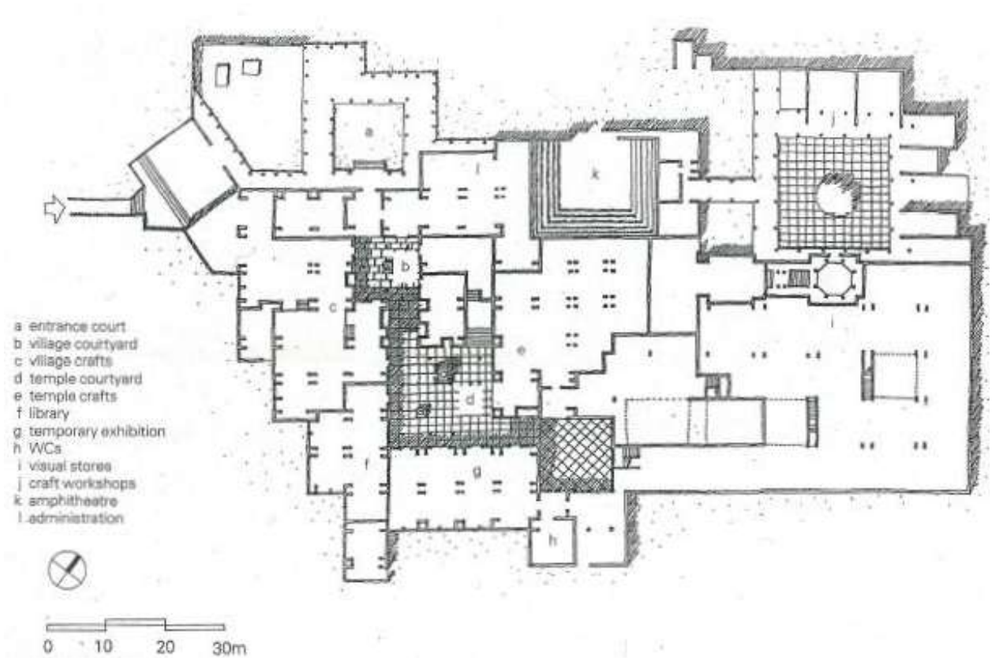

Fig. 2.5 Ground floor plan of Craft Village

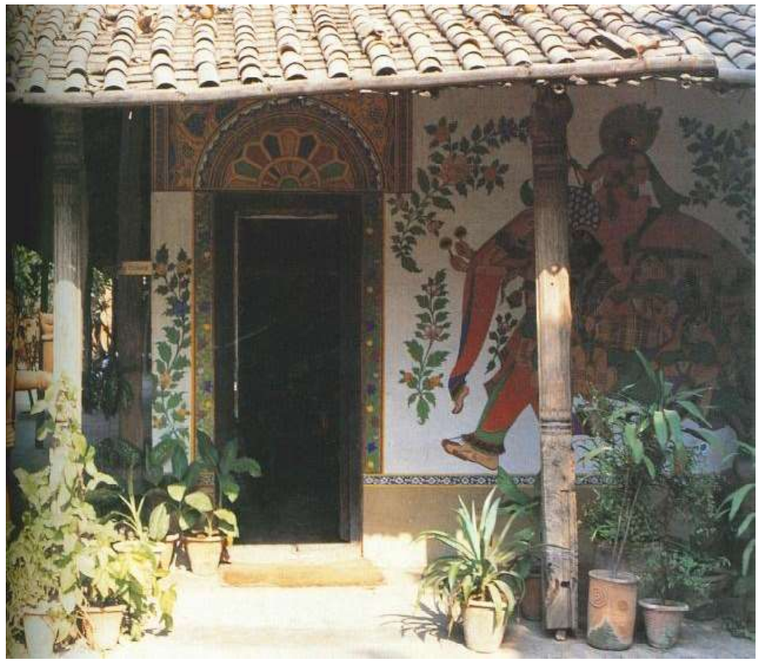

Fig. 2.6 Elaborately decorated wall of craft Museum, Charles Correa.

One example of his work is the concept of Artisan village, where the name itself portrays the principle of rural villages from where the local craftsmen belong. It has appeared as a backbone of rural artisans that promotes the abandoned art and skills of the handicraft community. This village accommodates activities like workshops, studios, and learning centers to promote their work and share different skills knowledge. Here, the project aimed to place various arts and crafts practices where artisans can perform their tradition of indigenous craft with their historical interests and skills of making artifacts.[4]

However, such architecture and programs aided an indigenous craft community by engaging them in production. Yet, somewhere it failed to identify the skills and the hard work of artisans to reflect in the urban fabric. The primary issue concerning this question is, before the 21st century, the rural craftsman's studios have been usually hidden from the urban lifestyle to prevent their creative process from revealing, which now seem like a significant threat for the headway of the artisan's community.

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4 (Powell 2020), accessed Apr 25, 2021, https://www.architectural-review.com/essays/crafts-museum-in-delhi-india-by-charles-correa.

Art and Craft Movement – Mingei

Fig. 2.7 Yanagi Soetsu, around 1950- Founder of Mingei

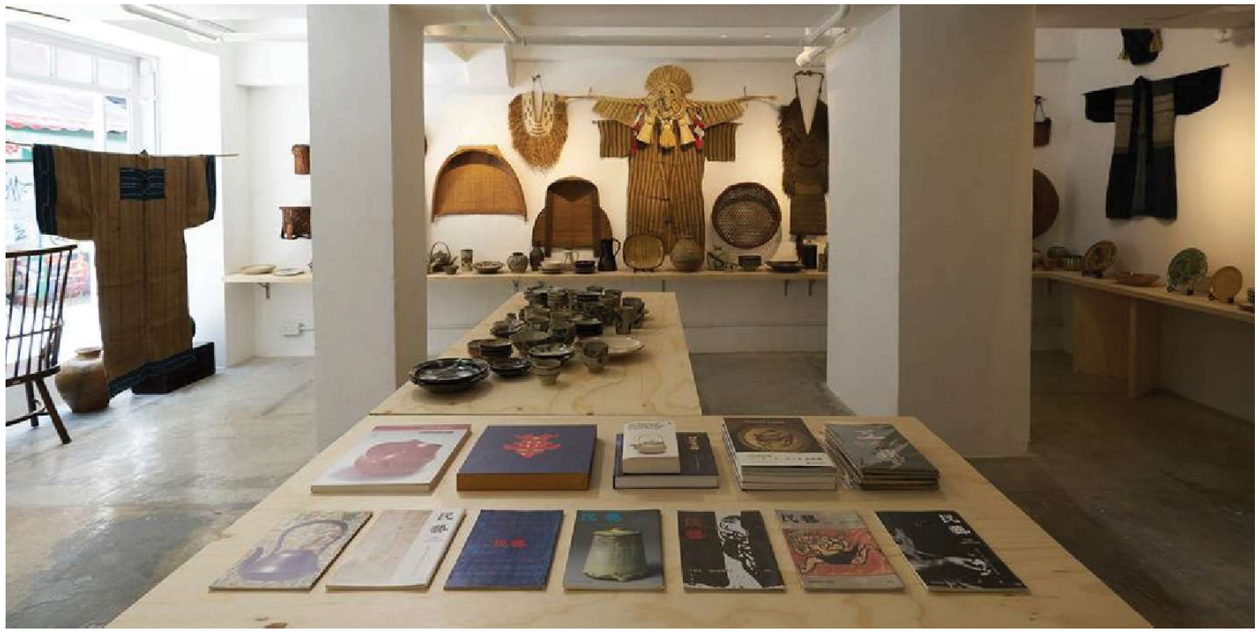

Fig. 2.8 Exhibition view: Group Show, The Mingei, curated by Nicolas Tremblay, SHOP Taka Ishii Gallery, Hong Kong (9 October–15 November 2020). Courtesy SHOP Taka Ishii Gallery, Hong Kong. Photo: Anthony Kar-Long Fan.

Mingei is a Japanese term, means “ordinary people’s craft.” Japan’s art and craft movement was started in the 1920s and was managed by Soetsu Yanagi, a Japanese philosopher. The movement had begun to encourage the creativity of the local artist and use their products in daily life. This precedent would guide me to analyze a similar situation of textile craft in Gujarat, which has also been facing a similar : overlook the handmade textile craft because of modernization and quick solutions.

The Mingei started to make people aware of the indigenous craft and respond to modernization. In response, they proposed several strong principles, which resulted in one of the most successful movements to date.[5] Moreover, considering specific principles such as Large quantity of handmade production by involving more people, simple design concepts, art itself represents the origin of it, etc. which are followed by art and craft movement, helped in forming a space program as well as in developing creative surface for the architectural design project.

5 Toki. “Mingei - the Revival of Japanese Folk Art.” TOKI. TOKI, last modified Feb 05, accessed Apr 25, 2021, https://www.toki.tokyo/blogt/2016/12/12/mingei-the-revival-of-japanese-folk-art.

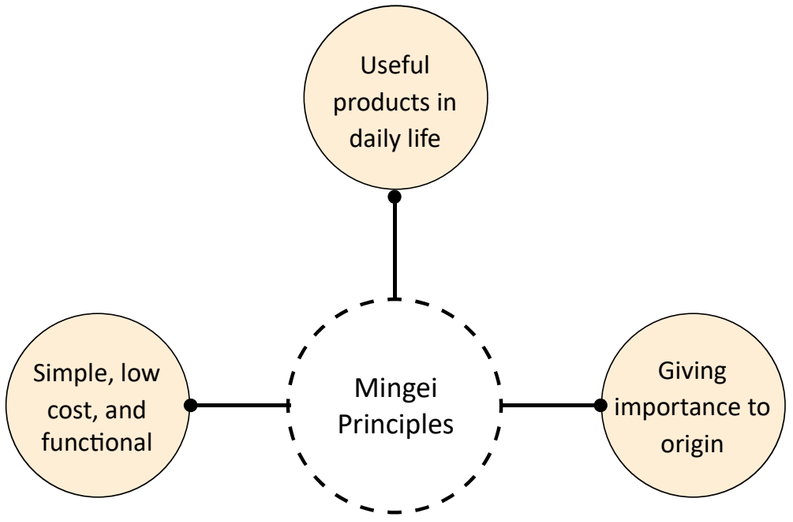

Fig. 2.9 Diagram of Mingei Principles

The principles and characteristics that Soetsu Yanagi proposes are:

- The core of the Mingei movement is to produce large quantities of handmade artifacts useful in daily life.
- The design of the product should be simple, low-cost, and functional in design.
- The product and its art should represent its origin; this reflects the Japanese culture's appreciation for different regions.
- Generally, the artist should not expect recognition; only the craftsmen's products should be appreciated. However, people agree that society should appreciate and celebrate artisans' skill and hard work who help keep traditions alive.[6]

6 Toki. "Mingei - the Revival of Japanese Folk Art." TOKI. TOKI, last modified Feb 05, accessed Apr 25, 2021, https://www.toki.tokyo/blogt/2016/12/12/mingei-the-revival-of-japanese-folk-art.

Chapter 3: ARCHITECTURAL PRECEDENTS

Gandhi Memorial Museum / Charles Correa

Ajrakh Studio / Indigo Architects

These are the two case studies that are relevant for the development of the Design. It highlights worthy attributes of traditional elements, design strategies, and programs that informed the project's spatial arrangements, materials, and functionality.

Gandhi Memorial Museum / Charles Correa

Fig. 3.1 Gandhi Ashram, Ahmedabad

The Gandhi Museum is Charles Correa's first public building designed in Ahmedabad on the bank of the Sabarmati River. The Museum was designed for Gandhi to set up his ashram and where the historic Dandi march began and later houses Gandhi's books, letters, and photographs. The main of the design was to extract the philosophies and values of Gandhi into the structure with ideas of simplicity and frugality.

As per Mahatma Gandhi's words,

"I don't want my house to be walled on four sides and my windows to be stuffed. I want cultures of all the land to be blown about my houses as freely as possible but I refuse to be blown off my feet by any of them"

This inspired Correa to initiate the design by creating pathways which all met to the water courtyard with arrangements of room in such a way which creates centrality and openness. The design comprises Hindu architecture, which can be found in a variety of Hindu temples with modernist functional planning. The structure is design by following the 'repeating module' genre, where the five interior rooms contain the collection of the Museum, which are enclosed by brick walls and wooden louvered screens. These all rooms are part of 6m square module. The changes of the enclosure allow for variety in the module's lighting, temperature, and visual permeability.[1]

1 Gandhi, Mohandas Karamchand, Harshith Nayak, and Harvey Lee. "Gandhi Memorial Museum & House (SABARMATI Ashram) / Charles Correa." ArchEyes, June 22, 2021. https://archeyes.com/sabarmati-ashram-museum-gandhi-residence-charles-correa/.

Fig. 3.2 Site Plan in relation to Ashram road and Sabarmati River

Fig. 3.3 1. Hriday Kunj (Gandhi's home)

Fig. 3.4 Sabarmati River front

The site diagram of Gandhi Ashram is to understand the relation of building with the outer edges. As the ashram road is known for other heritage buildings such as Hriday Kunj (Gandhi's home), to give importance to the site with ashram road and other historical structures, Correa wanted to welcome the visitors by substantial open green space. Secondly, in the Southeast direction, the building opens into a green space that follows the steps towards the Sabarmati River Front, where one can experience nature. The idea here is to reflect the vital characteristics of Indian village settlement in the urban fabric. One can experience the large welcome space that directs the user to different clusters surrounded by a courtyard and open to a large pond or river.

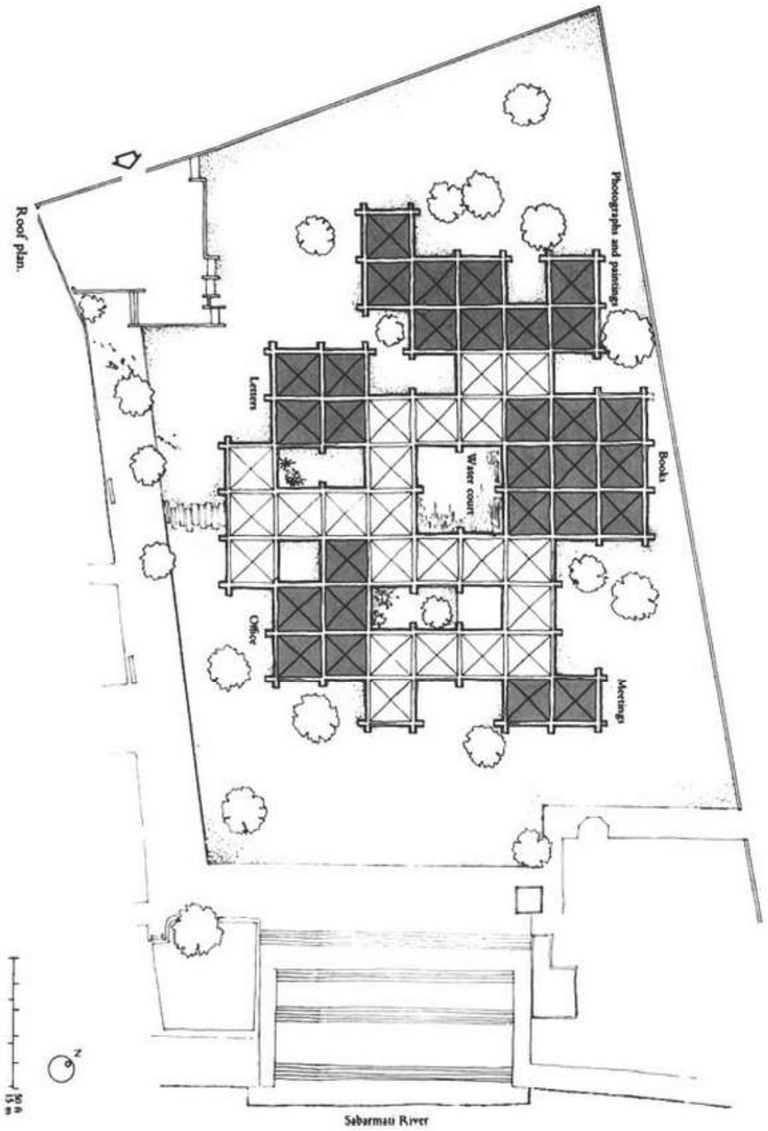

Fig. 3.5 Site Plan of Ashram

Fig. 3.6 Image of a View towards Court

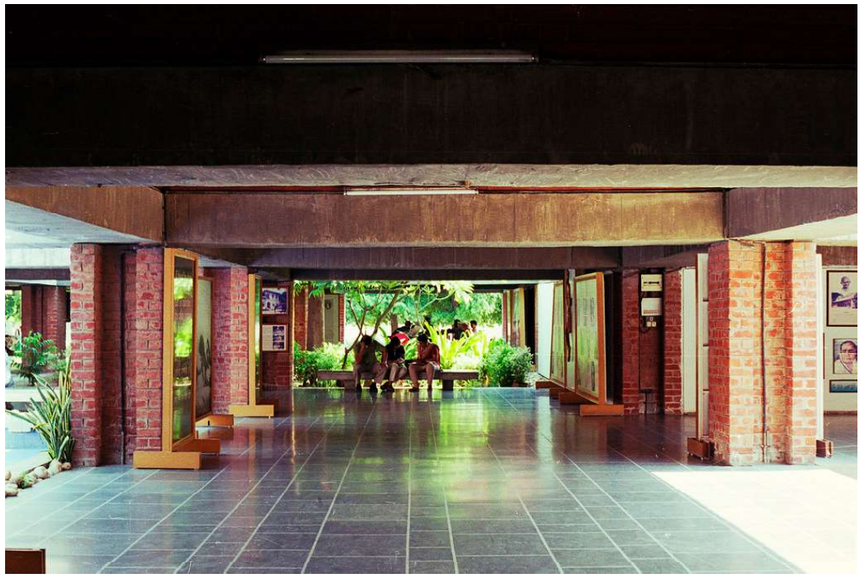

Fig. 3.7 Image of a Passage

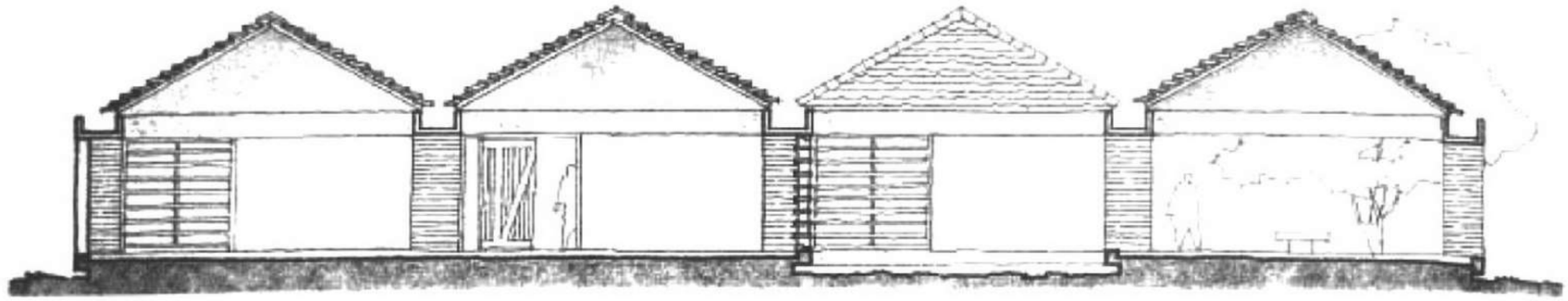

Fig. 3.8 Section

Fig. 3.9 Image showing space for exhibition

Fig. 3.10 Passage with photo exhibition

Fig. 3.11 Connection to Nature by court

The structure is constructed by using simple and detailed post and beam structure, where the load-bearing brick columns support concrete channels. This allows a sloping wooden roof to get the support and direct the rainwater through beams. The materials used in the building are wooden doors, stone floors, ceramic tile roofs, and brick columns, which help to create the traditional environment in the modernist functional building.[2]

2 Gandhi, Mohandas Karamchand, Harshith Nayak, and Harvey Lee. “Gandhi Memorial Museum & House (SABARMATI Ashram) / Charles Correa.” ArchEyes, June 22, 2021. https://archeyes.com/sabarmati-ashram-museum-gandhi-residence-charles-correa/.

Fig. 3.12 Exhibition Space

Fig. 3.13 Overall View of Building

Ajrakh studio is a small workshop space for the Ajrakh community, located in the Kutch region of Gujarat, designed by Indigo Architects. The project's main aim is to propose a resource center and a space to display the products of the old textile craft.[3]

The design ideology follows the old typology of the Ajrakh community home in Dhamadka. The design comprises a distinct layer of spaces from the public to the inner working private courtyard. The courtyard is surrounded by weaving activities with a series of volumes-oriented NS directions with inclined roofs on the shorter side. These inclined roofs also help in collecting the rainwater with the help of a rain chain.

The project is divided into various volumes where the first holds the public interface with entry, a small office/studio space, retail shop, and large hall for public meetings and to view films. Secondly, the printing workshop adjacent to the court allows storage space, dyeing is and wash area. An apparent opacity of the form externally reveals a porous interiority along the east-west axis, brought about by the large doors with operable louvers, creating an exciting play of light through and from various orientations. Deep shade, shadows, and patterns on lime-plastered walls provide ornament, depth, and refuge at different times of the day.[4]

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3 Author, Bhumi Gupta, An architect by profession and an enthusiastic writer, Author Bhumi Gupta, and An architect by profession and an enthusiastic writer. "Indigo Architects- 15 Iconic Projects - RTF: Rethinking the Future." RTF | Rethinking The Future, November 21, 2020. https://www.re-thinkingthefuture.com/know-your-architects/a1534-indigo-architects-15-iconic-projects/.

4 "Ajrakh Studio." Indigo. Accessed August 15, 2021. https://indigo-architects.com/project/ajrakh_studio/.

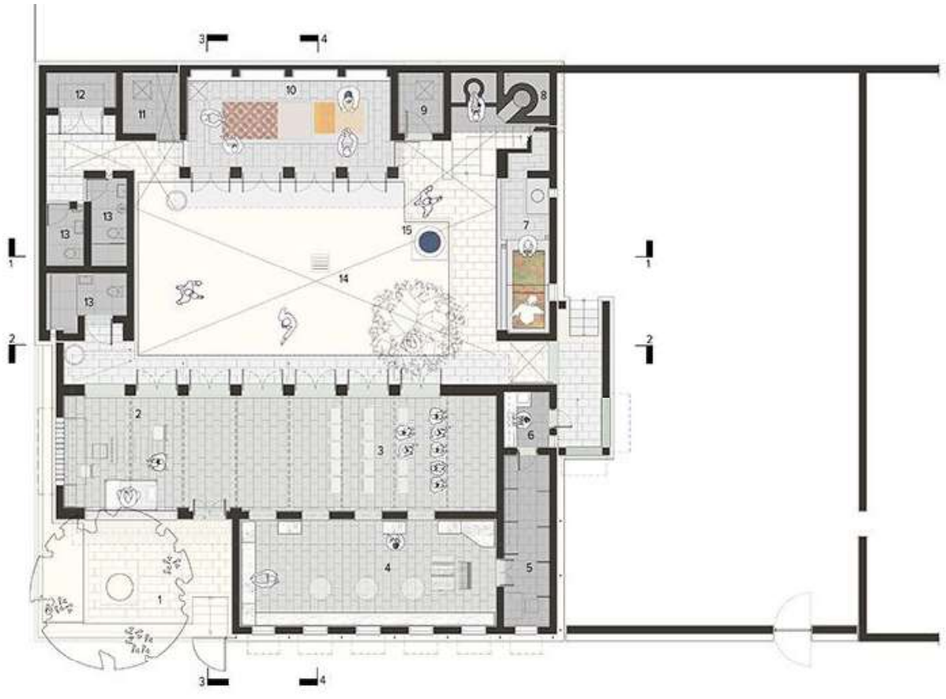

Fig. 3.14 Ground floor plan of Ajrakh Studio

Fig. 3.15 Master Weaver Office

Fig. 3.16 Emporium

Fig. 3.17 Printing Studio

Fig. 3.18 Courtyard for Drying, Dyeing, and Washing

Fig. 3.19 Terrace for drying clothes

Chapter 4: Introduction to Craft

Ajrakh Block Printing

Patola Saree of Patan

Rogan Paint on Cotton

Introduction to craft

Ajrakh Block Printing

Fig. 4.1 The collage of Ajrakh Printing Craft

Ajrakh is a block printing on fabric, which is done by using natural dyes, including indigo and madder. It is composed of different colors with complex geometric and floral patterns. These fabrics are usually printed of blue color with a red and white design pattern and dyed with indigo and madder. Preparing a piece of cloth takes almost 2 to 3 weeks, which results in a soft cloth with a jewel-like appearance. “Where there is a will, there is a way” is a perfect saying that suits such a community that practices this art from the generations. The community is suffering because of the water table issue, which is common in such regions. Water is one of the vital ingredients for completing Ajrakh art.[1]

Today these craftsmen possess an extensive range of different patterns and motifs that are addressed by particular names that relate to their symbolism, such as Dabul (Jewel box), Badam (almond), and chap (block). Traditionally, cattle herders used the fabric as they wore these at night when they take their cattle for grazing to the forest, as it used to protect them from wild animals due to the blue and green shade of colors. Secondly, artisans believe that the printed fabric has warm and cool colors, steady the body temperature. However, due to traditional environment-friendly craft and attractive patterns, these craft’s popularity is slowly increasing in urban people. [2]

1 Bibhudutta Baral, Prof, Vijay G. Srikanth, and Shruthi K. Nid. Ajrakh Printing -Ajrakhpur, Gujarat an Environment Friendly Tradition Craft.

2 Bibhudutta Baral, Prof, Vijay G. Srikanth, and Shruthi K. Nid. Ajrakh Printing -Ajrakhpur, Gujarat an Environment Friendly Tradition Craft.

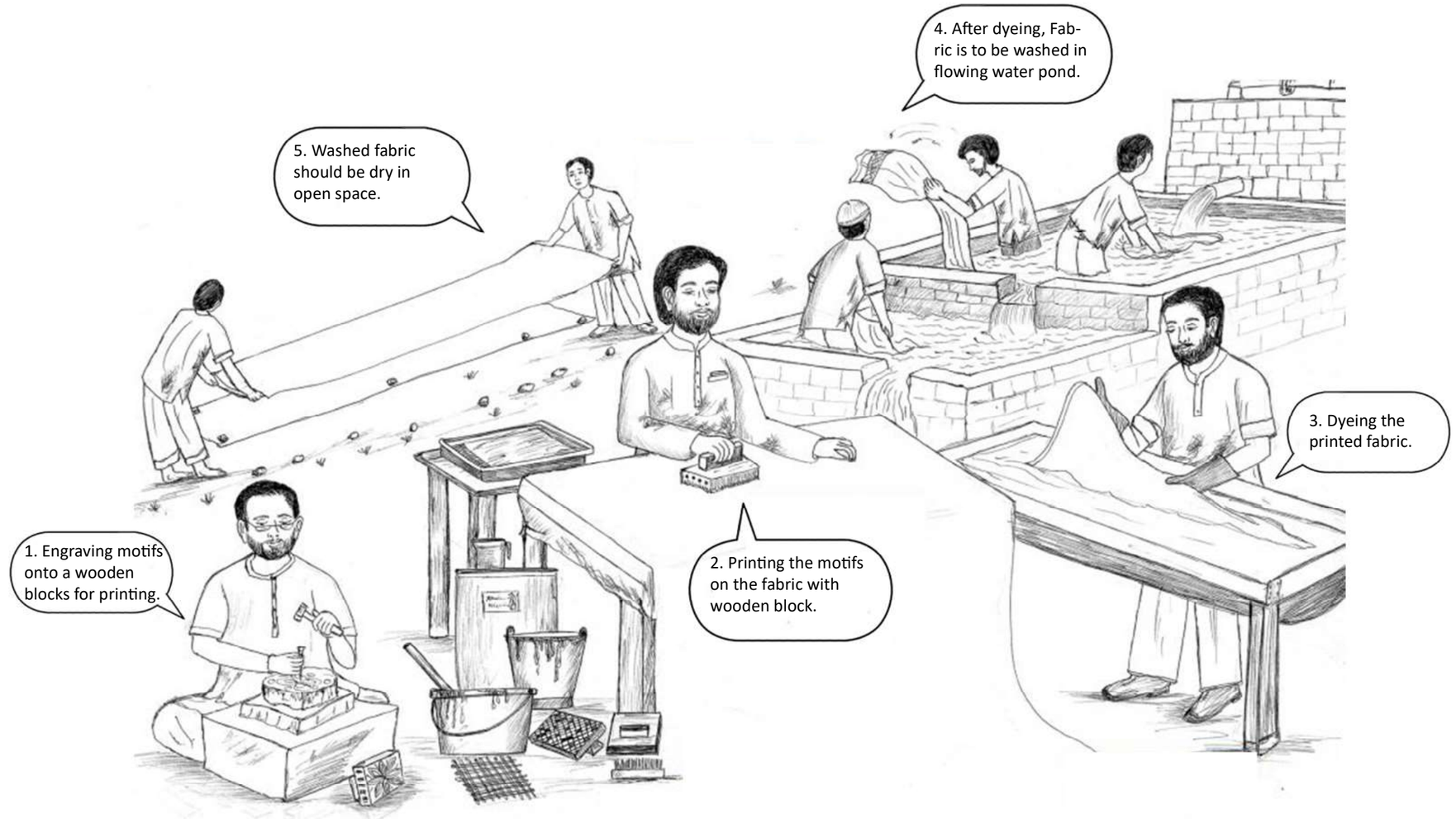

Fig. 4.2 The collage is showing the process of Ajrakh making with tools and spaces.

Patola Saree

Fig. 4.3 The collage of Patola Weaving craft

Patola weaving is always done by using silk fabric. It is one of the difficult forms of weaving globally, which follows the double ikat (tie and dye) style for the warp and weft yarns dyed according to the pre-design patterns before dyeing.

The borders of the patola sarees are usually occupied by motifs of flowers, elephant-style graphics, jewels, abstract geometrical patterns, and forms depicting maidens dancing. The craftsmen visualize the dyeing pattern for the warp and weft yarns which are woven zigzag at even places. Materials used to prepare sarees are silk yarn for weaving, coal for marking, cotton threads, and water for soaking. The process is complex and takes a long time to complete one sari, at least eight months to a year, and therefore, can only be done with precision and skill masters workers.[3]

Tools and Raw Materials that are used for preparing these textile crafts are:

- Best raw 'silk' is preferred for the production
- To interlace the warp and weft yarns, 'slant loom' is used.
- To held interlaced yarns together near the cloth beam, 'wooden sword or Beater' is used.
- 'Bamboo poles' are used to fasten the warp beam.
- To insert the weft thread into the loom, 'shuttle' is used.
- Yarn winder is used to wind the yarn to the spindle.
- Vessels for dyeing
- Iron Needles are used to adjust the slight shifting yarns and perfect color alignment. [4]

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3 Saree, Patola, Weaving -. Patan, Prof Bibhudutta Baral, B. Srikanth, Lija M. G. , and Smitha S. Nid. Design Resource.

4 Saree, Patola, Weaving -. Patan, Prof Bibhudutta Baral, B. Srikanth, Lija M. G. , and Smitha S. Nid. Design Resource.

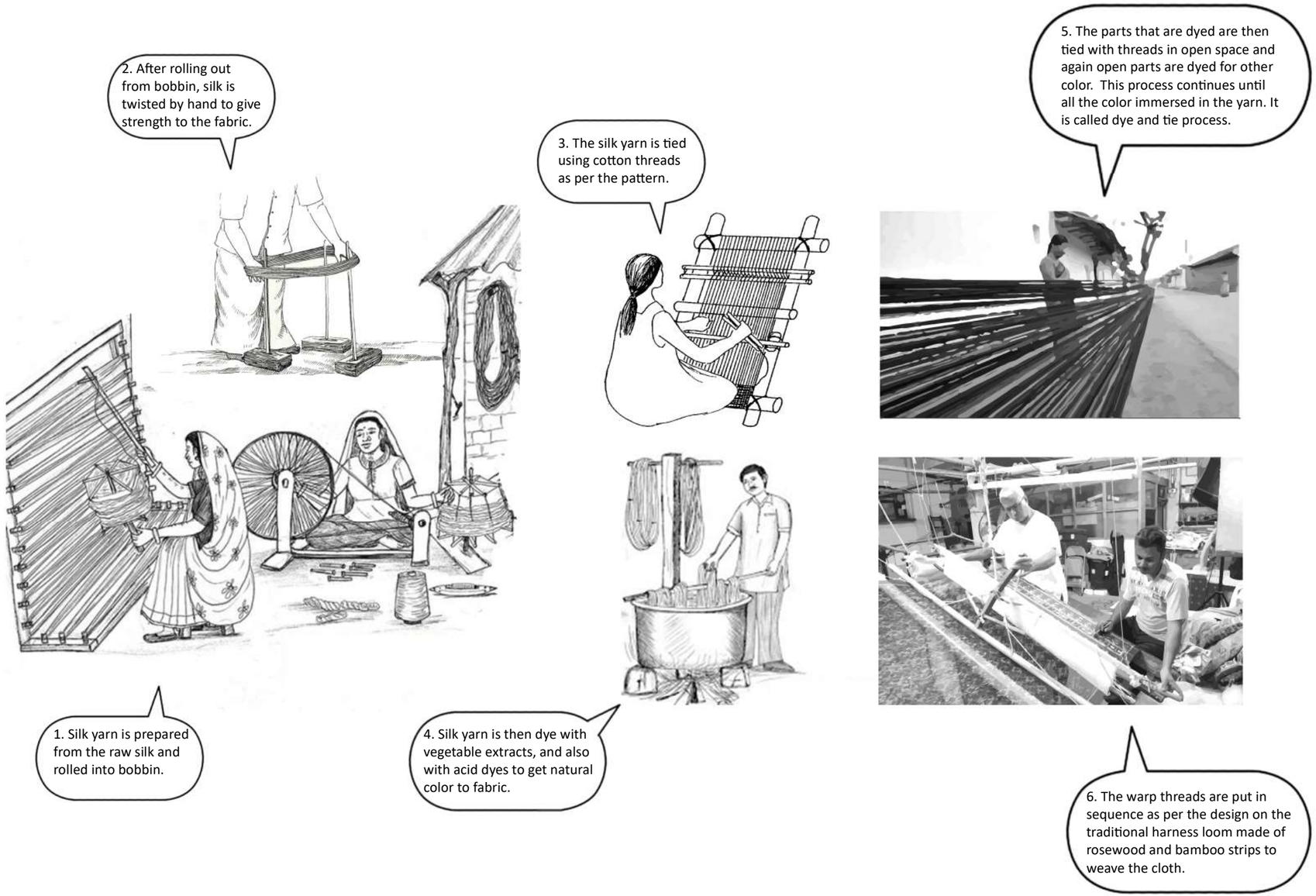


Fig. 4.4 The collage is showing the process of Patola Weaving with tools and spaces.

Rogan Paint on Cotton

Fig. 4.5 The collage of Rogan Paint

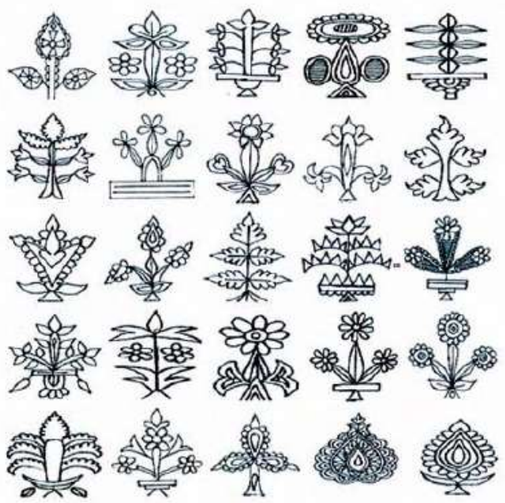


Fig. 4.6 Floral motifs for Rogan Paint

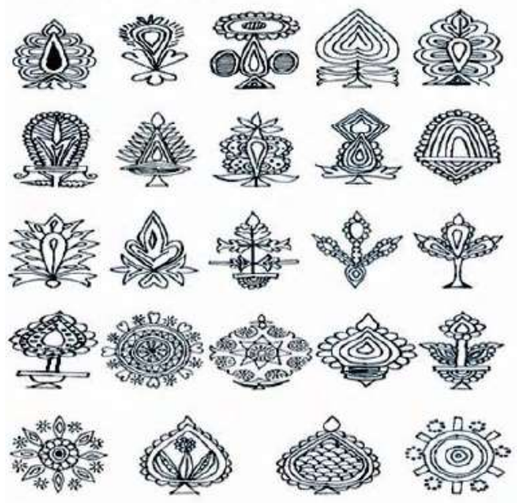


Fig. 4.7 Tree Motifs for Rogan Paint

Rogan is one of the oldest art forms of Gujarat. However, today Rogan painting is done by few Khatri communities in the region of Kutch; they have been practicing for seven generations. The art of Rogan painting is the actual freehand paint on a small piece of cotton. The most important material is Rogan (Castor oil) and the colors from the natural source. The design includes Floral motifs, animals, and local folk art. The current situation of modernization has threatened them to be the last surviving generation practicing the Rogan Painting. [5]

5 Pandya, Amita, Vishwakarma, Arpita, 'Rogan, the traditional hand painted textile of Gujarat,' Indian Journal of Traditional Knowledge, Oct. 2010
http://nopr.niscair.res.in/handle/123456789/10310, accessed May 02, 2021

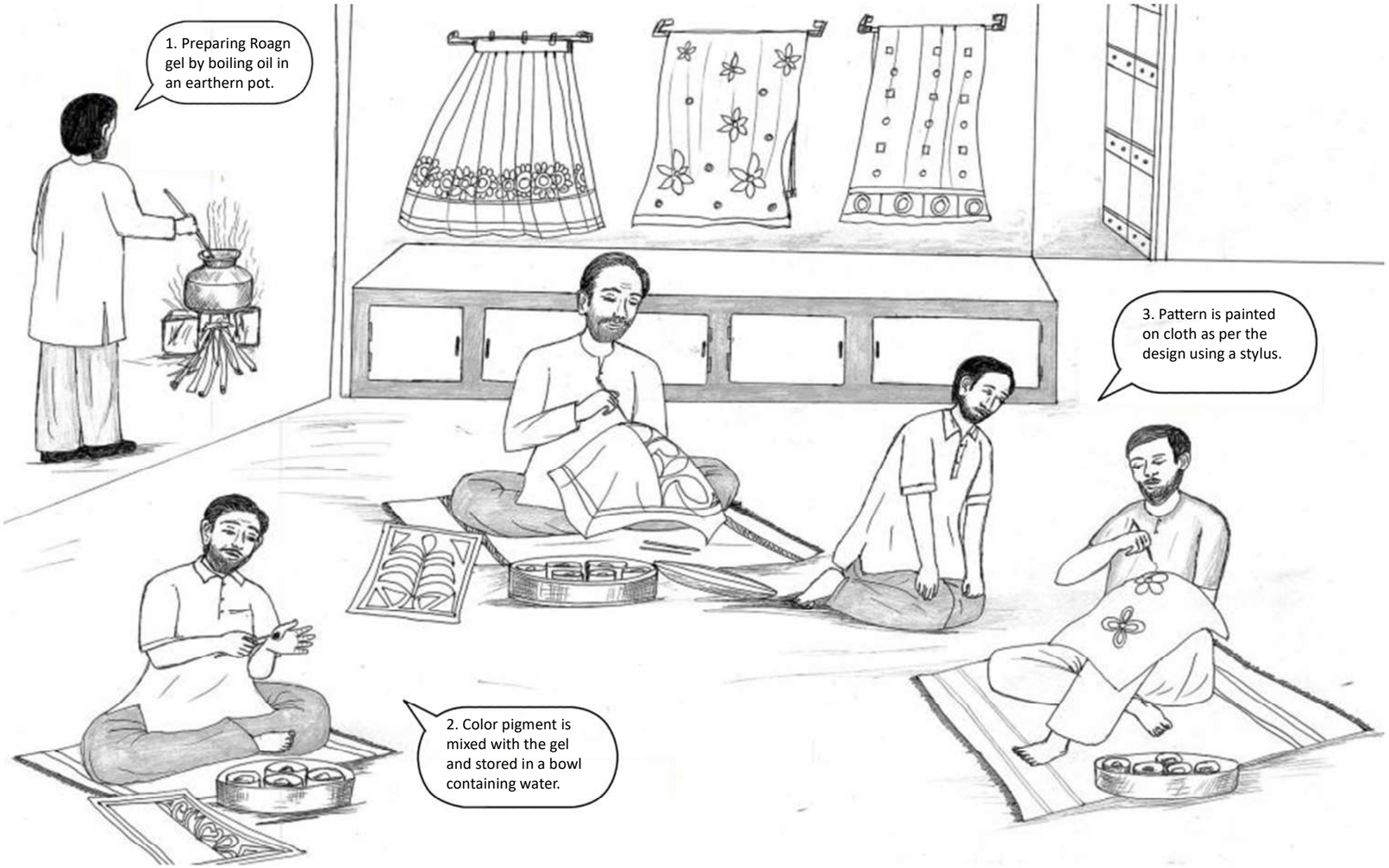


Fig. 4.8 The collage is showing the process of Rogan Paint on cotton.

Understanding the process of preparing the cloth helps to understand the spatial arrangements for practicing this art. Secondly, to design spaces for textile crafts, it is also essential to know the raw materials and tools used to prepare the cloth. For example, this particular textile craft requires a wooden table with specific dimensions, wooden carved blocks, and open exterior space to accommodate a dyeing area with a flowing water tank and drying space. Moreover, many art communities' issues lack popularity and exposure because of the concept of a building that does not promote its function. This issue is consistent on various scales, from the small studio of the single weaver to the large workshop area, concealed and hidden behind the exhibition and emporium. Therefore, the architectural solution for this textile craft will only be successful if it encourages local art and craft programs into their daily lives.

Chapter 5: Site Selection

Site Selection

Site Introduction

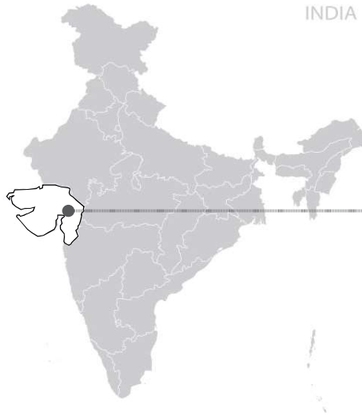


Fig. 5.1 Map of India

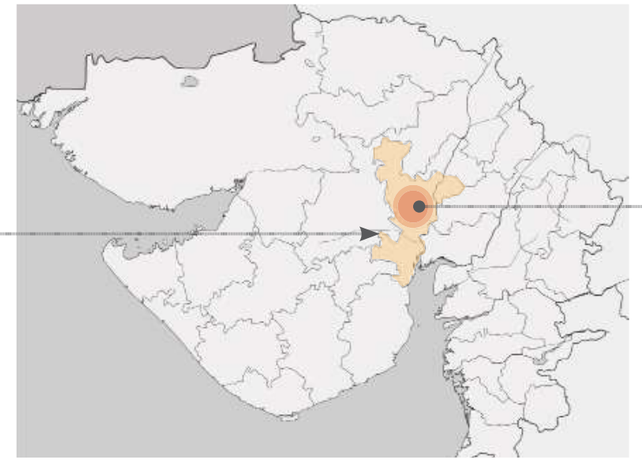


Fig. 5.2 Map of Gujarat highlighting Ahmedabad region.

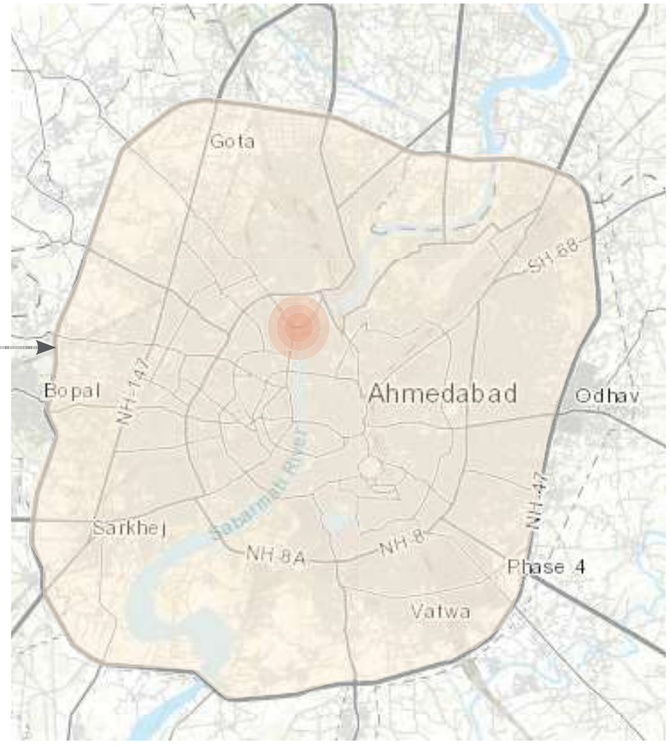


Fig. 5.3 Map of Ahmedabad

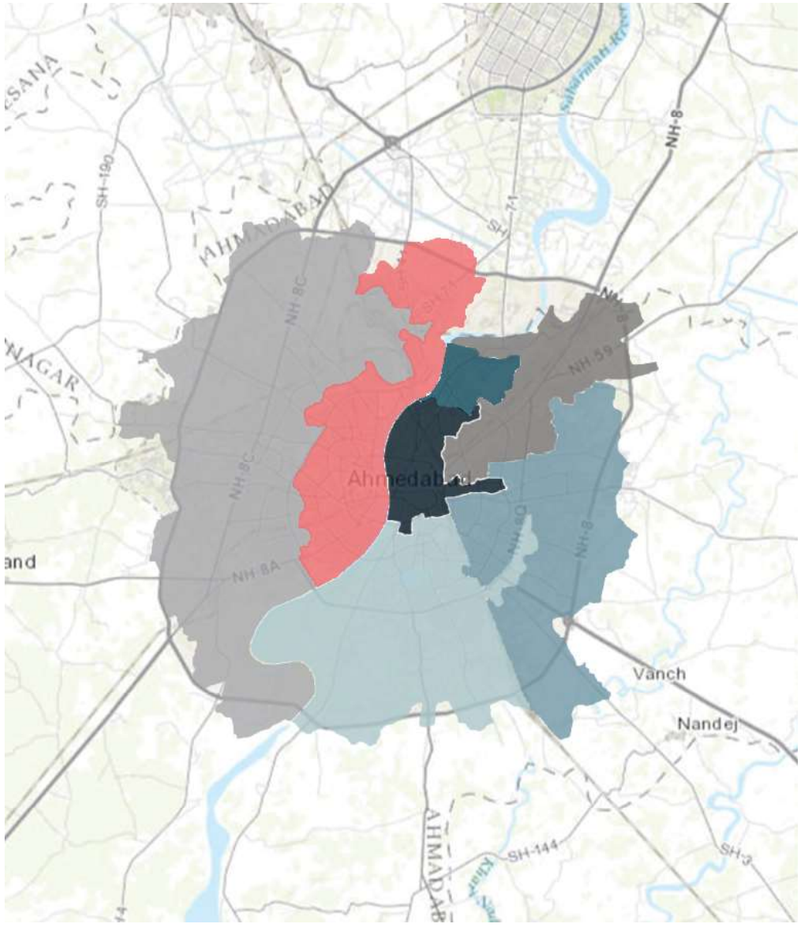


Fig. 5.4 Map showing different zones of Ahemdabad.

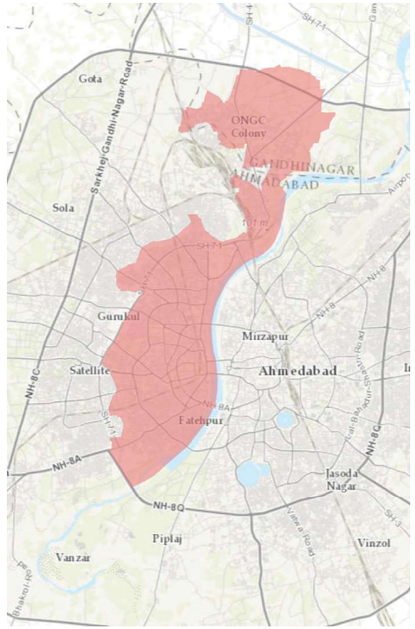


Fig. 5.5 Central West Zone

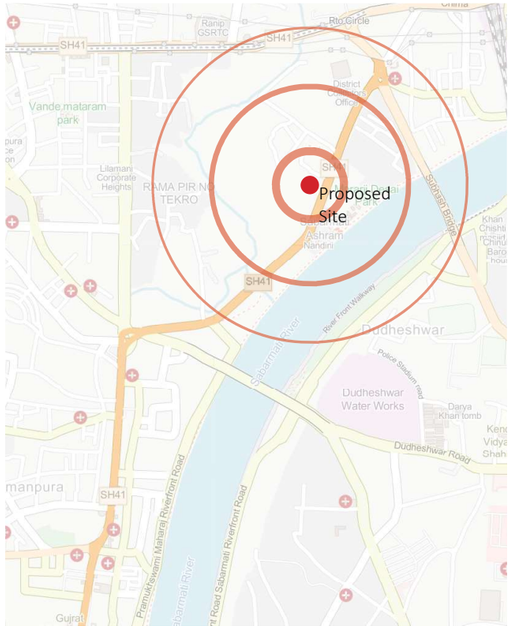


Fig. 5.7 Ashram Road

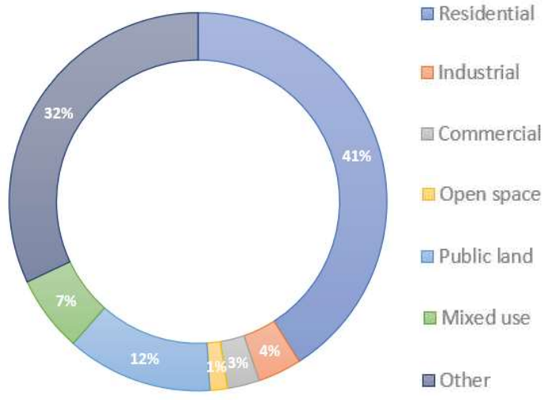


Fig. 5.6 Landuse in Central West Zone

The site selected for this thesis is located on Ashram Road, one of the important networks in Ahmedabad. The region experiences a semi-arid climate, which is largely influenced by the Arabian Sea with changing temperatures between 17° C to 45° C. The reason for choosing the site was that, as per the research work, such cultural textile craft from a rural area, their working process, and the skills of such indigenous artisans must be displayed in front of the public. Therefore, proposing a project in the urban fabric, especially in the city known as Manchester of western India for cultural activities and creative crafts, will be a boon for such a project and forgotten craft.[1]

Moreover, the ashram road runs parallel to the Sabarmati River, which is now converted into a riverfront. Therefore, this public space has become one of the city's crucial economic hubs with major commercial and institutional buildings. Secondly, it is well connected to the city center, which is also considered rich in heritage. In 2017, UNESCO added Ahmedabad to the list of heritage cities. [2] Hence, as the project's main aim is to offer both artisans' community and living communities to get relief from their busy lifestyles by engaging them with a creative environment, this site will be an effective and lively place to wander through. It is one of the busiest places in Ahmedabad because of commercial and institutional buildings, which remain active during the daytime.

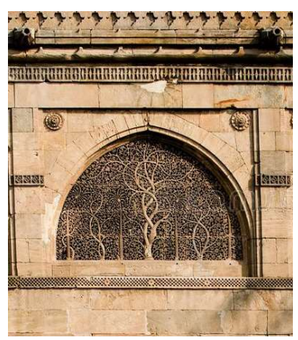
1 "Textile & Handicraft." Soar Excursions., accessed Apr 25, 2021, https://www.soarexcursions.com/travel-with-us/textile-handicraft/.

2 "Textile & Handicraft." Soar Excursions., accessed Apr 25, 2021, https://www.soarexcursions.com/travel-with-us/textile-handicraft/.

Ahmedabad – Heritage Crafts and Architecture

Fig. 5.8 Wood Carving

Fig. 5.9 Metal Craft



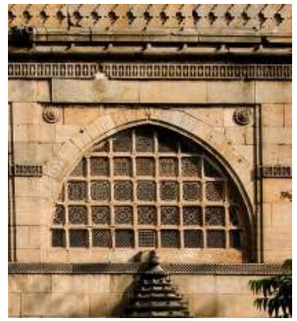


Fig. 5.10 Stone carving

Fig. 5.11 Textile craft

Fig. 5.12 Basic settlement and Street elevation.

Fig. 5.15 Narrow street known as Pols of Ahmedabad

Fig. 5.13 Entrance of the pols

Fig. 5.14 Textile market in old city

Cultural Craft – Artistry and aesthetics are crucial for living in Ahmedabad, where stone and metal carving crafts are witnessed. Moreover, the block printing and tie-dye cottage industries are flourishing rapidly. Here, the woodblock carvers' site is a must-visit for block printing enthusiasts. On top of that, each art expresses diverse religious symbolism and theosophical beliefs through textiles, metal, wood, and stone crafts, which adorn different cultural values.[3]

Pols (Old Streets) of Ahmedabad – Ahmedabad is famous for its old city comprising numerous 'Pols'- self-contained neighborhoods. Wood carving is one of the city's renowned crafts, and one can experience it by visiting the old houses of pols. These pols are settled by narrow streets and usually form a square called 'Chowks.' These chowks allow community interaction. Most of the time, cultural festivals like Navratri take place here.[4] The distinct feature of this part of the city is that observer could see the socialization through the provision of Otlas (Benches). Also, the characteristics of the doorways are different, as it opens into a larger space with paintings on the top, showing the community's cultural identity. Moreover, most commercial textile shops use common spaces such as squares and narrow streets as exhibition spaces for their products.

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3 Bishakhashome. "Crafts of Ahmedabad." Crafts of Ahmedabad., last modified Dec 04, accessed Apr 25, 2021, https://craftsofahmedabad.wordpress.com/.

4 maverickonthemove. "Ahmedabad – Part II : The Pols and Havelis." MaverickOnTheMove., last modified Jan 20, accessed Apr 25, 2021, https://maverickonthemove.wordpress.com/2017/01/20/ahmedabad-part-ii-the-pols-and-havelis/.

Chapter 6: Final Design

Final Design

The journey of research and analysis of traditional architecture and craft spaces is developed through cultural events and architectural elements to invite the surrounding community and immerse themselves in the textile craft programs. Continuing the sequences of events, visitors are made aware of the importance of such art by learning it and practicing under some master artisans. Therefore, a learning space will be designed for the visitors, tourists, and the local community to incorporate such activity. The program varies according to the participants, such as for visitors and tourists it will be of the 1-week learning program, whereas for the local community, they can have monthly classes. This way, people will be able to spend some creative time in between their busy urban lifestyles. The program includes motif design, wood carving, cotton painting, making of materials, dyeing, tying, and weaving, which vary from the size of fabric and differ depending on the types of programs.

This Artisanal Studio has tried to follow the design ideology of Charles Correa. The site welcomes the user with an open plaza that will connect the urban fabric with the building. After entering the building, the user will experience a subtle variation of the enclosure, which allows the play of light, temperature, and visual permeability by series of courts. Moreover, it brings out the characteristics of pols by experiencing the entrance towards the passage that continues with various courts and multipurpose activities. Secondly, with the help of material palettes such as locally available CSEB (Compressed stabilized earthen brick), Mangalore tiles, terrazzo, used for the structural composition and interior, exterior cladding, aids the design to create rural artisanal spaces. The building comprises a smaller scale built form with different roof volumes according to the function of spaces to match the scale of the surrounding urban fabric scale and reinforce the value of the local vernacular architecture.

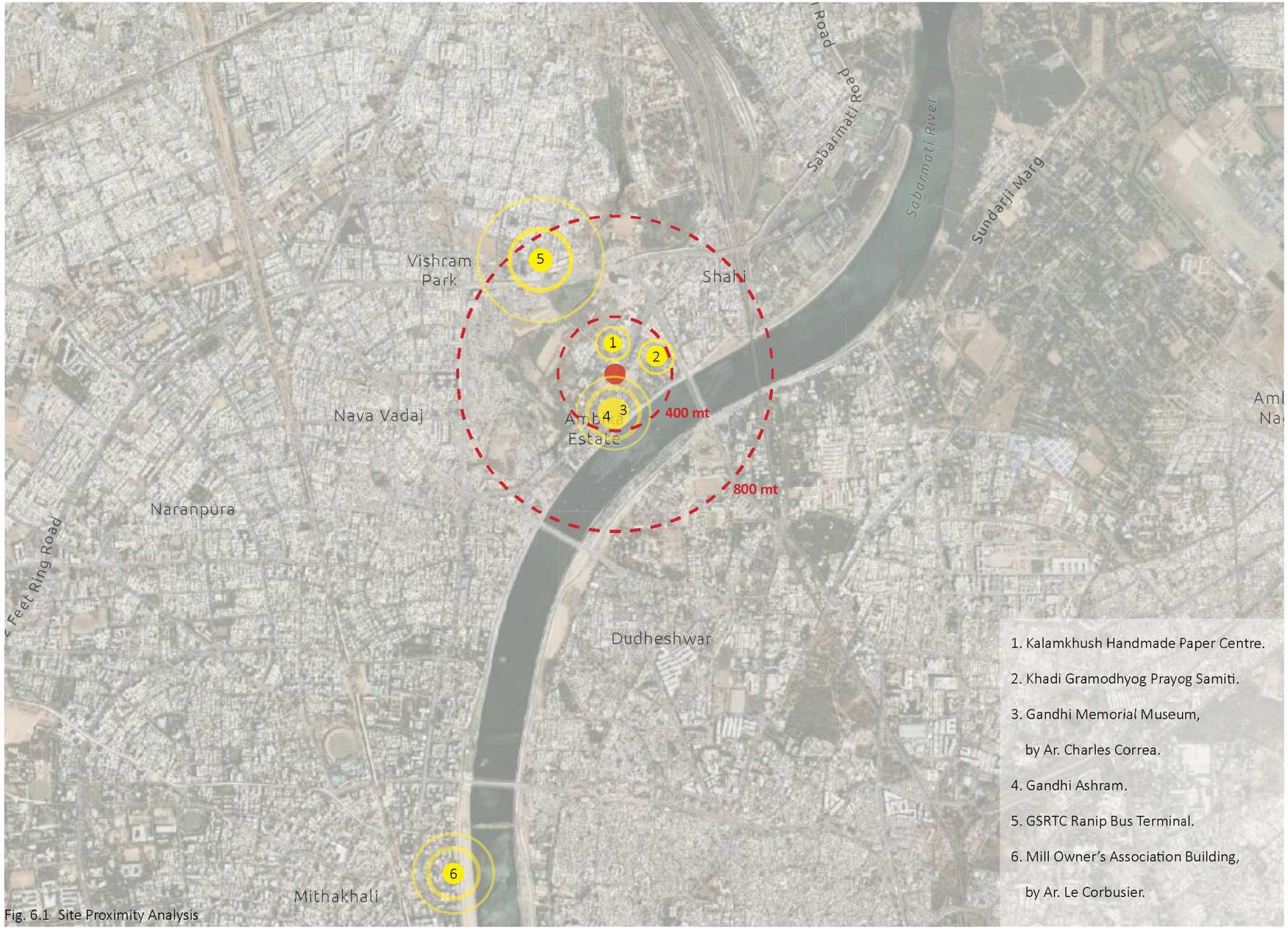


Fig. 6.1 Site Proximity Analysis

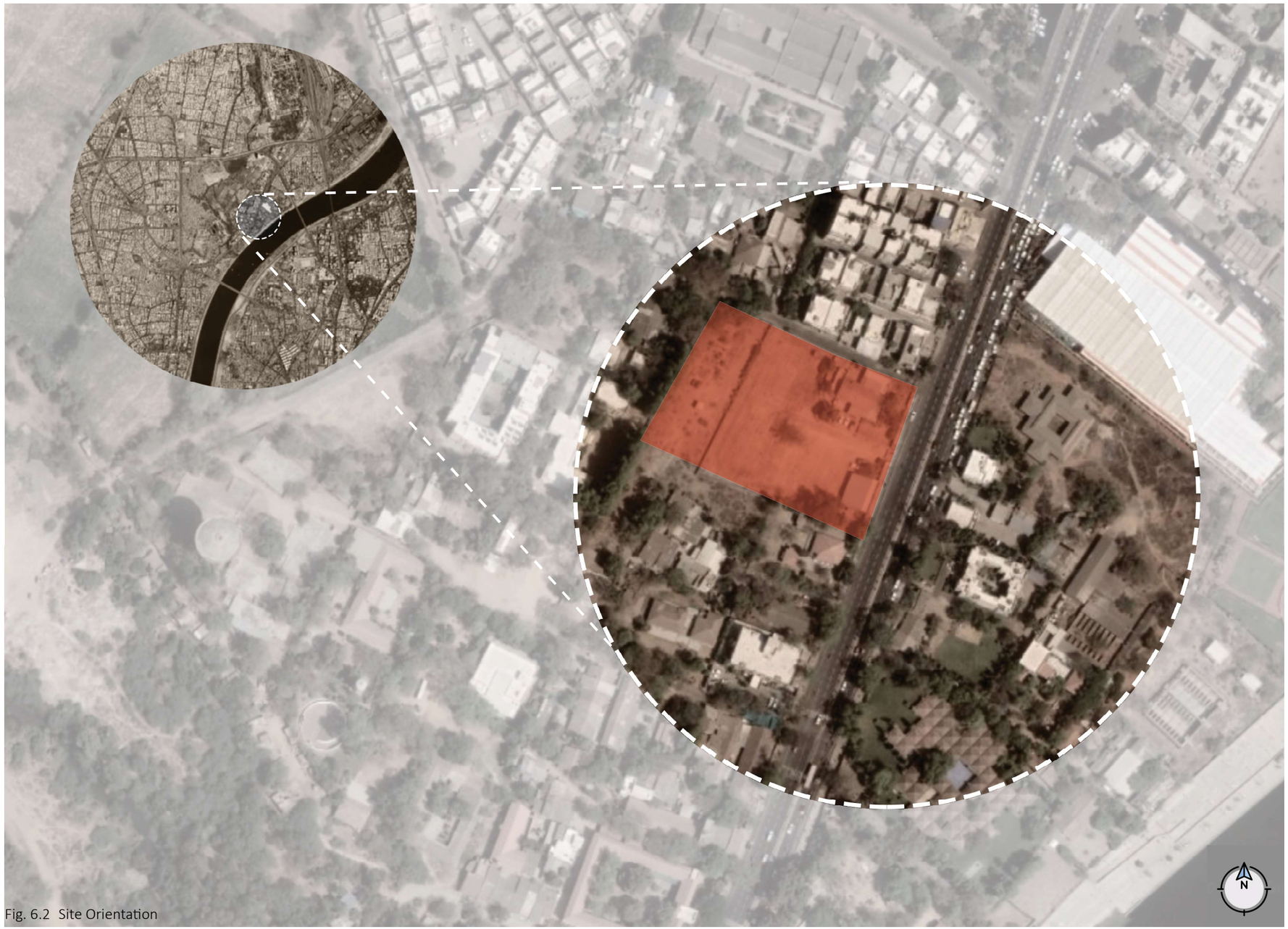


Fig. 6.2 Site Orientation

Fig. 6.3 Site Analysis

Developing Program and Concept

Fig. 6.4 Programming Interaction

1. Learning

Printing Workshop

Carving Worshop

Reeling and Sorting

Design Studio

Ikat Marking

Weaving Studio

Painter Studio

Material Depot

Soaking and Dyeing court

Drying

Gardening

Co-working studios

2.Admin

Information Desk

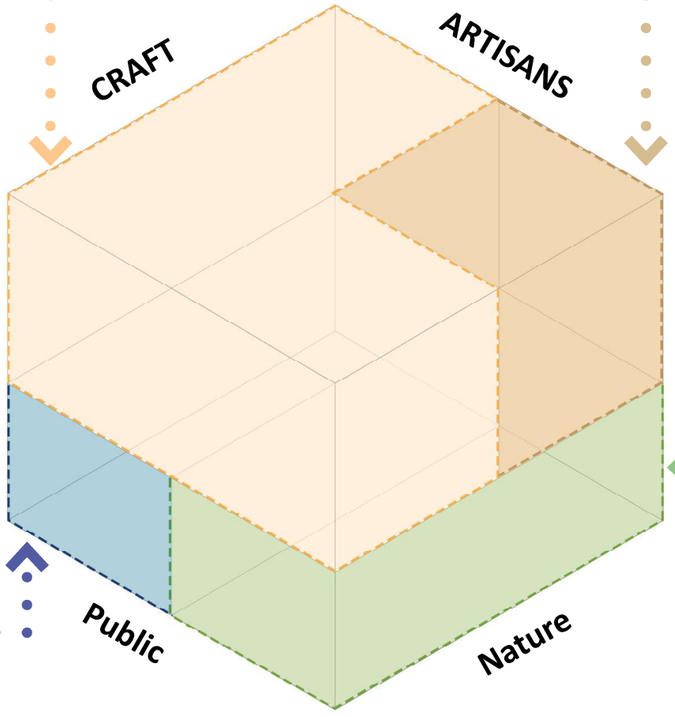
Staff Office

Director’s Office

Meeting Room

Pantry

First Aid



3. Residence

Common living room

Dinning area

Kitchen

Common Toilets

6 Bed rooms

4.Leisure

Emporium

Cafeteria

Multipurpose Hall / Visual Room

Courts

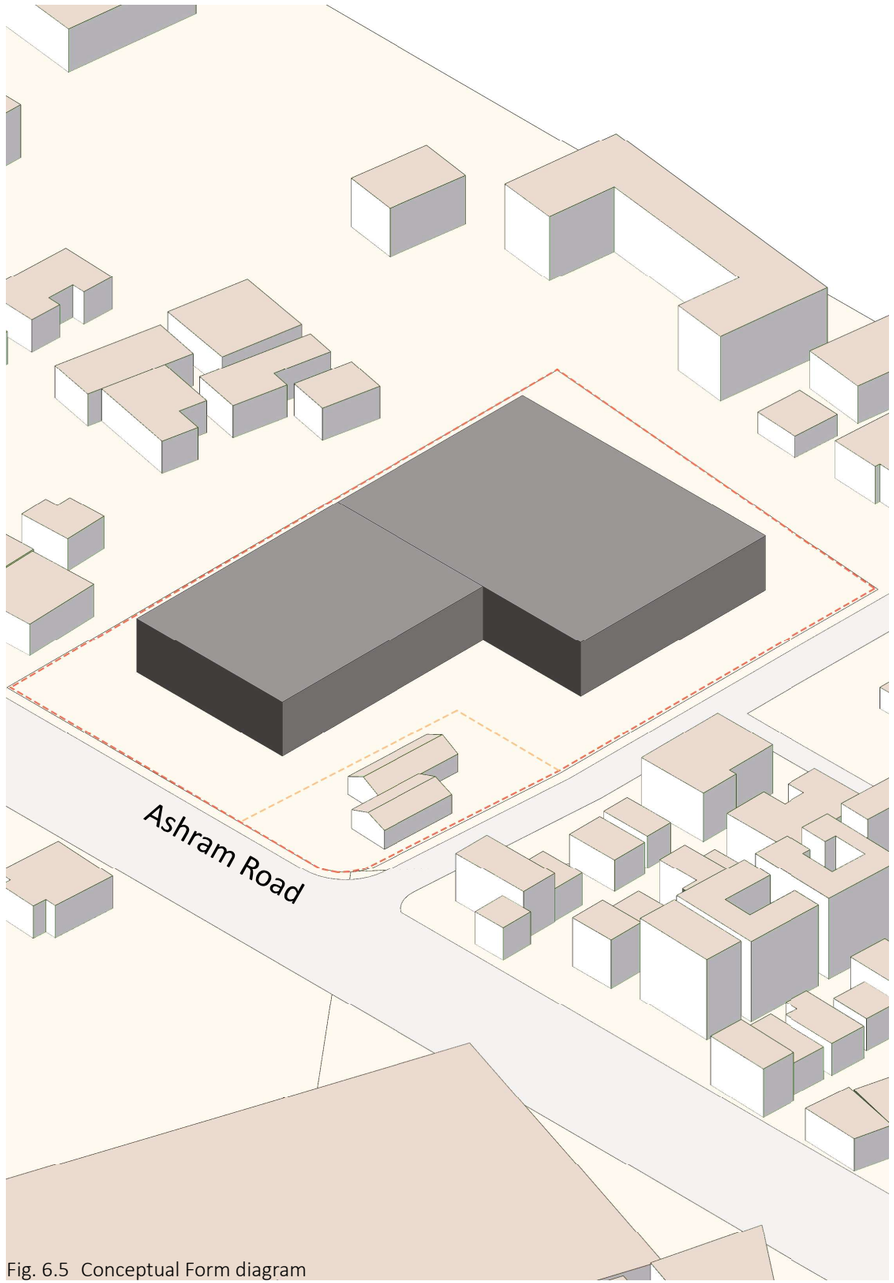
Clothing Library

Public Plaza

Alteration Room

Common Toilets

Viewing Terraces



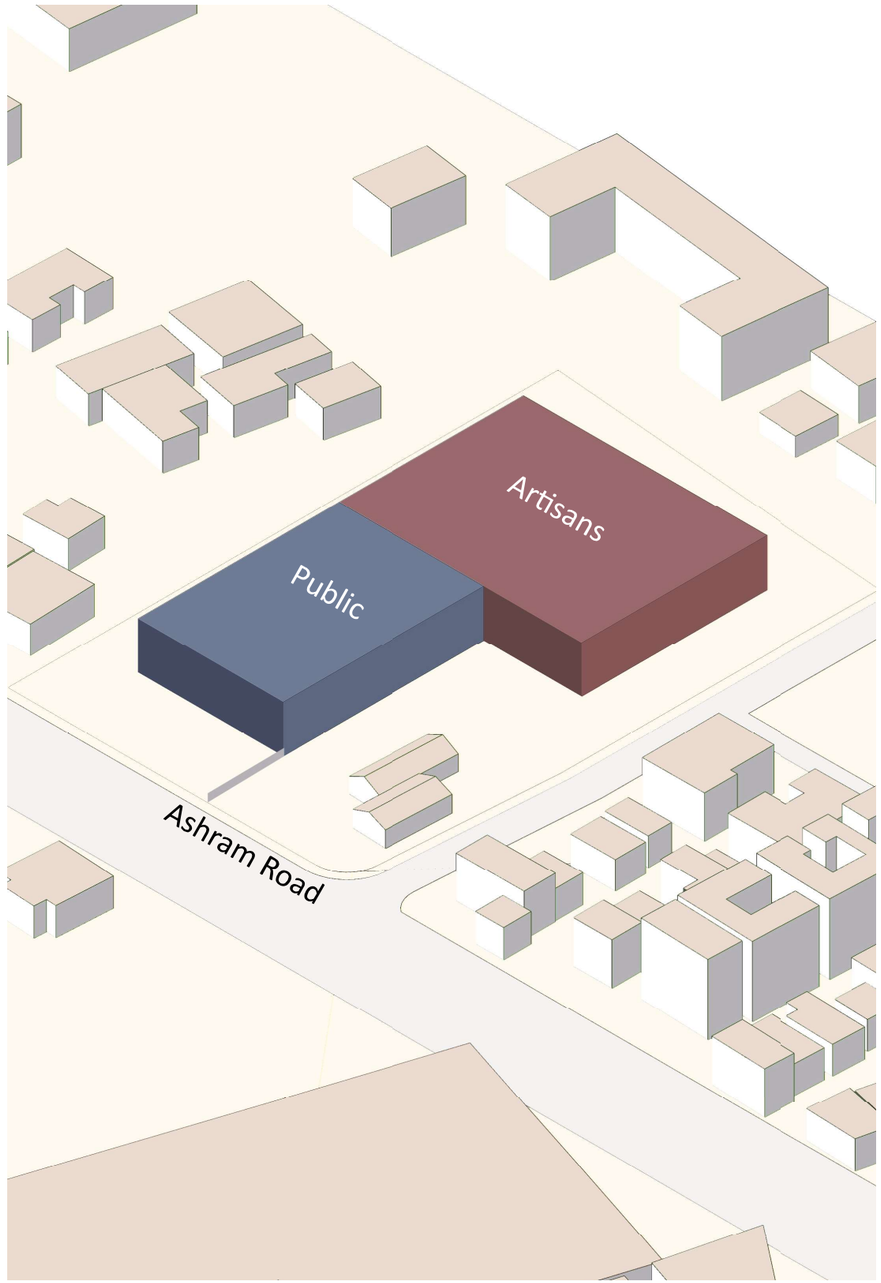


Fig. 6.5 Conceptual Form diagram

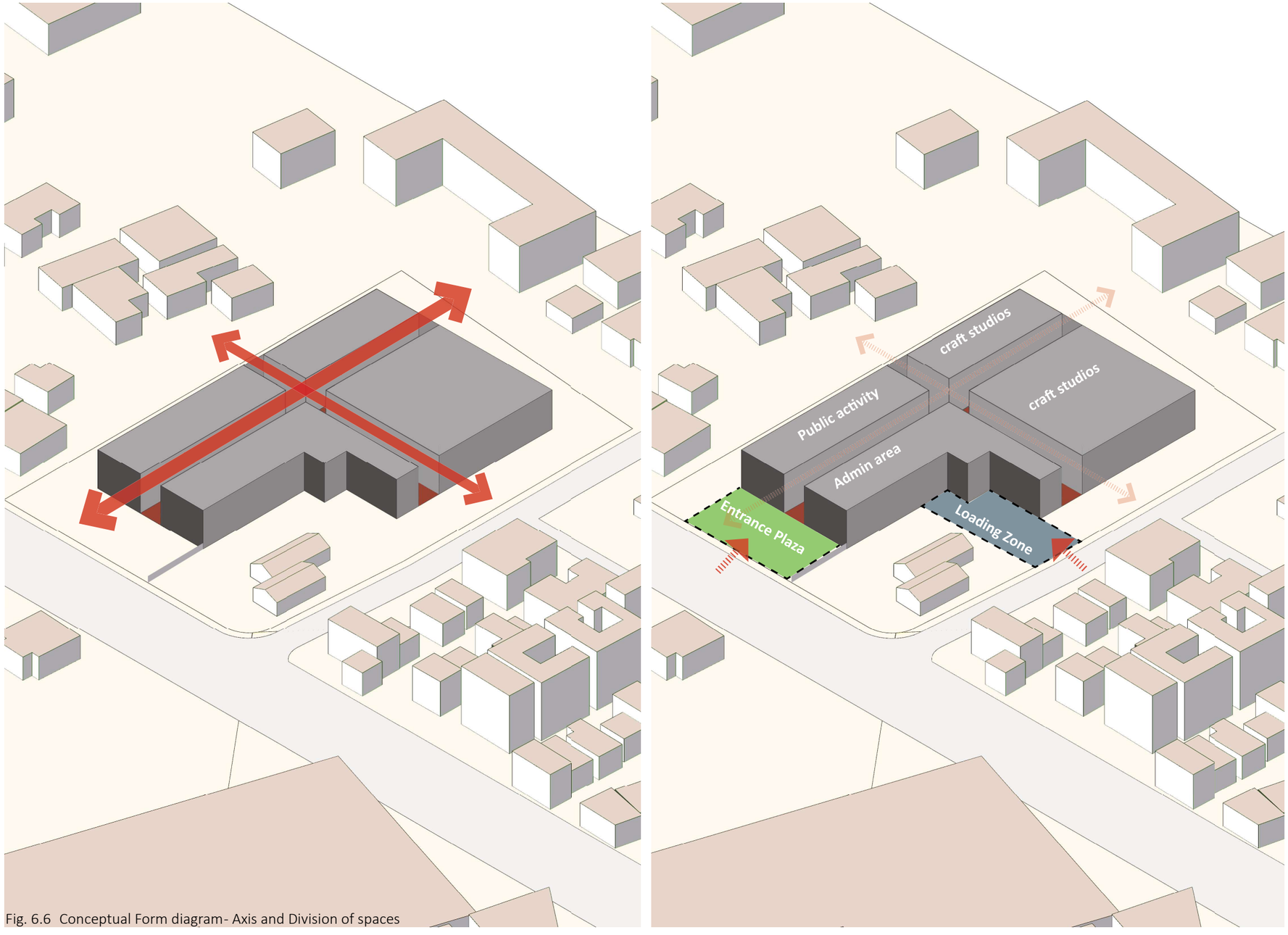


Fig. 6.6 Conceptual Form diagram- Axis and Division of spaces

Fig. 6.7 Conceptual Form diagram- Openess and Unity of space

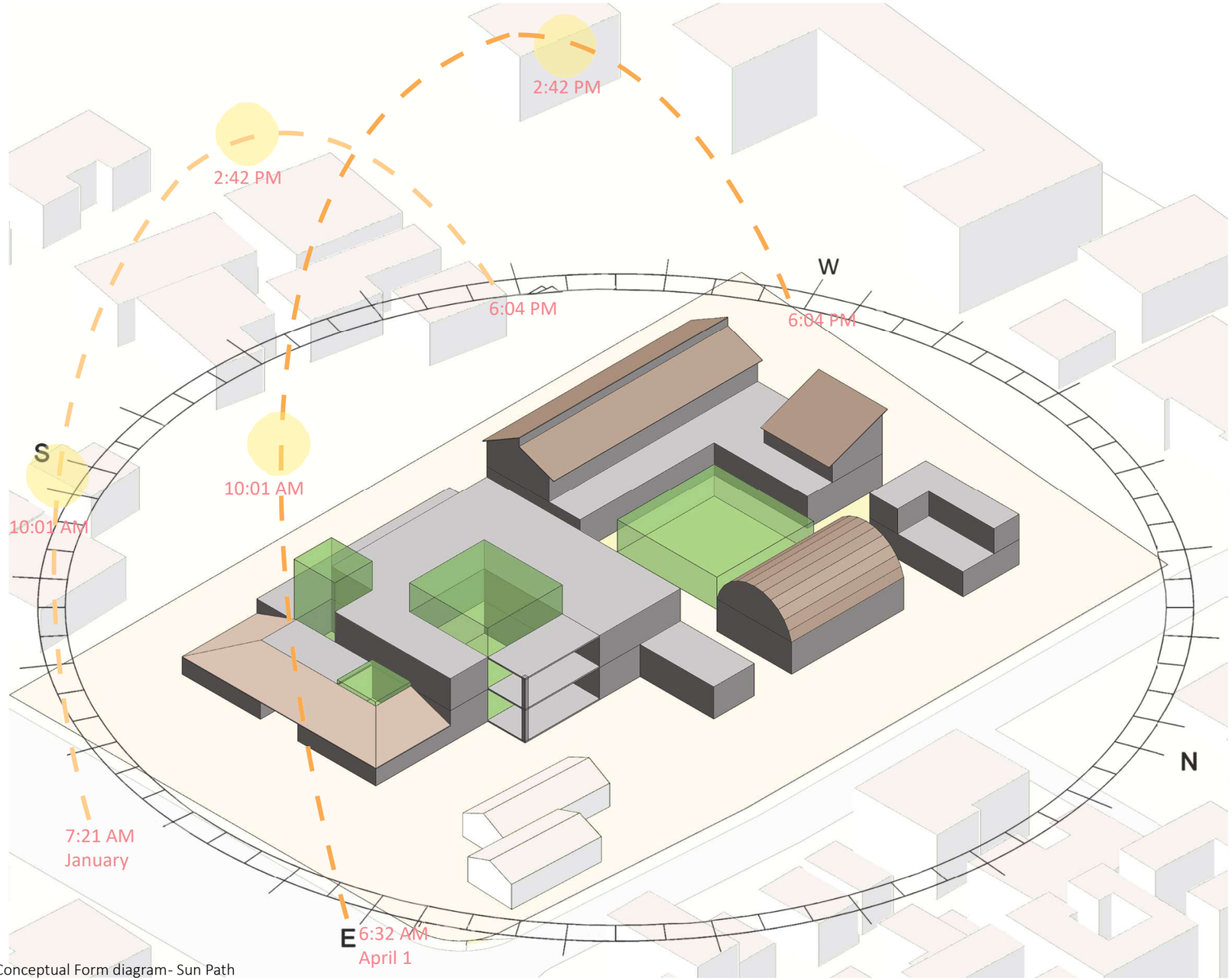
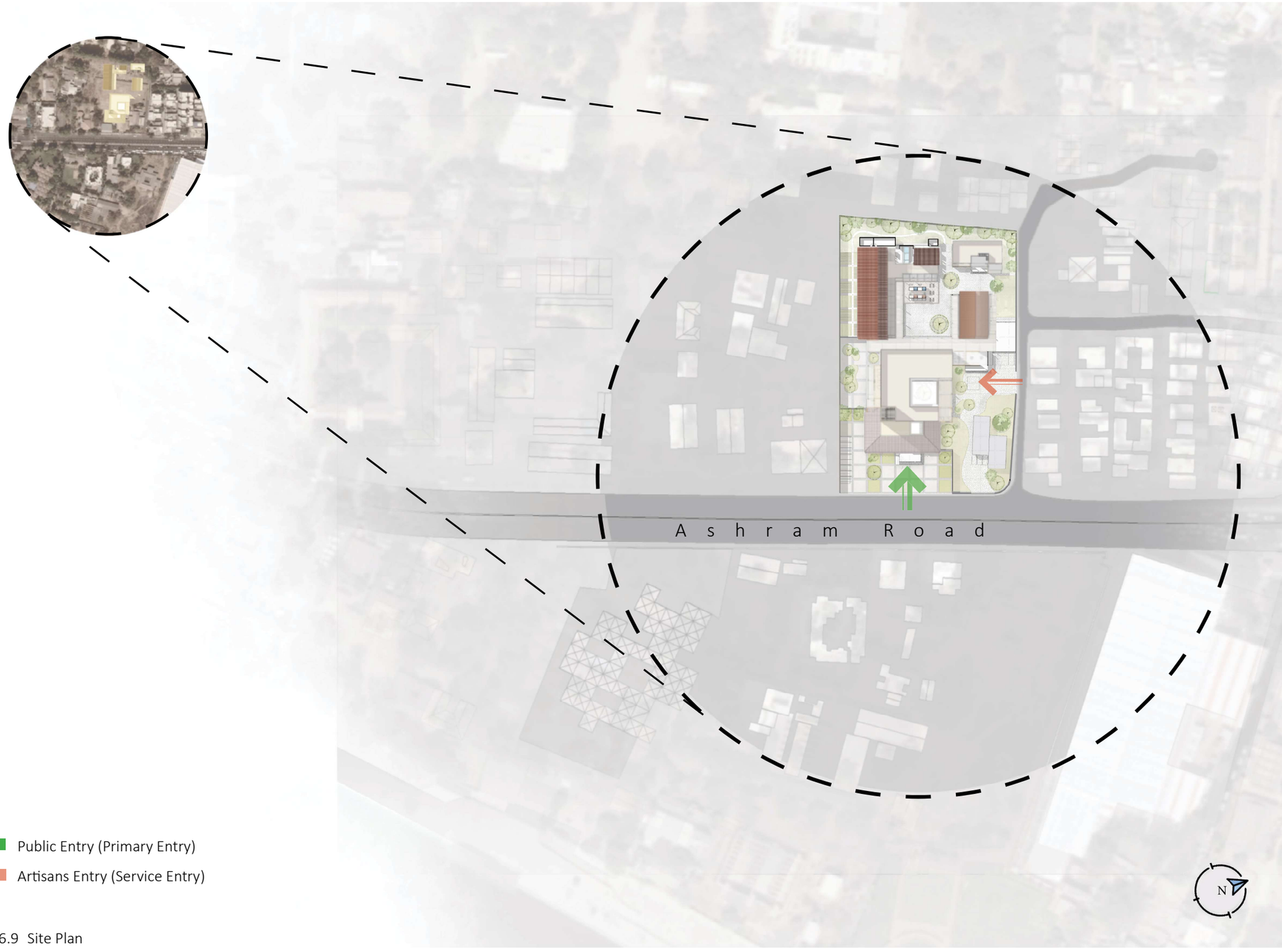


Fig. 6.8 Conceptual Form diagram- Sun Path

Design Drawings



Public Entry (Primary Entry)

Artisans Entry (Service Entry)

Fig. 6.9 Site Plan

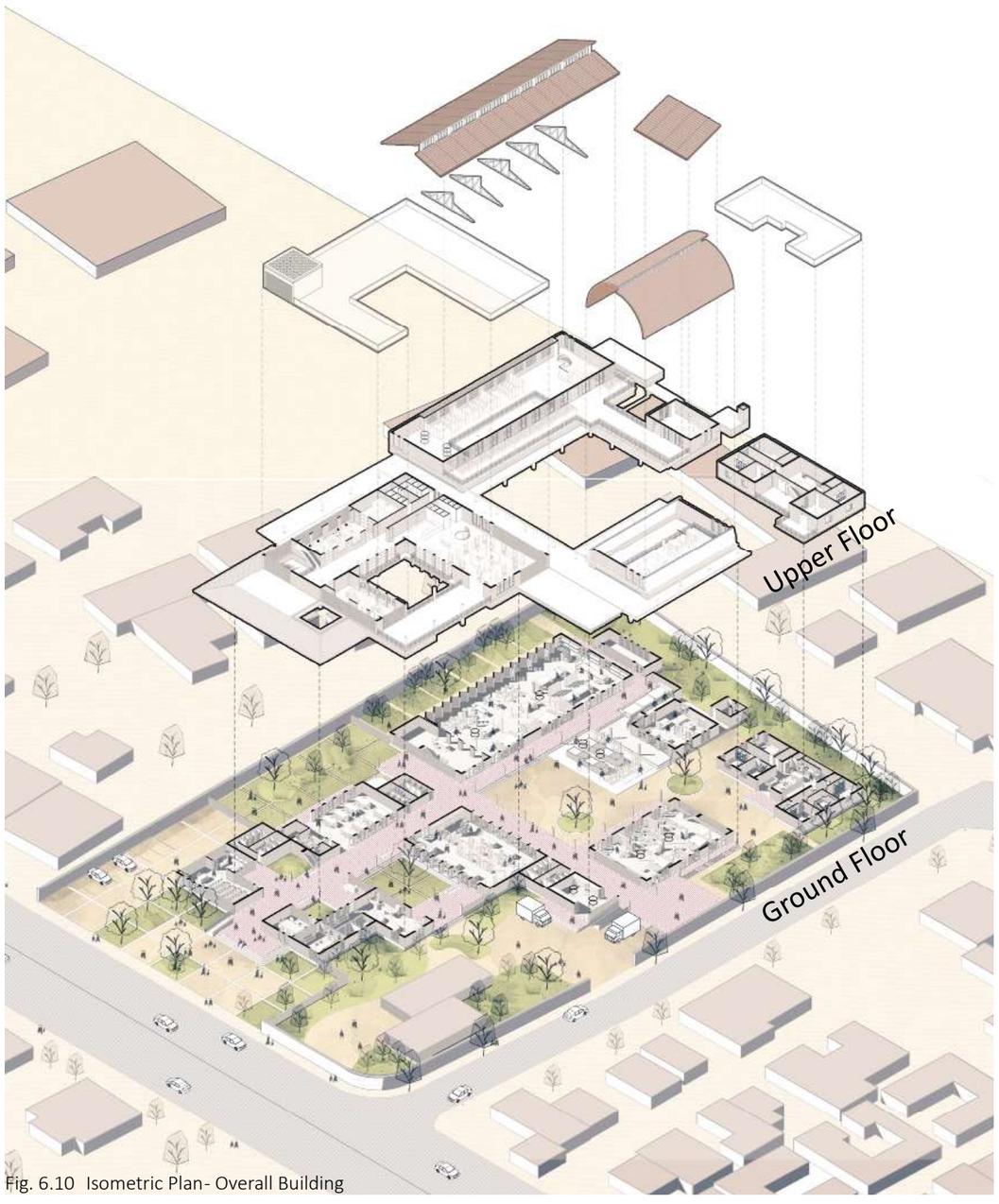


Fig. 6.10 Isometric Plan- Overall Building

Fig. 6.11 Overall Building View

Fig. 6.12 Ground Floor Plan

Fig. 6.13 Upper Floor Plan

Fig. 6.14 Terrace Plan

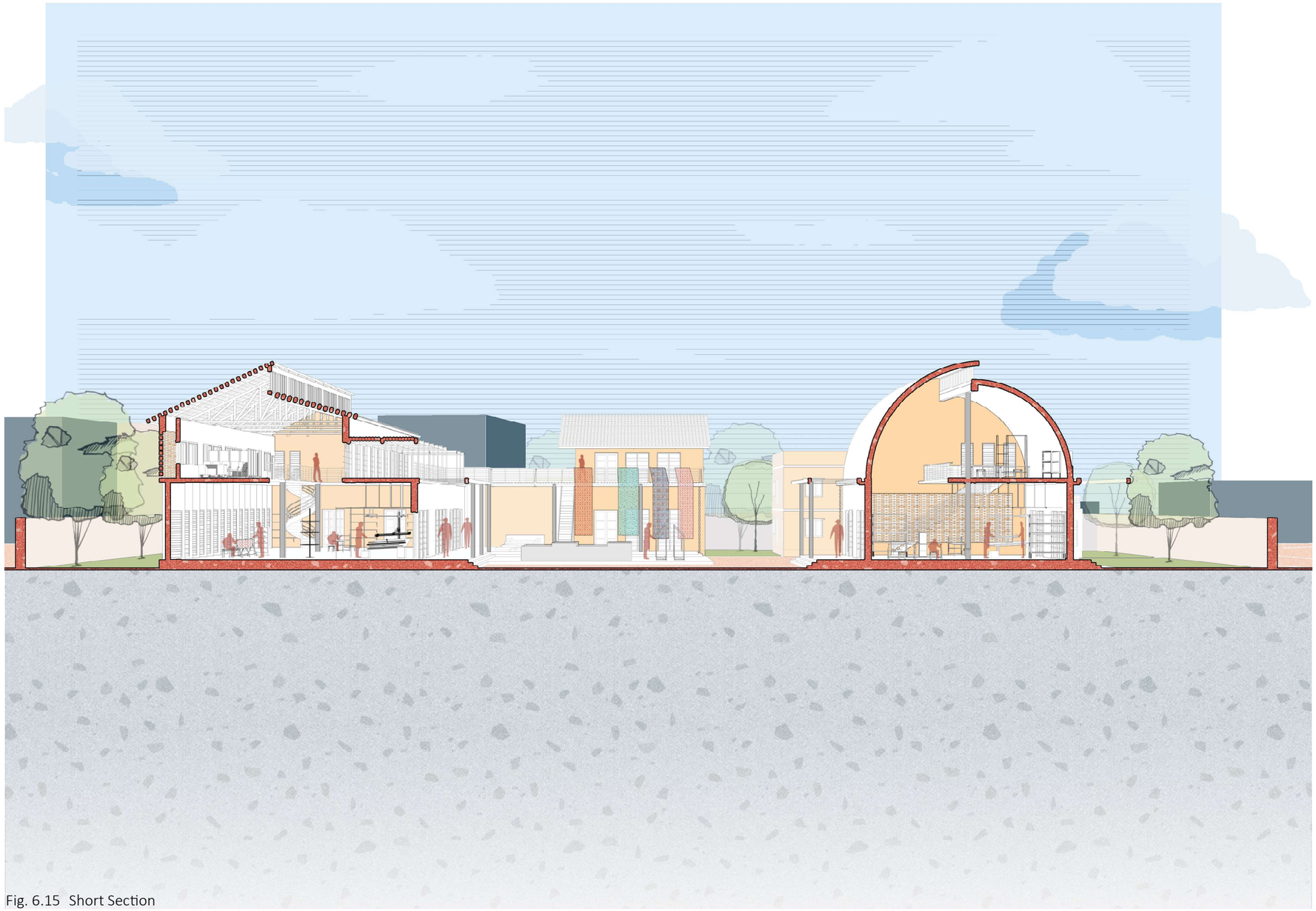


Fig. 6.15 Short Section

Fig. 6.16 Long Section

Fig. 6.17 Front Elevation

Analytical Diagram

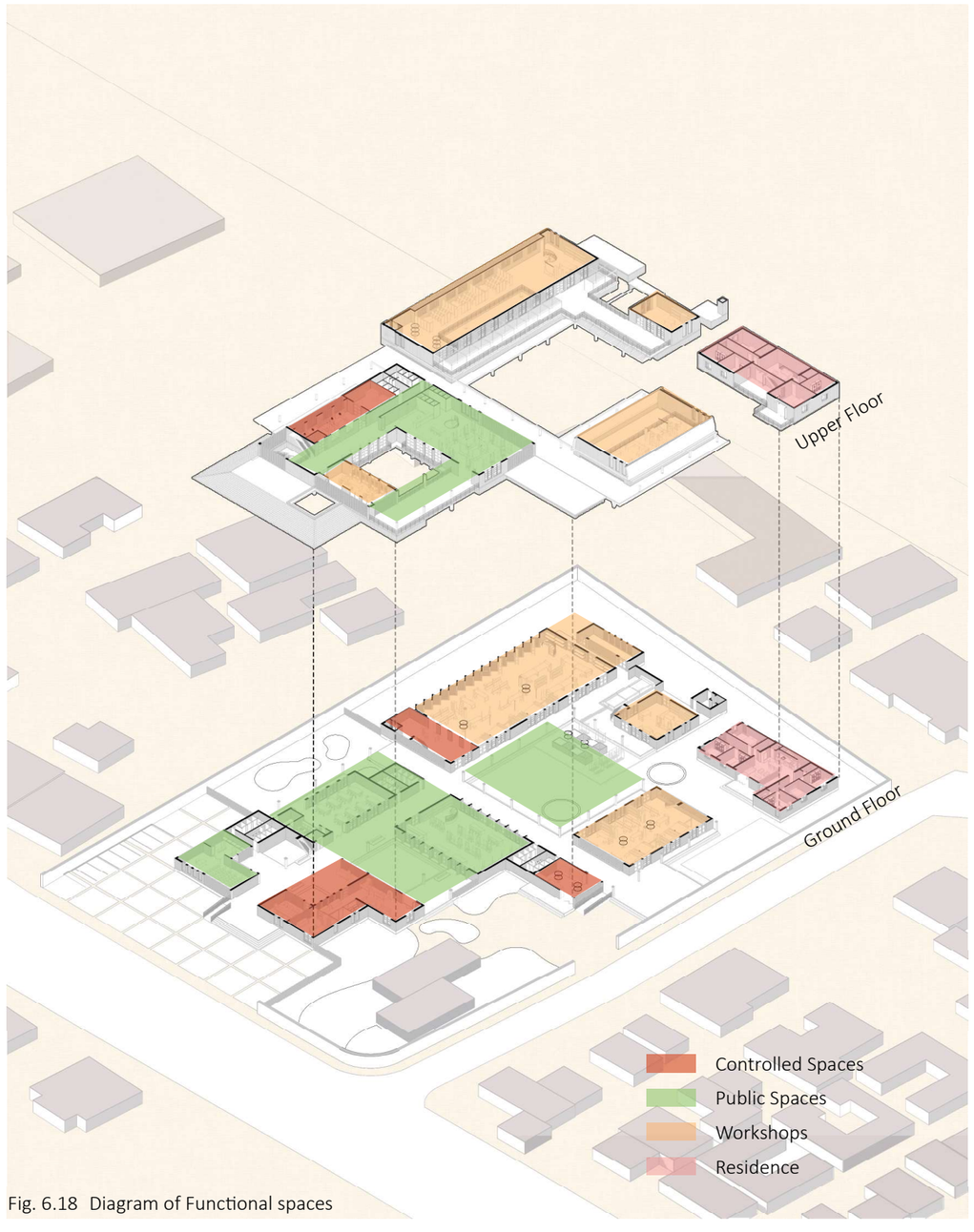


Fig. 6.18 Diagram of Functional spaces

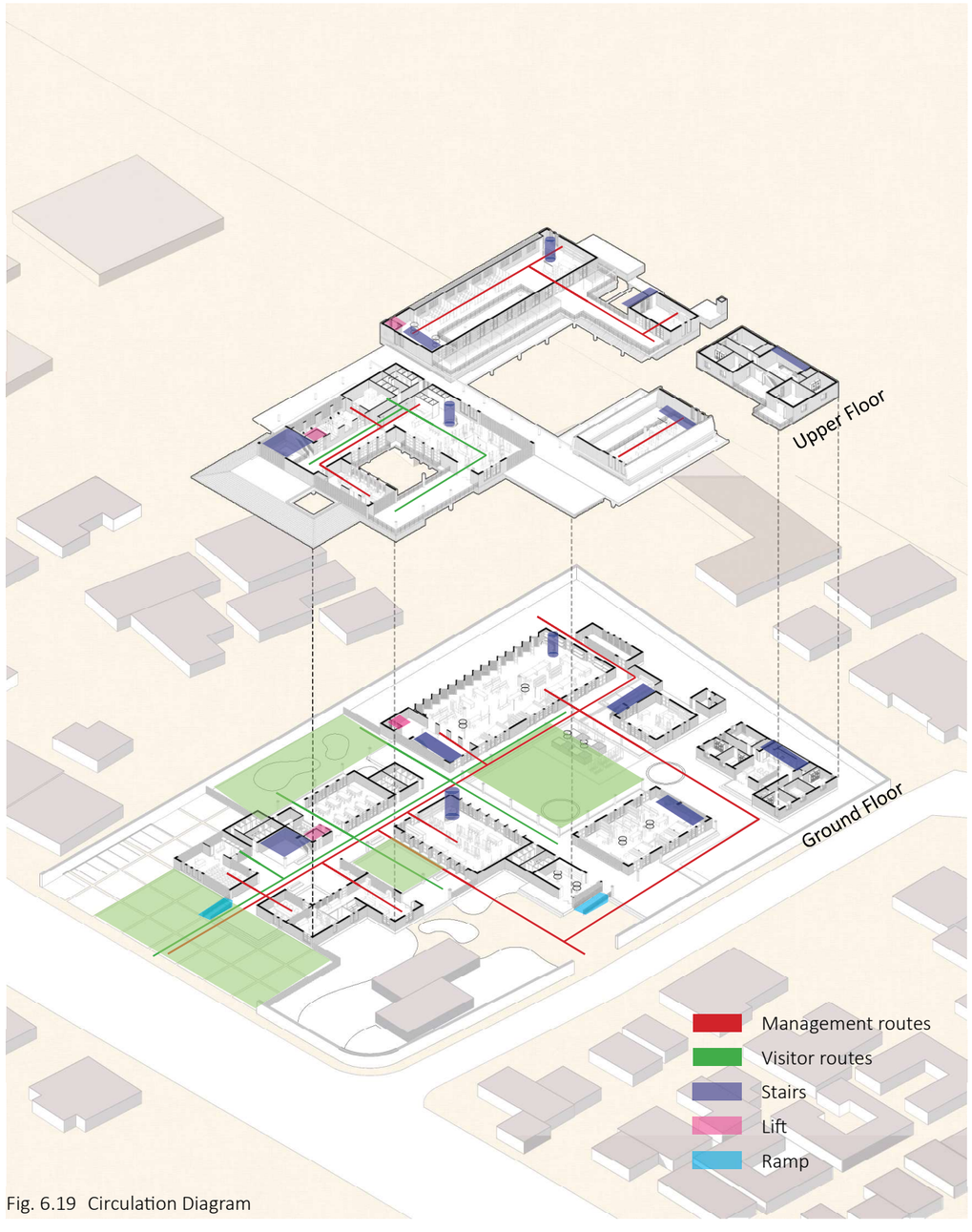


Fig. 6.19 Circulation Diagram

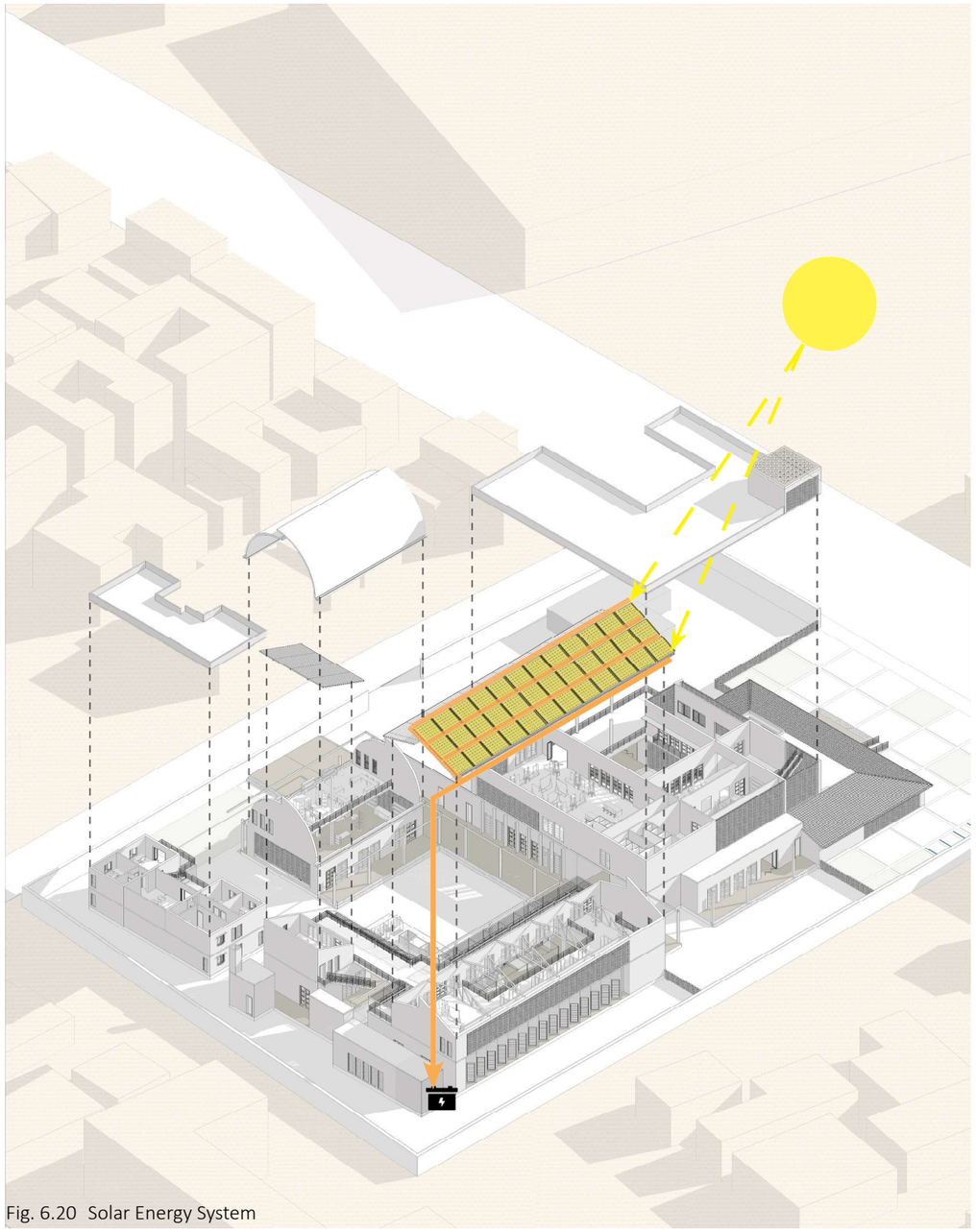


Fig. 6.20 Solar Energy System

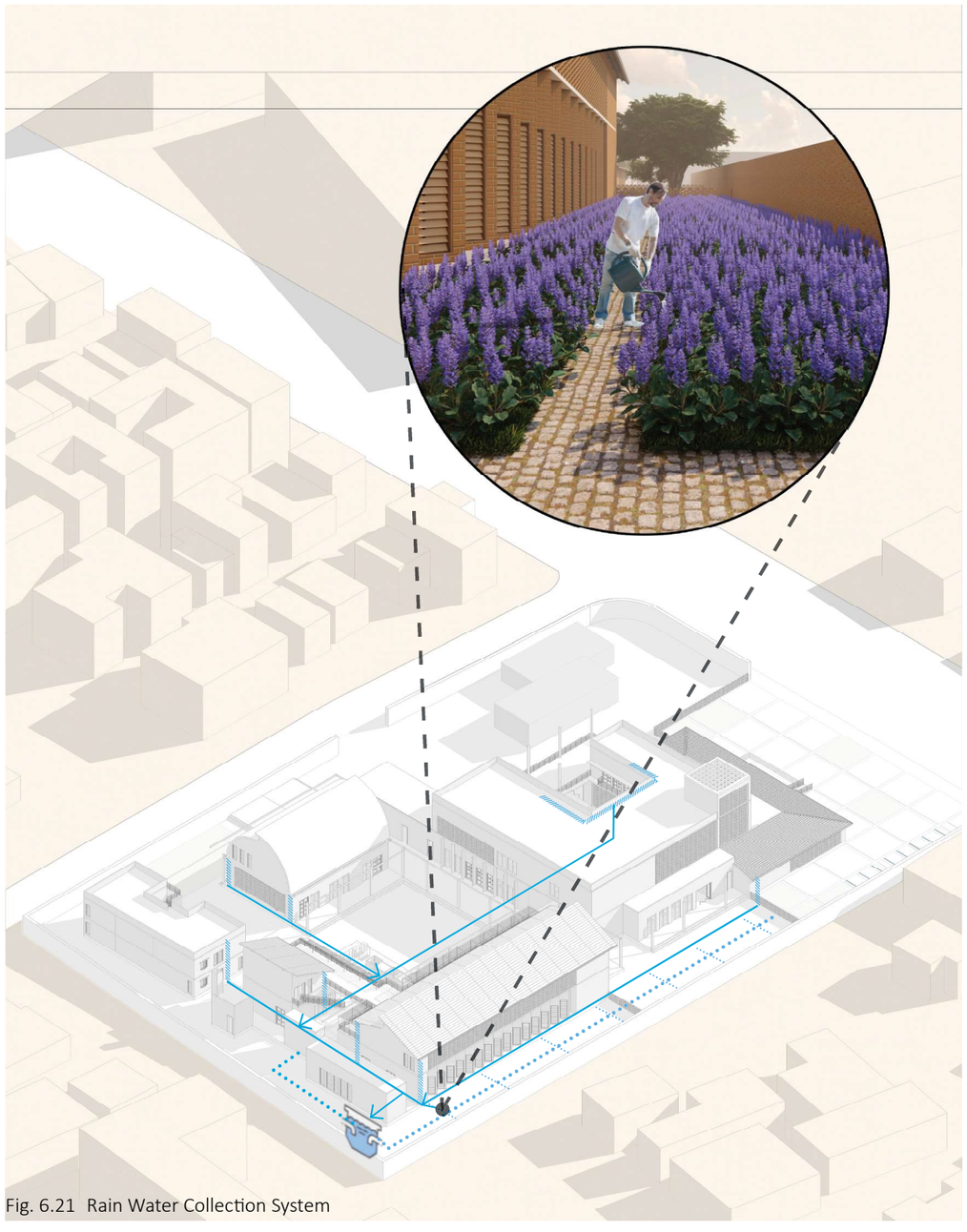


Fig. 6.21 Rain Water Collection System

Fig. 6.22 Brick Screen Fascade (Jali Pattern)

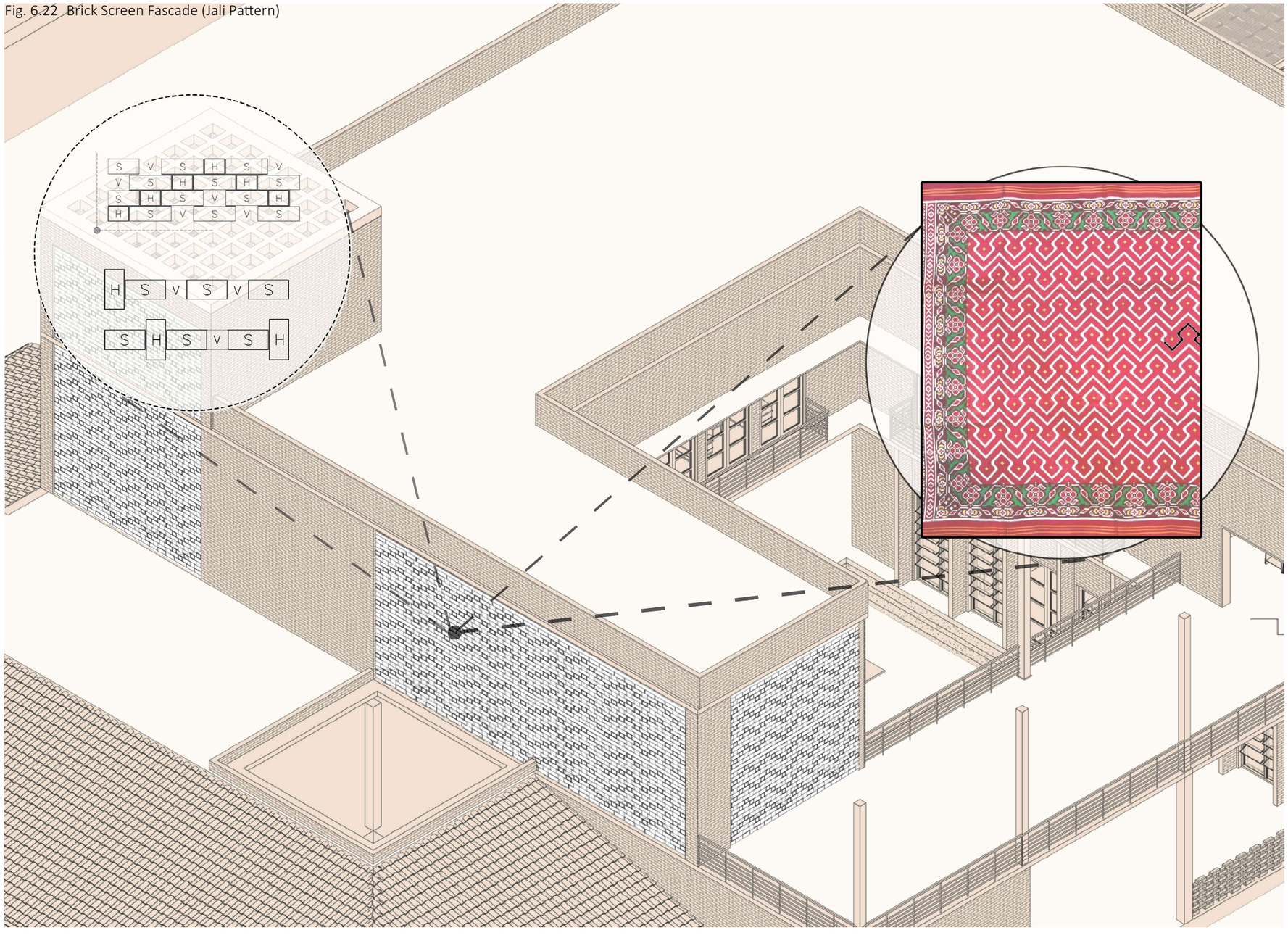


Fig. 6.23 Traditional Double Screen System

Spatial Diagrams and Views

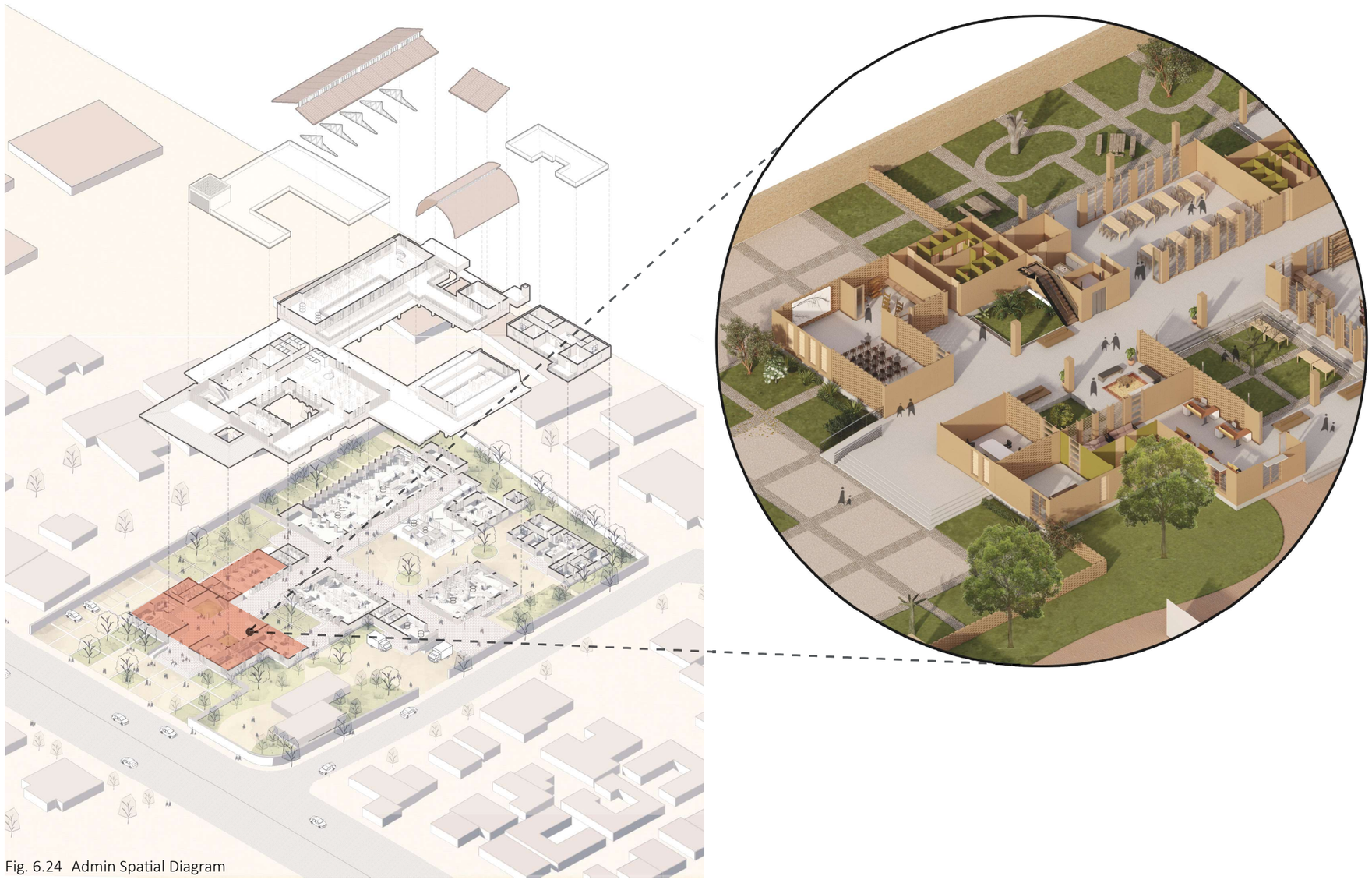


Fig. 6.24 Admin Spatial Diagram

Fig. 6.25 Experiencing Entrance

Fig. 6.26 Experiencing Natural light from Admin Court

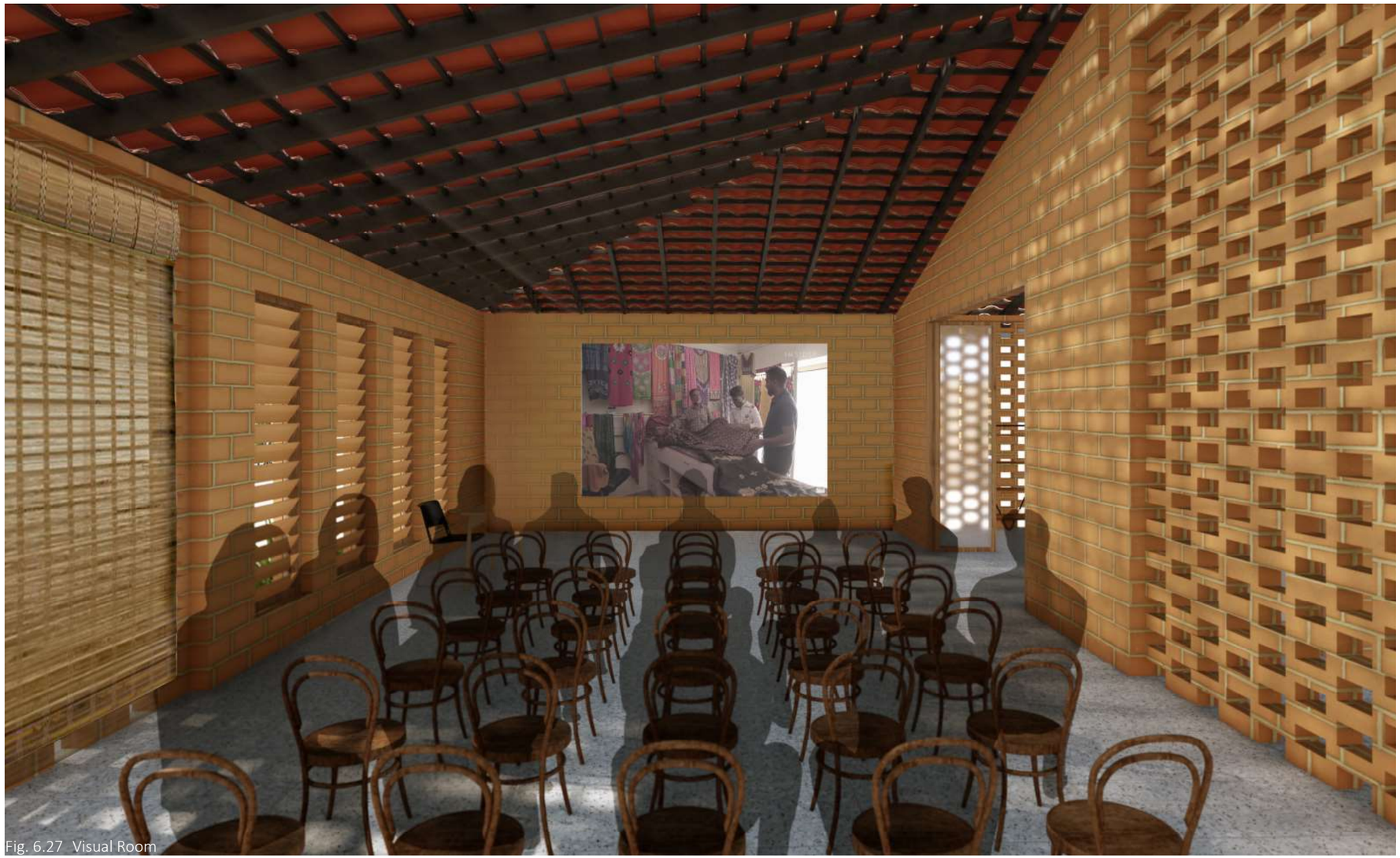


Fig. 6.27 Visual Room

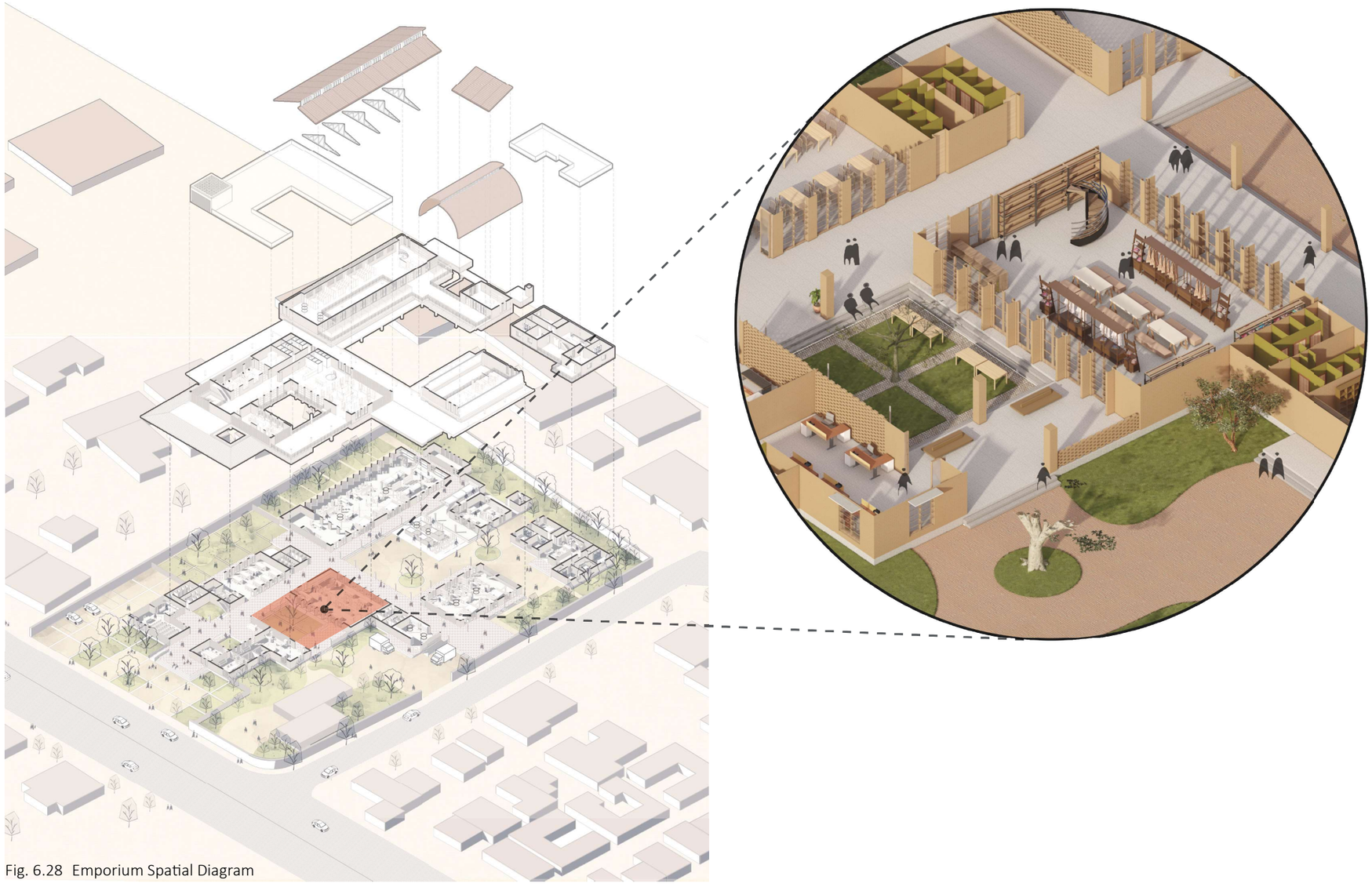


Fig. 6.28 Emporium Spatial Diagram

Fig. 6.29 Experiencing exhibition passage through traditional textile craft

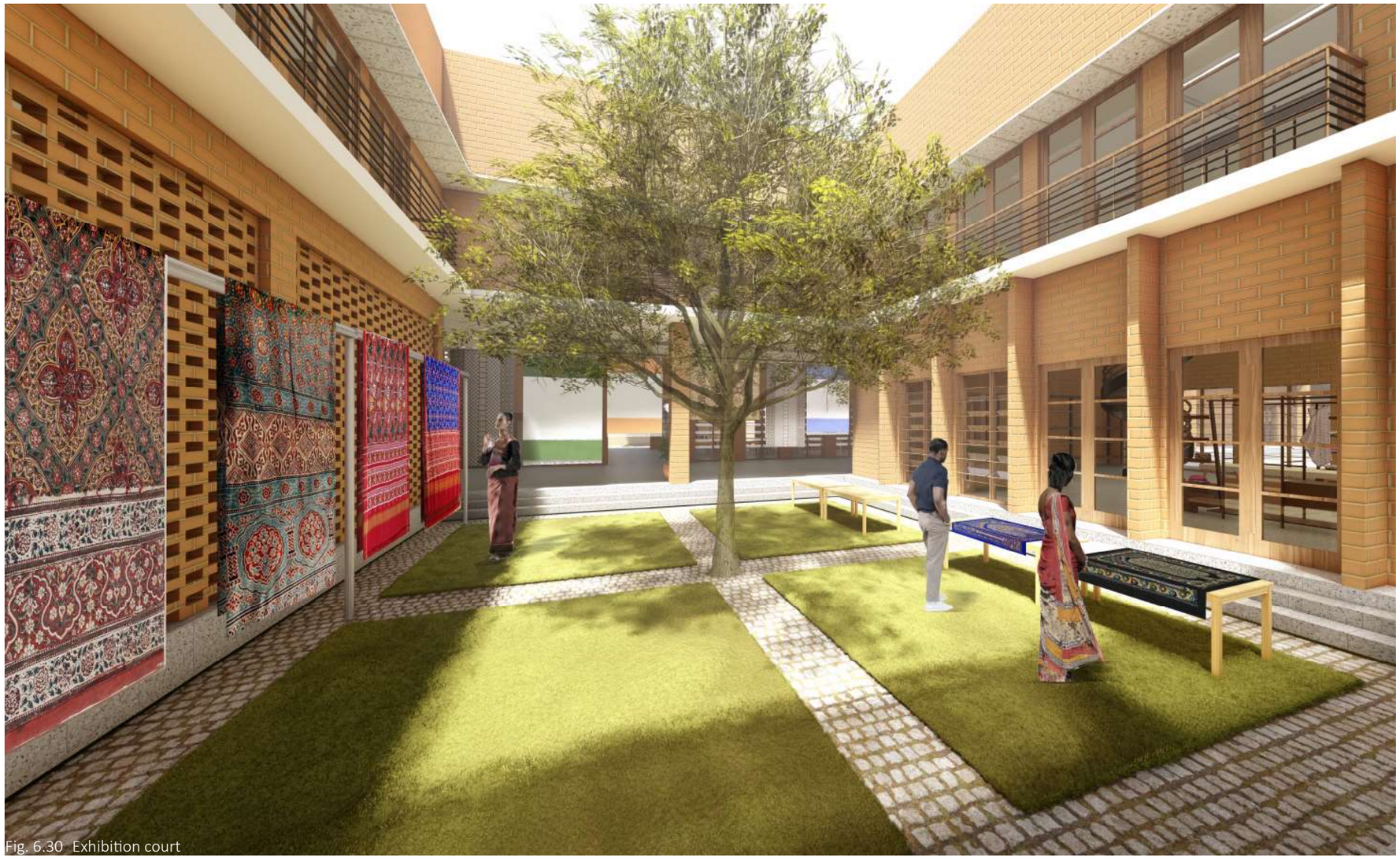


Fig. 6.30 Exhibition court

Fig. 6.31 Emporium

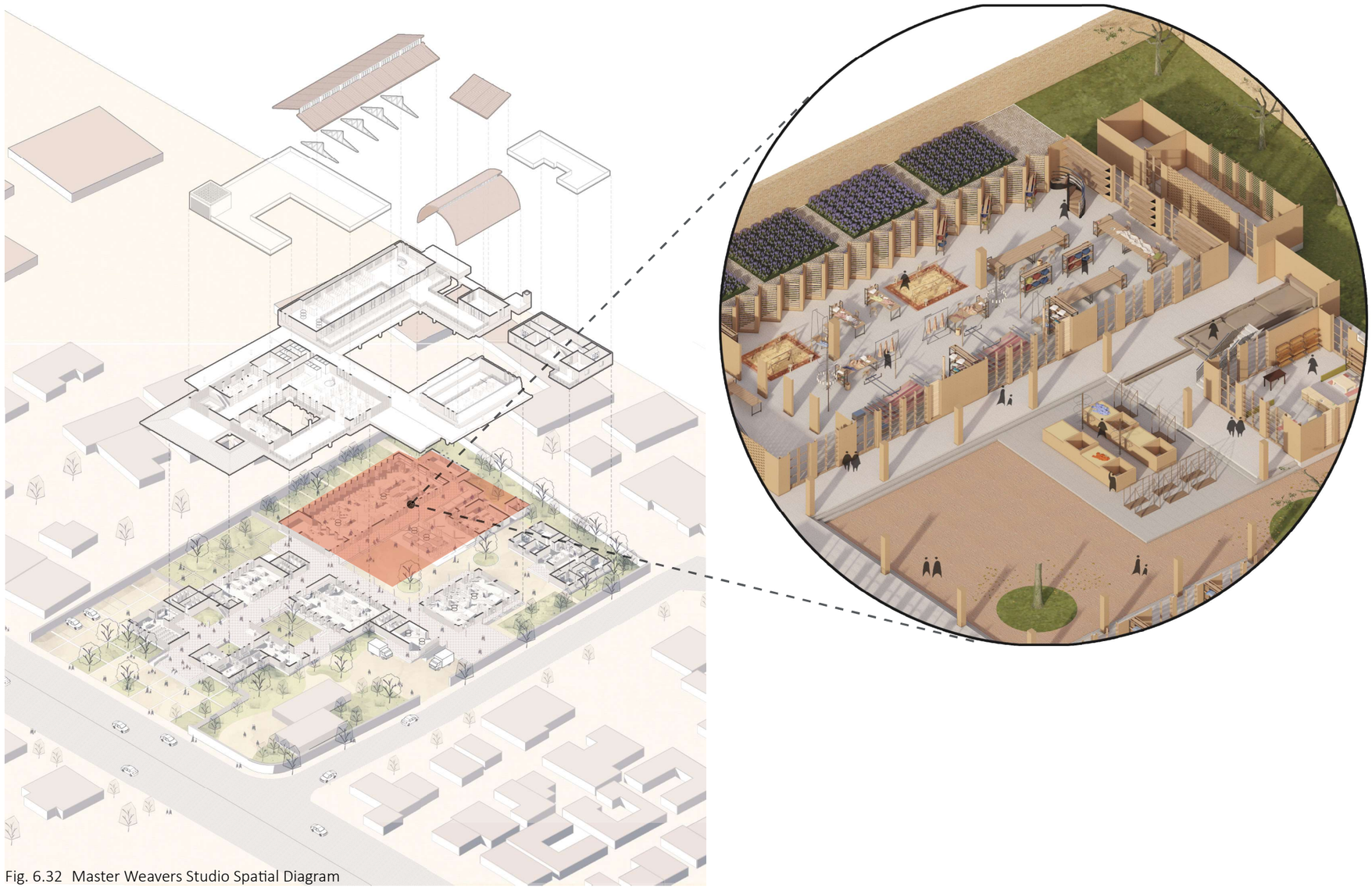


Fig. 6.32 Master Weavers Studio Spatial Diagram

Fig. 6.33 Weaving looms of Patola

Fig. 6.34 Master weavers Studio with IKAT marking activity

Fig. 6.35 Ajrakh Block Printing

Fig. 6.36 Rogan Print

Fig. 6.37 Dyeing Court

Fig. 6.38 Flowing water Washing Pond

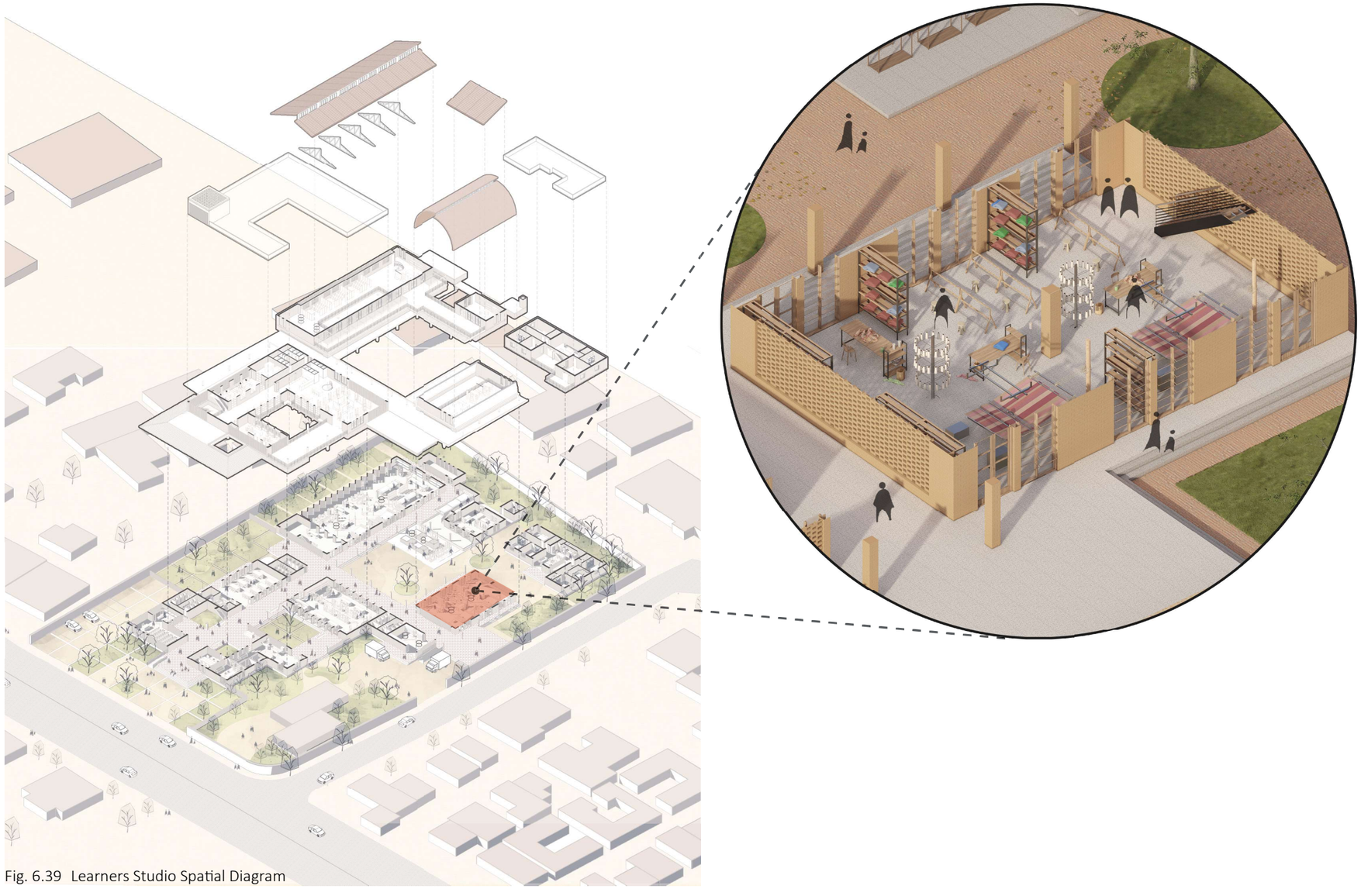


Fig. 6.39 Learners Studio Spatial Diagram

Fig. 6.40 Practicing Craft Under Master Weaver

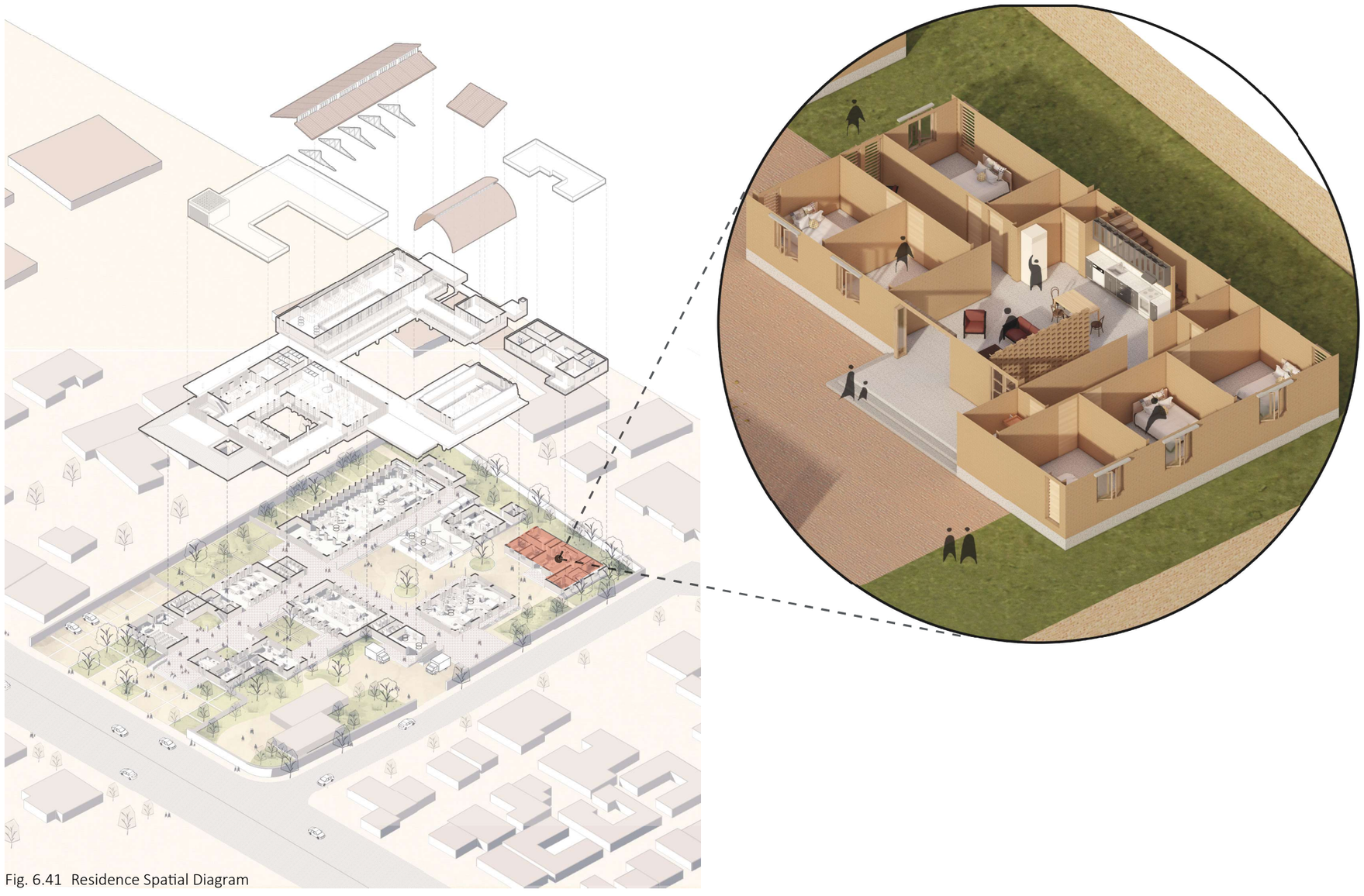


Fig. 6.41 Residence Spatial Diagram

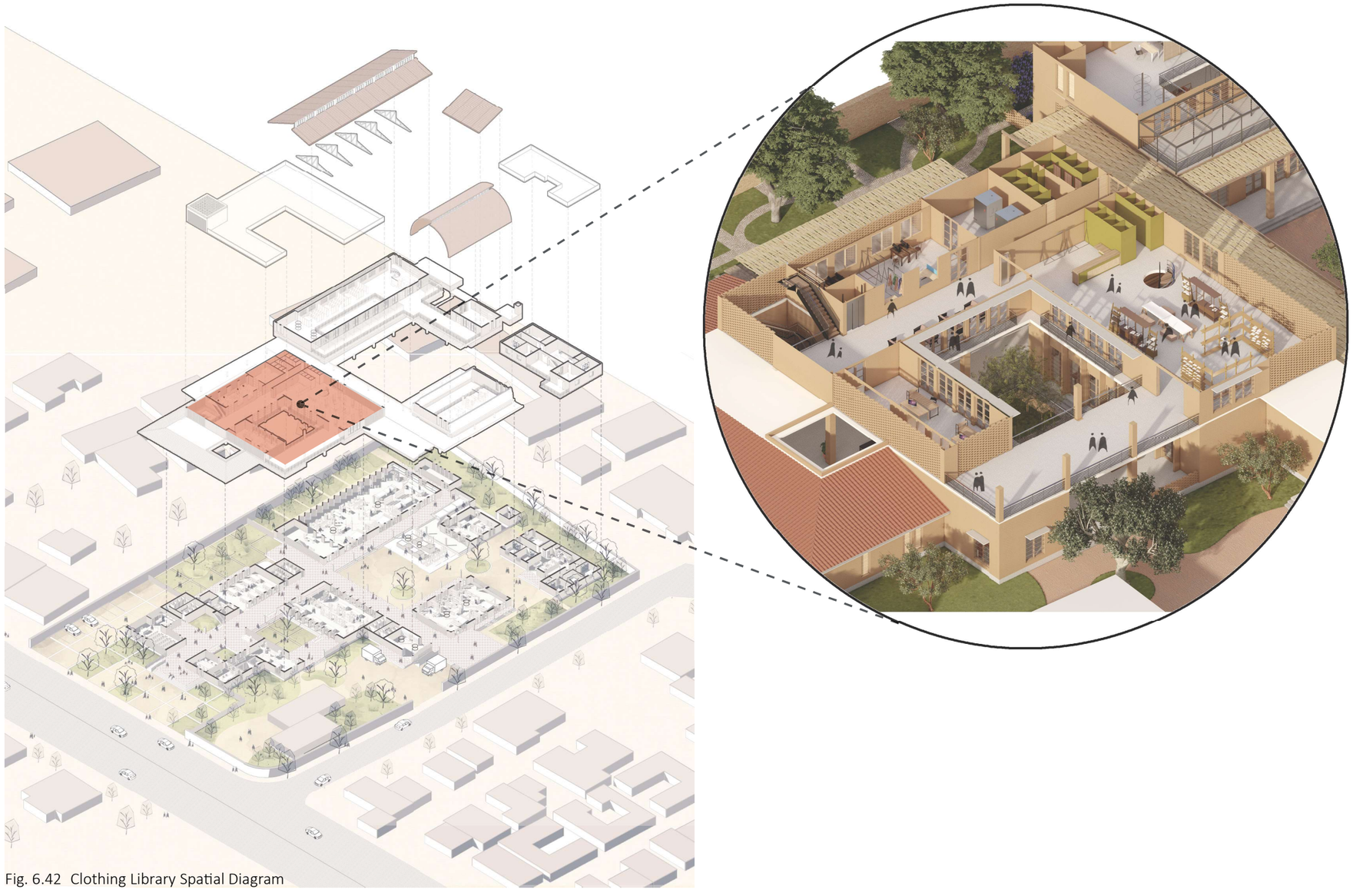


Fig. 6.42 Clothing Library Spatial Diagram

Fig. 6.43 First Floor Passage to Alterarion and Clothing library

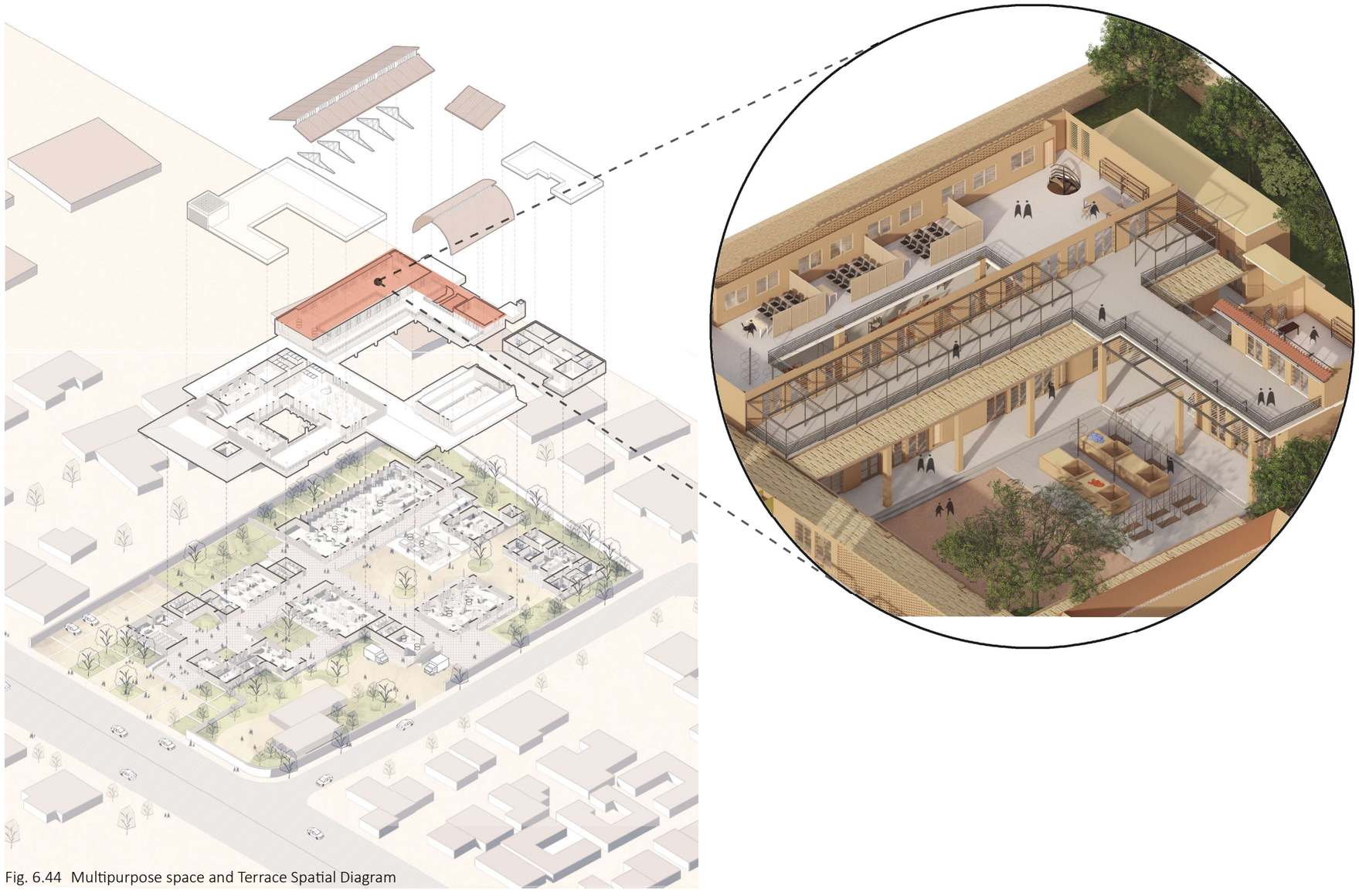


Fig. 6.44 Multipurpose space and Terrace Spatial Diagram

Fig. 6.45 Drying clothes on Terrace

Fig. 6.46 Experiencing a space from Multipurpose Mezzanine floor

Conclusion

PEOPLE

1. Artisans
2. City’s residents
3. Tourists
4. Learners

NATURE

1. Plaza
2. Visual connection with green courtyards
3. Plantation

BUILT

1. Traditional elements
2. Pause points within circulation
3. Flexibility of space
4. Visibility
5. Local materials

Culture and heritage have a significant influence in India, reflected in the art, architecture, community, and spirituality. The nature of design exploration is to identify resolutions that would interconnect artisans' tradition with the modern ideas of urban fabric. The Artisanal Studio takes an incremental approach to implementing vernacular architecture with contemporary architecture.

The functionality of the building involves a system of courtyards that allow users authorized access to observe and participate in the processes of creation while creating expressive spaces. The Design can be summarized as a culmination of formal and informal activities, creating context to facilitate the interaction between the weaving community and people. The thesis approaches the Design as a prototype that could be implemented into the system where such movement is required.

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