

# SYNOPSIS

FOR DESIGN THESIS

(For Partial Completion of B. Arch. 10th Semester)

## PROPOSAL

**Topic: ZARI CRAFTS CENTER, BAREILLY**

Submitted by:

Name of the Student: **AISHWARYA SRIVASTAVA**

Enrollment No: **3170101001**

Session : (2019-2020)

**THESIS GUIDE:-**

**Ar. KESHAV KUMAR**



**INSTITUTE OF ARCHITECTURE**

**BABU BANARASI DAS UNIVERSITY, LUCKNOW**

**REMARKS BY THE THESIS COMMITTEE**

**BABU BANARASI DAS UNIVERSITY, LUCKNOW**



## CERTIFICATE OF THESIS SUBMISSION FOR EVALUATION

1. Name: .....

2. Roll No: .....

3. Thesis title: .....

.....

4. Degree for which the thesis is submitted: .....

5. Faculty of the university to which the thesis is submitted:

.....

6. Thesis Preparation Guide was referred to for preparing the thesis. YES ☐ NO ☐

7. Specifications regarding thesis format have been closely. YES ☐ NO ☐

8. The contents of the thesis have organized based on the guidelines. YES ☐ NO ☐

9. The thesis has been prepared without resorting to plagiarism. YES ☐ NO ☐

10. All sources used have been cited appropriately. YES ☐ NO ☐

11. The thesis has been submitted elsewhere for a degree. YES ☐ NO ☐

12. Submitted 3 spiral bound copies plus one CD. YES ☐ NO ☐

.....

(Signature(s) of the supervisor

NAME, ADDRESS

(Signature of Candidate)

NAME .....

ROLL.....

Enrollment No.....



# CERTIFICATE

Here by recommend that the thesis, entitled “ZARI CRAFTS CENTER,BAREILLY “, prepared by AISHWARYA SRIVASTAVA, roll no. 3170101001,

Under by supervision, is the Bonafide work of the student and can be accepted as a partial fulfillment for the award of bachelor’s degree in (Ar) school of architecture BBDU, Lucknow.

.....  
NAME, DESIGNATION, SCHOOL  
(Signatures of the supervisor)

.....  
NAME, DESIGNATION, SCHOOL

Recommendation:

Accepted

Not accepted

.....  
Examiner 1

.....  
Examiner 2



## **ACKNOWLEDGEMENT**

The demands that I express my gratitude to those who have been a part of my stay in **B.B.D.U.**, It's been great, all these years, but life moves on.... And so do us.....

I express my deepest gratitude to my thesis guide **Ar. KESHAV KUMAR** for her passionate guidance, discussions, suggestion and continuous support through my B. Arch thesis.

Express my gratitude to DEAN, **AR. MOHIT AGARWAL**, and Department of architecture, B.B.D.U., Lucknow, for being there to listen to and solve our problems.

I am grateful to our thesis coordinator **Ar.Sailesh Yadav & Ar. Urvashi Tiwari**, for providing their useful comments at the various stage submissions.

"Thank you" was not the exact phrase on my mind when I wrote this, It was something each deeper, but I am unable to find word for it.

**All teachers**, your support, encouragement and guidance have given us the strength to mark on this rigorous journey.

Could also like to express my gratitude to various persons without whose help, this thesis would not have been possible. All the experiences that I shall relate in the drawing pages would not have been possible without them.

**Parents:-** saying thanks is nothing, just accept this as a tribute to what you have inspired in me.

**Friends:** Vineet, ashish, ,vishal, saumya, utsav.

Through words hardly express the true emotions, still I would like to thank all my near and ones who helped and guided me.

**AISHWARYA**



## **TABLE OF CONTENT**

### **1. INTRODUCTION OF PROJECT:**

- Introduction
- Motivation
- Aims and Objectives
- Scope
- Requirement of project

### **2. SITE ANALYSIS**

### **3. CLIMATE ANALYSIS**

### **4. CASE STUDIES**

- GANGA MAKI STUDIO, DEHRADUN
- THE HANDLOOM SCHOOL, MAHESHWAR

### **5. LITERATURE STUDY/ STANDARDS**

- AWADH SHILPGRAM, LUCKNOW
- THE BIHAR MUSEUM, PATNA

### **6. REQUIREMENTS**

### **7. DESIGN CONCEPT**

### **8. DRAWINGS**



## **INTRODUCTION**

- The traditional art of decorating the cloth by using various precious and semi precious materials is known as zari zardosi.
- This style of traditional indian embroidery has been a part from generations of Uttar Pradesh.
- Zari Crafts are believed to be most lavish and oldest form of embroidery.
- The delicately hand crafted work is treasured since time immemorial, even today many families from Lucknow, Kanpur, Agra, Varanasi, Rampur and Bareilly.

## **MOTIVATION**

The potential of zari hand work this country holds is humongous, long lost zari industry needs immediate attention, henceforth I decided to work on the same.

## **AIMS AND OBJECTIVES**

- It should have good training facility for both home and away teams.
- An indoor complex for workstations.
- An affordable housing space for workers.
- And governing body to circulate fair wages and quality control.

### **Areas of concern:**

- Site Surrounding.
- Space Study.
- Connectivity.
- Parking Space. Location of the project.



- Construction Style.
- Approach.

### **SCOPE:-**

- To develop a work/living space that will be of suitable standards & Associated Facilities.
- To govern better quality and work wages.

.

### **REQUIREMENTS OF THE PROJECT**

- Conference Room
- Workers
- Control Rooms
- Work stations
- Dying facility
- Guest Houses
- Shops
- Information Counter
- Electricity control Room
- Re creational spaces
- Store Room
- Managing Room
- Mixed zone
- Clinic
- Exhibition
- Canteen

### **OBJECTIVE:**

- It could have good work spaces for both home and away teams.



- An indoor complex for "karkhanas" or workshops

## **PROJECT PROFILE**

**LOCATION: -**

**Rampur garden,Bareilly**

**SITE AREA:-**

**10 acres,**

**JUSTIFICATION:-**

- The current site is owned by government.
- There is a government school complex located currently at the site.
- 10 acres land is provided for the reconstruction of a zari crafts center on the same place of where old school complex is situated .

## **SITE ANALYSIS**

**ABOUT THE CITY: -**



**Site location : baraeilly,uttar pradesh**

**Total Site Area : 40,000sqm.**



**Site connectivity : 6 km away from barailly railway station.**

**Nearest highway is NH-24**

**Transport : auto-rickshaw and e-rickshaw**

**Bank : nearest bank is 250 m away (central bank of india)**

**Demographics : total population is 903,668.**

**Languages : hindi, urdu and english.**

**Sex ratio : 895 women per 1000 men.**

### **SITE SURROUNDING**



**BAREILLY COLLEGE, RAMPUR**

**TOPOGRAPHY**–The site is flat and not having any contours. Site is about the road level.

**SOIL CONDITION** –Alluvial soil (indo –genetic plain) very fertile, bearing capacity –110 T/sq.m.

**VEGETATION**-Tree are present along the road. neem trees and shrubs are found around the site

**WATER SUPPLY** –Water will be supplied from Bareilly Municipal Corporation.

**SEWER** -Underground drainage line and UPVC drainage line have been laid.

**TRAFFICE** -The traffic pattern is quite dense, sine the site is located in posh area.

**ELECTRICITY** -High tension wire pass through the road. Transformer is also present.

**STREET LIGHT** -Street light poles are present on both side of the road.



**S** SITE IS LOCATED IN THE POSH AREA OF THE CITY.  
EASILY ACCESSIBLE FROM BOTH RURAL AND URBAN AREAS.

**W** INVOLMENT OF MIDDLE MEN

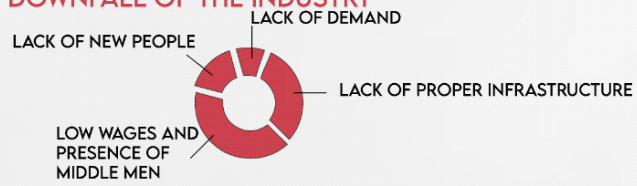
**O** SITE LOCATED NEARBY ZARI WORKER'S VILLAGES.  
REVIVAL OF DEPLETING ZARI ART.

**T** LACK OF AIR CONNECTIVITY.

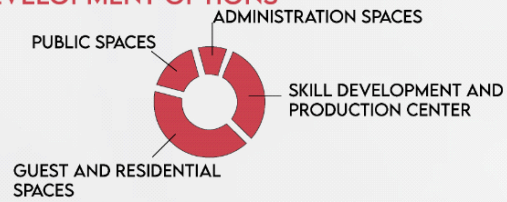
**SWOT analysis is a strategic planning technique used to help a person or organization identify strengths, weaknesses, opportunities, and threats related to business competition or project planning.**



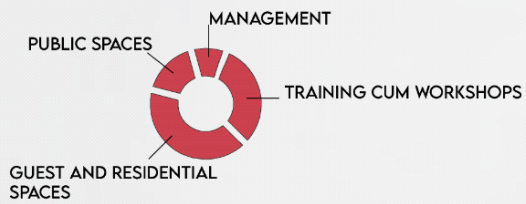
## CORE RESEARCH DOWNFALL OF THE INDUSTRY



## DEVELOPMENT OPTIONS

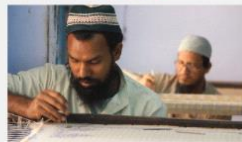


## FUNCTIONAL DISTRIBUTION



## PRODUCTION PROCESS

THE PROCESS INVOLVES THREE DIFFERENT STAGES OF FINAL PRODUCT.

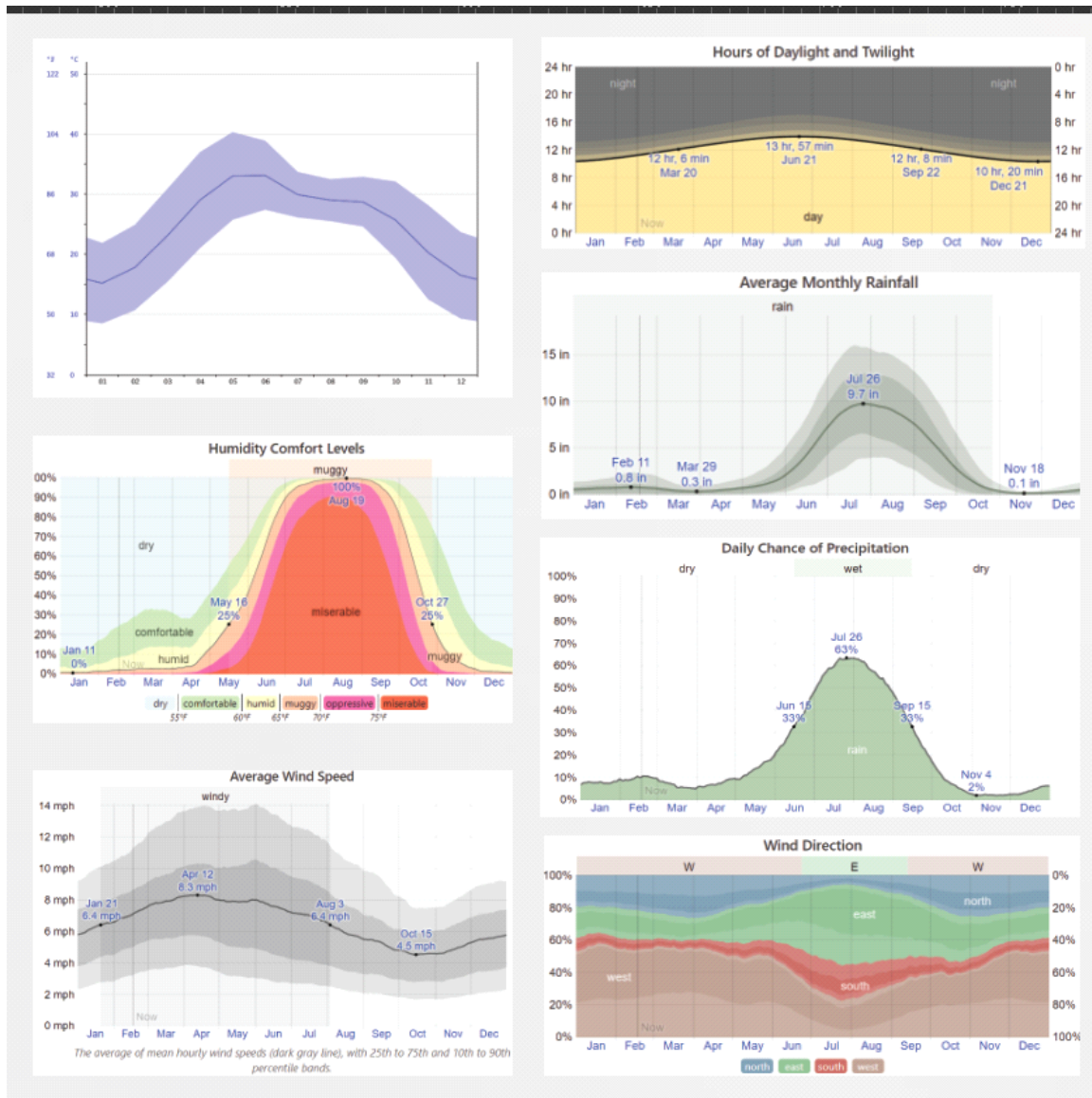




## CLIMATE

Temperature :-

1. Bareilly has a humid subtropical climate with hot summers and cool winters.



3. The average temperature for the year is 25 °C. June, with an average temperature of 32.8 °C is the warmest month, while the coolest month of the year is January, with an average temperature of 15 °C



4. Bareilly receives 1038.9 mm precipitation for the year on average. The month with the most precipitation on average is July with 307.3 mm of precipitation, while November is the month with the least precipitation on average, with an average of 5.1 mm.

The length of the day in Bareilly varies over the course of the year. In 2020, the shortest day is December 21, with 10 hours, 20 minutes of daylight; the longest day is June 21, with 13 hours, 57 minutes of daylight.

The predominant average hourly wind direction in Bareilly varies throughout the year.

The wind is most often from the east for 2.7 months, from June 23 to September 13, with a peak percentage of 50% on July 24. The wind is most often from the west for 9.3 months, from September 13 to June 23, with a peak percentage of 54% on January 1.

### **CASE STUDY 1: THE HANDLOOM SCHOOL, MAHESHWAR**

**Type: WEAVING SCHOOL AND TRAINING CENTER**

**Location: MAHESHWAR, MADHYA PRADESH**

**Open: Sally Holkar (née Budd) - wife of the son of the last Maharaja of the Holkar State - dedicated her life to helping the weavers of Maheshwar and, in 2002, founded WomenWeave.**

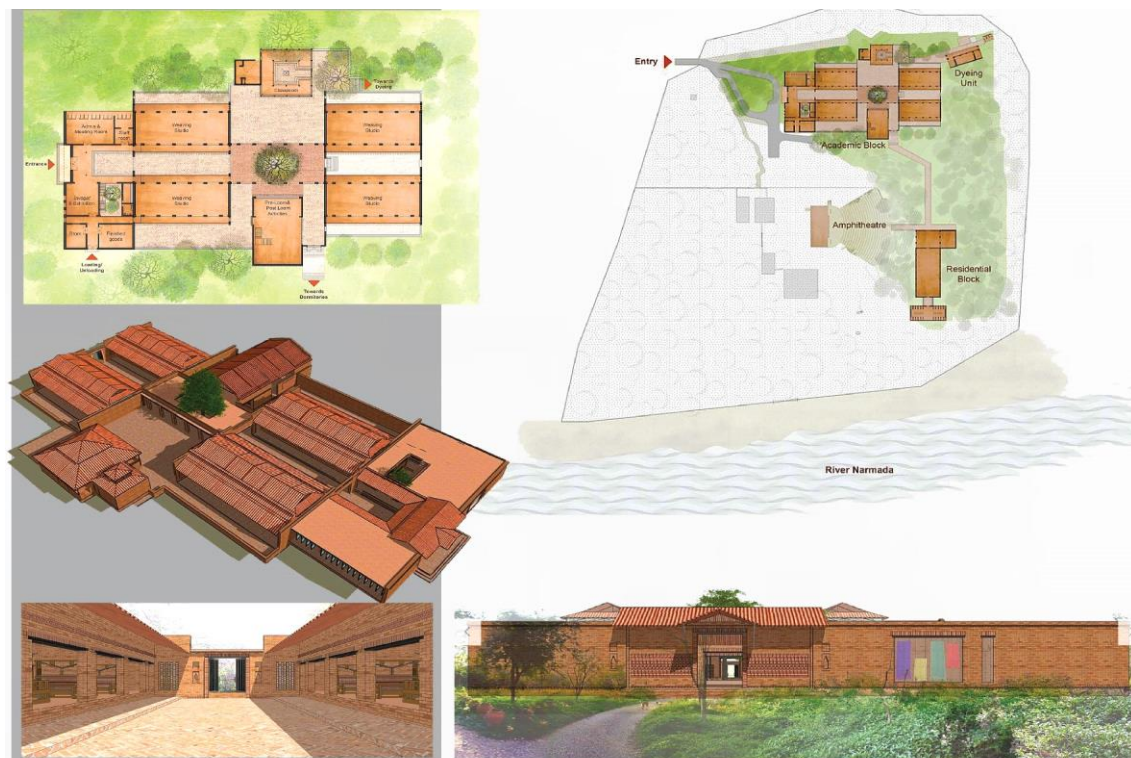


The handloom school is an initiative launched by an ngo named women weave in 2015 to help revive the handloom industry of the town. their programme concentrates on the younger generations, particularly on the age group of 18 to 25. the programme provides the students with training in we

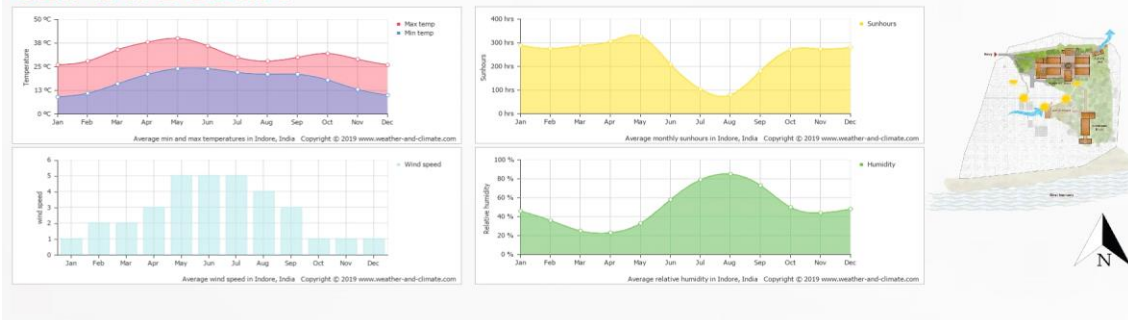


aving and pre-weaving activities, they are also encouraged to produce their own innovative design.  
both 4 months

The site overlooks the river narmada. the main academic building is at the entrance of the site as it is most accessed part of the building complex.the dye house is located behind the building but detached.the more private areas such as amphitheatre and residential block is located at the rear side of the site overlooking the river. the main building has four weaving studios that is used as classrooms as well.the rooms are connected by street like corridors.the building is made with locally available burnt bricks and the aesthetics are inspired by ahilya fort itself.



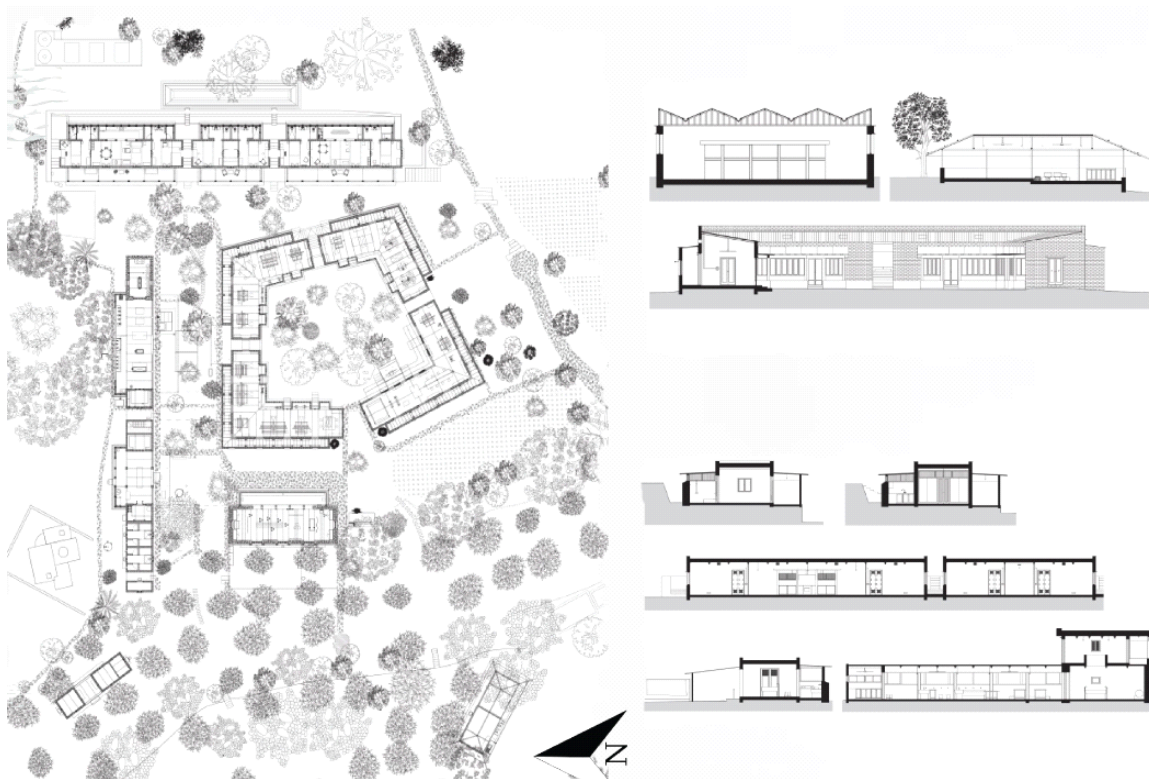
## CLIMATE DATA





**DE MERITS:****LACK OF PROVISION FOR PARKING****NO PROPER RAMPS PROVIDED****LACK OF PUBLIC CONVEINANCE****NARROW STREETS****LACK OF GUEST HOUSES****MERITS****ENOUGH FUNDS PROVIDED****GOOD CIRCULATION****ENOUGH SPACE FOR WORKSHOPS****PROPER EQUIPMENTS PROVIDED****GOOD QUALITY CONTROL****CASE STUDY 2- GANGA MAKI STUDIO, DEHRADUN**

Maki studio is a collaborative project undertaken by the maki textile studio from japan and commissioned to one of india's leading architecture firms, studio mumbai. beautifully built, innovative in design and sensitive to the human condition, this project is a good example of progressive craft industry solutions.



Located in dehradun, uttarakhand. the site is situated in the lush foothills of mussoorie, overlooking the



scenic beauty of hills of mussoorie. This project has gained virtue not because it has used an impressive array of natural materials – nor because it was handmade. It has gained value because of how the materials are used – in keeping with their intrinsic character and purpose.



The scheme sensitively fuses locally harvested bricks and lime, stone and marble from Rajasthan, and Bengali bamboo; likewise, the crafts people hail from different places: brick masons are local, lime and bamboo workers are from Bengal, stone masons and carpenters from Uttar Pradesh.

The main spaces are made of bricks, finished with lime, covered by asbestos-free cement sheet roofs, and paved with stone floors. Adjacent work areas have stone slab roofs and lime floors. Sumptuously lit, earthy and comfortable, the studios accommodate weavers – mostly men – who sit at their looms in the central, sky-lit area. Women who knit, stitch and spin yarns cosily use the raised workspace.

#### **Inferences :**

The studio design shows how to incorporate the designers and weavers in the same space while giving importance to both.

The design is completely built taking into consideration of local environment of weavers.

The lighting of the space is diffused (optimum for weaving). innovative roofing techniques are used.



The space is centered on a courtyard thus giving an inclusive feeling to the people working in the studio.

The dye house is placed separately to avoid the heating and fumes.

other amenities provided are canteen, guest house, gallery, administration rooms, stores and wash area.

Site contours are used beautifully.

Locally available materials are used innovatively.

The studio provides space for 16 looms in four separate rooms to avoid overcrowding.

Landscaping is done by locally available plants.

### LITERATURE STUDY 1: AWADH SHILPGRAM

During the design process, the layout of the twenty-acre Awadh Shilpgram evolved organically

from the commercial, cultural, social and leisurely interactions of people. An elliptical form

enables a smooth corner-free circulation; it narrows down while spiralling inward, and emula

tes the density and vibrancy of the Lucknowi Bazaars of yesteryears; the bazaars with the stre

ets that got progressively narrower. TThe built environment is an interpretative collage, a gest

ure saluting the unique traditional architecture of the Roomi Darwaza and the Imambaras. Ade

quate daylighting, proper air circulation through cross ventilation further adds the dimensio

n of comfort to the design. Its articulation has been realised through a contemporary interpr

etation of traditional elements of arches and Jaalis.

With nearly two-hundred craft shops of which some are air conditioned, craft courts, a dormitory hostel, an auditorium, and a food court with stalls serving cuisine from different states, A

vadh Shilpgram indeed provides generous facilities to visitors and artisans.

The arch, being an important element of the architecture of the city of Lucknow, is introduced

as a skin to the inner face of the buildings. It is given a 'make-over' in a contemporary style even

while continuous access is allowed beneath it.



Architects: Archohm

Area: 29784.0 m<sup>2</sup>

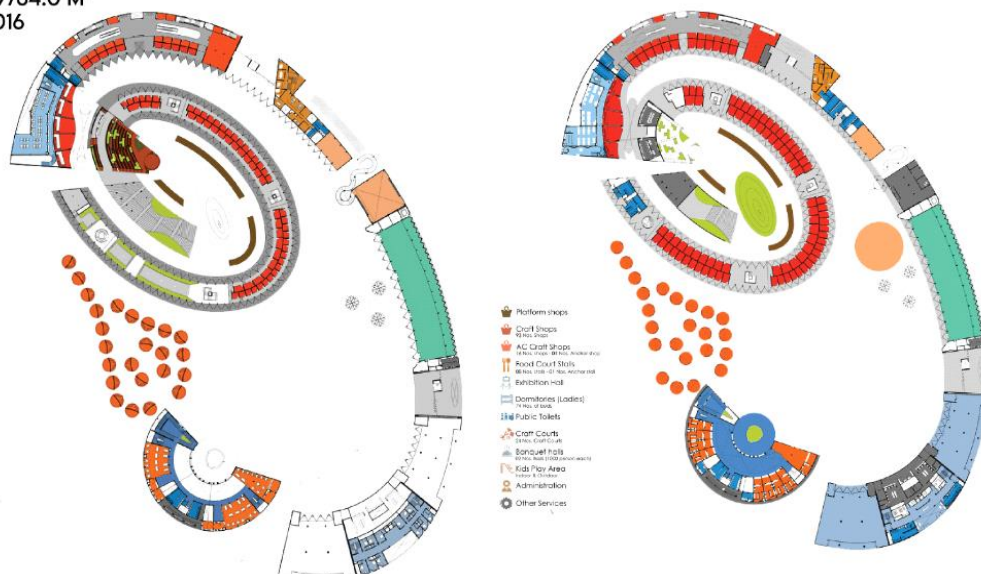
Year: 2016



ARCHITECTS: ARCHOHM

AREA: 29784.0 M<sup>2</sup>

YEAR: 2016





## **LITERATURE STUDY: THE BIHAR MUSEUM**

Located in Patna, the capital city of the east Indian state of Bihar, the display the rich artifacts of the region.

Situated on an extensive site of 5.6ha, the low-slung building contains a complex program while preserving prominent trees through an organization based on a campus with dispersed buildings.

The exhibition space, children's museum, entry foyer, and administrative center each have a distinct form, connected in between via arcades and courtyards.



The sequence of the exhibition spaces provides a chronological narrative of India's history through an alternating experience of diverse interior and exterior spaces.

Given the rich tradition of metal making in India, Corten Steel is featured prominently on the facades, complemented with terracotta and other local materials of Bihar; the building symbolically links the past and the future through its materiality.

Location: Bihar, India

Completion Date: 2017

Building Type: Museum

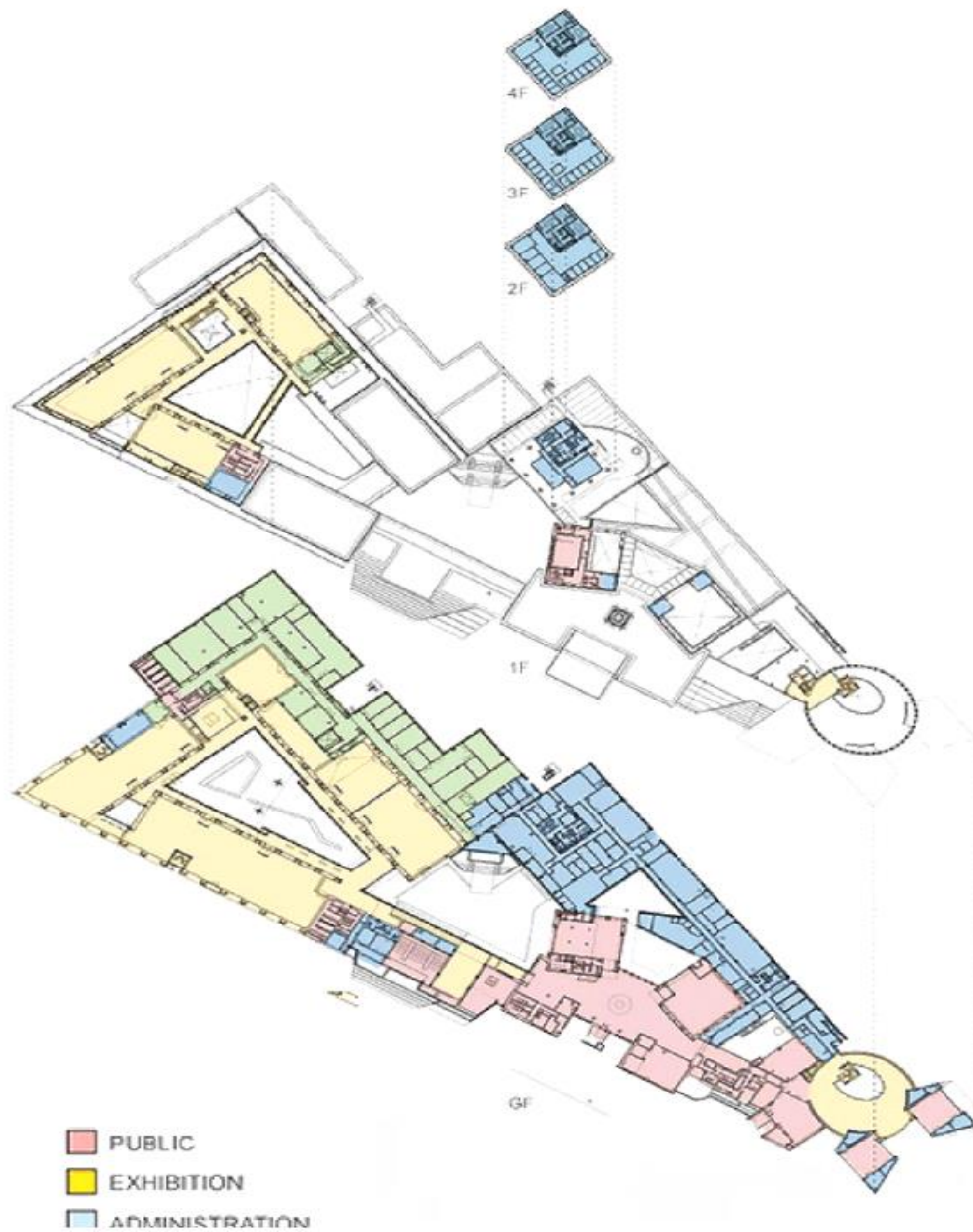
Structural System: Rein

forced Concrete, Steel

Number of Floors: [Gallery,



Entrance, Children's Museum]  
2 Stories [Administration] 4 Stories  
Site Area: 56,250m<sup>2</sup>  
Building Area: 19,000m<sup>2</sup>  
Total Floor Area: 24,000m<sup>2</sup>

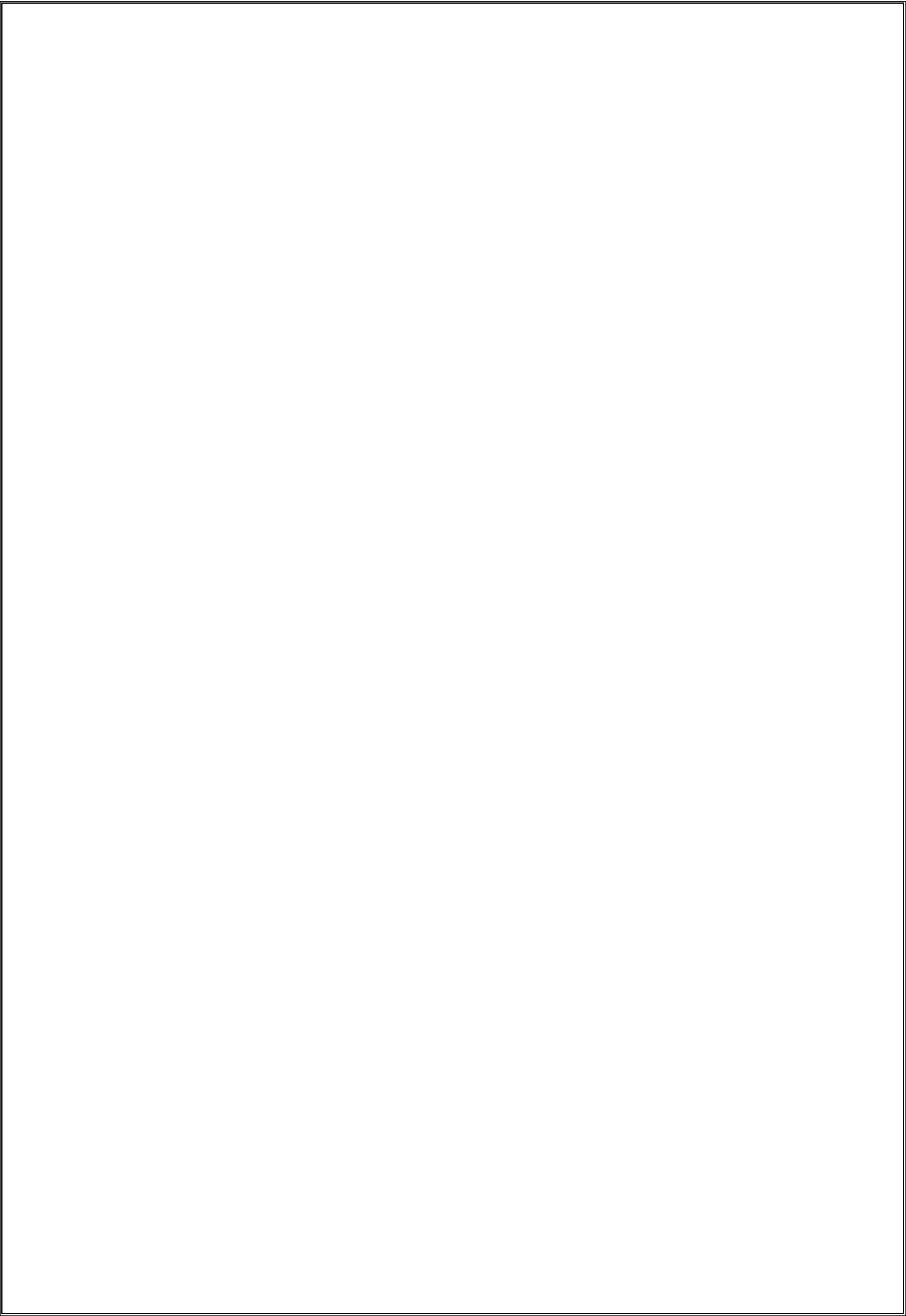




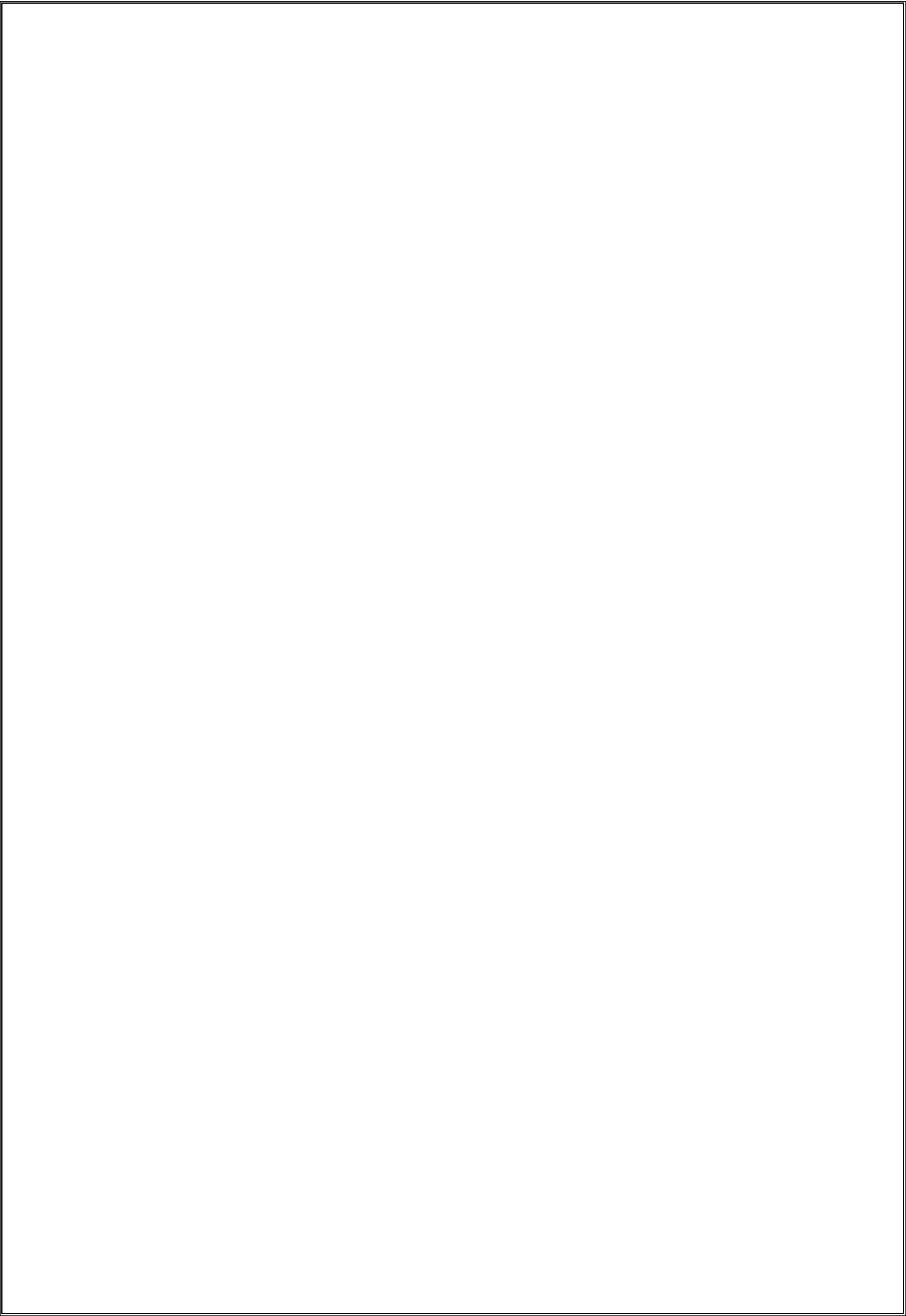
## CONCEPT



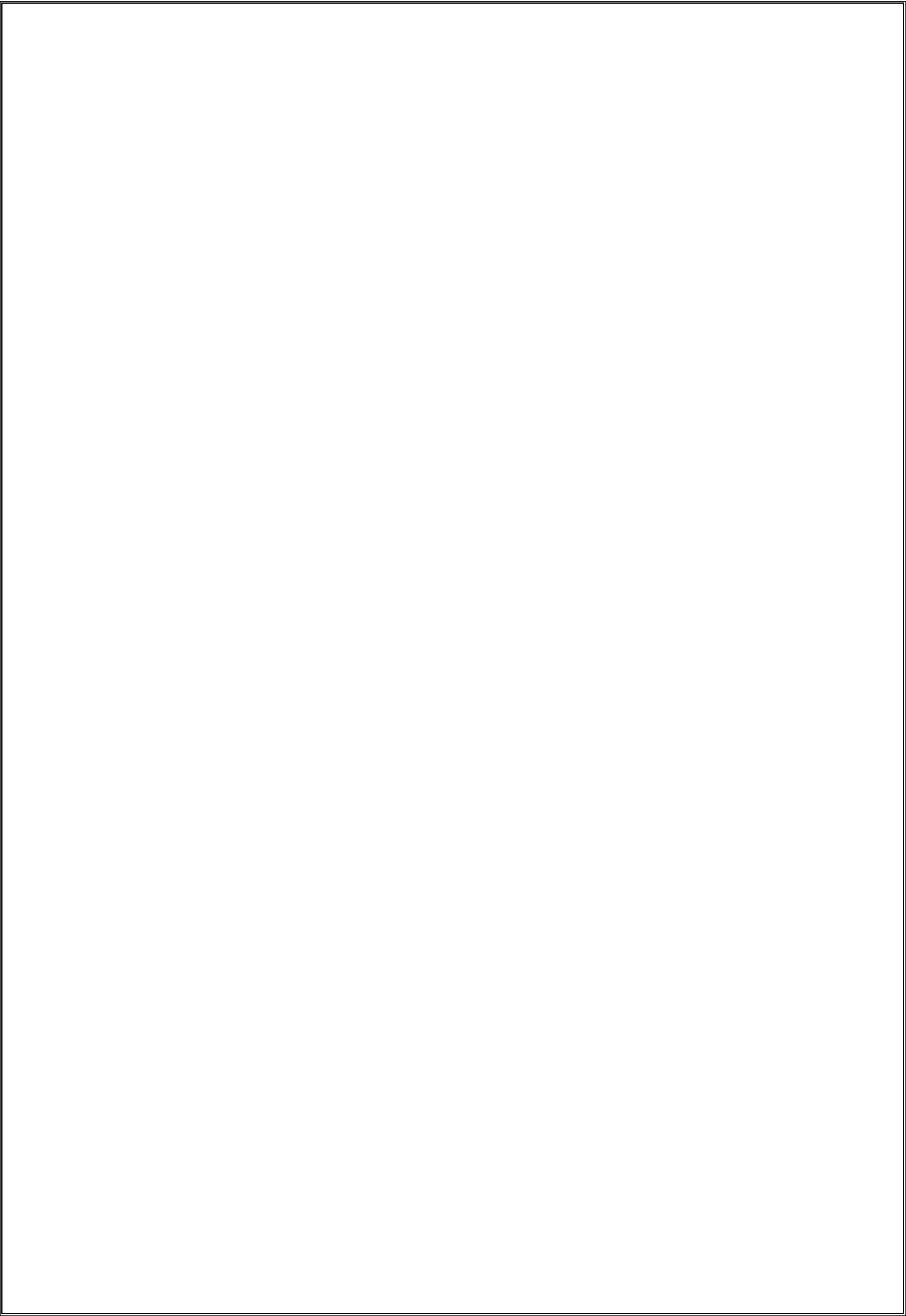








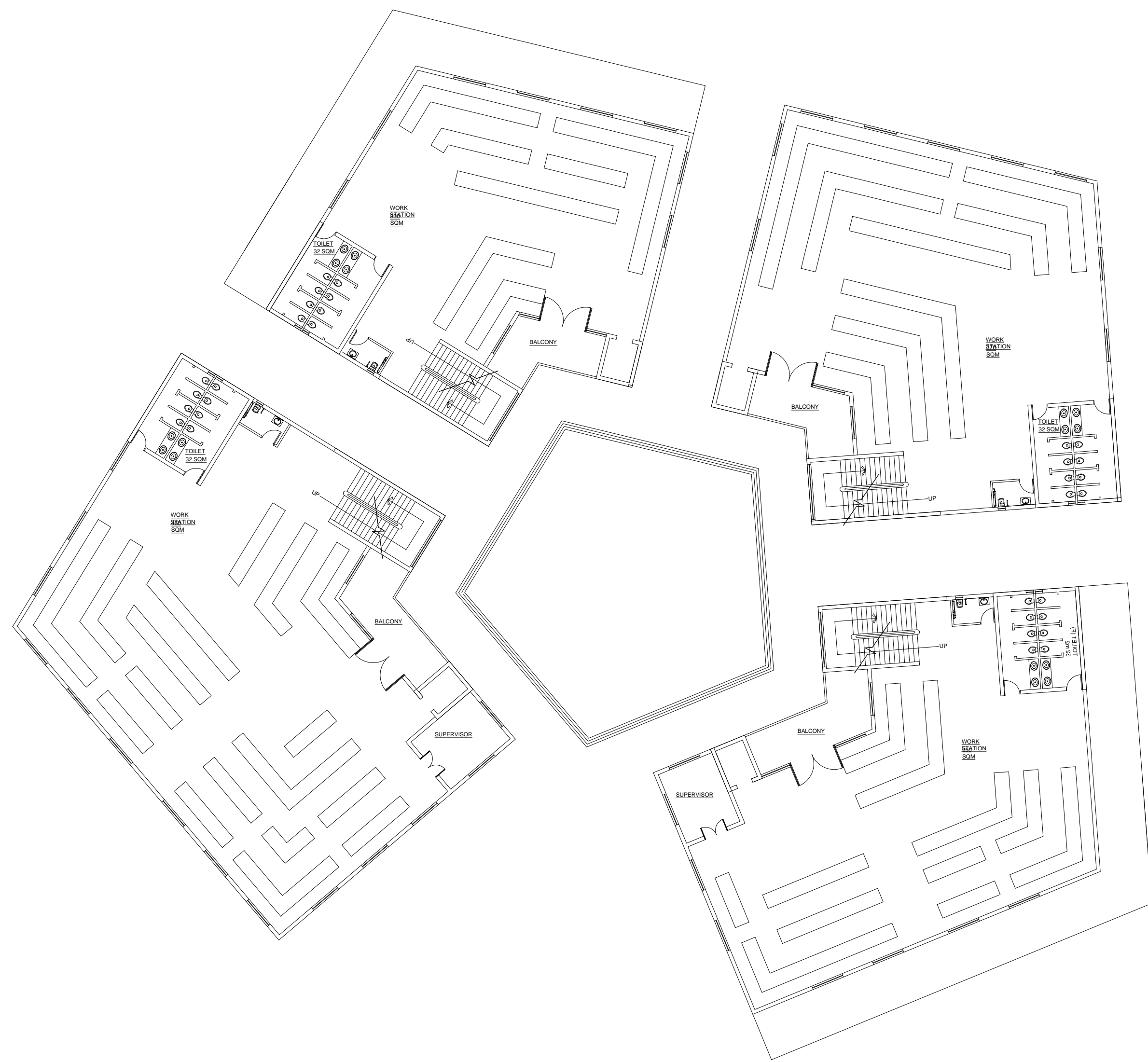




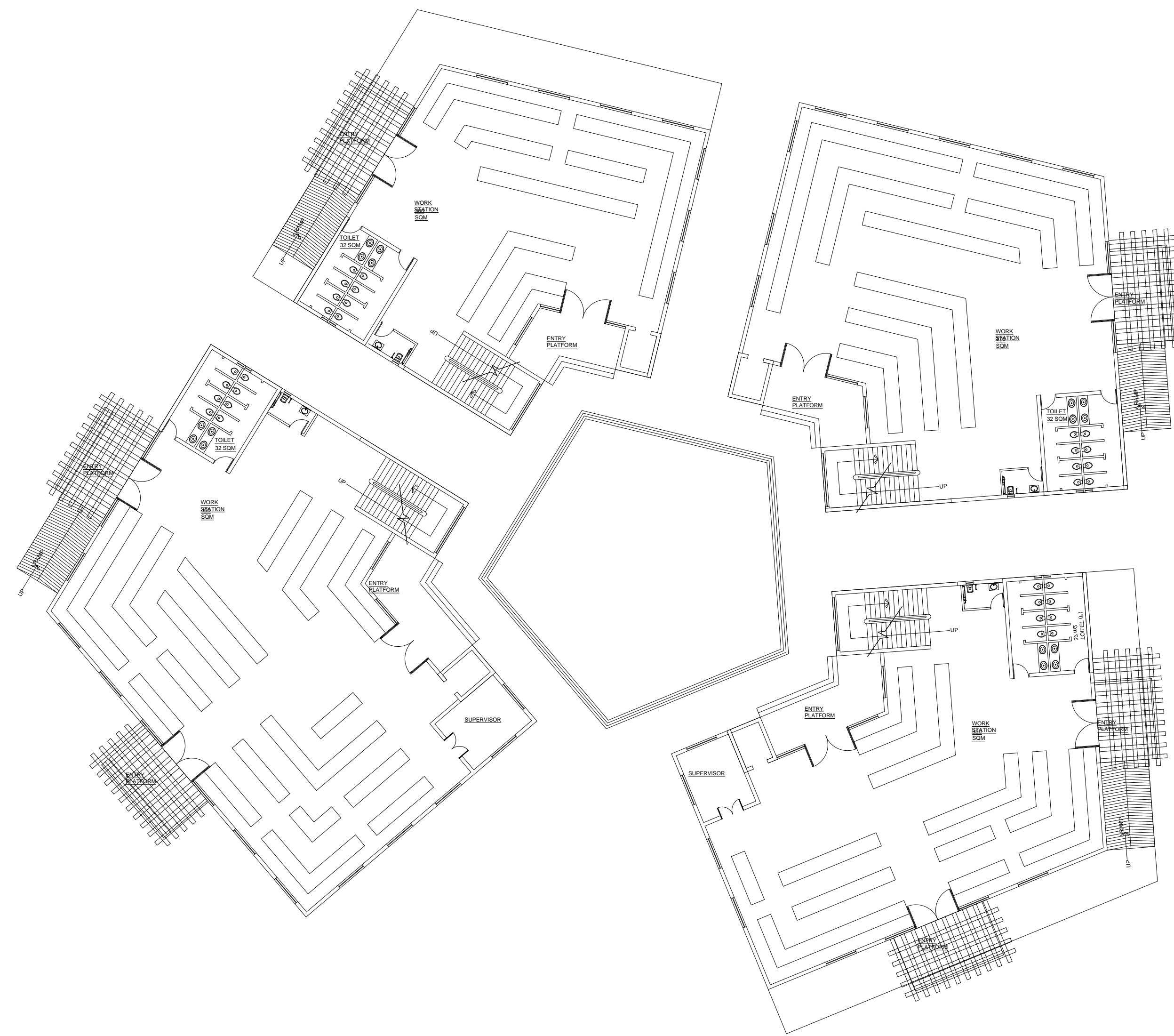








FIRST  
FLOOR

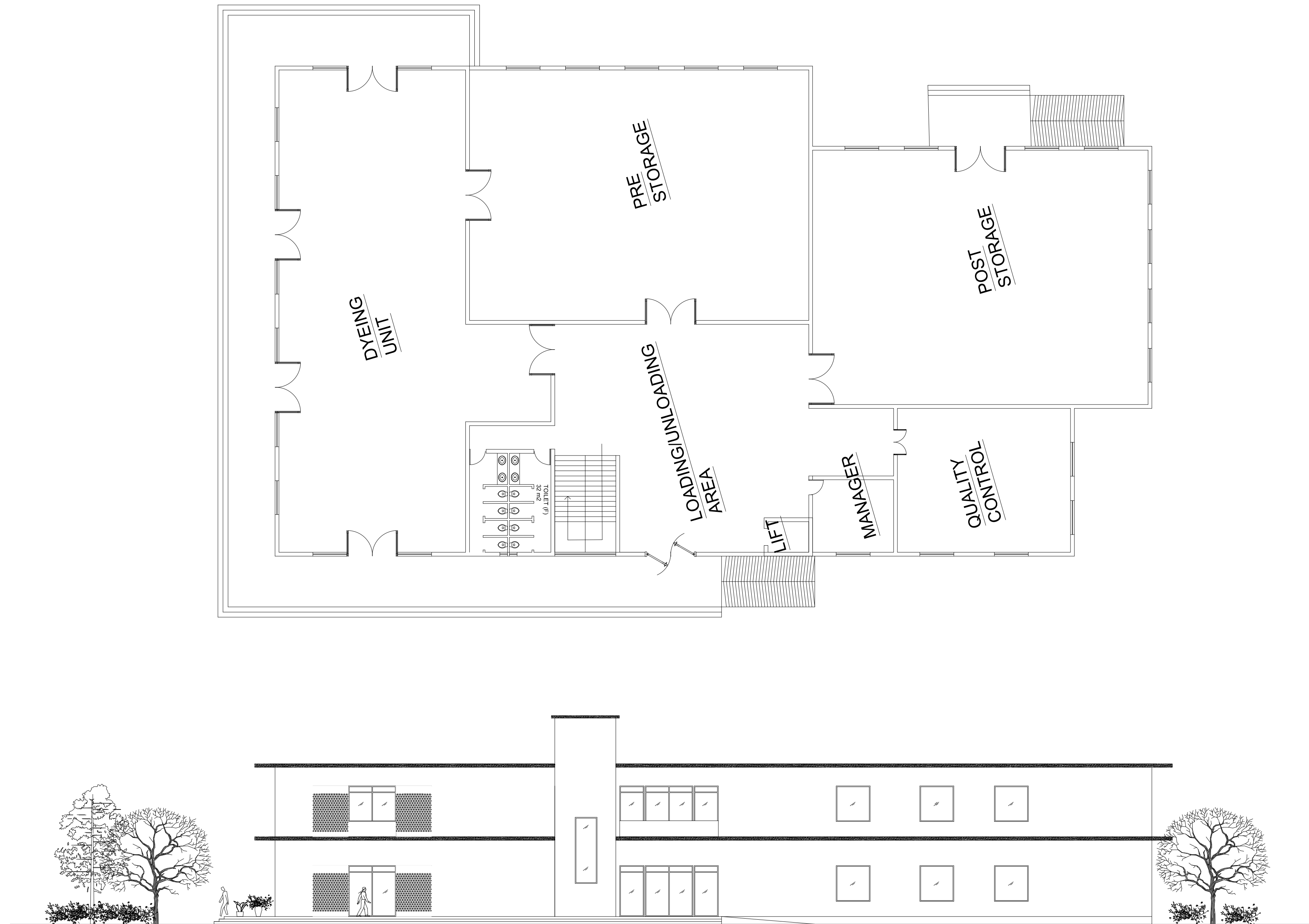


GROUND  
FLOOR

C E N T E R F O R Z A R I C R A F T S

AISHWARYA SRIVASTAVA  
B. ARCH (AR)  
5TH YEAR X SEM.  
GUIDED BY-AR. KESHAV KUMAR

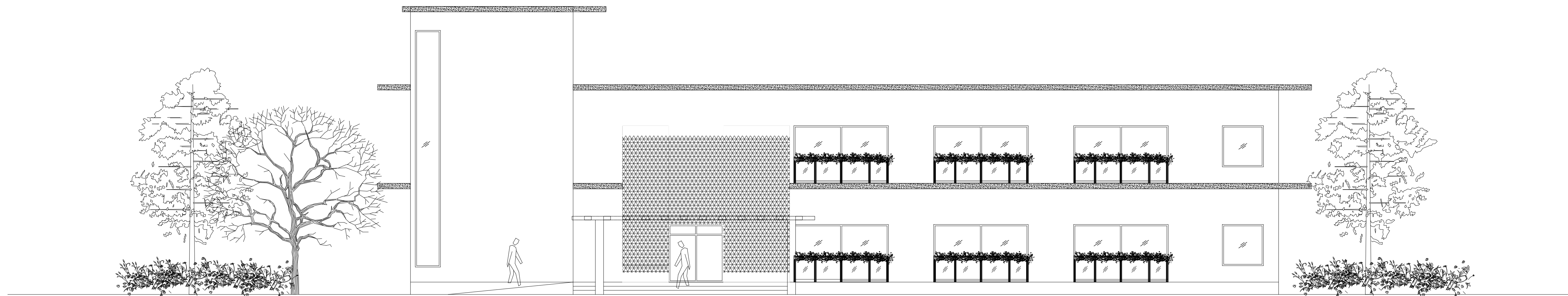
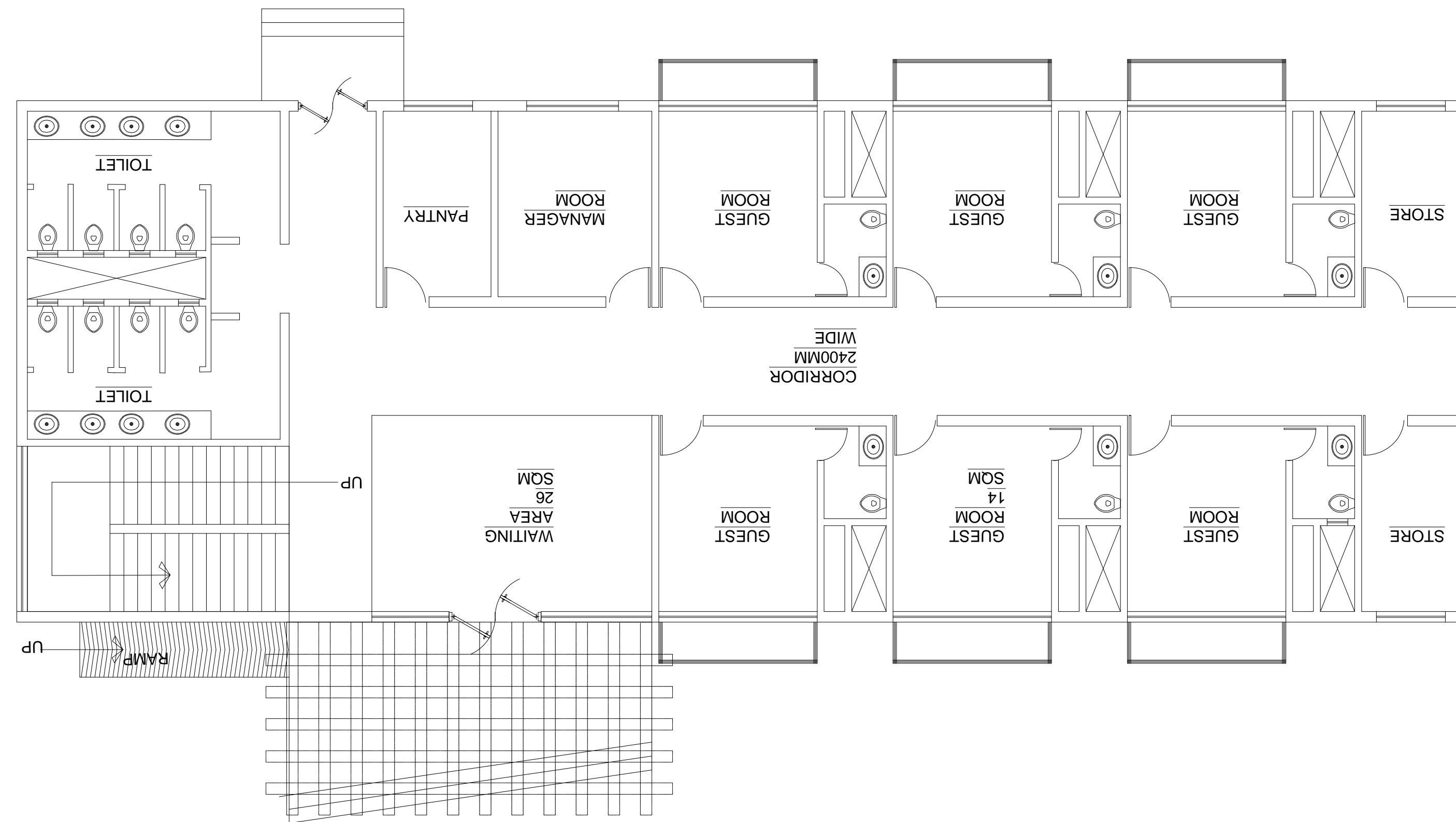




C E N T E R F O R Z A R I C R A F T S

AISHWARYA SRIVASTAVA  
B. ARCH (AR)  
5TH YEAR X SEM.  
GUIDED BY-AR. KESHAV KUMAR

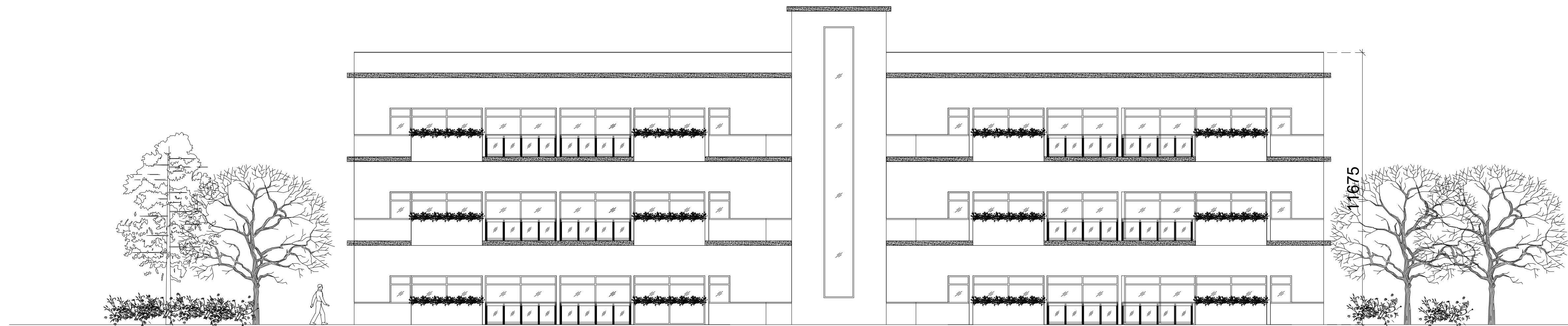
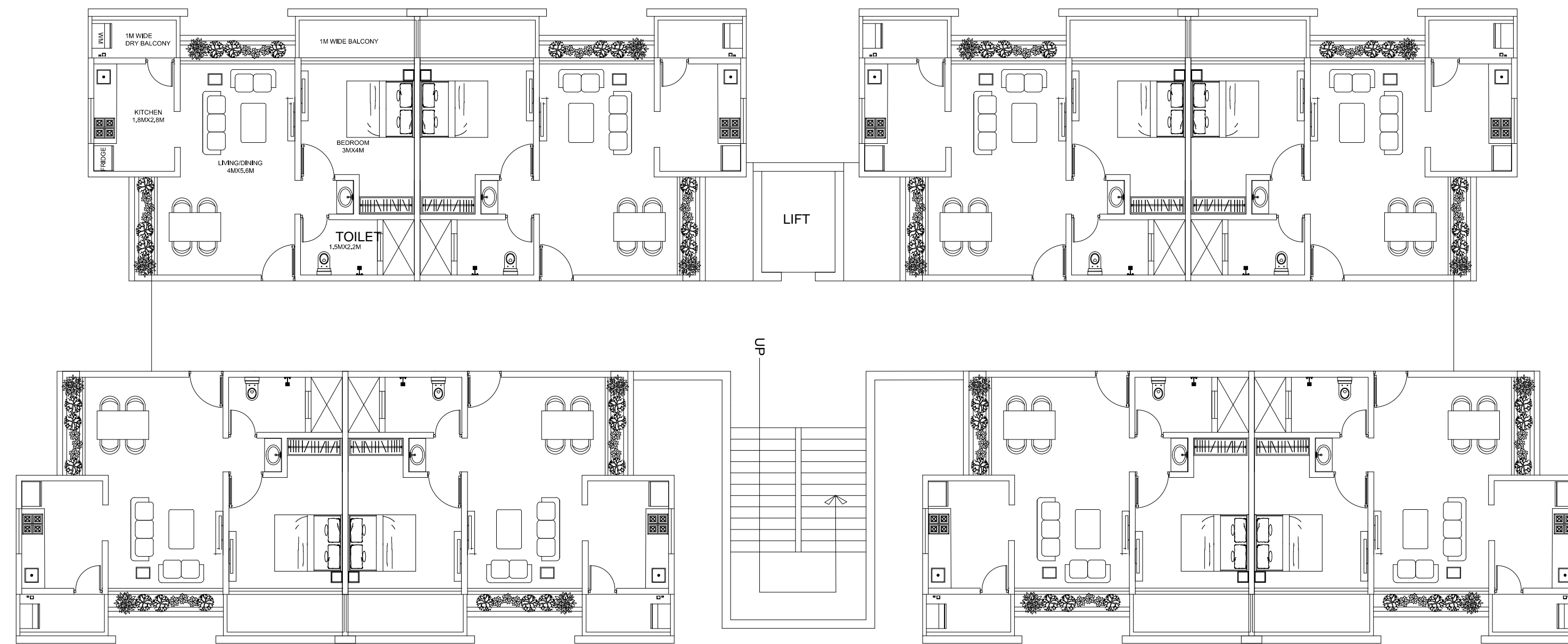




C E N T E R F O R Z A R I C R A F T S

AISHWARYA SRIVASTAVA  
B. ARCH (AR)  
5TH YEAR X SEM.  
GUIDED BY-AR. KESHAV KUMAR

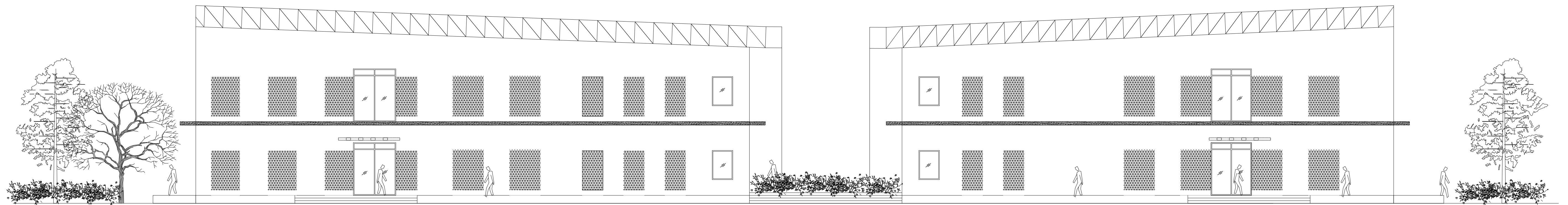




C E N T E R F O R Z A R I C R A F T S

AISHWARYA SRIVASTAVA  
B. ARCH (AR)  
5TH YEAR X SEM.  
GUIDED BY-AR. KESHAV KUMAR

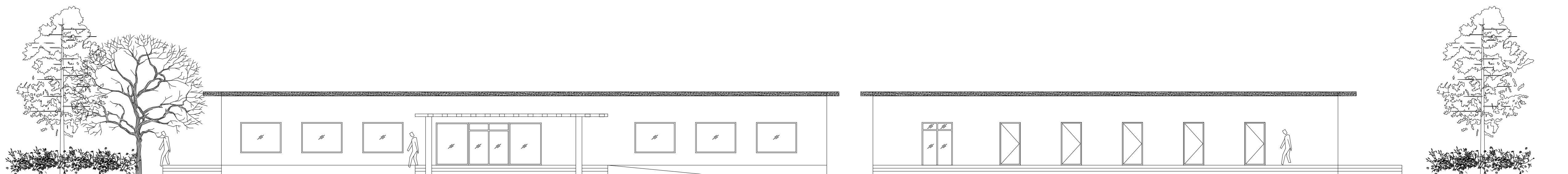




C E N T E R F O R Z A R I C R A F T S

AISHWARYA SRIVASTAVA
B. ARCH (AR)
5TH YEAR X SEM.
GUIDED BY-AR. KESHAV KUMAR

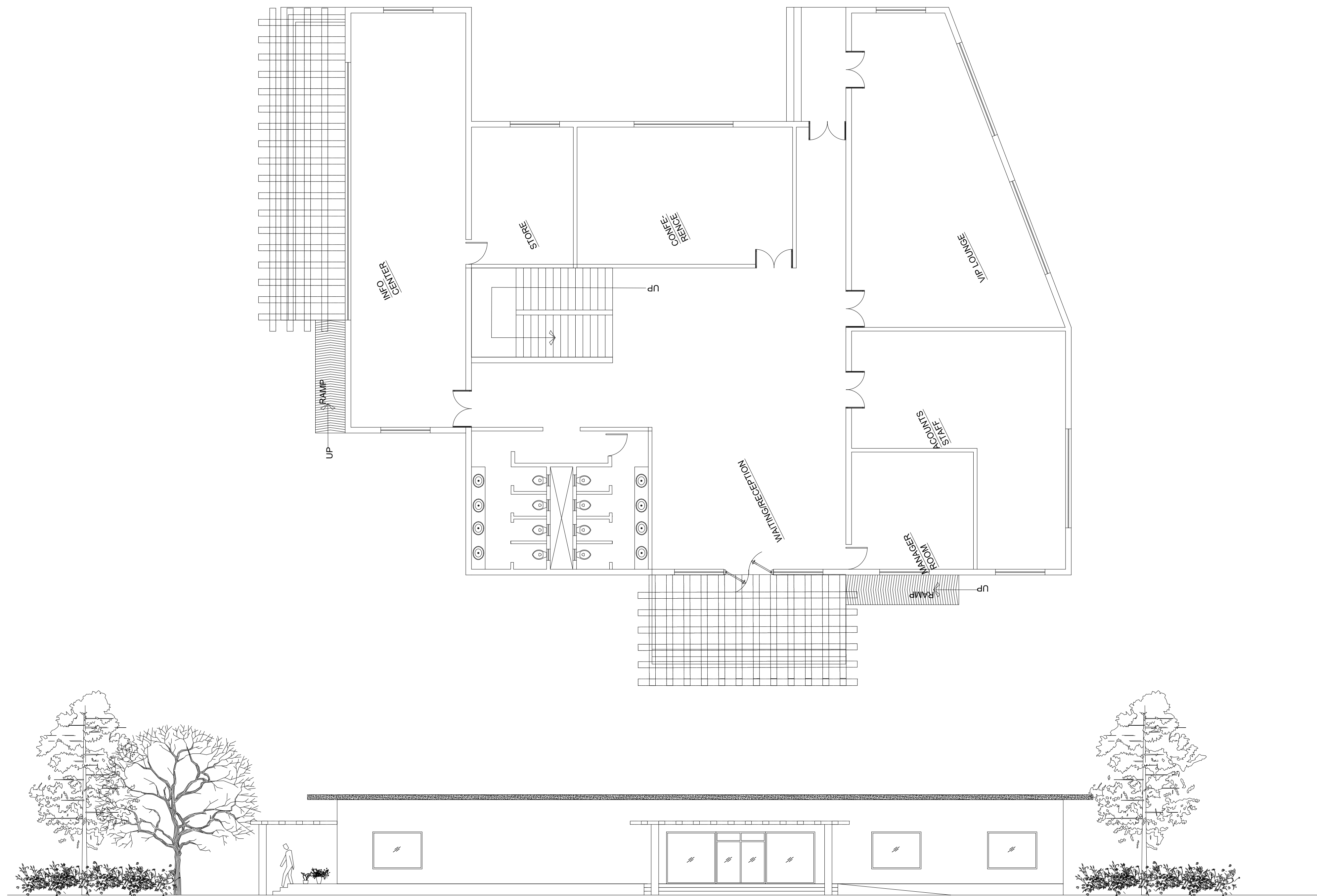




# C E N T E R F O R Z A R I C R A F T S

AISHWARYA SRIVASTAVA  
B. ARCH (AR)  
5TH YEAR X SEM.  
GUIDED BY-AR. KESHAV KUMAR

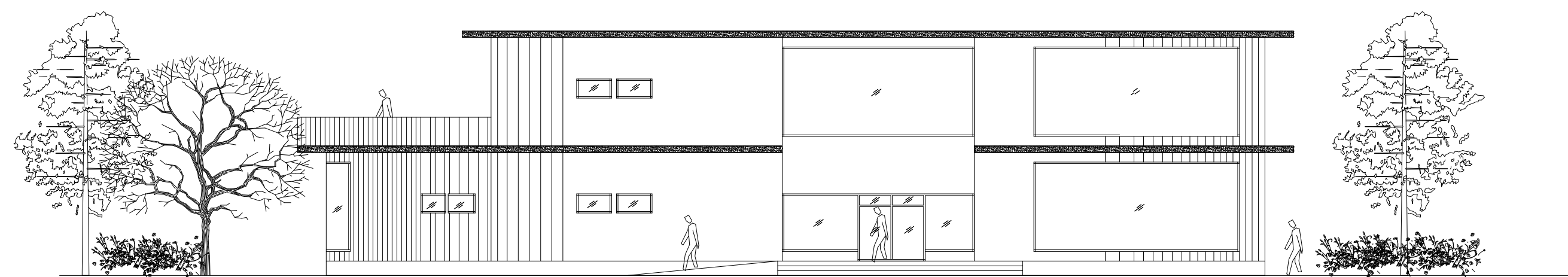
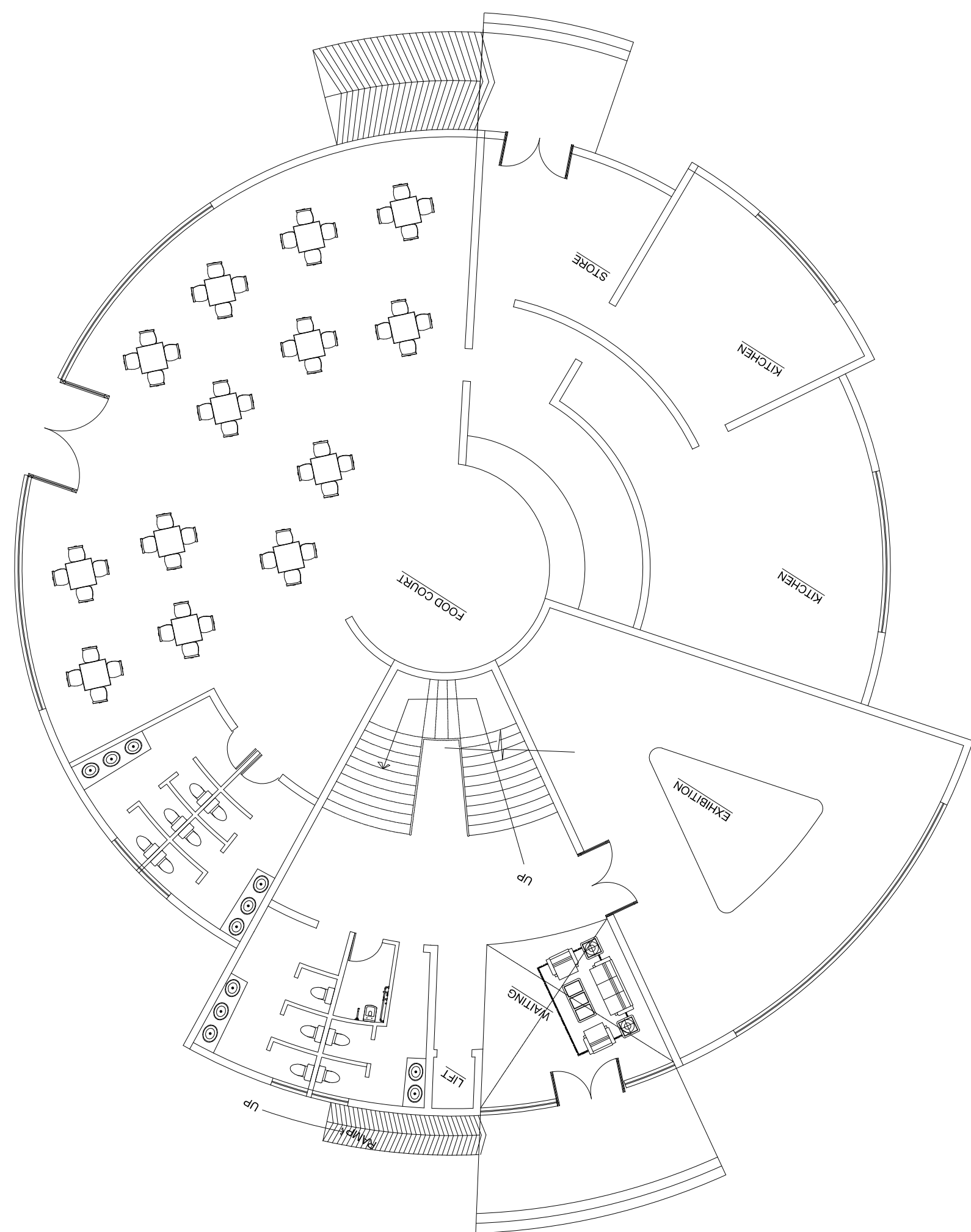




C E N T E R F O R Z A R I C R A F T S

AISHWARYA SRIVASTAVA  
B. ARCH (AR)  
5TH YEAR X SEM.  
GUIDED BY-AR. KESHAV KUMAR

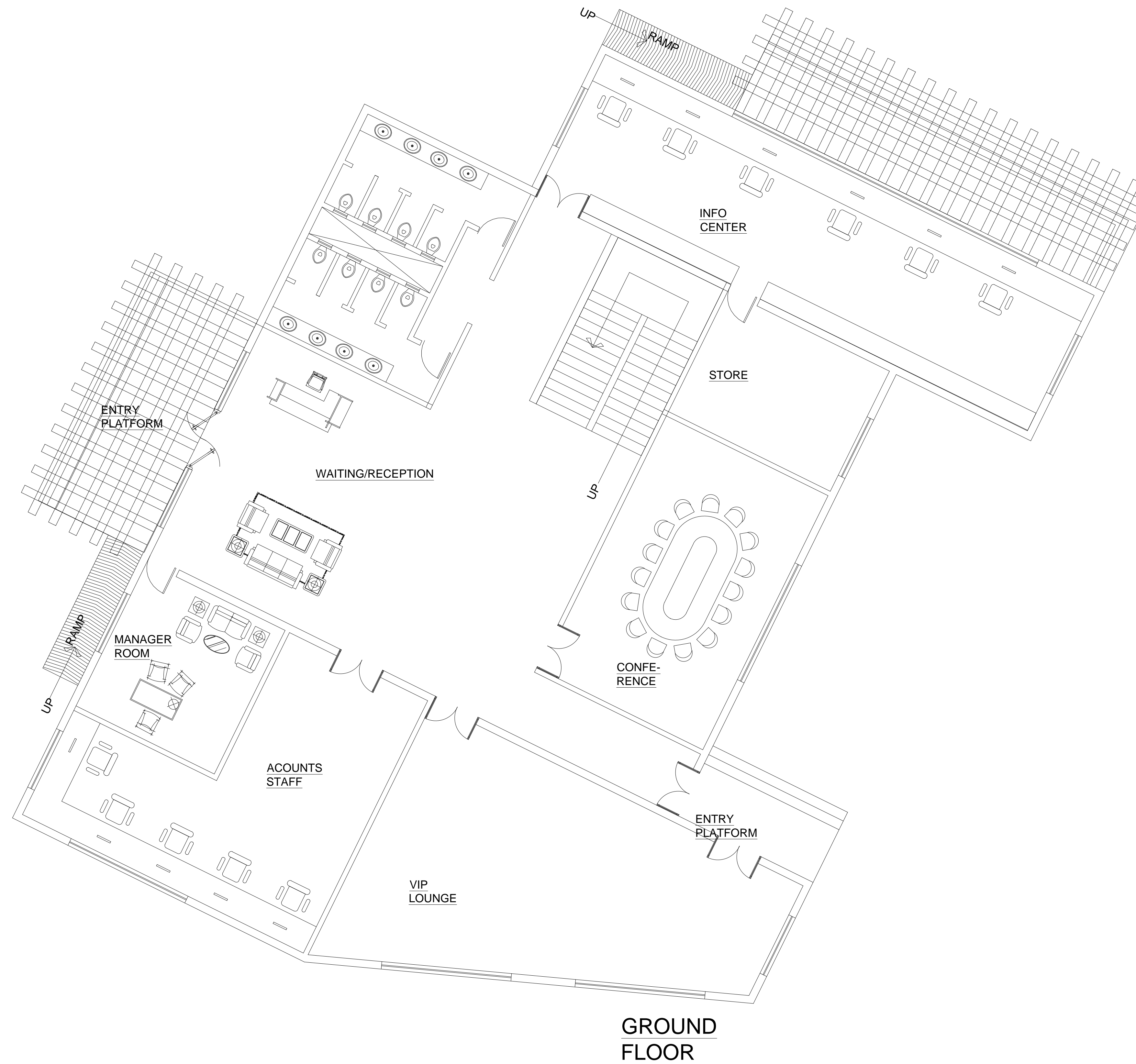




# C E N T E R F O R Z A R I C R A F T S

AISHWARYA SRIVASTAVA  
B. ARCH (AR)  
5TH YEAR X SEM.  
GUIDED BY-AR. KESHAV KUMAR

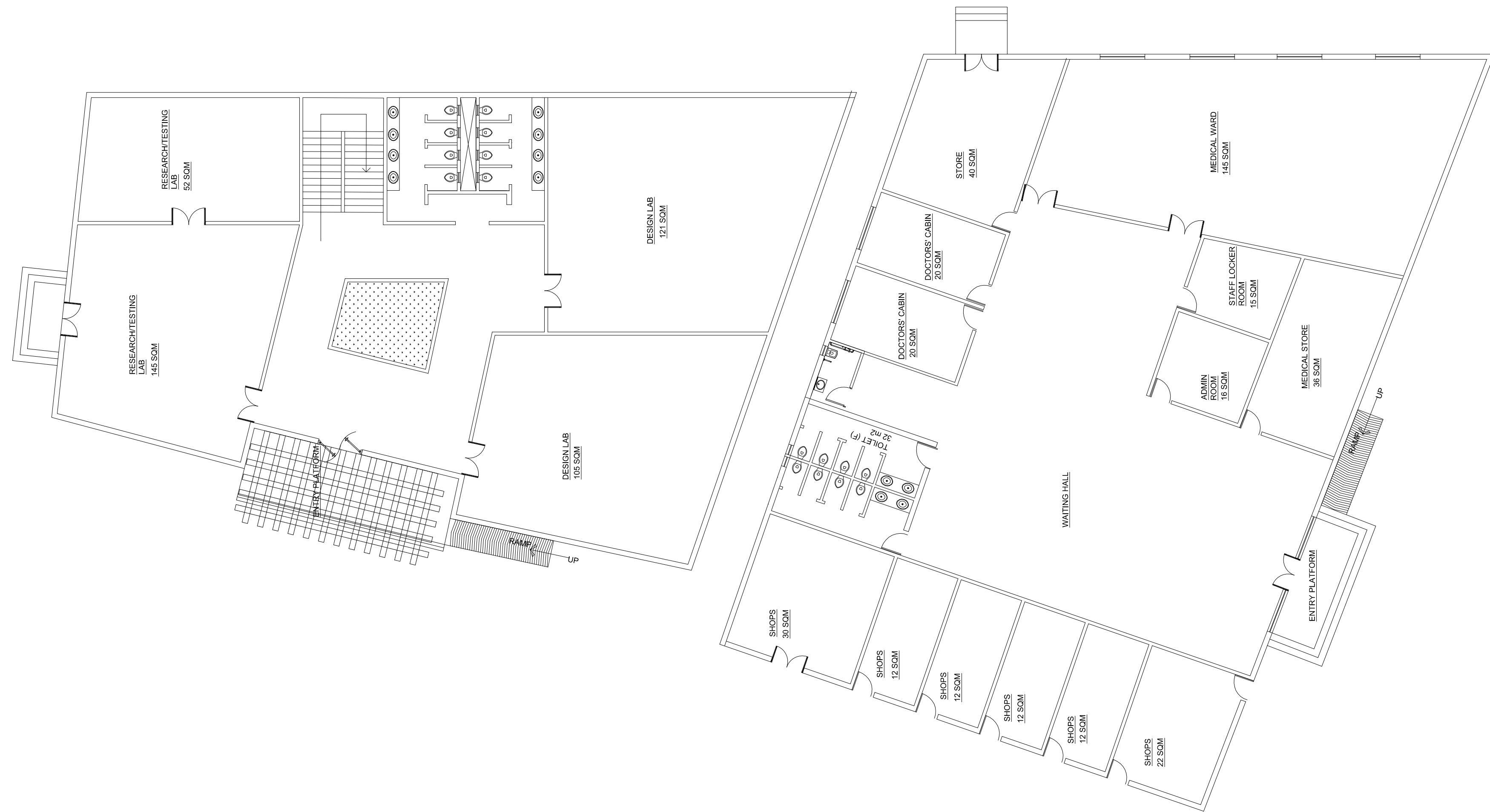




C E N T E R F O R Z A R I C R A F T S

AISHWARYA SRIVASTAVA  
B. ARCH (AR)  
5TH YEAR X SEM.  
GUIDED BY-AR. KESHAV KUMAR



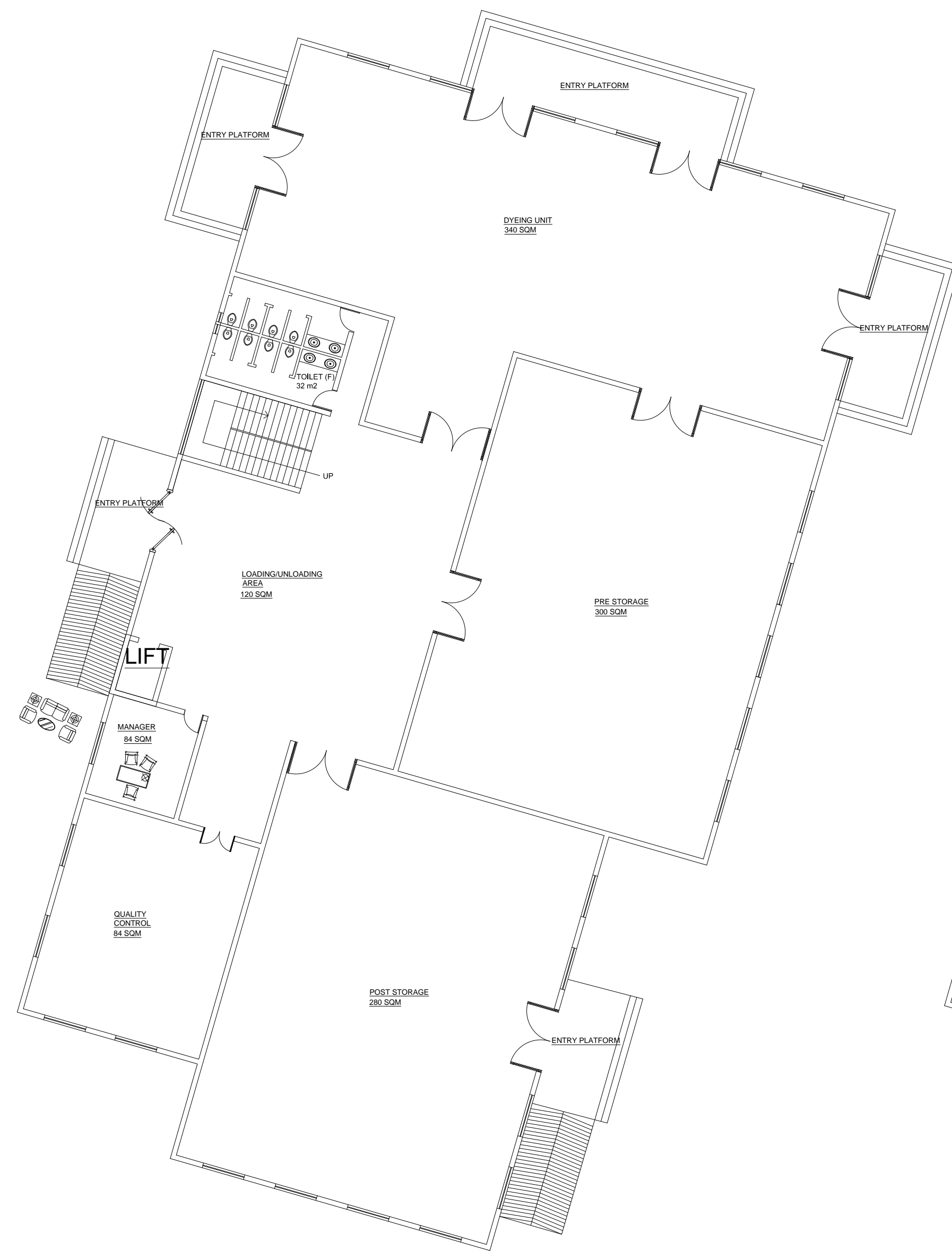


GROUND  
FLOOR

C E N T E R F O R Z A R I C R A F T S

AISHWARYA SRIVASTAVA  
B. ARCH (AR)  
5TH YEAR X SEM.  
GUIDED BY-AR. KESHAV KUMAR





GROUND  
FLOOR

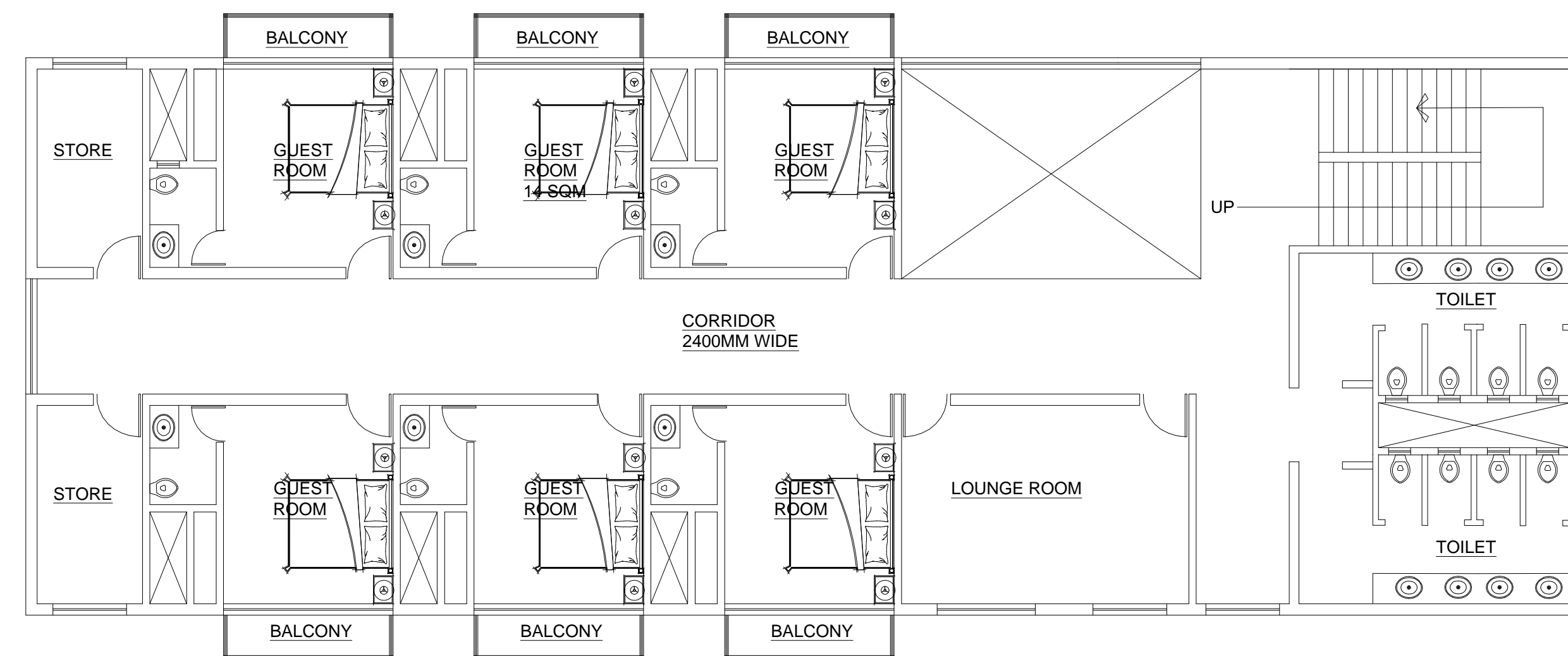
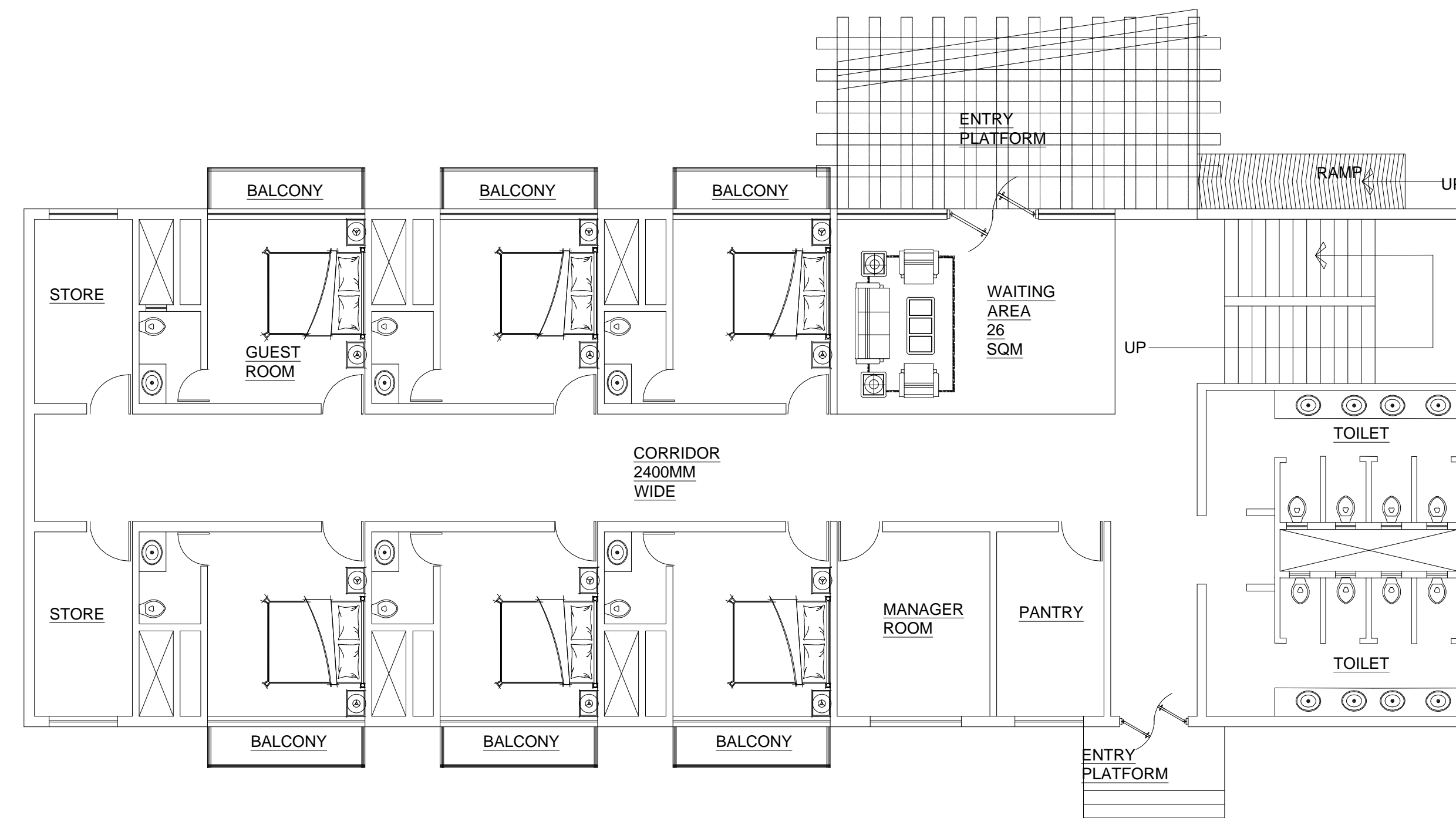


FIRST  
FLOOR

C E N T E R F O R Z A R I C R A F T S

AISHWARYA SRIVASTAVA  
B. ARCH (AR)  
5TH YEAR X SEM.  
GUIDED BY-AR. KESHAV KUMAR

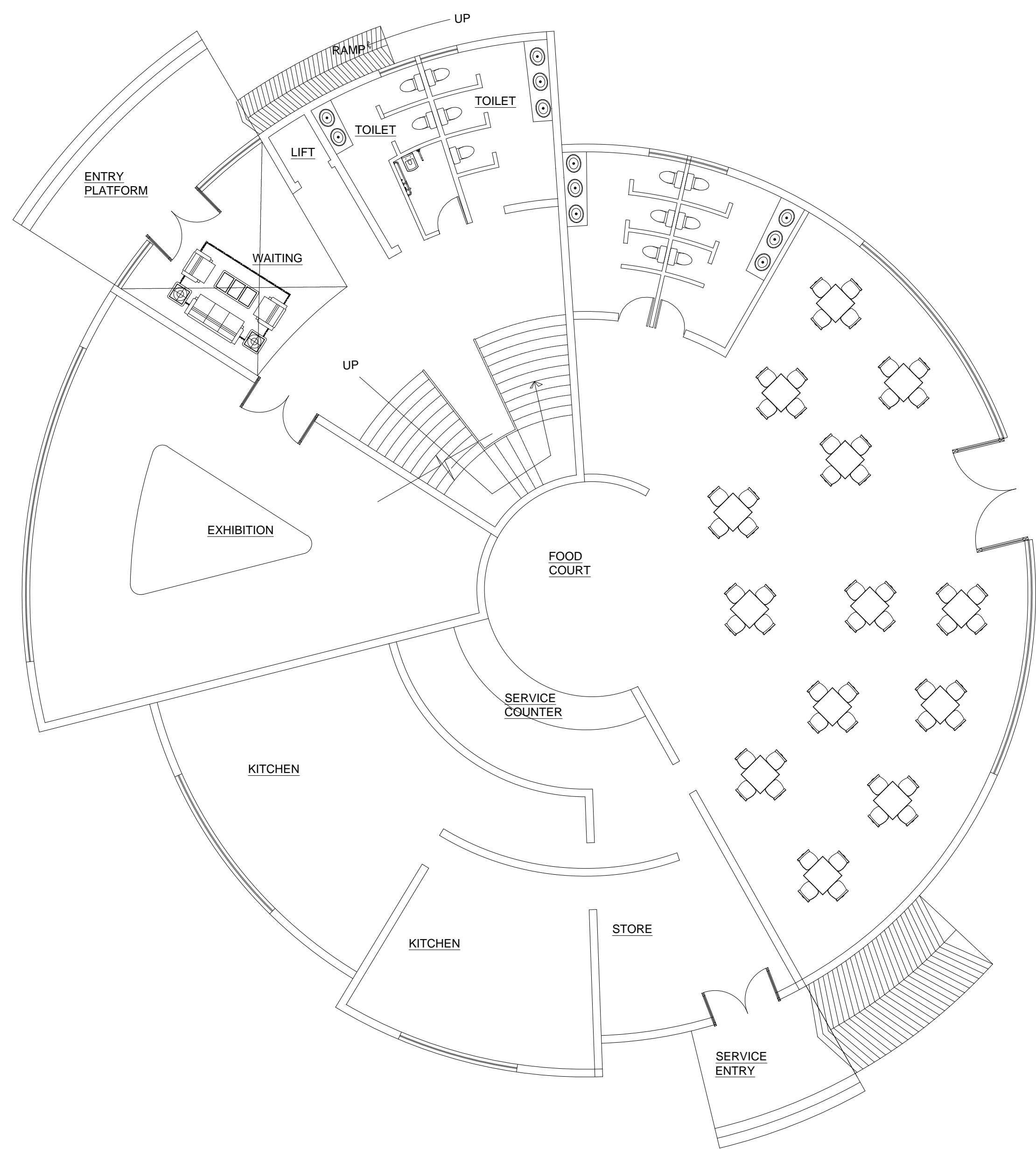




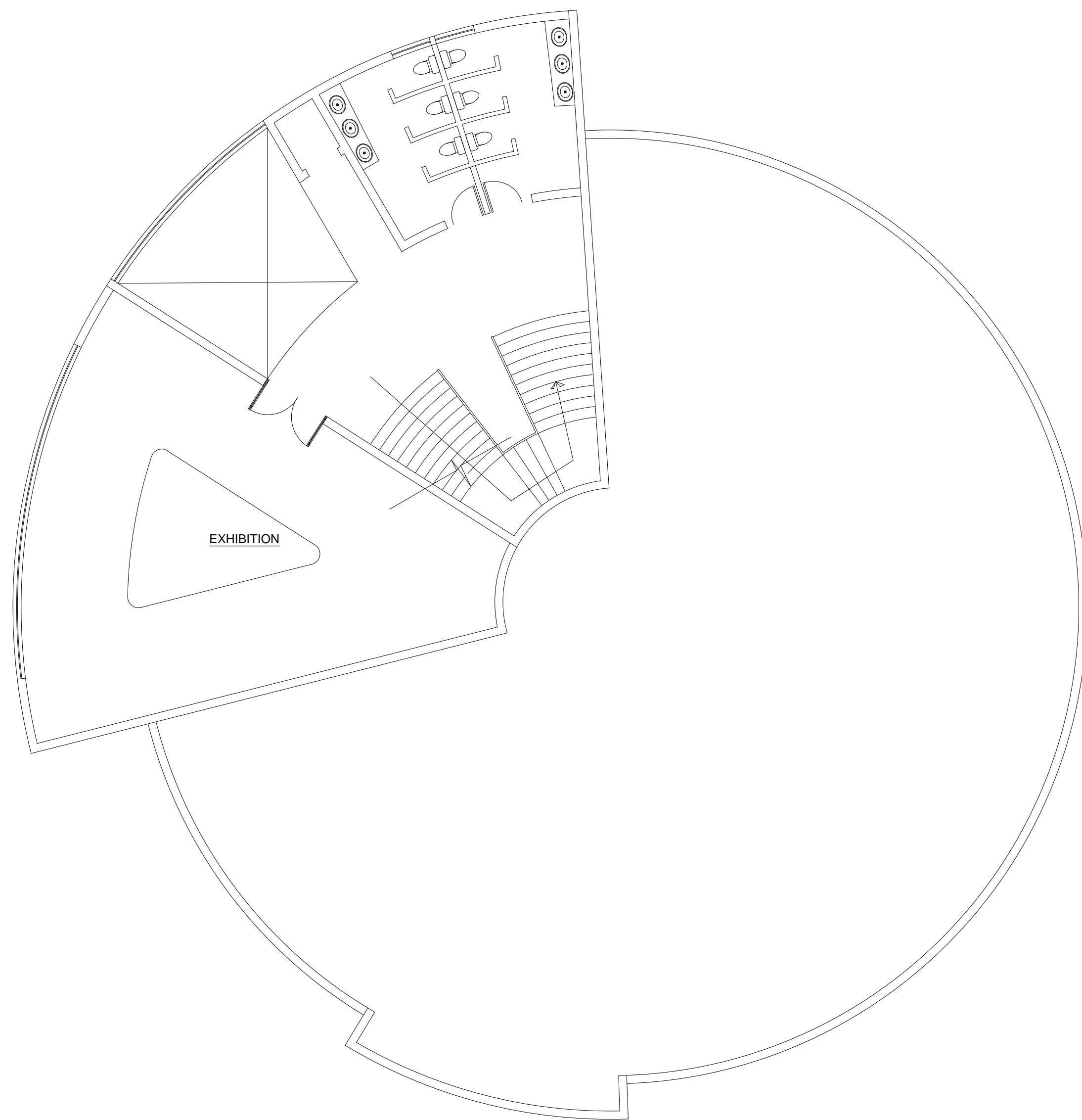
C E N T E R F O R Z A R I C R A F T S

AISHWARYA SRIVASTAVA  
B. ARCH (AR)  
5TH YEAR X SEM.  
GUIDED BY-AR. KESHAV KUMAR





GROUND  
FLOOR



FIRST  
FLOOR

C E N T E R F O R Z A R I C R A F T S

AISHWARYA SRIVASTAVA  
B. ARCH (AR)  
5TH YEAR X SEM.  
GUIDED BY-AR. KESHAV KUMAR