

CRAFT'S VILLAGE: BRAJ HAAT AT MATHURA (U.P.)

**BY
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(B.ARCH / 2020 / 47)**

**SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENT FOR THE DEGREE OF
BACHELOR OF ARCHITECTURE
IN THE DEPARTMENT OF ARCHITECTURE
BBD UNIVERSITY
LUCKNOW CAMPUS**

JUNE 2020

CERTIFICATE

I HEREBY RECOMMEND THAT THE THESIS, ENTITLED "..... CRAFT VILLAGE: BRAJ HAAT, MATHURA (U.P.).....", PREPARED BY MR/MS...NIDA HAMEED... UNDER MY SUPERVISION, IS THE BONAFIDE WORK OF THE STUDENT AND BE ACCEPTED AS A PARTIAL FULFILLMENT FOR THE AWARD OF BACHELORS DEGREE IN ARCHITECTURE, SCHOOL OF ARCHITECTURE BBDU, LUCKNOW.

.....
(SIGNATURES OF THE GUIDE)

.....
(SIGNATURES: DEAN)

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DECLARATION

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.....
NIDA HAMEED
DATE:

ACKNOWLEDGEMENT

I WOULD LIKE TO EXPRESS MY SINCERE GRATITUDE TO ALL WHO HAVE OFFERED THEIR HELP IN ACCOMPLISHING THIS THESIS.

I WOULD LIKE TO THANK MY TEACHERS; MY GUIDES WHO HAVE CONTINUOUSLY HELPED ME WITH THEIR GUIDANCE'S AND BRAINSTORMING IDEAS. I WOULD LIKE TO THANK MY GUIDE AR. VARSHA VERMA FOR HIS CONTINUOUS SUPPORT AND HER VALUABLE INPUTS. ALSO I WOULD LIKE TO THANK AR. SANGEETA SHARMA, AR. RAMAKANT SINGH FOR THEIR VALUABLE IDEAS AND SUPPORT THAT HAS BEEN HELPFUL TO SHAPE THIS PROJECT.

ALSO I WOULD LIKE TO MENTION A SPECIAL THANKS TO AR. URVASHI TIWARI, AR. SHAILESH K. YADAV AND AR AANSHUL SINGH FOR THEIR SUGGESTIONS AND CONTINUOUS ENCOURAGEMENT AND GESTURES. I AM INDEBTED TO THE REPUTED PERSONNEL OF VARIOUS CRAFT CENTRES FOR THEIR VALUABLE CO-OPERATION DURING THE CASE STUDY.

A WORD OF APPRECIATION ALSO GOES TO MY FRIENDS WHO HAVE SUPPORTED ME IN THIS ENDEAVOUR AND TO ALL WHOSE NAMES I COULDN'T MENTION HERE.

THANK YOU

NIDA HAMEED
B.ARCH / 2020 / 47

ABSTRACT

A CRAFT IS A BRANCH OF PROFESSION THAT REQUIRES SOME PARTICULAR KIND OF SKILLED WORK. IN HISTORICAL SENSE, PARTICULARLY AS PERTINENT TO THE MEDIEVAL HISTORY AND EARLIER, THE TERM IS USUALLY APPLIED TOWARDS PEOPLE OCCUPIED IN SMALL- SCALE PRODUCTION OF GOODS. THE MEANING OF CRAFT AND ITS VALUES ARE EVER-CHANGING WITH DEVELOPMENT OF NEW TECHNIQUES AND METHODS. CRAFT VILLAGE IS A ONE-STOP CRAFT DESTINATION WHICH OFFERS VISITORS A UNIQUE VARIETY OF CRAFT-RELATED ACTIVITIES AND PROGRAMMES. IT IS INTENDED TO BE A "MUST VISIT" TOURIST DESTINATION.

IN THIS VILLAGE, VISITORS WILL LEARN ABOUT MATHURA`S HANDICRAFT THROUGH CRAFT DEMONSTRATIONS & HANDS-ON INTERACTIVE SESSIONS. VISITORS WILL EXPERIENCE THE INTERACTIVE HANDICRAFT MAKING BESIDES VIEWING THE TECHNIQUES IN WHICH THEY MAKE SUCH FINE MASTERPIECES. IT ALSO ACCOMMODATES VARIOUS TRADING UNITS. THIS PROJECT INTENDS TO PROVIDE SPACES WITH FORMS AND FUNCTIONS TO FOSTER THE DEVELOPMENT OF CRAFTS THAT MATHURA IS KNOWN FOR. THE ART AND CRAFT GALLERY HOUSED IN ITS PREMISES DISPLAYS WIDE COLLECTIONS OF HANDICRAFT PRODUCTS/ARTEFACTS BASED ON TIME-HONOURED MATHURA`S CRAFT TRADITIONS.

THE CORE CONCEPT OF THE CRAFT GALLERY IS EDUCATION AND HIGHLIGHTS THE CRAFT HERITAGE OF MATHURA AND LOCAL HANDICRAFT PRODUCTION TECHNOLOGIES. THERE ARE MANY HANDICRAFTS PROMOTING AGENCY IN MATHURA. THEY ARE PRIVATE, SEMI-GOVERNMENT AND GOVERNMENT AGENCY WITH DIFFERENT SCOPE AND SCALE. BUT THEY LACK ADEQUATE SPACE WHICH TRULY ACKNOWLEDGES THE PRODUCTION, PROMOTION AND DISPLAY OF CRAFTS.

THE PROJECT HAS OPTED FOR TRADITIONAL PRINCIPLES IN
ARCHITECTURAL DESIGN

**"COLABORATION OF TRADITIONAL AND
MODERN TECHNOLOGY"**

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CHAPTER 1

1.1 INTRODUCTION

“CRAFT VILLAGE IS A ONE-STOP CRAFT DESTINATION WHICH OFFERS VISITORS A UNIQUE VARIETY OF CRAFT-RELATED ACTIVITIES AND PROGRAMMES. IT IS INTENDED TO BE A “MUST VISIT” TOURIST DESTINATION.”

ARTS AND CRAFTS COMPRISE A WHOLE HOST OF ACTIVITIES AND HOBBIES THAT ARE RELATED TO MAKING THINGS WITH ONE'S OWN HANDS AND SKILL. THESE CAN BE SUB-DIVIDED INTO HANDICRAFTS OR "TRADITIONAL CRAFTS" (DOING THINGS THE OLD WAY) AND THE REST. CRAFTS HAVE BEEN PRACTISED FOR CENTURIES, WHILE OTHERS ARE MODERN INVENTIONS, OR POPULARISATIONS OF CRAFTS WHICH WERE ORIGINALLY PRACTICED IN A VERY SMALL GEOGRAPHIC AREA. ADOLESCENTS WERE APPRENTICED TO A MASTER-CRAFTSMAN, AND THEY REFINED THEIR SKILLS OVER A PERIOD OF YEARS. BY THE TIME THEIR TRAINING WAS COMPLETE, THEY WERE WELL-EQUIPPED TO SET UP IN TRADE FOR THEMSELVES, EARNING THEIR LIVING WITH THE SKILL OF THEIR HANDS. THE INDUSTRIAL REVOLUTION AND THE INCREASING MECHANISATION OF PRODUCTION PROCESSES GRADUALLY REDUCED OR ELIMINATED MANY OF THE ROLES PROFESSIONAL CRAFTSPEOPLE PLAYED, AND TODAY 'CRAFTS' ARE MOST COMMONLY SEEN AS A FORM OF HOBBY. MOST CRAFTS REQUIRE A COMBINATION OF SKILL AND TALENT, BUT THEY CAN ALSO BE LEARNT ON A MORE BASIC LEVEL BY VIRTUALLY ANYONE.

“ART AND CRAFT ARE INTER-RELATED IN MANY ASPECTS. THEY ARE A FORM OF IDEAS AND SOLLUTIONS THROUGH ITEMS THEY CREATE”

MATHURA IS A CITY IN THE INDIAN STATE OF UTTAR PRADESH. IT IS THE ADMINISTRATIVE CENTRE OF MATHURA DISTRICT OF UTTAR PRADESH. IN HINDU METHODOLOGY IT IS SAID THAT SHRI RAM BIRTH PALACE IS IN MATHURA, UTTAR PRADESH. MATHURA CULTURE OCCUPIES A DISTINGUISHED PLACE IN THE INDIAN HISTORY AND CULTURE. MATHURA IS AN ACTIVE CENTER OF BRAHMANISM, BUDDHISM AND JAINISM FOR SEVERAL DECADES IN UTTAR PRADESH. THE ART, RELIGION, FESTIVALS COMPRISE THE CULTURE OF MATHURA, WHICH IS FAMOUS WORLDWIDE.

1.2 MOTIVATION

OUR COUNTRY INDIA, IS A HERITAGE SYMBOL OF ITS CULTURAL MODESTY AND TRADITIONS. THOUGH IN THE PERIOD OF MODERNISATION THE ESSENCE OF OUR CULTURE AND TRADITION ARE VANISHING WITH THE GROWTH OF URBANISATION. RURAL SOCIETY OF OUR COUNTRY IS CONSIDERED BACKWARD IN FEW ASSESTS , THEREFORE FOR OVERCOMING THIS THOUGHT EVERY INDIVIDUAL HAS THE RIGHT TO SHOW HIS /HER ZEAL FOR THE KIND OF PASSION ONE HAS.

1.3 SCOPE OF THE PROJECT

THE PROJECT BASICALLY COMPRISES OF CRAFTS WHICH ARE CONTEXTUAL TO THE TRADITION OF BHUJ, GUJRAT. INDIA IS DIVERSIFIED NATION AND SO IS ITS CRAFTS INDUSTRY. THUS ALL OF THE CRAFTS IS IMPOSSIBLE TO BE ACCOMMODATED IN A SINGLE COMPLEX. THUS TAKING THIS INTO ACCOUNT, CRAFTS SUCH AS :

- ☐ DHOKRA CRAFT
- ☐ SANJHI ART
- ☐ KUSHAN ART

CRAFTS VILLAGE INCLUDES :

- ☐ ADMINISTRATION: OVERALL MANAGEMENT AND SUPERVISION OF ACTIVITIES
- ☐ RESEARCH AND TRAINING: R & D, KNOWLEDGE SHARING, ADVANCEMENT
- ☐ WORKSHOP: DEMO ROOMS ON PROTOTYPE DESIGNS
- ☐ CRAFT GALLERY: CRAFT DISPLAY, EXHIBITIONS
- ☐ EXHIBIT, SALES AND PROMOTION: SHOWROOMS, SHOPS
- ☐ SUPPORTING UNITS: TO MANAGE THE COMPLEX AN ADMINISTRATIVE BODY IS REQUIRED.
- ☐ FACILITIES AND RECREATION: SUCH AS RESTAURANTS, PARKING AND REST ROOMS.

1.4 STRENGTH

- ☐ AS MATHURA IS A DIVERSE STATE THAT REVEALS ITS ROOTS OF THE INDIAN CULTURE AND TRADITION AND HAS A BLEND OF DEVELOPMENT , ITS AN OPPURTUNITY TO CREATE A SPACE THAT COULD ATTRACT ALL THE FORMS OF OCCUPANTS, CORPORATES, TOURISTS.
- ☐ THE HISTORY OF THE STATE MAKES A POINT OF INTEREST FOR THE TOURISTS THAT CAN BE COMMERCIALLY BENEFICIAL.

1.5 LIMITATION

- ☐ THE DESIGN WILL FOCUS ON PLANNING, CIRCULATION AND LANDSCAPING.
- ☐ FINANCIAL ASPECTS WILL NOT BE EMPHASISED.
- ☐ THE TECHNICAL AND STRUCTURAL DETAILS WILL NOT BE SO MUCH INVOLVED.

1.6 PROJECT JUSTIFICATION

WITH AN OBJECTIVE OF INCREASING AWARENESS AND KNOWLEDGE ABOUT THE RURAL ARTS AND CRAFTS, THE CRAFT VILLAGE SHOULD PROVIDE OPPORTUNITY TO RURAL AND URBAN ARTISTS TO COME TOGETHER AND INTERACT THROUGH THE PROCESS OF CAMPS AND WORKSHOPS. FOR PROMOTION OF REGIONAL ARTS, CRAFTS, HANDICRAFT, FOLK CRAFT, TRADITIONAL RURAL SPORTS AND ARTISTRY, REGIONAL CUISINE, RURAL TOURISM AND PROMOTION OF BRAJ HAAT, MATHURA.

THE CULTURE IN MATHURA HAS CULMINATED WITH ALL THE MAJOR ASPECTS SUCH AS HISTORY, SOCIETY, EPIGRAPHY, RELIGION, ARCHEOLOGY, ICONOGRAPHY, NUMISMATICS, ART AND SCULPTURE. THERE ARE SOME CULTURAL TRADITIONS IN MATHURA LIKE THE SANJHEE, WHICH IS THE COLORFUL ART OF DECORATING THE GROUND WITH FLOWERS.

1.7 METHODOLOGY

ESSENTIAL ACADEMIC STEPS CONDUCTED DURING THE STUDY ARE SIMPLY POINTED OUT AS SHOWN BELOW.

1. PRELIMINARY STAGE:

A. COLLECTION OF DATA AND INFORMATION RELEVANT TO THE PROJECT.

- A. FROM VARIOUS GOVERNMENT AND NON-GOVERNMENT AUTHORITIES.
- B. REFERENCES FROM LIBRARY AND INTERNET.
- C. INTERVIEW WITH THE CRAFTSMEN.

B. VISIT PROPOSED SITE

A. SITE ANALYSIS

- I. SITE PARAMETERS/ FIELD VISITS AND STUDY
- II. DATA REQUIRED FOR SITE PLANNING SHALL BE RECORDED DILIGENTLY.
- III. SOIL INVESTIGATION
- IV. ASSESSMENT OF LOCALLY AVAILABLE CONSTRUCTION MATERIALS.
- V. FUNCTIONAL PARAMETERS RELEVANT TO THE DESIGN ACCORDING TO THE USER REQUIREMENT
- I.E, EXTERNAL AND INTERNAL COMMUNICATION.
- VI. PLANNING AND DESIGN PARAMETER DEALS WITH PLANNING CODE AND DESIGN CODE.
- VII. CLIMATIC ANALYSIS
- VIII. TRAFFIC FLOW ANALYSIS
- IX. WEATHER, FIRE AND DAMP RESISTANCES
- X. THERMAL AND SOUND INSULATION

C. EMPIRICAL ENQUIRY

- A. FIELD CASE STUDY
- B. LIBRARY CASE STUDY
- C. INTERNET CASE STUDY

AFTER COLLECTING ALL THE DATA FROM THE PRELIMINARY STAGE, THE PROPOSED REQUIREMENT OF THE DESIGN WAS FORMULATED BASED ON ALL ABOVE STUDIES. FROM THE ABOVE PRELIMINARY STAGE THE SIZE, SHAPE AND FUNCTION OF THE PARTICULAR ELEMENT OF THE WHOLE PROJECT WAS DETERMINED.

2. SECONDARY STAGE:

A. PLANNING

- A. DEVELOPMENT OF MASTER PLANNING
 - I. CONCEPTUAL PLANNING OF SITE.
 - II. TRAFFIC MANAGEMENT AND PARKING
- B. CONCEPTUAL DESIGN OF BUILDING
 - I. GENERAL LAYOUT OF BUILDING AS PER REQUIREMENTS

B. BUILDING

- A. GENERAL LAYOUT/ARRANGEMENT
- B. ARCHITECTURAL PLANS/ELEVATIONS/SECTIONS
- C. PERSPECTIVE VIEWS/MODEL.

C. DESIGN DEVELOPMENT VARIABLES

1 NEED

- ☐ SPACE
- ☐ RELATIONSHIPS
- ☐ PRIORITIES
- ☐ PROCESSES
- ☐ OBJECTIVE
- ☐ MAINTENANCE
- ☐ ACCESS
- ☐ EQUIPMENT
- ☐ ENVIRONMENT

2 CONTEXT

- ☐ SITE
- ☐ ZONING
- ☐ SERVICES
- ☐ MACRO-CLIMATE
- ☐ ADJACENT BUILDING
- ☐ GEOLOGICAL FACTORS
- ☐ VEHICULAR ACCESS

3 FORM

- ☐ ZONING
- ☐ CIRCULATION
- ☐ STRUCTURE
- ☐ ENCLOSURE
- ☐ CONSTRUCTION TYPE
- ☐ CONSTRUCTION PROCESS
- ☐ ENERGY
- ☐ CLIMATE CONTROL
- ☐ IMAGE

2.0 CHAPTER 2

2.1 LITERATURE REVIEW

A LITERATURE REVIEW IS AN EVALUATIVE REPORT OF INFORMATION FOUND IN THE LITERATURE RELATED TO YOUR SELECTED AREA OF STUDY. THE REVIEW SHOULD DESCRIBE, SUMMARISE, EVALUATE AND CLARIFY THIS LITERATURE. IT SHOULD GIVE A THEORETICAL BASE FOR THE RESEARCH AND HELP YOU (THE AUTHOR) DETERMINE THE NATURE OF YOUR RESEARCH. WORKS WHICH ARE IRRELEVANT SHOULD BE DISCARDED AND THOSE WHICH ARE PERIPHERAL SHOULD BE LOOKED AT CRITICALLY. (DR BARBARA WEBSTER, 2000)

A LITERATURE REVIEW IS AN ACCOUNT OF UNDERSTANDING PARTICULAR TOPIC OR A PREFACE TO ANDRATIONALA FOR ENGAGING IN PRIMARY RESEARCH. GENERALLY A LITERATURE REVIEW IS DONE TO IDENTIFY THE GENERAL TOPIC, ISSUE OR AREA OF CONCERNS. FOR PROCEEDING ANY PROJECT, PROPER AND ADEQUATE KNOWLEDGE IS A MUST. ALMOST THEORETICAL KNOWLEDGE FOR PROPER UNDERSTANDING OF THE PROJECT IS GAINED THROUGH STUDY OF LITERATURE SUCH AS BOOKS, JOURNALS, REPORTS, ARTICLES AND SO ON.

2.2 OBJECTIVE OF THE STUDY

- ☐ TO COLLECT REQUIRED DATA ON VARIOUS ASPECT
- ☐ ANALYSIS OF REQUIREMENTS AND DEVELOPING CONCEPTS
- ☐ THEORETICAL STANDARDS FOR GENERAL REQUIREMENT
- ☐ THEORY BASED ON EXPERIENCE AND RESEARCHES, GIVING GUIDELINES.

2.3 LITERATURE STUDIES

2.4 DELHI HAAT, JANAKPURI (NEW DELHI)

2.5 JAWAHARLAL KALA KENDRA, JAIPUR (RAJASTHAN)

2.4 DELHI HAAT, JANAKPURI

LOCATION: DILLI HAAT JANAKPURI, OPPOSITE VIRENDER NAGAR, LAL SAI MARG, JANAK PURI, NEW DELHI 110058. PH. NO.25612181
NEAREST METRO:TILAK NAGAR AND JANAKPURI EAST METRO STATION ON BLUE LINE



2.4.1 INTRODUCTION

DILLI HAAT, JANAKPURI IS SPREAD OVER A SPRAWLING AREA OF 8.00 ACRES. THIS NEW VENUE SHOWCASES THE COUNTRY'S CRAFT AND CULTURAL TRADITION, AND IS AN OPEN AIR SHOPPER'S PARADISE WHICH IS A ONE STOP DESTINATION FOR ART, CRAFT, MUSIC AND FOOD LOVERS. THIS DILLI HAAT HAS BEEN DEVELOPED BY DELHI TOURISM AT A COST OF RS. 120 CRORE.



THESE STALLS SHOWCASE ETHNIC AND EXOTIC PRODUCTS AND MATERIALS EXCLUSIVE TO INDIA. THERE ARE ENDLESS SHOPPING OPPORTUNITIES FOR THE VISITORS AS IT BRINGS INDIA'S OLD RURAL TRADITION OF OPEN MARKET SPACE TO CONTEMPORARY AND MODERN DELHI.

DILLI HAAT, JANAKPURI GIVES AMPLE OPPORTUNITY FOR FOOD LOVERS TO SAVOR DELECTABLE LIP SMACKING FOOD AS THERE ARE 14 NOS. OF FOOD STALLS SET UP WHERE ONE WILL BE ABLE TO SAVOR THE FLAVORS FROM ACROSS THE COUNTRY AND 15 FOOD STALLS SERVING CUISINES FROM AROUND THE WORLD.

A.C AUDITORIUM WHICH HAS A CAPACITY OF 800 SEATS. THIS AUDITORIUM WILL HAVE THE LATEST TECHNOLOGY AND EQUIPMENTS AND WILL BE THE BIGGEST MODERN AUDITORIUM IN WEST DELHI. AN AMPHITHEATRE HAVING 820 SEAT CAPACITY. THE HAAT ARE - A HUGE DORMITORY WITH 80 BEDS ,5 NOS. OF PUBLIC TOILETS WITH ENERGY EFFICIENT FITTINGS AND LIGHT FIXTURES, 24 X 7 POWER BACK UP, PROPER SEWAGE TREATMENT PLANT, WATER TREATMENT PLANT, RAIN WATER HARVESTING AND 3 GARBAGE DUMPING SPACES HAVE ALSO BEEN CONSTRUCTED TO KEEP THE HAAT CLEAN AND ECO FRIENDLY.

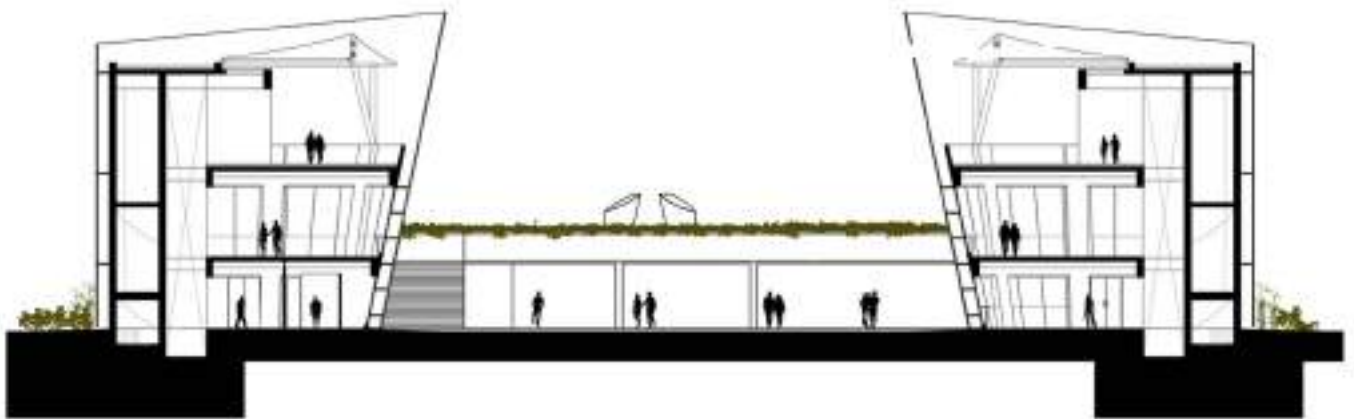


A SPRAWLING EXPOSITION HALL SPREADING OVER 960 SQM. HAS BEEN SET UP AT DILLI-HAAT, JANAKPURI WHERE VARIOUS EXHIBITIONS, SEMINARS, EVENTS ETC TAKES PLACE AND IS AVAILABLE ON RENT FOR GENERAL PUBLIC.THE OUTER WALLS OF THE EXPOSITION HALLS IS COVERED BY CREEPERS WHICH WILL PROVIDE A GREEN ROOF TOP.DILLI HAAT HAS A PROVISION OF 100 NOS. OF TYPICAL CRAFT STALLS, 74 NOS. OPEN PLATFORM SHOPS, 46 NOS. OF A.C SHOPS.

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B. ARCH. THESIS 2020

2.4.2 SITE PLAN



2.4.3 SECTION OF ENTRANCE GATE

2.4.4 PLAN

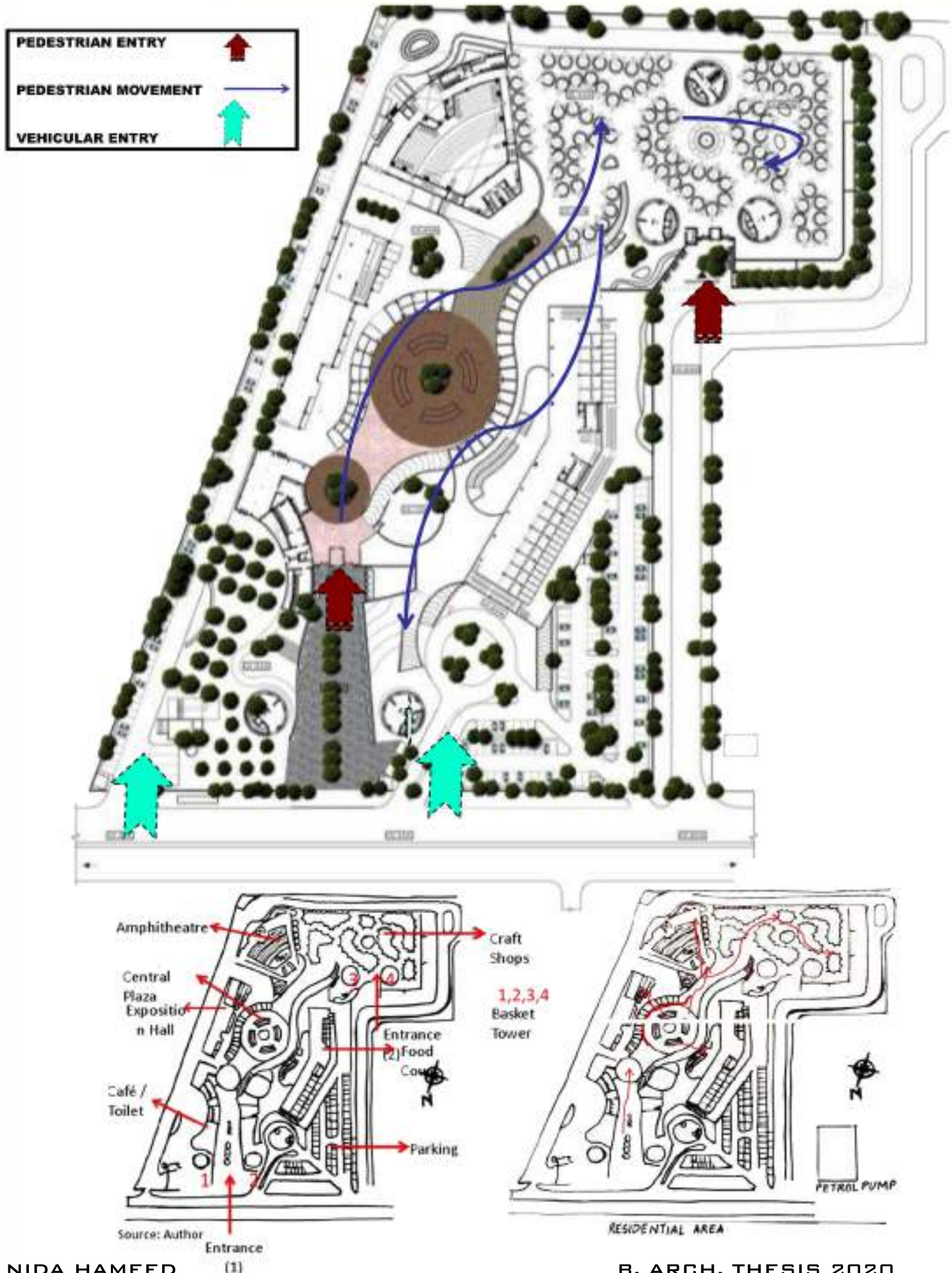
LEGENDS

1. ENTRANCE
2. AUDITORIUM
3. CAFETERIA
4. BASKET
5. MUSIC STORE
6. MUSEUM
7. CENTRAL PLAZA
8. TYPICAL CRAFT SHOPS
9. PASSAGE
10. AC SHOPS
11. PARKING
12. EXPOSITION HALL

13. CHILDREN'S PLAY AREA
14. PUBLIC TOILET
15. TICKET COUNTER
16. SCULPTURE COURT
17. AC MACHINE ROOM
18. PLANTERS
19. COURTYARD
20. SERVICE PASSAGE



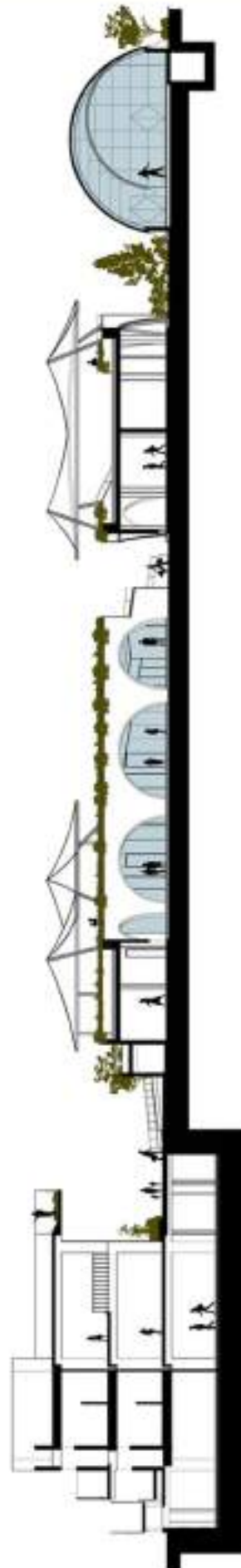
2.4.5 CIRCULATION AND CONNECTIVITY



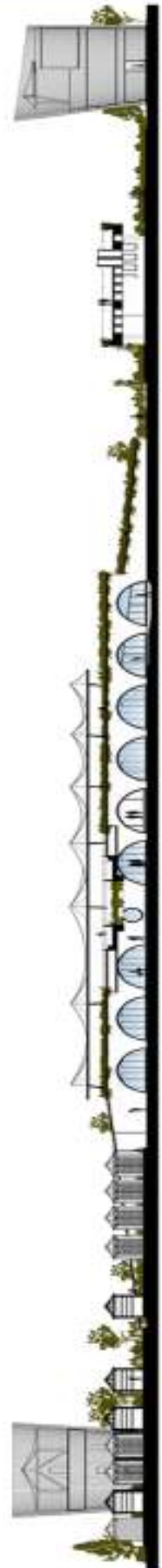
2.4.6 SECTIONS



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SECTION 2



SECTION 3

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2.5 LITERATURE STUDY : JAWAHAR KALA KENDRA, JAIPUR

2.5.1 INTRODUCTION

PROJECT: JAWAHAR KALA KENDRA

(FURTHER REFERRED AS JKK)

**LOCATION: OLD CITY OF JAIPUR,
RAJASTHAN- INDIA**

PERIOD OF CONSTRUCTION: 1986-1991

ARCHITECT: CHARLES CORREA

CLIENT: RAJASTHAN GOVERNMENT, INDIA

PURPOSE: CULTURAL CENTRE TO PRESERVE THE RAJASTHANI ARTS & CRAFTS



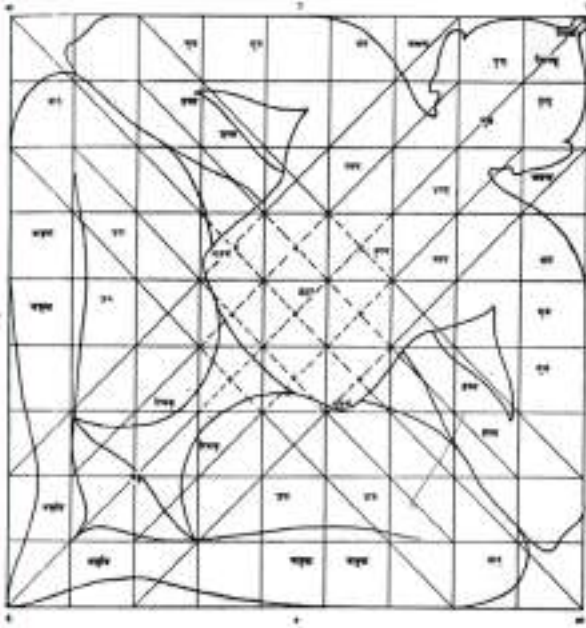
‘JAWAHAR KALA KENDRA’ (JKK) IS ONE THE BEST EX-AMPLES OF INDIAN CONTEMPORARY ARCHITECTURE BUILT IN A PLANNED HISTORIC CITY OF JAIPUR, WHERE THE MODERNITY FUSES WITH THE PAST THROUGH DIFFERENT SPACE ORGANISATION AND MATERIALS USED.



AS CHARLES CORREA DURING HIS INTERVIEW WITH RIBA PRESIDENT ANGELA BRADY TOLD THAT “THE DESIGN OF JKK COMES FROM CITY ITSELF, WHICH WAS BASED ON THE NINE SQUARES EACH REPRESENTING NINE PLANETS. AND THE RULER WHO BUILT THE CITY WAS OBSESSED WITH THE SKY, SO ON ONE SIDE HE USED THE OLDEST MYTHS OF THE SKY WHICH IS THE ‘NAVGRAH’ (THE NINE PLANETS) AND THEN HE ALSO IS THE ONE WHO BUILT THE NEWEST MYTHS WHICH IS SCIENCE, THROUGH ASTRONOMICAL INSTRUMENTS. FOR EXAMPLE, THE JANTAR MANTAR (MASONRY TOOLS DESIGNED TO STUDY THE SKY), WHICH WERE WAY AHEAD OF THEIR TIME. PEOPLE MEASURED VERY PRECISELY THE MOVEMENT OF THE SUN AND THE STARS BECAUSE THE INSTRUMENTS WERE MADE FROM MASONRY AND FIXED, SO OTHERWISE METAL INSTRUMENTS COULD MOVE WITH THE TREMOR OF THE EARTH OR SOMETHING ELSE. SO, HE HAD THESE TWO DIFFERENT TAKES ON THE SKY, AND HE BROUGHT THEM TOGETHER IN THIS CITY AND SINCE IT’S A MEMORIAL TO INDIA’S FIRST PRIME MINISTER ‘JAWAHAR LAL NEHRU’, NOTHING BETTER THAN TO BRING BACK THE CITY ITS PAST. NEHRU WROTE A BOOK CALLED ‘THE DISCOVERY OF INDIA’ WHICH WAS LOOKING BACKWARDS DEEP INTO THE ROOTS OF INDIAN CULTURE, BUT HE (JAWAHAR LAL NEHRU) ALSO COMMISSIONED CORBUSIER TO INVENT A NEW FUTURE THROUGH A MODERN CITY CHANDIGARH. NOW HOW DO YOU BRING THOSE TWO VISIONS TOGETHER? “TO KNOW AND UNDERSTAND THIS (JKK) BUILT SPACE, WE MUST UNDERSTAND THE CONTEXT AND BACKGROUND IT’S BUILT IN AND ALSO TOOK INSPIRATION FROM. WE MUST LOOK BACK INTO THE PAST AND BRIEFLY UNDERSTAND THE PRINCIPALS OF INDIAN SCIENCE OF ARCHITECTURE CALLED ‘VASTU SHASTRA’ AND HOW IT WAS USED IN THE PLANNING OF THE OLD CITY OF JAIPUR.

2.5 LITERATURE STUDY : JAWAHAR KALA KENDRA, JAIPUR

2.5.2 CONCEPT



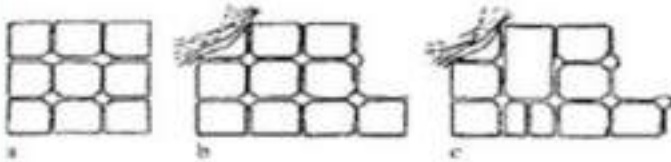
THE CENTRE IS AN ANALOGUE OF THE ORIGINAL CITY PLAN OF JAIPUR DRAWN UP BY THE MAHARAJA, A SCHOLAR, MATHEMATICIAN AND ASTRONOMER, JAI SINGH THE SECOND, IN THE MID-17TH CENTURY. HIS CITY PLAN, GUIDED BY THE SHIPLA SHASTRAS, WAS BASED ON THE ANCIENT VEDIC MADALA OF NINE SQUARES OR HOUSES WHICH REPRESENT THE NINE PLANETS (INCLUDING TWO IMAGINARY ONES KETU AND RAHU).

DUE TO THE PRESENCE OF A HILL ONE OF THE SQUARES WAS TRANSPOSED TO THE EAST AND TWO OF THE SQUARES WERE AMALGAMATED TO HOUSE THE PALACE.

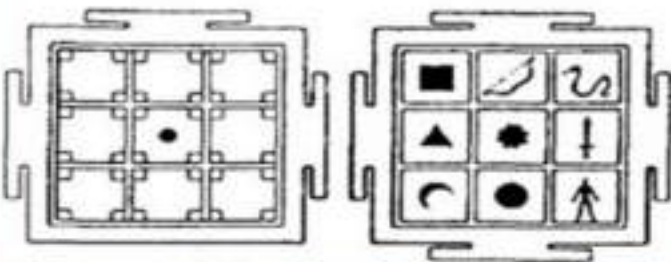
CORREA'S PLAN FOR THE KENDRA INVOKES DIRECTLY THE ORIGINAL NAV GRAHA OR NINE HOUSE RNDANDALA. ONE OF THE SQUARES IS PIVOTED TO RECALL THE ORIGINAL CITY PLAN AND ALSO TO CREATE THE ENTRANCE.

THE PLAN OF JAIPUR CITY BASED ON THE NINE SQUARE YANTRA IN WHICH ONE SQUARE IS DISPLACED AND TWO CENTRAL SQUARES COMBINED. THE SQUARES IS DEFINED BY 8M HIGH WALL, SYMBOLIC OF THE FORTIFICATION WALL ALONG THE JAIPUR OLD CITY.

2.5.3 INSPIRATION: INTERIORS



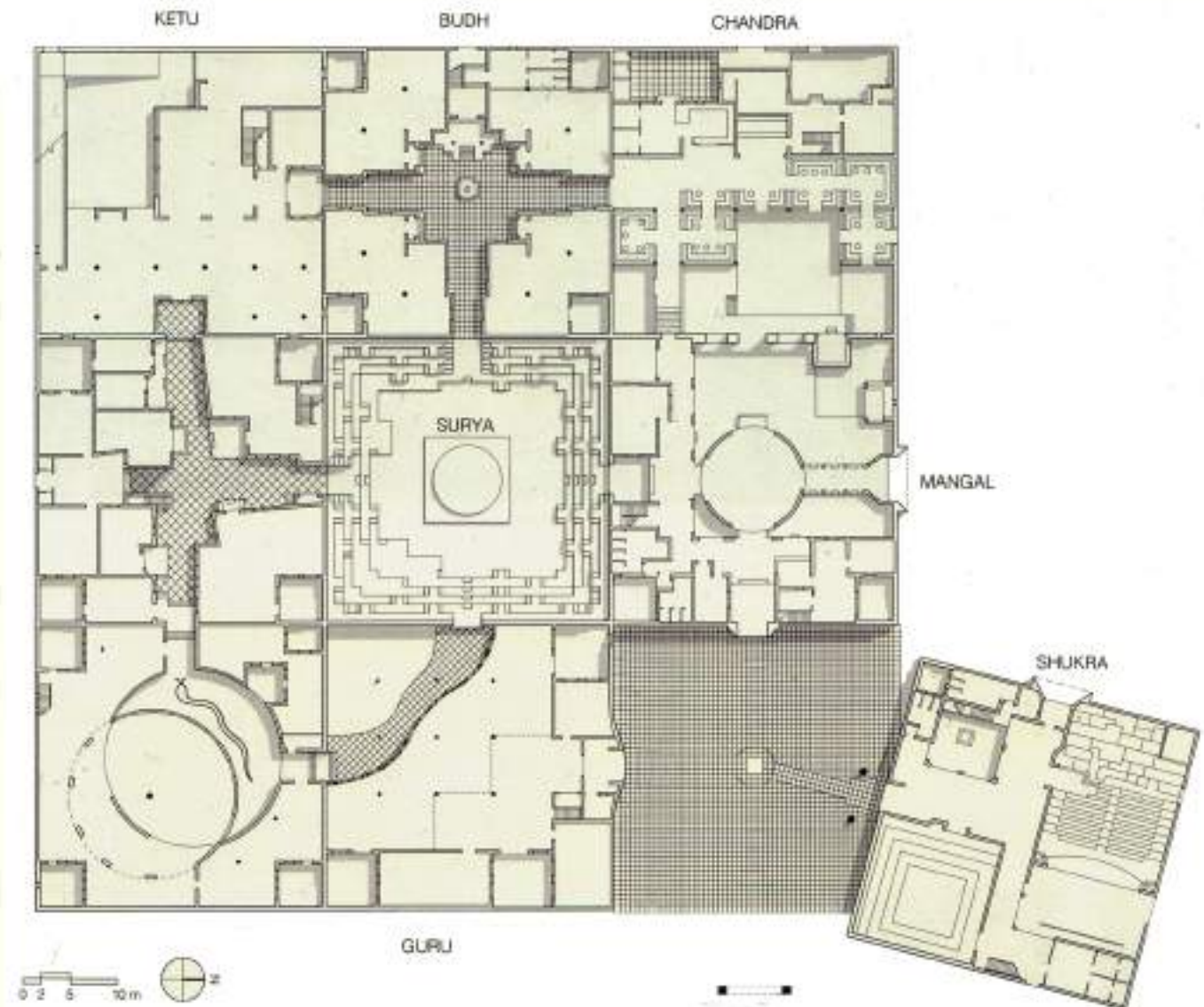
The plan of Jaipur city based on the nine square Yantra in which one square is displaced and two central squares combined.



Ground plan of the Nāt-Mandir in Konarak (left), corresponding to the divisions of the Yantra of the Nine Planets or *Navagraha* (right). The symbols of the yantra are: square = Venus; bow = Mercury; snake = ketu; triangle = Mars; lotus = the sun, at the centre; sword = Rahu; crescent = the moon; circle = Jupiter; man = Saturn. Based on the *Mandala Sarvasva*.



2.5.4 PLAN LAYOUT ACCORDING TO THE MANDALA



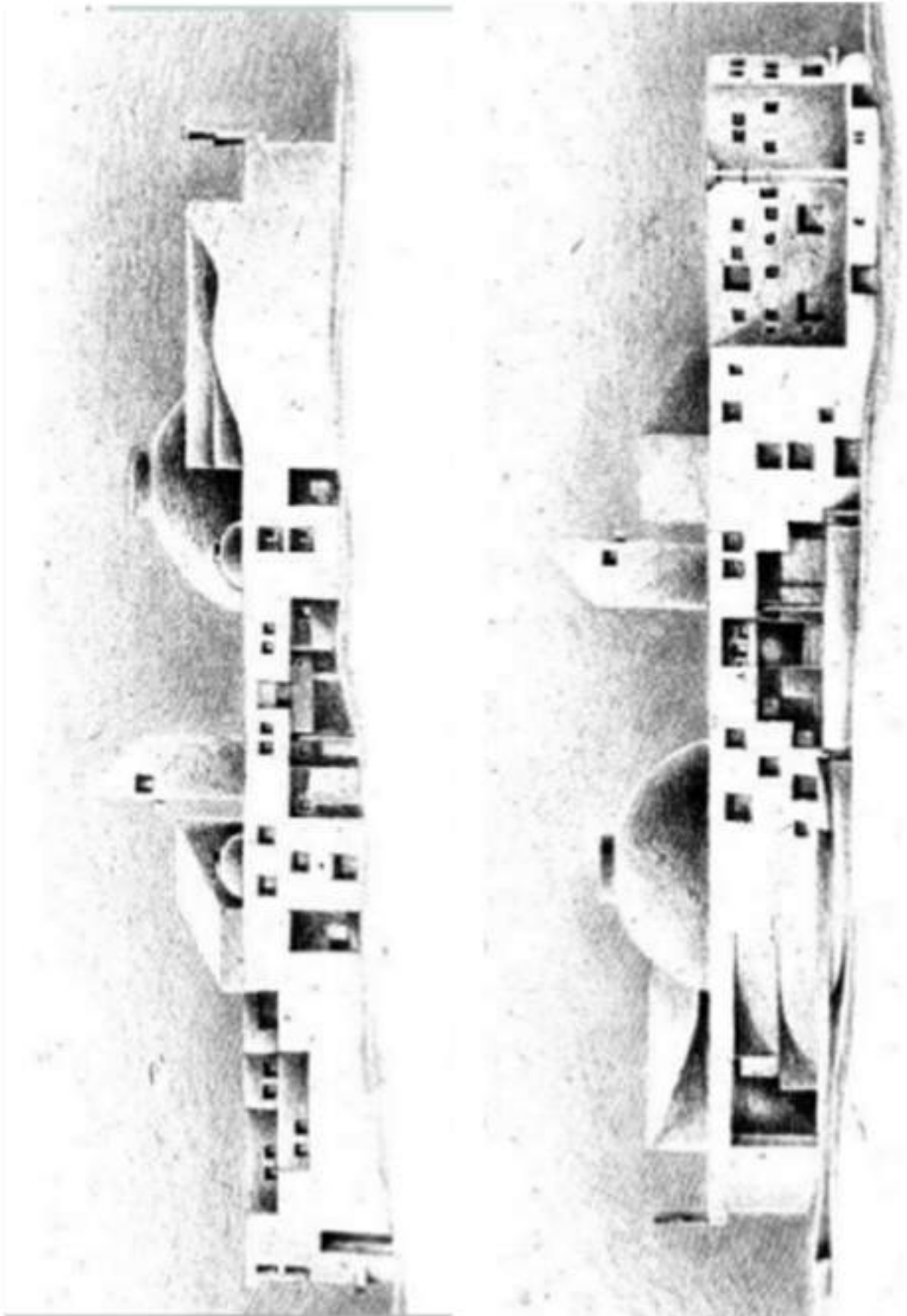
THE BUILDING PROGRAM HAS BEEN "DISAGGREGATED" INTO EIGHT SEPARATE GROUPINGS CORRESPONDING TO THE MYTHS REPRESENTED BY THAT PARTICULAR PLANET: FOR INSTANCE, THE LIBRARY IS LOCATED IN THE SQUARE OF THE PLANET MERCURY WHICH TRADITIONALLY REPRESENTS KNOWLEDGE. THE THEATRES ARE IN THE HOUSE OF VENUS, REPRESENTING THE ARTS.

THE CENTRAL SQUARE, AS SPECIFIED IN THE VEDIC SHASTRAS, IS A VOID: REPRESENTING THE NOTHING WHICH IS EVERYTHING. THE FLOORING PATTERN IN THIS SQUARE IS A DIAGRAM OF THE LOTUS REPRESENTING THE SUN. CITY PALACE, JAIPUR.

THE ASTROLOGICAL SYMBOL OF EACH PLANET IS DIRECTLY EXPRESSED IN A CUT-OUT OPENING ALONG ITS EXTERNAL WALL.

EACH OF THE SQUARES IS DEFINED BY 8-METRE-HIGH WALLS. THE BUILDING PROGRAMME HAS BEEN "DISAGGREGATED" INTO EIGHT SEPARATE GROUPINGS CORRESPONDING TO THE MYTHS REPRESENTED BY THAT PARTICULAR PLANET: FOR INSTANCE, THE LIBRARY IS LOCATED IN THE SQUARE OF THE PLANET MERCURY WHICH TRADITIONALLY REPRESENTS KNOWLEDGE, AND THE THEATRES ARE IN THE HOUSE OF VENUS, REPRESENTING THE ARTS. THE ASTROLOGICAL SYMBOL OF EACH PLANET IS DIRECTLY EXPRESSED IN A CUT-OUT OPENING ALONG ITS EXTERNAL WALL. THE CENTRAL SQUARE, AS SPECIFIED IN THE 'VASTU SHASTRA' IS A VOID: REPRESENTING THE NOTHING WHICH IS EVERYTHING. THE FLOORING PATTERN IN THIS SQUARE IS A DIAGRAM OF THE LOTUS REPRESENTING THE SUN IN HINDU MYTHOLOGY.

2.5.5 ELEVATIONS



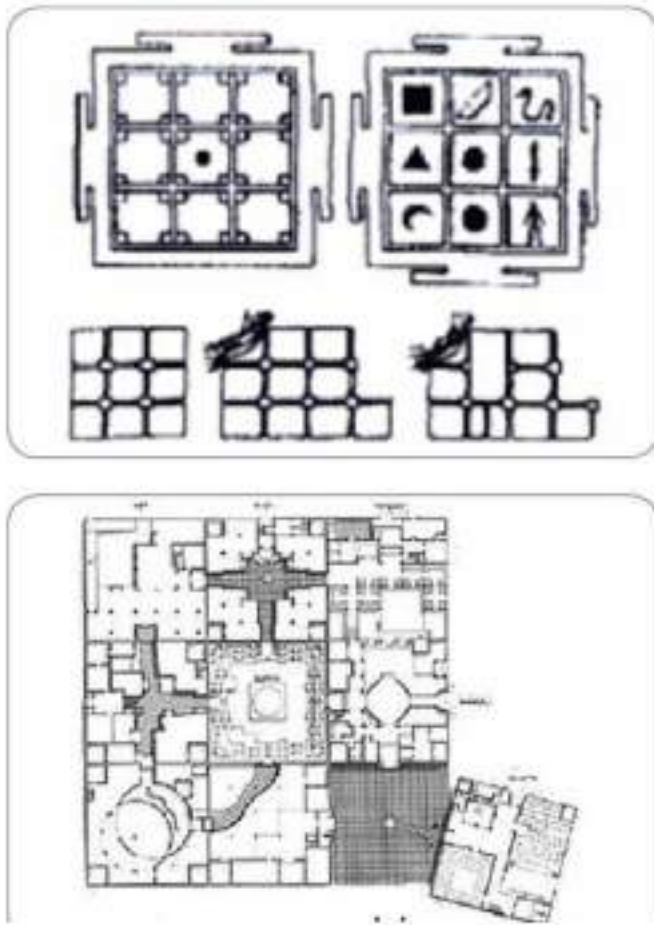
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2.5.6 INFERENCES:



Jawahar Kala Kendra, Jaipur.
-Charles Correa

•Museum was inspired from city planning of Jaipur.

•Indian+ Modernism was the key: *By making the southeast block to shift for Entrance.*

THE BUILDINGS IN A CONTEMPORARY METAPHORICAL REPLICATION OF THE BASIC PLAN OF THE CITY OF JAIPUR, BASED ON THE VASTU PURSH MANDALA. THE ARCHITECT IN HIS ATTEMPT TO CREATE A BRAND IMAGE FOR THE HISTORICAL CITY, HAS TRIED TO GET THE ESSENCE OF THE EXISTING FORM BUT SUPERFICIALLY. THE CRITICAL SUSTAINABLE ASPECT OF THE TRADITIONAL ARCHITECTURE OF JAIPUR HAS NOT BEEN TACKLED WELL.

THE PLACE HAS AN AMAZING INTERPLAY OF LIGHT , SHADOW AND COLOURS, EVOKING EMOTIONS IN THE USER AND INVITE HIM TO MOVE FURTHER.

THE SPACES FLOW AS AN NARRATIVE AND CHANGES THE MOODS OF THE USER, BUT THE OVER ALL CIRCULATION LACKS OF CONTINUED COVERED CORRIDOR, WHICH MAKES THE PLACE UNUSABLE DURING SUMMERS AND RAINS. THE OPEN AIR THEATRE IS ONLY GOOD TO LOOK AT, IT IS ENCLOSED BY THE HIGH WALLS WHICH CREATE ACOUSTIC AND VENTILATION PROBLEMS AT THE TIME OF CROWD.

THE HIGH WALLS WITH NO FENESTRATION IN THE FAÇADE MAKES THE BUILDING ENCLOSED AND IT DOES NOT OPEN UP TO THE CITY. HOWEVER WITHIN THE BUILDING THE ACTIVITIES ARE DISINTEGRATED BUT COMBINE TO A HETEROGENEOUS MIXTURE OF VARIOUS CULTURAL ACTIVITIES HAPPENING INDIVIDUALLY.

3. CHAPTER 3 : SITE ANALYSIS

3.1 SITE ANALYSIS

MATHURA IS A CITY IN THE INDIAN STATE OF UTTAR PRADESH. IT IS THE ADMINISTRATIVE CENTRE OF MATHURA DISTRICT OF UTTAR PRADESH. UTTAR PRADESH IS ONE OF INDIA'S LOW-INCOME STATES, WITH A 37.7 PERCENT POVERTY RATE. GOVERNMENT IS NOW PLANNING TO ENHANCE TOURISM FOR THRE WELFARE OF THE PEOPLE AND THE COUNTRY TO RAISE THE ECONOMY. MOREOVER, THE BENEFITS OF TOURISM HAVE HAD LITTLE TRICKLE-DOWN EFFECT IN THE STATE, ESPECIALLY AMONG COMMUNITIES ADJACENT TO CULTURAL ASSETS.



- ALIGARH (40 km)
- NH19 (55 km, AGRA-MATHURA EXPRESSWAY)
- YAMUNA RIVER
- JAIT VILLAGE
- VRINDAVAN (11 km)
- DELHI (145 km)
- GOVARDHAN (22 km)
- RAJASTHAN

3.1.1 SITE LOCATION

PROPOSED SITE FOR
CRAFT VILLAGE : BRAJ HAAT,
MATHURA

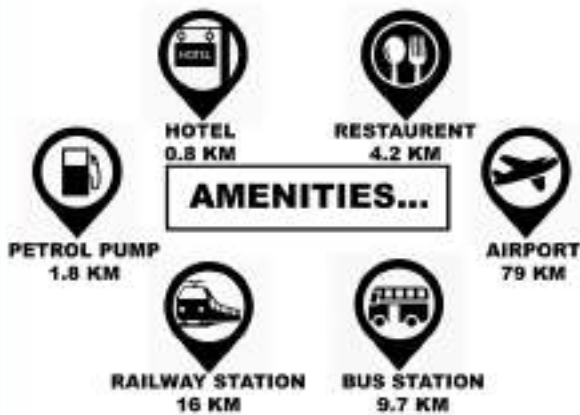
LOCATION: JAIT VILLAGE,
AGRA-MATHURA EXPRESS-
WAY(NH19) MATHURA (U.P)
AREA : 7.9 ACRES I.E. 5.80
ACRES

COORDINATES : 27°35'11.2"N
77°36'32.8"E

MAJOR SOIL TYPES

SILTY SOIL
SANDY SOIL
LOAMY SOIL.

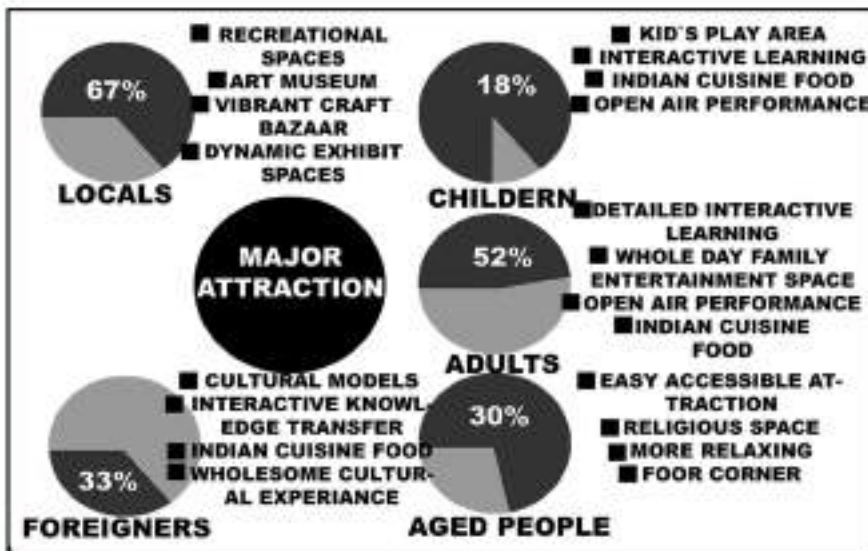
3.1.2 ACCESS AND APPROACH



3.1.3 OTHER PLACES IN MATHURA



3.1.4 MAJOR ATTRACTION ON SITE



MAJOR REVENUE FOR CRAFT VILLAGE, TURNS OUT FROM THE LOCALITIES, WHO FREQUENT MOST THROUGHOUT THE YEAR. WHEREAS FOR- FOREIGNERS FLOW RATE IS HIGH ONLY DURING VOCATION. HENCE THE NEED TO ATTRACT THE LOCAL CROWD IS EQUALLY IMPORTANT TO CREATE A FULL YEAR FUNCTIONING ACTIVE SPACE.

3.1.5 MATHURA'S ART AND CRAFT

ART OF GANDHARA
(GREECE BUDDHIST ART)
MAURYAN ART (SCULPTURE: WOOD TO STONE)
KUSHAN ART

GUPTA ART
BUDDHIST ART
JAIN ART
HINDU ART



3.1.6 VEGETATION :

THE SITE IS BEING USED FOR AGRICULTURAL PURPOSE. FEW NUMBER OF TREES CAN BE SEEN WITHIN THE SITE AS WELL.

3.1.7 CLIMATE :

THE CLIMATE IS SUB-TROPICAL HUMID AND IT IS CHARACTERISED BY A HOT DRY SUMMER AND A PLEASANT COLD SEASON.

TEMPERATURE : SUMMERS WITH TEMPERATURES RISING BEYOND 44 °C

COLD AND FOGGY WINTERS WITH TEMPERATURE DIPPING TO 5 °C

AVERAGE RAINFALL : 826 MM

MAJOR DRAINAGES : YAMUNA RIVER

3.2 SITE JUSTIFICATION :

ENHANCEMENT OF SOCIALIZATION IS MORE PROMINENT THROUGH A TRADITIONAL AND SETTLED COMMUNITY. THE SITE HAS VERY STRONG SOCIAL AND CULTURAL POTENTIALS. IT IS NEAR TO THE CULTURE, NATURE AND COMMUNITY. IT IS FAR AWAY FROM THE HUSTLE AND BUSTLE OF THE CITY YET EASILY ACCESSIBLE.

3.3 BYE LAWS :

ACCORDING TO THE BYE LAWS OF MATHURA-VRINDAVAN DEVELOPMENT AUTHORITY, THE SITE LIES IN URBAN EXPANSION ZONE. FOLLOWING ARE THE REGULATIONS FOR THE PROJECT AS PER THE BYE LAWS:

- ☐ F. A. R.: 2
- ☐ MAX. GROUND COVERAGE: 40 % OF THE TOTAL PLOT

3.4 SWOT ANALYSIS :

3.4.1 STRENGTH

- ☐ FACILITY OF AMENITIES
- ☐ NATURAL SURFACE DRAINAGE
- ☐ 9M WIDE ROAD
- ☐ LESS POLLUTION

3.4.2 WEAKNESS

- ☐ DRAINAGE SYSTEM

3.4.3 OPPORTUNITY

- ☐ MATERIAL AVAILABILITY
- ☐ TRADITIONAL SETTLEMENT
- ☐ TOURIST ROUTE

4. CHAPTER 4 : CASE STUDIES

4 CASE STUDIES

4.1 AWADH SHILPGRAM, LUCKNOW

LUCKNOW'S RICH AND ETERNAL CULTURE OWES ITS ORIGIN TO THE TRADITIONS OF THE NAWABS OF AWADH, WHO WERE KNOWN FOR THEIR SOPHISTICATED LIFESTYLE. THE CITY IS CONSIDERED AS ONE OF THE GREATEST HUBS OF MUSLIM CULTURE IN INDIA. FESTIVALS IN LUCKNOW ARE CELEBRATED WITH GREAT POMP AND ENTHUSIASM. APART FROM RELIGIOUS FESTIVALS SUCH AS EID, DIWALI, HOLI, ETC., OTHER FESTIVALS SUCH AS LUCKNOW MAHOTSAVA ARE ORGANISED ANNUALLY, SHOWCASING THE CULTURE OF THE CITY. LUCKNOW IS FAMOUS FOR ITS CLASSICAL INDIAN DANCE FORMS, MUSIC AND DRAMA.

4.1.1 INTRODUCTION

LOCATION : NEAR, SECTOR 9, AMAR SHAHEED PATH, AWADH VIHAR YOJNA, LUCKNOW, UTTAR PRADESH 226029

SITE AREA : 20 ACRES



AVADH SHILPGRAM PROJECT IS DESIGNED FROM INSPIRATION OF CULTURAL, POLITICAL, COMMERCIAL AND ENTERTAINMENT ACTIVITIES OF PEOPLE, WHICH IS CONSTRUCTED ON 20 ACRE OF LAND. ELLIPTICAL OF THIS HAAT IS DESIGNED OUTSIDE IN, WHICH HELPS IN SMOOTH RUNNING OF PREMISES. THIS IS BUILT WITH A MOTIVE TO KEEP THE WARMTH OF LAKHNAVI MARKETS AND CULTURE ALIVE AND TO KEEP THE MEMORIES OF STREETS OF THE CITY ALIVE. ARCHITECTURE OF PREMISES IS INSPIRED FROM RUMI GATE AND IMAMBARA. EXPERIENCE OF LIGHT AND AIR IS AMAZING FROM HAAT. HERE IT CONSIST OF MORE THAN 200 HANDICRAFT SHOPS, AUDITORIUM, BANQUET HALL. BESIDES THIS SERVICE OF VARIOUS TYPES OF CUISINE IS AVAILABLE TOO. AVADH SHILPGRAM IS ONE OF THE MOST PRESTIGIOUS AND GLORIOUS PROJECT OF LUCKNOW, THE CITY OF NAWABS.

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4.1.2 VISION OF AWADH SHILPGRAM LUCKNOW

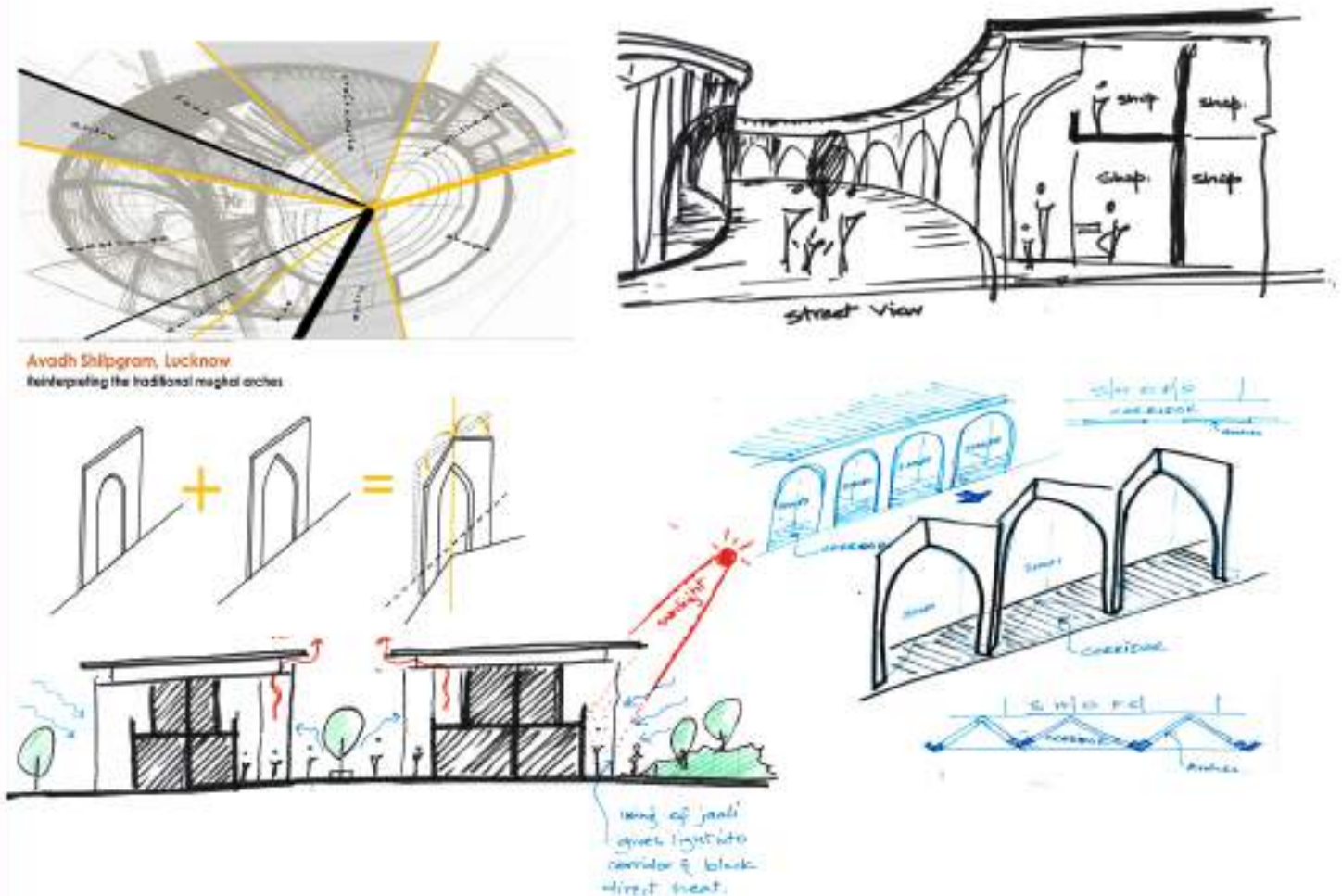
THE VISION OF SHILPGRAM IS TO PROVIDE THE SINGLE PLATFORM FOR ALL OVER THE COUNTRY CRAFT AND TO ENHANCE THE LUCKNOWI ART AND CRAFT IN ITSELF. THIS IS A PLACE WHICH GIVES THE OPPORTUNITY WITHOUT THE FILTER OF BROKERS TO THE CRAFT PERSONS TO ELABORATE, SHARE, INTERACT, LEARN AND TEACH WITH THEIR ART OF WORK DIRECTLY TO THE BUYERS, TO THE GENERAL PUBLIC AND THE ART LOVERS.

4.1.3 THE USP OF AWADH SHILPGRAM, LUCKNOW

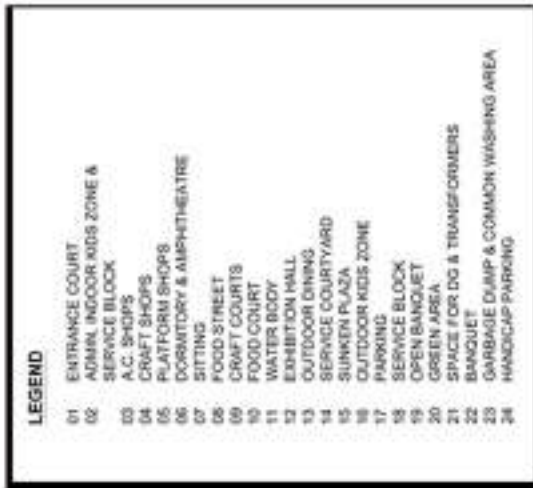
USP OF SHILPGRAM IS HIS ARCHITECTURE WHICH DEPICTS THE OLD LUCKNOW ARCHITECTURE IN MODERN WAY. ITS ARTICULATION HAS BEEN REALISED THROUGH A CONTEMPORARY INTERPRETATION OF TRADITIONAL ELEMENTS OF ARCHES AND JAALIS.

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, AWADH SHILPGRAM INDEED PROVIDES GENEROUS FACILITIES TO VISITORS AND ARTISANS.

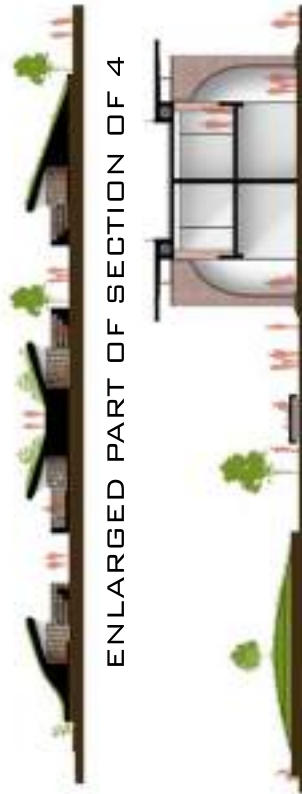
4.2 CONCEPT AND TECHNIQUES



4.3 SITE PLAN



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SECTION 1

SECTION 2

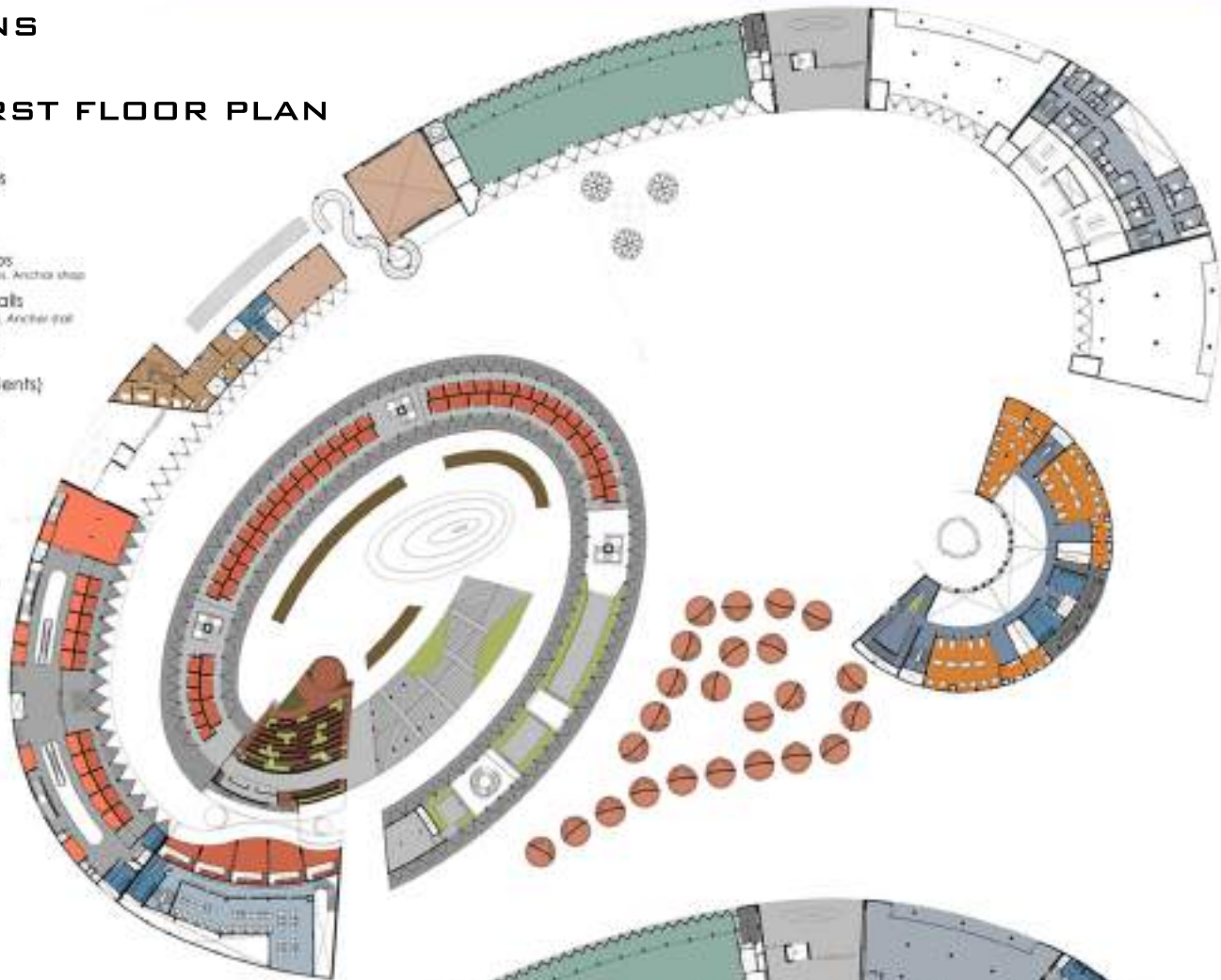
SECTION 3



4.4 PLANS

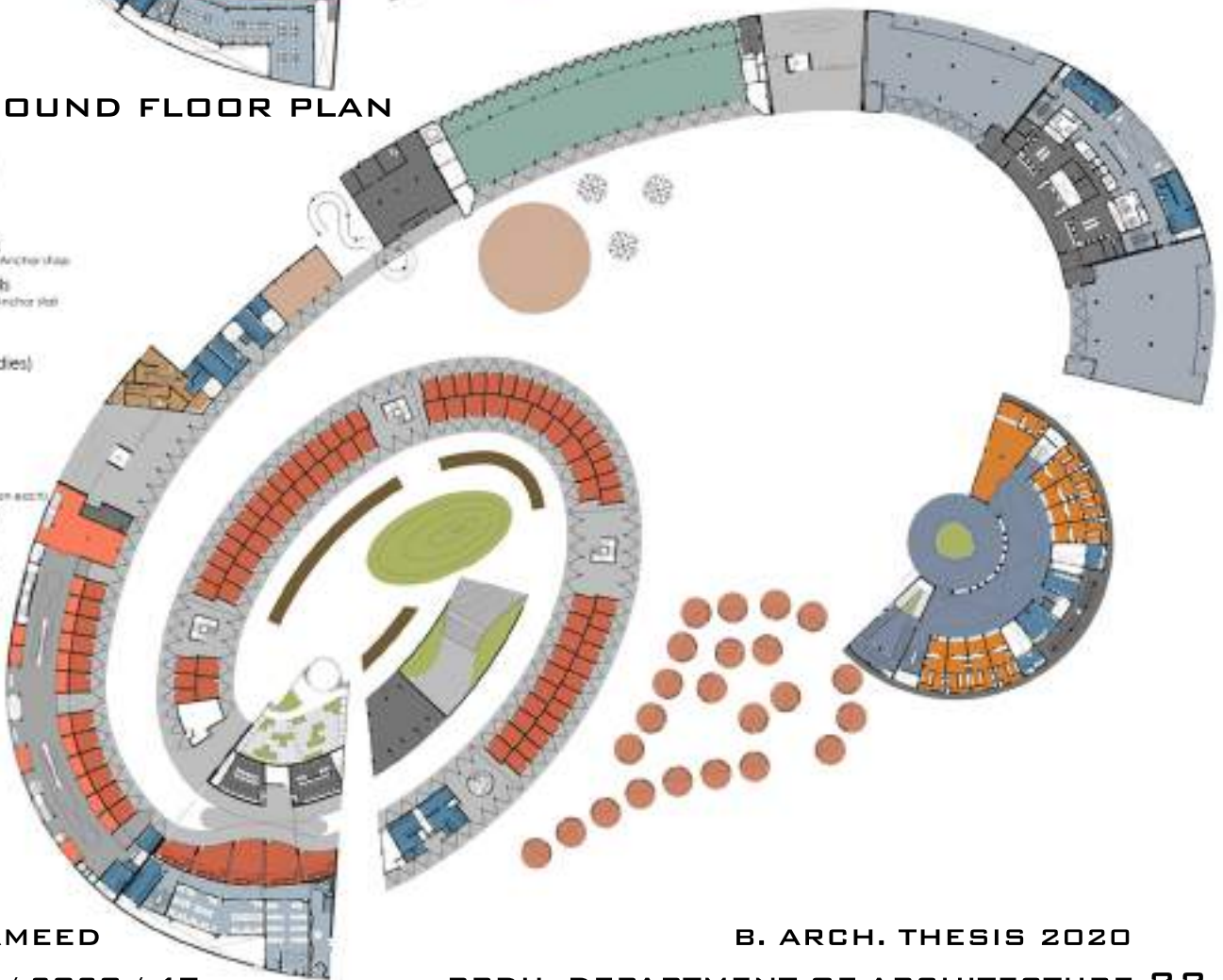
4.4.1 FIRST FLOOR PLAN

-  Platform shops
-  Craft Shops
73 Nos. Shops
-  AC Craft Shops
15 Nos. shops - 02 Nos. Anchor shop
-  Food Court Stalls
01 Nos. stalls - 02 Nos. Anchor stall
-  Exhibition Hall
-  Dormitories (Gents)
100 Nos. of beds
-  Public Toilets
-  Craft Courts
24 Nos. Craft Courts
-  Banquet Hall
1000 person each
-  Kids Play Area
Indoor & Outdoor
-  Administration
-  Other Services



4.4.2 GROUND FLOOR PLAN

-  Platform shops
-  Craft Shops
73 Nos. Shops
-  AC Craft Shops
15 Nos. shops - 02 Nos. Anchor shop
-  Food Court Stalls
01 Nos. stalls - 02 Nos. Anchor stall
-  Exhibition Hall
-  Dormitories (Ladies)
74 Nos. of beds
-  Public Toilets
-  Craft Courts
24 Nos. Craft Courts
-  Banquet Hall
1000 person each
-  Kids Play Area
Indoor & Outdoor
-  Administration
-  Other Services



4.5 INFERENCES

ARCHITECTURE STUDIO ARCHOHM HAS COMPLETED A CAMPUS FOR PROMOTING CRAFTS IN THE INDIAN CITY OF LUCKNOW, FEATURING A CLUSTER OF GRASS-ROOFED WORKSHOPS AND A SPIRALLING SHOPPING ARCADE.

AWADH SHILPGRAM WAS TO ACCOMMODATE ALMOST 200 SHOPS DEDICATED TO CRAFTS FROM AROUND THE REGION AND BEYOND, ALONGSIDE CRAFT COURTS FOR HOSTING WORKSHOPS, AN AMPHITHEATRE, AN EXHIBITION HALL AND A FOOD COURT.

THE AIM IS TO PROVIDE LOCAL CRAFTSPEOPLE WITH A PLACE WHERE THEY CAN SHARE IDEAS, TEACH, LEARN AND SELL THEIR WORK DIRECTLY TO CUSTOMERS.

THE BUILDINGS DEVELOPED FOR THE COMPLEX ARE INTENDED TO FORM A COLLAGE OF SHAPES AND MATERIALS THAT REFERENCES THE CHAOTIC COMPOSITION OF THE URBAN BAZAARS FOUND THROUGHOUT THE REGION.

FROM AN ENTRANCE COURTYARD, A SPIRALLING STRUCTURE LINED WITH CRAFT SHOPS LEADS VISITORS GRADUALLY TOWARDS AN OPEN PLAZA AT THE CENTRE OF THE CURVING BUILDING.

"AN ELLIPTICAL FORM ENABLES A SMOOTH CORNER-FREE CIRCULATION," EXPLAINED THE ARCHITECTS.

"IT NARROWS DOWN WHILE SPIRALLING INWARD, AND EMULATES THE DENSITY AND VIBRANCY OF TRADITIONAL LUCKNOWI BAZAARS, WHICH HAVE STREETS THAT GET PROGRESSIVELY NARROWER."

THE 20 ACRE SITE IS LOCATED CLOSE TO A MAJOR HIGHWAY IN A RAPIDLY DEVELOPING AREA OF THE UTTAR PRADESH REGION'S CAPITAL CITY.



5. CHAPTER 5 : CASE STUDIES

5.1 DELHI HAAT, INA

LOCATION : DILLI HAAT, INA

NEAREST METRO : INA ON YELLOW LINE



THE DILLI HAAT PROVIDES THE AMBIENCE OF A TRADITIONAL RURAL HAAT OR VILLAGE MARKET, BUT ONE SUITED FOR MORE CONTEMPORARY NEEDS. HERE ONE SEES A SYNTHESIS OF CRAFTS, FOOD AND CULTURAL ACTIVITY. DILLI HAAT IS NOT JUST A MARKET PLACE; IT HAS BEEN VISUALIZED AS A SHOWPIECE OF TRADITIONAL INDIAN CULTURE- A FORUM WHERE RURAL LIFE AND FOLK ART ARE BROUGHT CLOSER TO AN URBAN CLIENTELE. DIFFERENT AND APPEALING, DILLI HAAT IS LOCATED IN ONE OF THE MOST IMPORTANT COMMERCIAL CENTERS OF SOUTH DELHI, OPPOSITE INA MARKET. THE 6 ACRES OF LAND ON WHICH THIS SPRAWLING COMPLEX IS SITUATED WAS SALVAGED AS PART OF A RECLAMATION PROJECT AND TRANSFORMED INTO A MAGNIFICENT DREAM PLAZA. EXTENSIVE FOUNDATION WORK, SMALL THATCHED ROOF COTTAGES AND KIOSKS WITH A VILLAGE ATMOSPHERE HAVE MADE THE PLACE INTO AN ATTRACTIVE MULTIPLE CENTER.

A HALL IN THE COMPLEX SPECIFICALLY CATERS TO EXHIBITIONS OF THE HANDLOOMS AND HANDICRAFTS. A SOUVENIR SHOP, ALSO DISPLAYS ATTRACTIVE ETHNIC PRODUCTS. THE ARCHITECTURAL FEATURES OF THE COMPLEX HAVE BEEN ESPECIALLY DESIGNED IN THE TRADITIONAL NORTH INDIAN STYLE, WITH BRICKWORK JAIL (LATTICE) AND STONE ROOFS. THE SHOPS ARE SET UP ON PLATFORMS, WHICH ACT AS A LINK IN THE BAZAR DESIGN. THE COURTYARDS BETWEEN THE SHOPS ARE PAVED IN STONE AND INTERSPACED WITH GRASS TO RETAIN A VISUAL SOFTNESS. THE SMALL THATCHED ROOF COTTAGES AND KIOSKS, WITHOUT ANY CONCRETE STRUCTURES PROVIDE A VILLAGE ATMOSPHERE.

THE LANDSCAPING OF THE AREA INCORPORATES COLOURFUL FLOWERING SHRUBS AND TREES, THUS THE ENTIRE COMPLEX IS IN HARMONY WITH THE ENVIRONMENT. DILLI HAAT TRANSPORTS YOU TO THE MAGICAL WORLD OF INDIAN ART AND HERITAGE PRESENTED THROUGH A FASCINATING PANORAMA OF CRAFT, CUISINE AND CULTURAL ACTIVITIES.



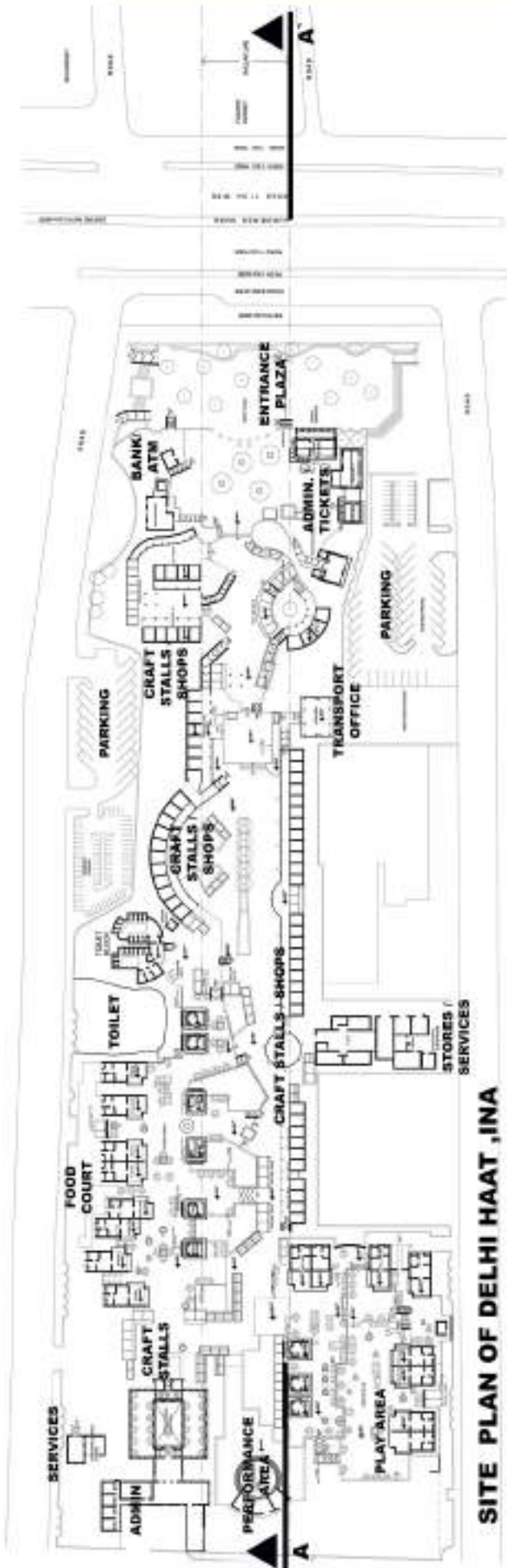
ENTRANCE GATE



EXHIBITION AREA

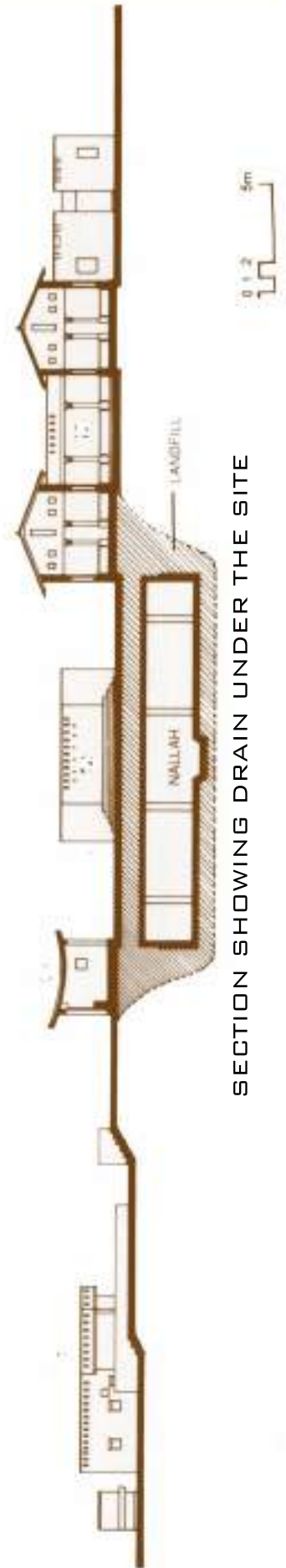
5.1 DELHI HAAT, INA

5.1.1 SITE PLAN



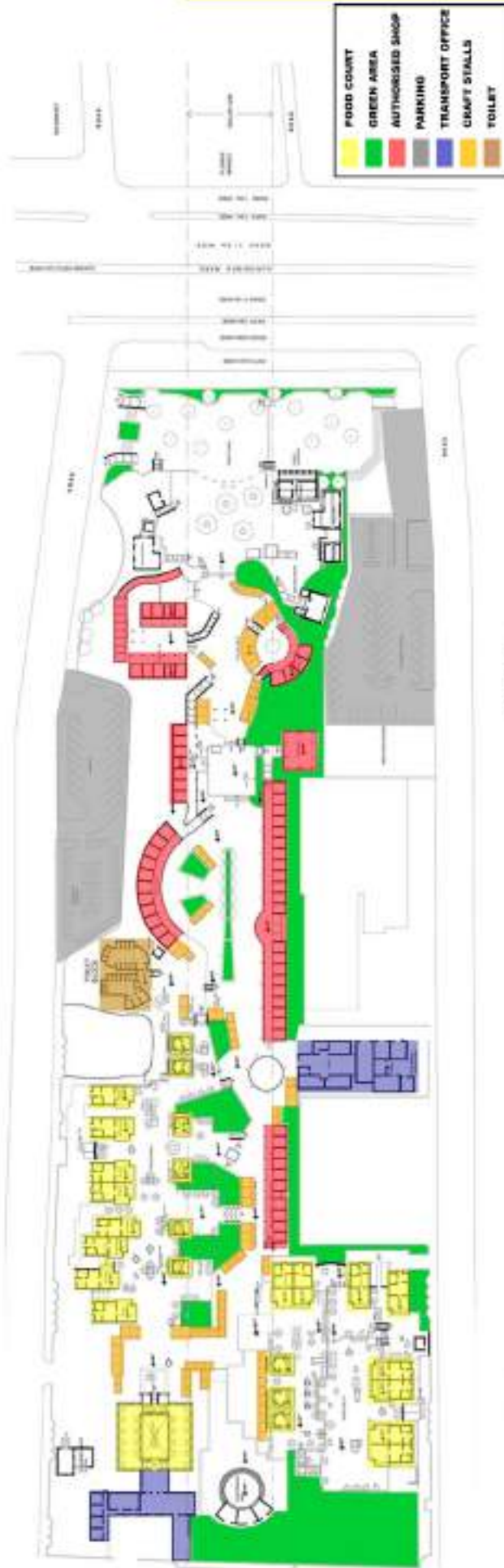
SITE PLAN OF DELHI HAAT ,INA

LOCATED ON A LEFTOVER SITE OPPOSITE TO AN INFORMAL MARKET ON A HIGHLY ACTIVE ROAD, AROBINDO MARG, THE JOURNEY OF ITS TRANSFORMATION BEGAN FROM AN EXPERIMENTAL CRAFTS BAZAAR IN 1990 AT ANOTHER LOCATION IN NEW DELHI. THE CHOSEN SITE OF (100 X 300) M COMPRISED OF A 23M WIDE STORM WATER DRAIN ('NALLAH' IN LOCAL LANGUAGE) , A GARBAGE DUMPING GROUND OFTEN USED FOR OUTDOOR DEFECATION AND SANITATION PURPOSES. ALONG THE SITE WERE NUMBER OF TREES LINING BOTH SIDES OF THE DRAIN, GIVING IT A LINEAR FLOWING CHARACTER BUT WITH AN IDENTITY OF A LEFT OVER SPACE.

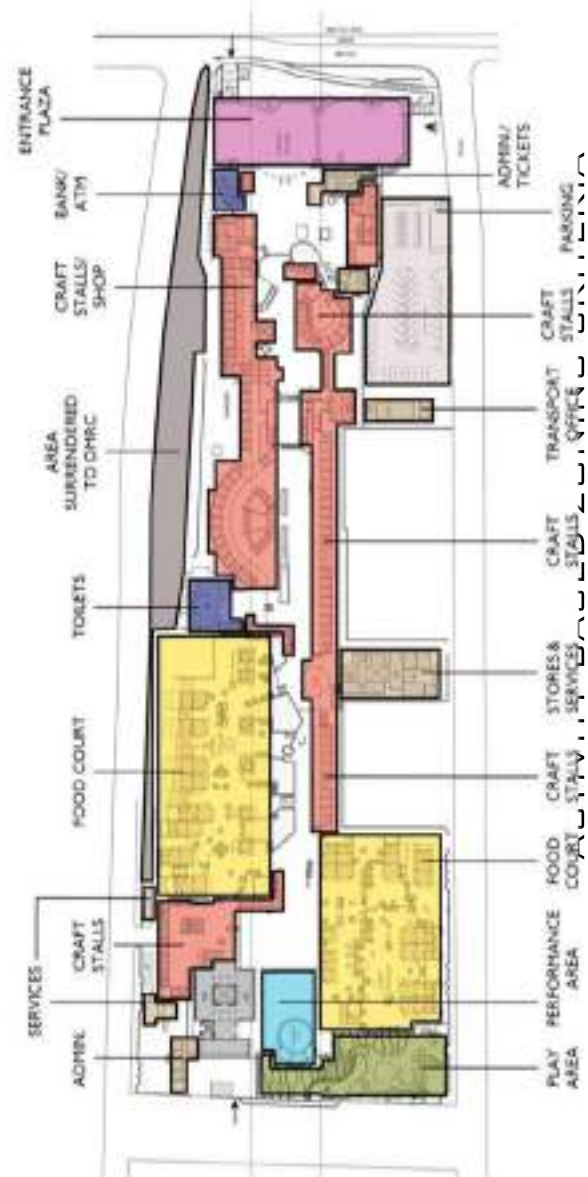


SECTION SHOWING DRAIN UNDER THE SITE

5.1.2 AREA DIVISION AND CIRCULATION



THE SPATIAL PROGRAM INCLUDES AN ENTRANCE PLAZA, RAISED TO BLOCK VEHICULAR ACCESS AND BRING A NEW SPATIAL IDENTITY FOR PEDESTRIAN CIRCULATION AND TICKETING SERVICES FOR ENTRY TO DILLI HAAT. IT IS FOLLOWED BY A LINEAR SPINE OF MOVEMENT FLANKED BY STALLS ON BOTH SIDES IN CLUSTER PATTERNS SHOWCASING THE LOCAL AND THE REGIONAL CRAFTS OF INDIA. TO TRANSFORM DILLI HAAT INTO A SUCCESSFUL PUBLIC EXPERIENCE, THE FOOD PLAZAS AND A PERFORMANCE ARENA CULMINATE THIS SPATIAL JOURNEY. SPACE SYNTAX TOOLS HAVE BEEN USED TO STUDY THE INTERACTION BETWEEN THE SPATIAL CONFIGURATION AND PUBLIC MOVEMENT IN THIS SPATIAL TYPOLOGY IN AN URBAN CONTEXT.



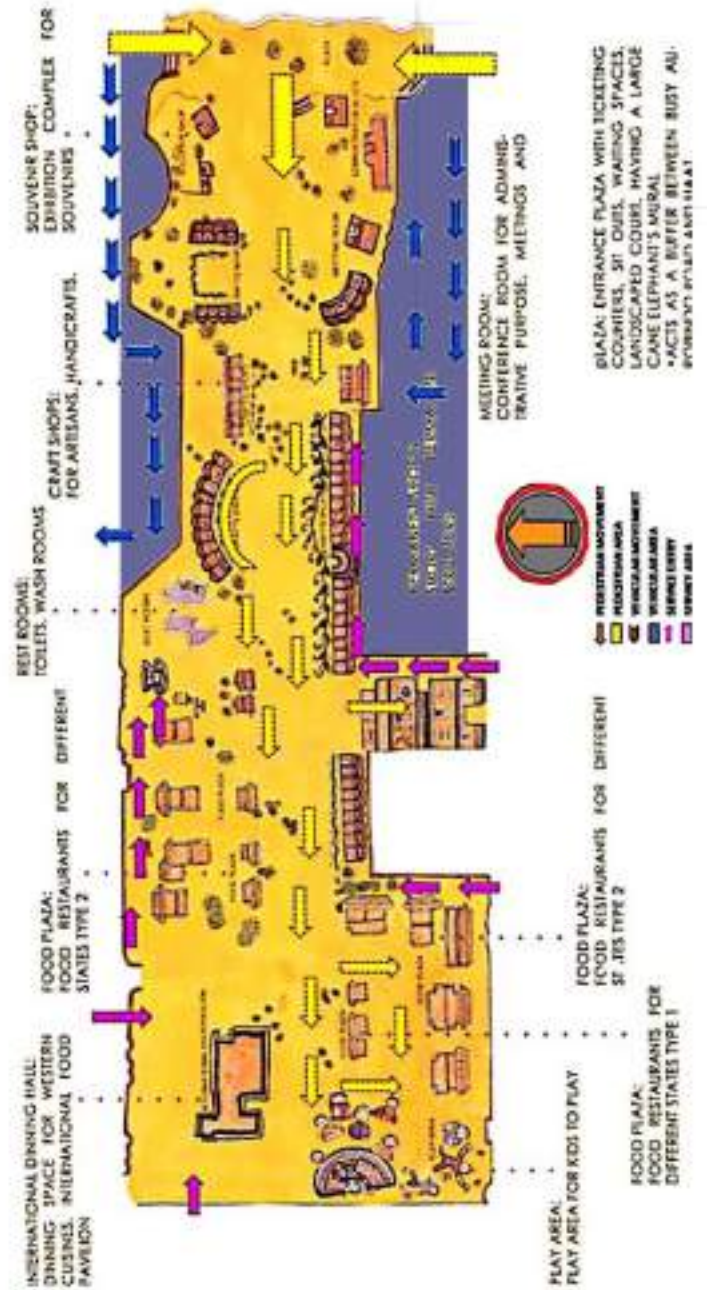
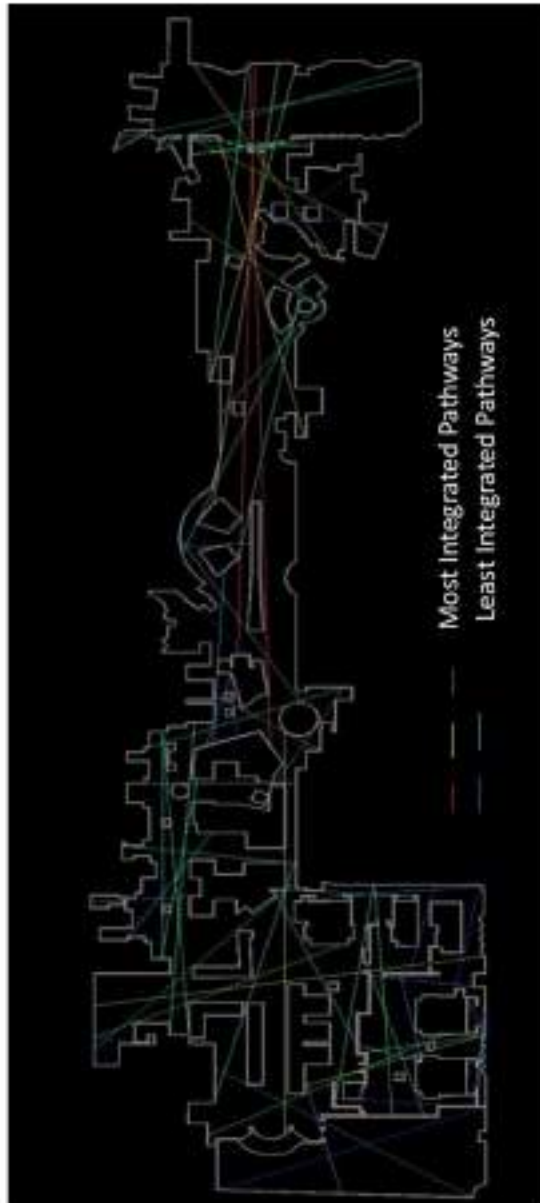
5.1.3 CONNECTION OF ZONES

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THE CONNECTIVITY ANALYSIS OF THE AXIAL MAP OF DILLI HAAT SHOWS THAT THE STREET CORRESPONDING TO THE FIRST HALF OF CENTRAL SPINE FROM ENTRANCE HAS THE HIGHEST VALUES OF CONNECTIVITY BUT COMPARATIVELY SMALLER VALUES OF INTEGRATION TO THE OVERALL SYSTEM. THIS IS BY VIRTUE OF ITS LINEAR CHARACTER WHICH SUPPORTS ITS FUNCTION AS A SHOPPING STREET. IN COMPARISON, THE LATTER HALF OF THE CENTRAL SPINE WITH A NEARER VALUE IN CONNECTION HAS VERY HIGH VALUE OF INTEGRATION AS IT IS WELL INTEGRATED INTO THE NETWORK OF FOOD ZONES ON BOTH SIDES.

THE FOOD ZONES THAT FLANK AS NETWORKS ON BOTH SIDES OF THE SPINE AFTER THE ROUND ABOUT HAS A MEDIUM LEVEL OF VISUAL CONNECTIVITY AND INTEGRATION. THE LOWER MOST PORTION OF THE SITE HAS LESSER INTEGRATION LEVELS DUE TO ITS VISUAL DISCONTINUITY. IN COMPARISON, THE LATTER HALF OF THE CENTRAL SPINE WITH A NEARER VALUE IN CONNECTIVITY HAS VERY HIGH VALUE OF INTEGRATION AS IT IS WELL INTEGRATED INTO THE NETWORK OF FOOD ZONES ON BOTH SIDES.



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5.1.4 INFERENCES

THE CRAFTSMEN WHO ARE REGISTERED WITH D.C.HANDICRAFTS ARE THE ONES WHO ARE ELIGIBLE TO FIND A PLACE HERE. THE STALLS SELLING HANDICRAFTS ARE ALLOTTED ON A ROTATIONAL BASIS TO CRAFTSMEN WHO COME FROM ALL CORNERS OF THE VAST & VARIED LAND OF INDIA AT NOMINAL PAYMENT FOR A PERIOD OF 15 DAYS. THIS ENSURES THAT VISITORS GET TO BUY AUTHENTIC WARES AT PRICES THAT HAVE NOT BEEN INFLATED BY HIGH MAINTENANCE COSTS.

YOU CAN ALSO SAVOUR THE INIMITABLE FLAVORS OF THE DELIGHTFUL LOCAL FOODS FROM THE VARIOUS REGIONS OF INDIA BE IT THE MOMOS FROM SIKKIM OR THE BAMBOOS HOT CHICKEN FROM NAGALAND, KAHWA & KEBABS FROM JAMMU, POORANPOLI FROM MAHARASHTRA OR THE GUJRATI DHOKLA. THE FOOD STALLS OFFER YOU VARIETY OF FOODS SERVED IN AN ECO FRIENDLY MANNER. THE DILLI HAAT PROVIDES THE AMBIENCE OF A TRADITIONAL RURAL HAAT OR VILLAGE MARKET, BUT ONE SUITED FOR MORE CONTEMPORARY NEEDS. HERE ONE SEES A SYNTHESIS OF CRAFTS, FOOD AND CULTURAL ACTIVITY.

THIS FOOD AND CRAFT BAZAR IS A TREASURE HOUSE OF INDIAN CULTURE, HANDICRAFTS AND ETHNIC CUISINE, A UNIQUE BAZAAR, IN THE HEART OF THE CITY, IT DISPLAYS THE RICHNESS OF INDIAN CULTURE ON A PERMANENT BASIS.

DILLI HAAT TRANSPORTS YOU TO THE MAGICAL WORLD OF INDIAN ART AND HERITAGE PRESENTED THROUGH A FASCINATING PANORAMA OF CRAFT, CUISINE AND CULTURAL ACTIVITIES. WHILE THE VILLAGE HAAT IS A MOBILE, FLEXIBLE ARRANGEMENT, HERE IT IS CRAFTS PERSONS WHO ARE MOBILE. THE DILLI HAAT BOASTS OF CRAFT STALLS SELLING NATIVE, UTILITARIAN AND ETHNIC PRODUCTS FROM ALL OVER THE COUNTRY.

AN AMBITIOUS PROJECT, SET UP JOINTLY BY DELHI TOURISM AND NDMC, D.C. (HANDICRAFTS) & D.C. (HANDLOOMS), MINISTRY OF TEXTILES, GOVT. OF INDIA & MINISTRY OF TOURISM, GOVT. OF INDIA. IT AIMS AT PROVIDING ENCOURAGEMENT TO THE NEEDY ARTISTS FROM ALL OVER THE COUNTRY IN ORDER TO SUSTAIN AND PRESERVE THE RICH HERITAGE OF INDIA. THE COMPLEX IS NOT ONLY ARTISTIC, BUT ALSO RECREATIONAL IN NATURE WHERE THE ENTIRE FAMILY CAN HAVE A GOOD TIME.

THE WORD HAAT REFERS TO A WEEKLY MARKET IN RURAL, SEMI-URBAN AND SOMETIMES EVEN URBAN INDIA. DILLI HAAT IS NOT JUST A MARKET PLACE; IT HAS BEEN VISUALIZED AS A SHOWPIECE OF TRADITIONAL INDIAN CULTURE- A FORUM WHERE RURAL LIFE AND FOLK ART ARE BROUGHT CLOSER TO AN URBAN CLIENTELE.

IT IS A PLACE WHERE ONE CAN UNWIND IN THE EVENING AND RELISH A WIDE VARIETY OF CUISINE WITHOUT PAYING THE EXHORBITANT RATES.

THERE ARE STALLS DISHING OUT SUMPTUOUS DELICACIES FROM DIFFERENT STATES AND UNION TERRITORIES; AN EXHIBITION HALL; A SOUVENIR SHOP SELLING AN ASSORTMENT OF SMALL GIFT ITEMS; AN OPEN STAGE FOR CULTURAL PROGRAMMES AND A PLAYING AREA EXCLUSIVELY EARMARKED FOR CHILDREN.

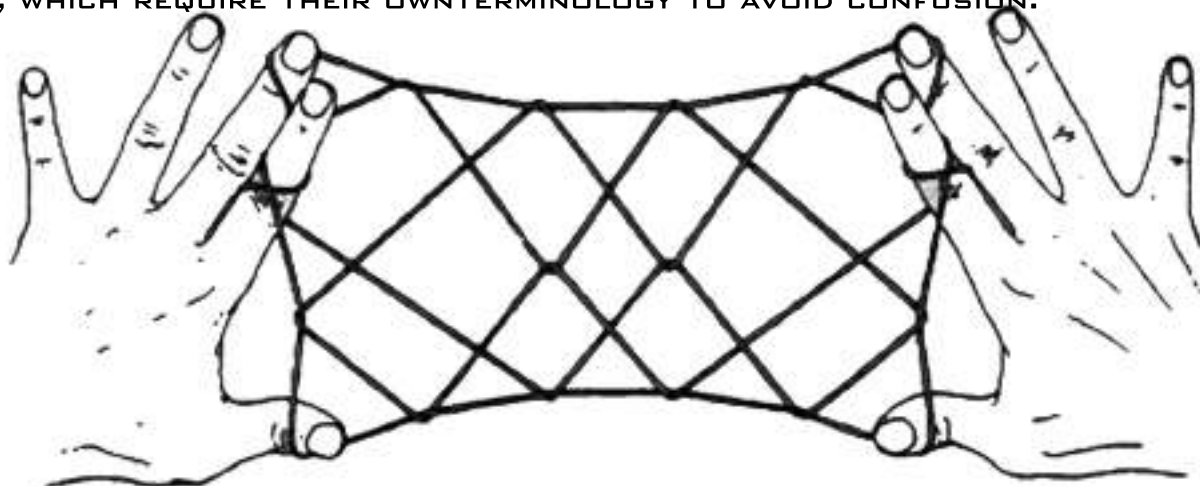
6. CHAPTER 6 : CONCEPT

6.1 CONCEPT

CREATIVITY FOCUSES ON THE PROCESS OF FORMING ORIGINAL IDEAS THROUGH EXPLORATION AND DISCOVERY. IN CHILDREN, CREATIVITY DEVELOPS FROM THEIR EXPERIENCES WITH THE PROCESS, RATHER THAN CONCERN FOR THE FINISHED PRODUCT. CREATIVITY IS NOT TO BE CONFUSED WITH TALENT, SKILL, OR INTELLIGENCE. CREATIVITY IS NOT ABOUT DOING SOMETHING BETTER THAN OTHERS, IT IS ABOUT THINKING, EXPLORING, DISCOVERING, AND IMAGINING. CREATIVITY IS FOUND IN THE OBVIOUS ART AND MUSIC, BUT CAN ALSO BE FOUND IN SCIENCE AND PLAY.

6.1.1 STRING FIGURES : CAT'S CRADLE

STRING GAMES ARE USUALLY PLAYED BY TYING A LENGTH OF STRING INTO A LOOP, TAKING THE LOOP ON THE HANDS AND USING THE FINGERS TO WEAVE INTRICATE SHAPES AND PATTERNS IN THE STRING. OFTEN THE TERM 'CAT'S CRADLES' IS USED AS A GENERIC NAME FOR THE GAME, BUT BROADLY SPEAKING, THERE ARE TWO DIFFERENT TYPES OF STRING GAMES, WHICH REQUIRE THEIR OWN TERMINOLOGY TO AVOID CONFUSION.



CAT'S CRADLE : THE TEN MEN SYSTEM

6.1.2 THE TEN MEN SYSTEM

THE TEN MEN WAS FIRST DESCRIBED IN 1906 BY CAROLINE FURNESS JAYNE. SOMETHING CAN BE IMMEDIATELY DISCERNED CONCERNING THE DIGITAL RESOURCEFULNESS OF EACH STUDENT (I.E., WHICH ONES HAVE INTELLIGENT HANDS, AND WHICH ONES HAVE TRAINED HANDS).

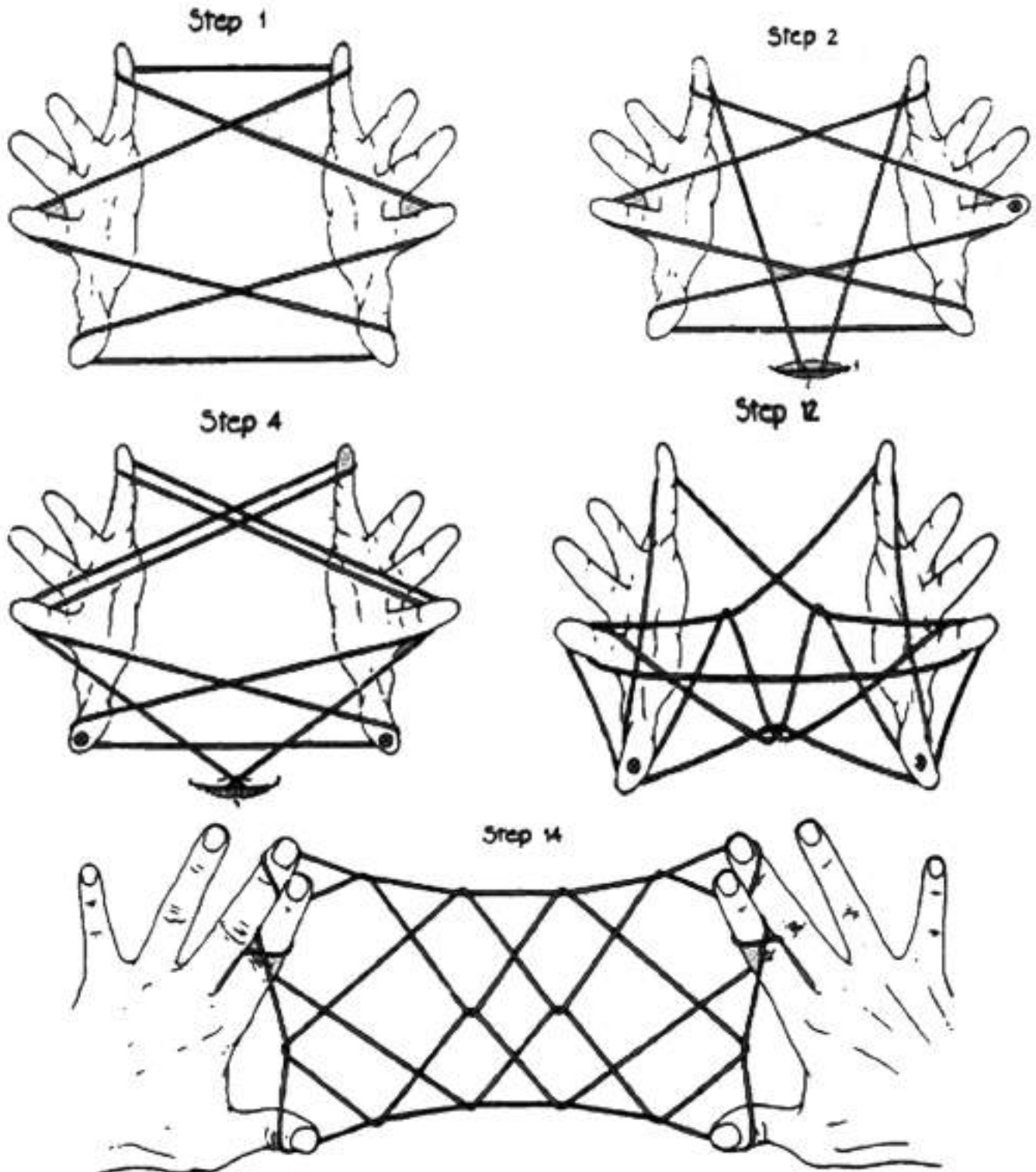
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WHEN TWO PEOPLE PLAY THE 'OLD-FASHIONED' GAME OF TAKING THE STRING OFF EACH OTHER'S HANDS TO MAKE A CONSECUTIVE SERIES OF SHAPES – CRADLE, SOLDIER'S BED, CANDLES, MANGER, DIAMONDS, CAT'S EYE, FISH IN A DISH, HAND DRUM AND BACK TO DIAMONDS – THIS GAME IS USUALLY KNOWN AS CAT'S CRADLE.

6.1.3 HISTORY OF THE GAME

NO-ONE KNOWS WHEN HUMANS BEGAN PLAYING WITH A LOOP OF STRING, FOR THE GAME ITSELF LIVES IN THE MINDS OF THE PLAYERS AND LEAVES NO TRACE. THE FIRST STRINGS USED – PROBABLY MADE FROM NATURAL MATERIALS LIKE PLANT FIBRE, ANIMAL SINEWS OR HUMAN HAIR – HAVE BEEN LOST OVER TIME.

THERE ARE STEPS FOR MAKING THE TEN MEN SYSTEM. THEY ARE :



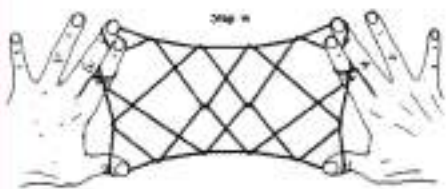
6.1.4 THE TEN MEN SYSTEM :

WHEN EXTENDED YOU SHOULD HAVE A WEB OR NET FORMED BETWEEN YOUR HANDS WITH TEN X'S IN IT. EACH OF THESE X'S REPRESENTS A MAN DOING A SIDE-STRADDLE HOP EXERCISE AND THAT IS THE DERIVATION OF THE NAME TEN MEN.

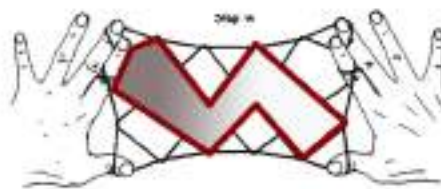
6.2 FORM EVOLUTION

NO-ONE KNOWS WHEN HUMANS BEGAN PLAYING WITH A LOOP OF STRING, FOR THE GAME ITSELF LIVES IN THE MINDS OF THE PLAYERS AND LEAVES NO TRACE. THE FIRST STRINGS USED – PROBABLY MADE FROM NATURAL MATERIALS LIKE PLANT FIBRE, ANIMAL SINEWS OR HUMAN HAIR – HAVE BEEN LOST OVER TIME.

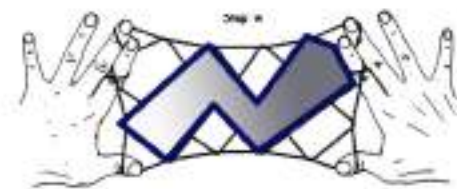
THERE ARE STEPS FOR MAKING THE TEN MEN SYSTEM. THEY ARE :



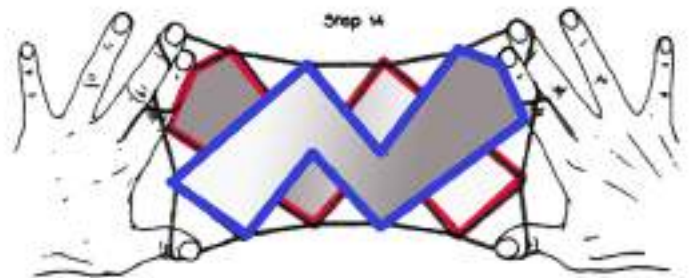
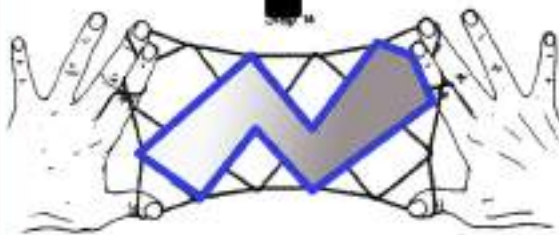
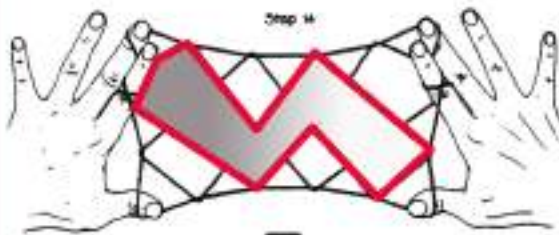
ANALYSING SHAPES



STEP 1



STEP 2



COMBINING STEP 1 AND STEP 2

AS A RESULT THE FINAL FORM

THE CREATIVITY OF A PERSON CAN BE SEEN FROM THE CHILDHOOD ITSELF. CHILDREN USE TO MAKE FIGURES FROM A STRING AND THAT REMINDS ME OF ART AND CRAFT. IT IS PREFERABLE TO CHOOSE A KIND OF CRAFT AS THE CONCEPT FOR A PROJECT LIKE "CRAFT VILLAGE". THUS THE FORM AND CONCEPT ARE CHOSEN BY KEEPING THE PROJECT IN MIND AS WELL AS THE IMPORTANCE OF INNOVATION AND CREATIVITY. ALSO THE PLACE ITSELF IS AN ULTIMATE DESTINATION OF ART AND CRAFT, THEREFORE FOR SUCH A PLACE AN ARTISTIC CONCEPT SHOULD BE MORE APPROPRIATE.

NIDA HAMEED

B. ARCH. THESIS 2020

6.3 SITE ZONING

6.3.1 FUNCTIONAL SITE ZONING

FUNCTIONAL ORGANIZATION OF SPACES AND ITS LAYOUT GIVES IMPORTANCE TO THE VISITOR FLOW AND RAPID EVACUATION INCASE OF ACCIDENTS. THE OPEN COURTS PROVIDE VISITORS AS WELL AS CRAFTSMEN TOHAVE A SPACE FOR WORKING AND DISPLAY EXHIBITS. IN AND OUT OF GOODS AND SERVICES HAVE ALSO BEEN TAKEN INTO CONSIDERATION. FOR THIS SERVICE ROAD IS PROVIDED. MODERNIZATION HAS CREPT INTO SCENE BUT IT IS ALSO TRUE, THAT FORGETTING OUR TRADITION AND CULTURE IS LIKE LOSING OUR IDENTITY. BOTH SHOULD GO HAND IN HAND - PRESERVE AND DEVELOP. CRAFT'S VILLAGE IS A MODERN ACHIEVEMENT BUT THE ELEMENTS PROVIDED ARE TRADITIONAL AND BASED ON CULTURE AND SOCIETY.

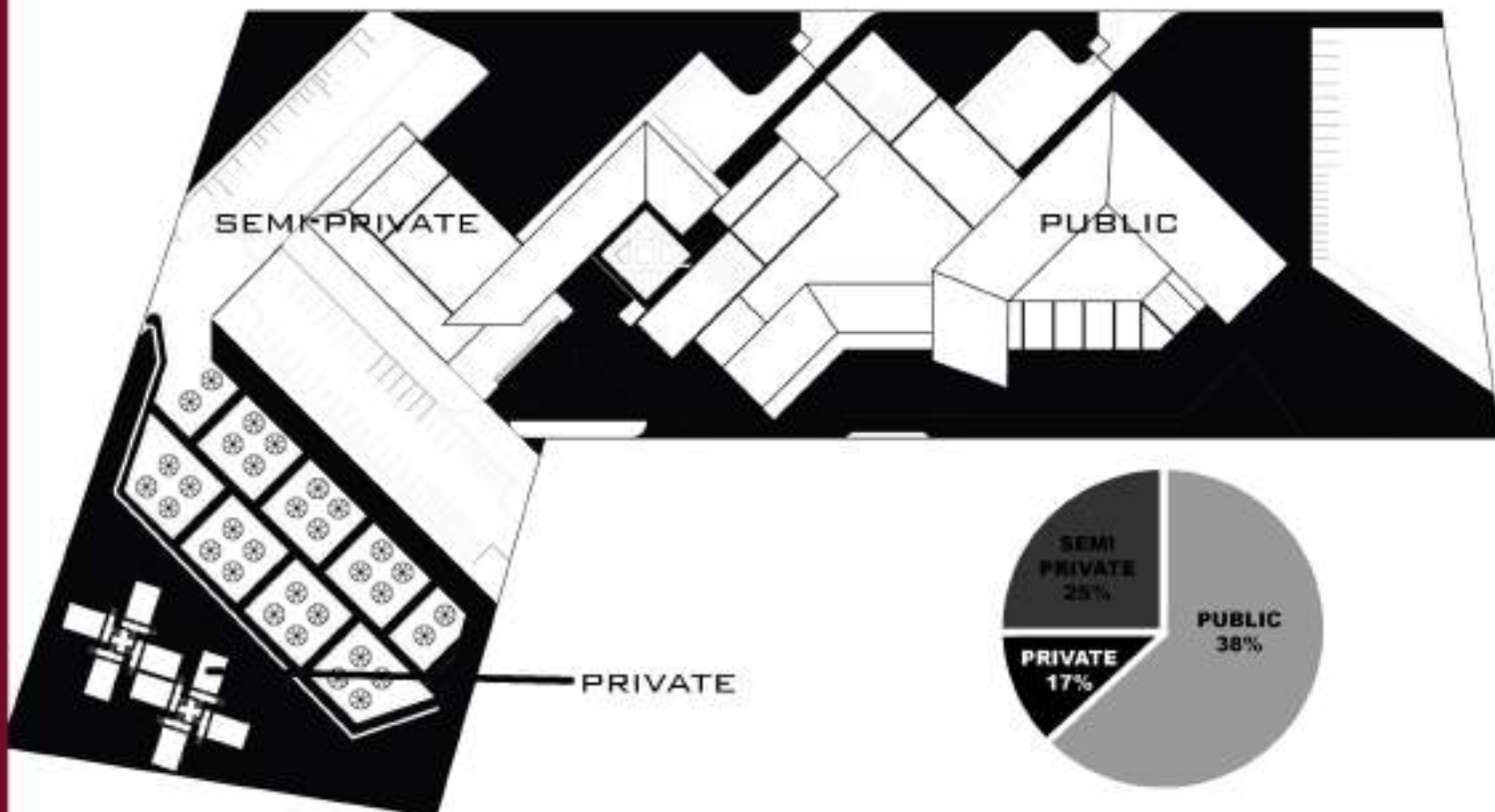
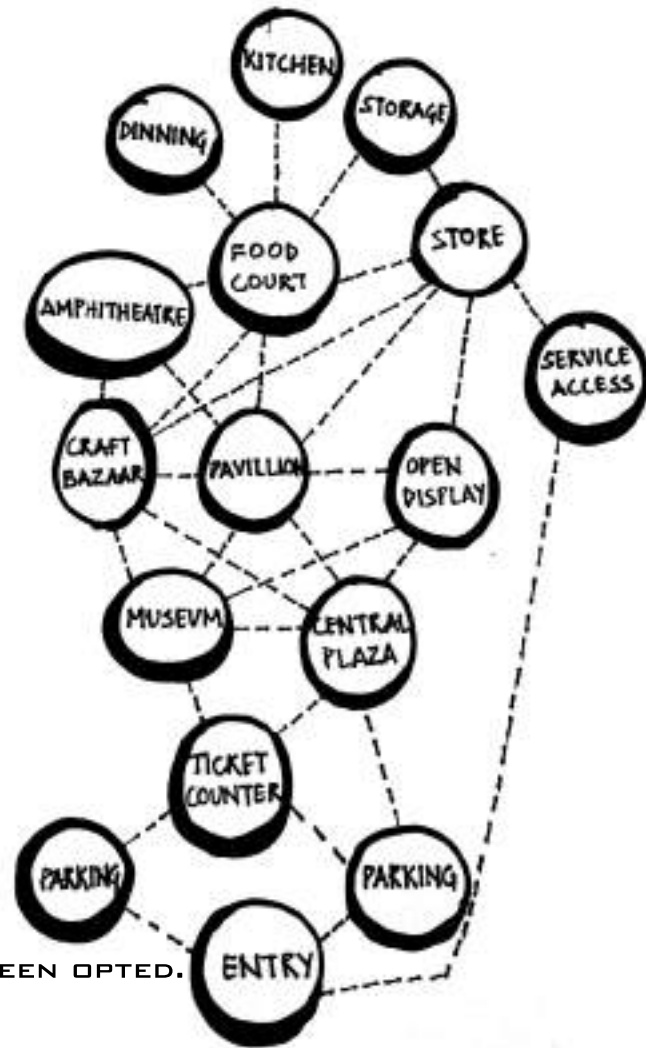
THUS THE CRAFT VILLAGE HAS TRIED TO ACHIEVE A COMMUNICABLE SPACE

FOR CRAFT, CRAFTSMEN
AND VISITORS.

THUS BASICALLY THREE LEVEL OF PLANNING HAS BEEN OPTED.

- A) PUBLIC
- B) SEMI-PRIVATE
- C) PRIVATE

BUBBLE DAIGRAM



6.4 SITE ZONING

6.4.1 ZONING

THE SERIAL FLOW OF SPACES HAS BEEN MAINTAINED.

6.4.2 ART MUSEUM

THE WORK AREAS ARE ARRANGED IN A WAY SUCH THAT THEY CAN BE LIKE GALLERIES WHERE VISITORS CAN WALK AND SEE DIFFERENT CRAFT SKILLS BEING EXECUTED.

6.4.3 FOOD COURT

RESTAURANTS ARE PLACED LASTLY PROVIDING REFRESHMENTS OR THEY CAN BE ENTERED TO FIRST ALSO.

6.4.4 RECREATIONAL SPACE

THERE ARE HIERARCHY OF SPACES WHICH A VISITOR CAN EXPERIENCE.

6.4.5 CRAFT WORKSHOPS

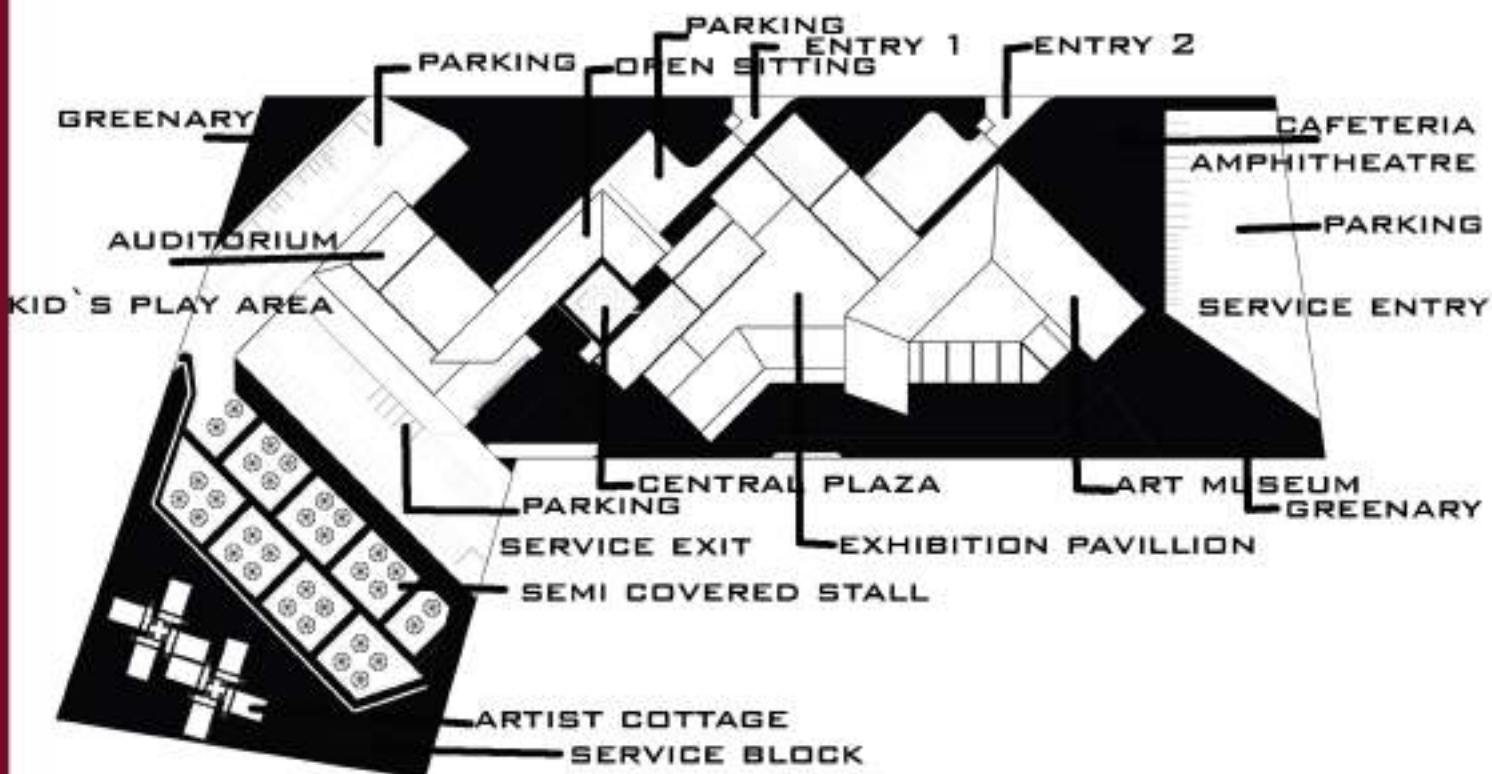
WHEN PEOPLE ENTER THEY EXPERIENCE SEMI-PUBLIC SPACE OF WORKSHOP AND DISPLAY AREA.

6.4.6 AUDITORIUM

FOR A BETTER AUDIO-VISUAL PERSPECTIVE.

6.4.7 ARTIST COTTAGE

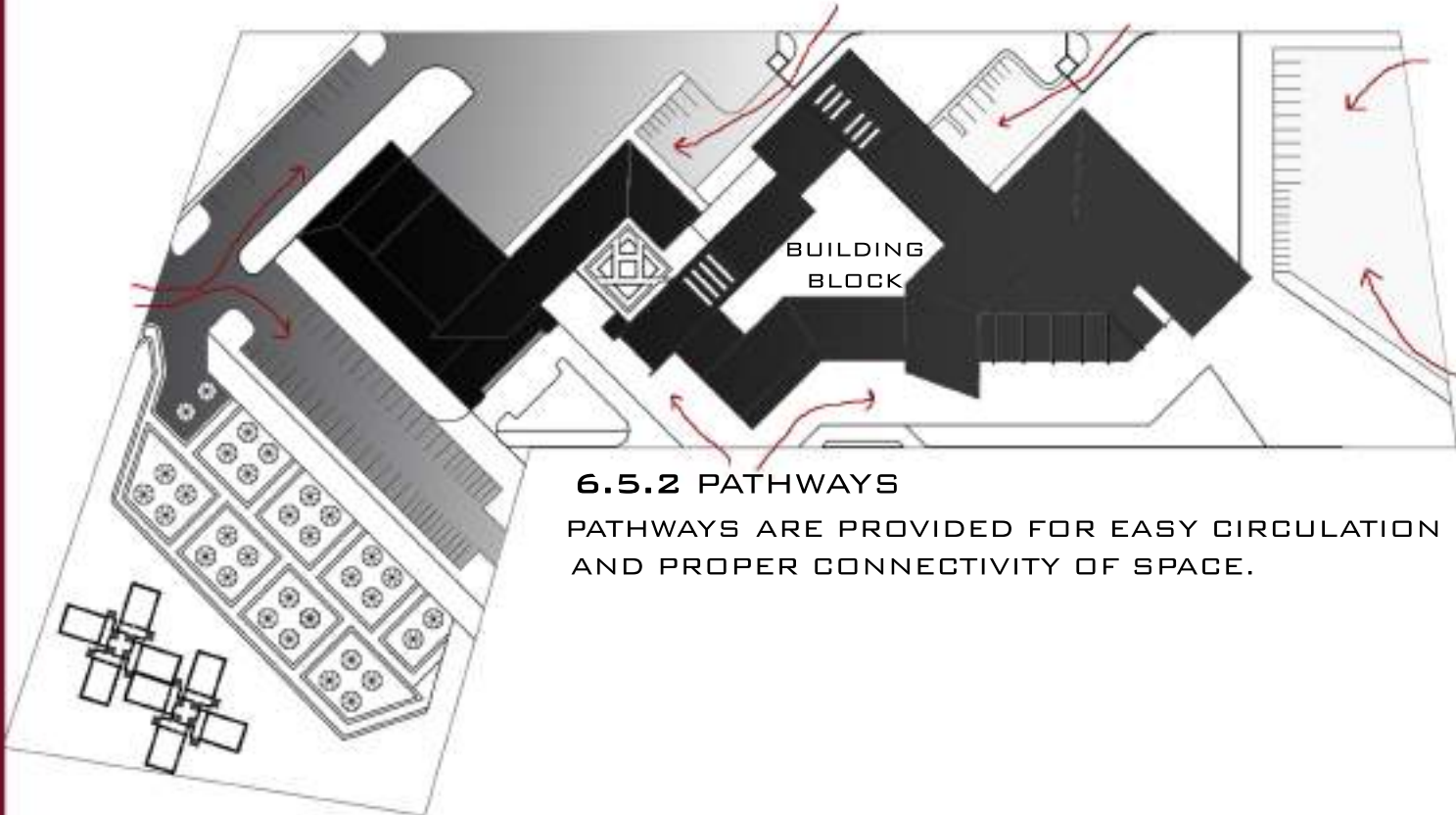
THE REAR SIDE OF THE SITE THERE IS A PLACEMENT OF ARTIST COTTAGES FOR SAFE AND COMFORTABLE STAY.



6.5 CIRCULATION AND CONNECTIVITY

6.5.1 ROAD NETWORK

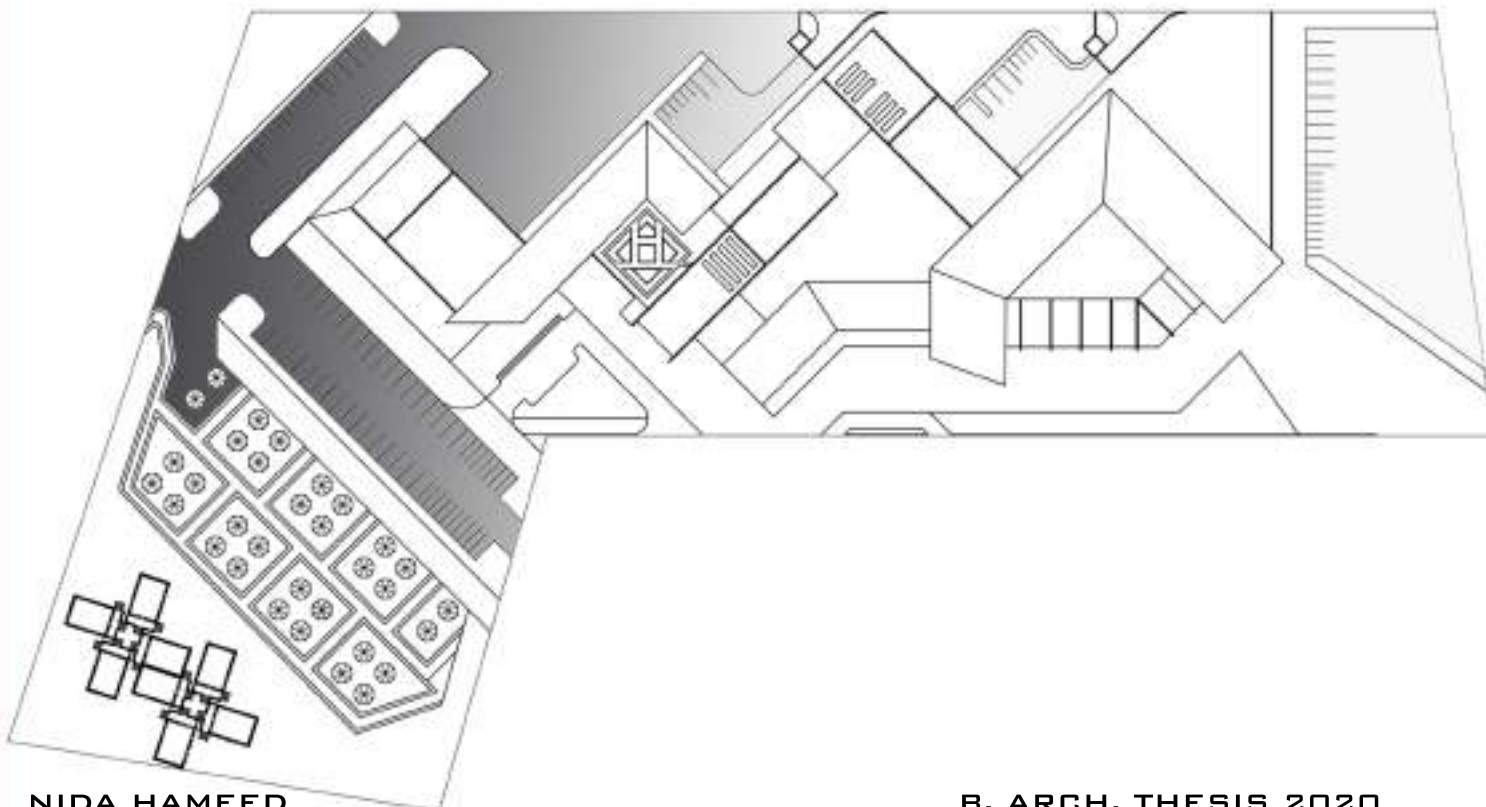
THREE SIDE ROAD AND THE MAIN ROAD IS NH19 PLACED AT THE NORTH OF THE SITE.



6.5.2 PATHWAYS

PATHWAYS ARE PROVIDED FOR EASY CIRCULATION AND PROPER CONNECTIVITY OF SPACE.

6.5.2 PARKING SPACES ON-SITE



7. CHAPTER 7 AREA ANALYSIS AND CALCULATION

AREA ANALYSIS AND REQUIREMENT...

NO.	ZONES	REQUIREMENT	USAGE	USER	STANDARD	CASE STUDY	OCCUPANCY	QTY.	AREA (SQ. M.)	TOTAL BUILT UP
1.	ENTRANCE	(a) TICKET COUNTER (b) CASHIER'S OFFICE (c) INFORMATION COUNTER (d) TOILET	PUBLIC	VISITOR	6 10 30 200 PRSN. 1WC,1WB,1U		30 10 10 AS REQUIRED	2 1 1 1	10 30 15 20	150 SQ.M.
2.	ENTRY	(a) MAIN ENTRY (b) VEHICULAR ENTRY (c) SERVICE ENTRY	PUBLIC / STAFF	VISITOR / VIP / OFFICIALS		16 M WIDE 10 M WIDE 10 M WIDE		1 2 1	12 10 10	SQ.M.
3.	GUARD ROOM			SECURITY			1	3	30	90 SQ.M.
4.	PARKING	(a) 2 - WHEELERS (b) 4 - WHEELERS (c) HANDICAP	PUBLIC / STAFF	VISITOR / VIP / OFFICIALS		8000 8500 1200				SQ.M.
5.	ADMINISTRATION	(a) RECEPTION (b) DIRECTOR'S OFFICE (c) MANAGER'S ROOM (d) ACCOUNTS OFFICE (e) MEETING ROOM (f) SALES UNIT (g) RECORD ROOM (h) TOILET	STAFF	OFFICIALS	0.7 / PRSN. 30 25 5SQ.M./TABLE 25 0.8 / PRSN. 25 200 PRSN. 1WC,1WB,1U	600	50 25 10 12 25 25 15 AS REQUIRED	1 1 1 1 1 1 1 2	60 40 15 25 25 35 25 25	250 SQ.M.
6.	ART MUSEUM	(a) DISPLAY HALL (b) STORE (c) CURATOR'S OFFICE (d) TOILET	PUBLIC	VISITOR		NO	250 100 16 AS REQUIRED	1 2 1 2	900 300 130 70	1000 SQ.M.
7.	CRAFT STALLS	(a) COVERED (b) MULTI-PURPOSE HALL (c) TOILET (d) DRINKING WATER (e) CANTEEN	PUBLIC	VISITOR	0.8 / PRSN. 0.8 / PRSN. 200 PRSN. 1WC,1WB,1U 1.8 / PRSN.	20 20 1700 350 200		150 4 1 2 1	9 200 40 10 50	2000 SQ.M.
9.	OPEN AIR THEATRE		PUBLIC	VISITOR	1.5 / PRSN.	1500		350	525	525 SQ.M.

CRAFT VILLAGE : BRAJ HAAT, MATHURA (U.P.)

7. CHAPTER 7 AREA ANALYSIS AND CALCULATION

AREA ANALYSIS AND REQUIREMENT...

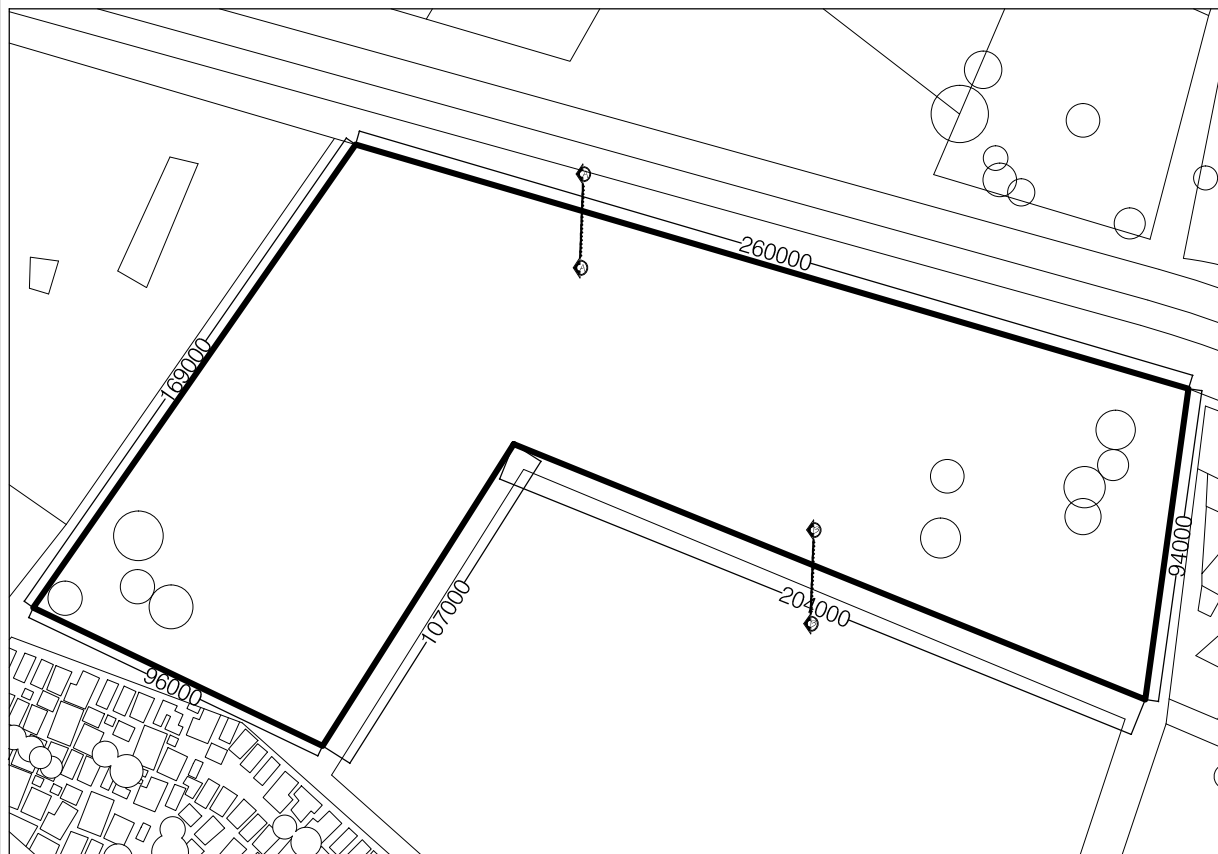
NO.	ZONES	REQUIREMENT	USAGE	USER	STANDARD	CASE STUDY	OCCUPANCY	QTY.	AREA (SQ. M.)	TOTAL BUILT UP
10.	DESIGN TRAINING & RESEARCH	(a) ADMINISTRATIVE DEPARTMENT	TRAINEE / STAFF	VISITOR / VIP / OFFICIALS	1.8 / PRSN. MIN (8*4)M 1.2 / PRSN. 0.8 / PRSN. 20 15		50	1	250	2080 SQ.M
		(b) CONFERENCE HALL								
		(c) STUDIO'S								
		(d) RAW MATERIAL STORE								
		(e) EQUIPMENT ROOM								
		(f) KILN								
		(g) PRODUCT DEVELOPMENT								
		(h) COMPUTER LAB								
11.	REFERENCE LIBRARY	(a) STACK AREA	TRAINEE / STAFF	VISITOR / VIP / OFFICIALS	1.8*1.4 2 / PRSN. 6 20 14		25 40 8-10 2 2	1 1 1 1 1 2	300 250 100 30 25 45	750 SQ.M.
		(b) READING AREA								
		(c) ISSUE COUNTER								
		(d) LIBRARIAN CABIN								
		(e) PHOTO-COPY ROOM								
		(f) TOILET								
12.	CAFETERIA	(a) DINNING ROOM	PUBLIC / STAFF / TRAINEE	OFFICIALS	3.7 / PRSN. 40% OF DINNING 9 .	500 200 100 60	350 10 5 4	1 1 1 1 2	1300 250 100 50 80	1780 SQ.M.
		(b) KITCHEN								
		(c) STORE								
		(d) COUNTER								
		(e) TOILET								
13.	QUATAGES'S	(a) STAFF QUARTER	STAFF/ TRAINEE		30 60			8 20	300 800	1100 SQ. M.
		(b) TRAINEE DORMITARY								
14.	FIRST AID ROOM		PUBLIC	VISITOR	30				100	100 SQ. M.
TOTAL										13300 SQ.M.

AREA OF PLOT = 7.8 ACRE / 31481.7 SQ.M.

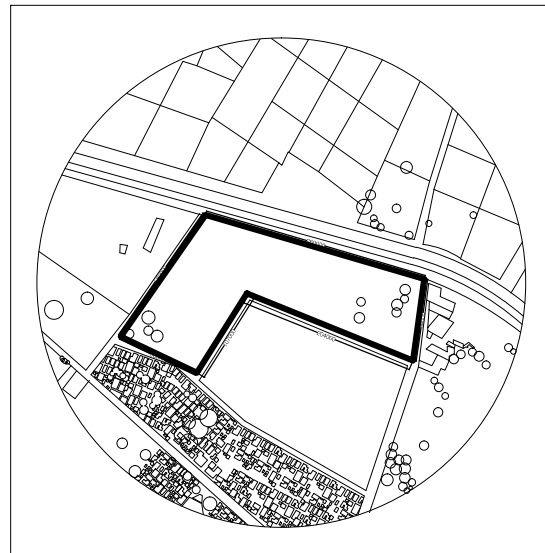
TOTAL GROUND COVERAGE = 30 % OF TOTAL AREA OF PLOT
 $= \{(30 \times 31481.65) / 100\}$
 $= 9444.5 \text{ SQ.M.}$

BUILT-UP AREA = (CARPET AREA X NO. OF FLOOR) + CIRCULATION AREA
 $= 13300 + 3990$
 $= 17290 \text{ SQ.M.}$

F.A.R = TOTAL BUILT-UP AREA / PLOT AREA
F.A.R = 0.5

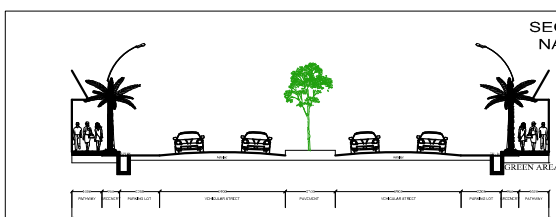


LOCATION SCHEME

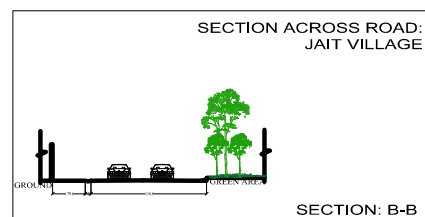


ZONING : OTHER USES

STATE : UTTAR PRADESH
DISTRICT : MATHURA
NEIGHBOURHOOD : JAIT VILLAGE
NAME OF THE ROAD : NATIONAL HIGHWAY 19
JAIT VILL. ROAD



SECTION: A-A



SECTION: B-B

STUDENT NAME:

NIDA HAMEED

PROJECT:

CRAFT VILLAGE : BRAJ HAAT, MATHURA (U.P.)

PLAN:

LOCATION

SHEET:

SCALE:

1/500

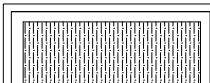
DATE:

JUNE 2020

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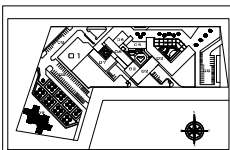


BBDU, LKO



KEY PLAN

1. AUDITORIUM
2. LIBRARY
3. MUSEUM
4. CRAFT SHOPS
5. ADMINISTRATION
6. CRAFT WORKSHOP
7. TEACHING WORKSHOP
8. PARKING
9. ARTIST COTTAGE



GUIDE:

AR. VARSHA VERMA

SUBJECT:

THESIS PROJECT

STUDENT NAME:

NIDA HAMEED

COURSE:

ARCHITECTURE

TOPIC:

**CRAFT VILLAGE : BRAJ HAAT
MATHURA, (U.P.)**

SHEET NAME:

SITE PLAN

SCALE:

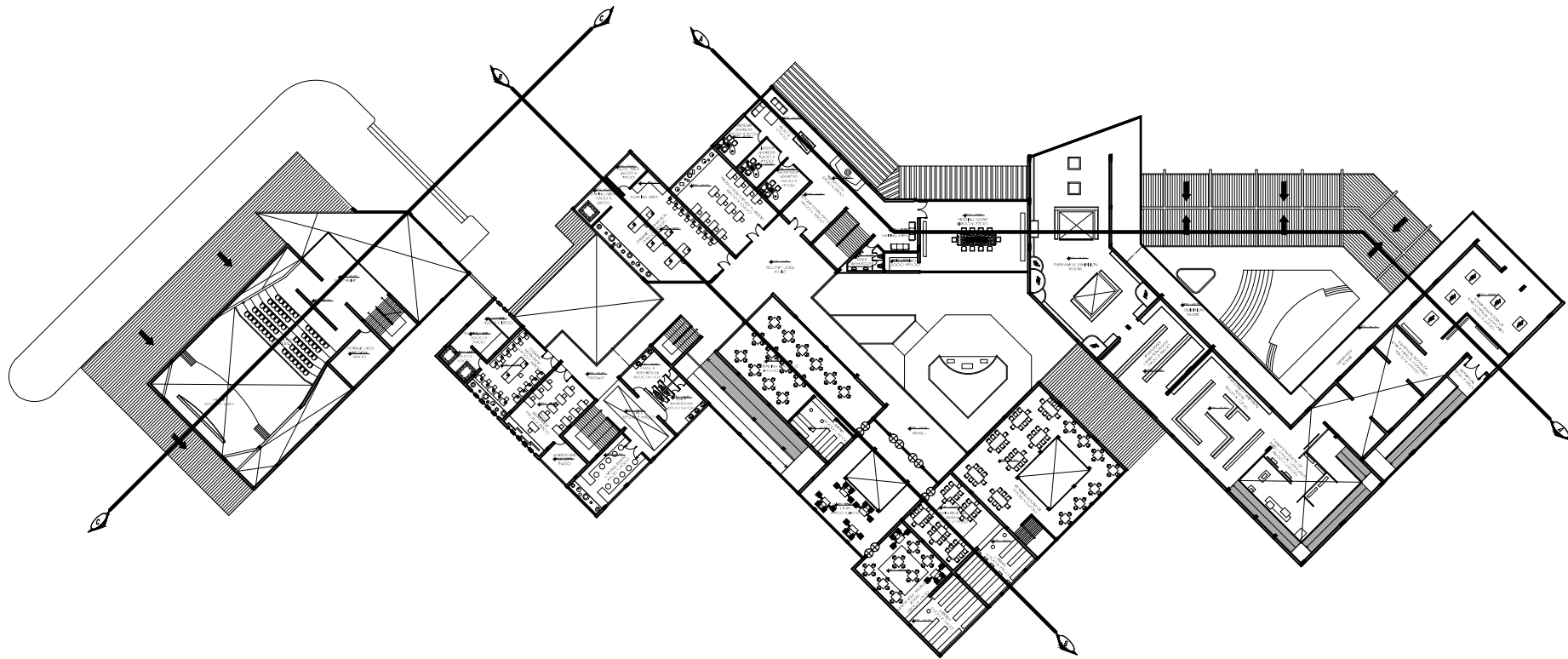
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JUNE , 2020

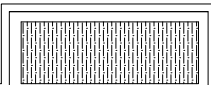
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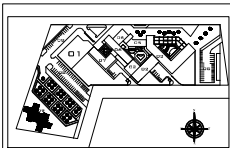
FIRST FLOOR PLAN
SCALE 1 : 100

BBDU, LKO



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MATHURA, (U.P.)

SHEET NAME:

FIRST FLOOR PLAN

SCALE:

1/100

DATE:

JUNE , 2020

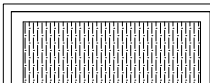
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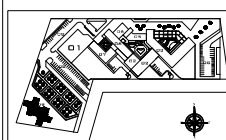
GRID PLAN (GROUND FLOOR PLAN)
SCALE 1 : 100

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KEY PLAN

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MATHURA, (U.P.)

SHEET NAME:

GRID PLAN (GROUND FLOOR PLAN)

SCALE:

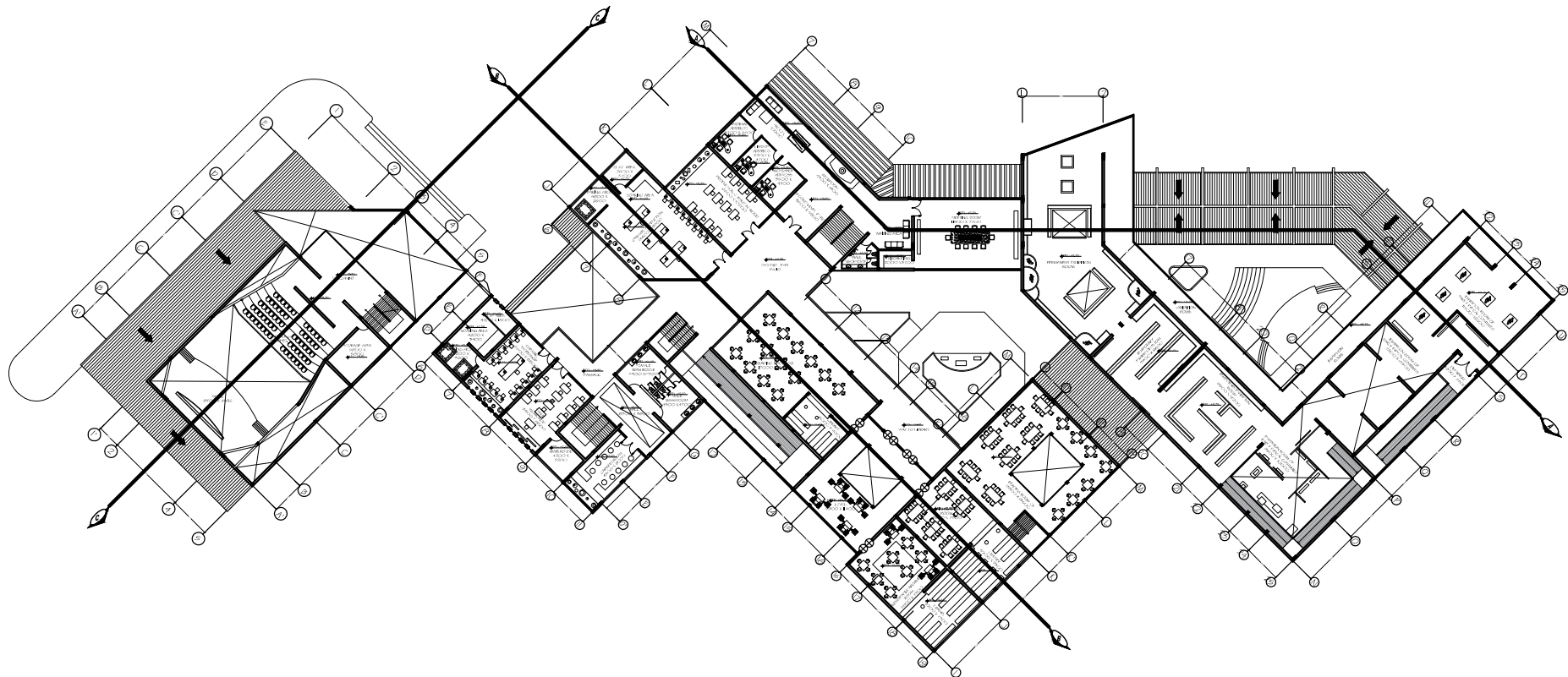
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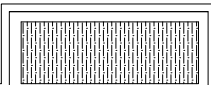
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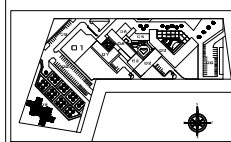
GRID PLAN (FIRST FLOOR PLAN)
SCALE 1 : 100

BBDU, LKO



KEY PLAN

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THESIS PROJECT

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NIDA HAMEED

COURSE:

ARCHITECTURE

TOPIC:

CRAFT VILLAGE : BRAJ HAAT
MATHURA, (U.P.)

SHEET NAME:

GRID PLAN (FIRST FLOOR PLAN)

SCALE:

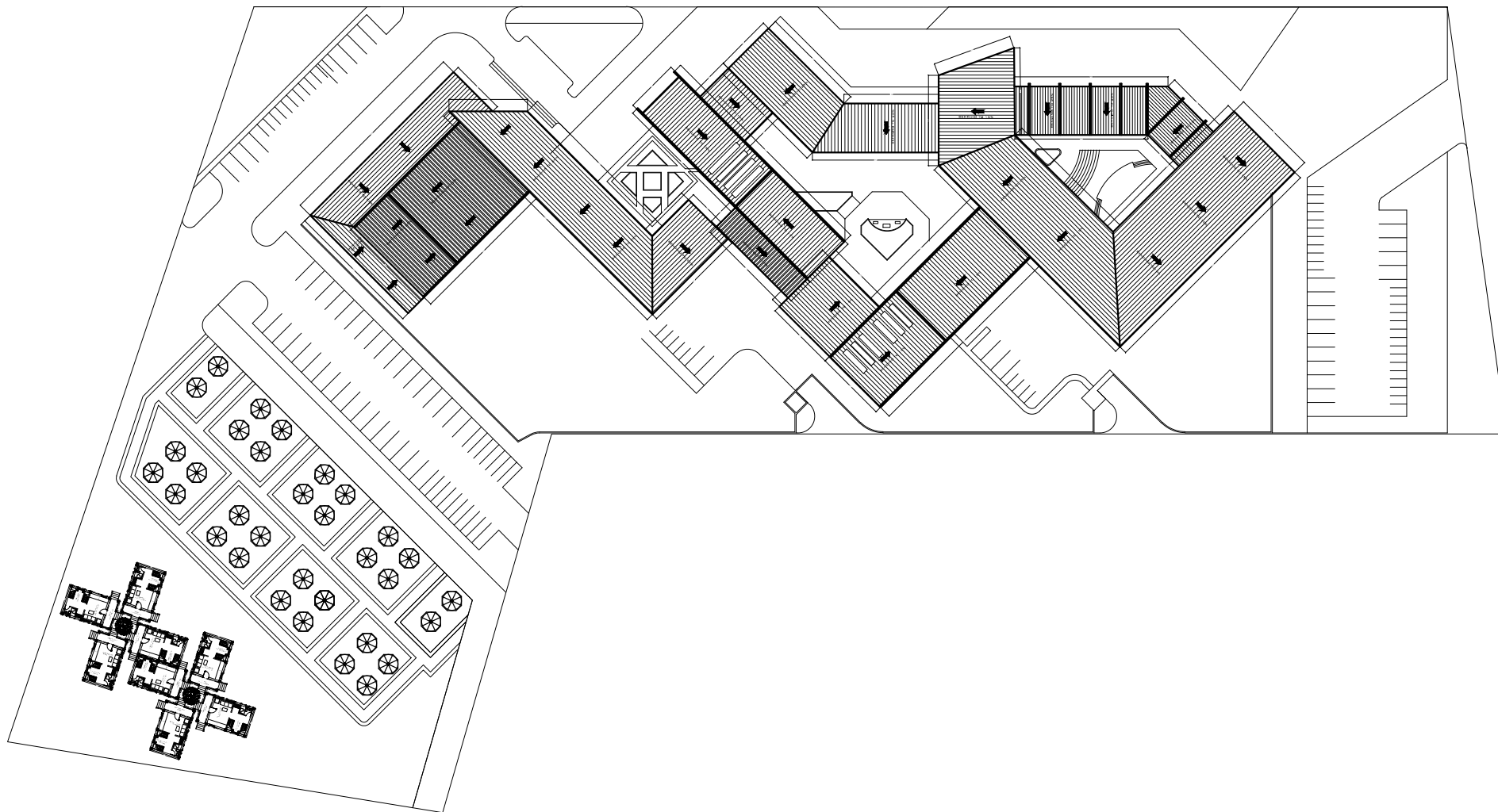
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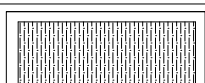
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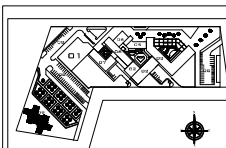


BBDU, LKO



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AR. VARSHA VERMA

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STUDENT NAME:

NIDA HAMEED

COURSE:

ARCHITECTURE

TOPIC:

**CRAFT VILLAGE : BRAJ HAAT
MATHURA, (U.P.)**

SHEET NAME:

TERRACE PLAN

SCALE:

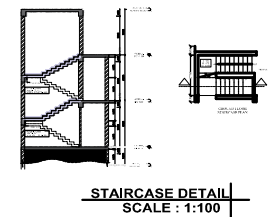
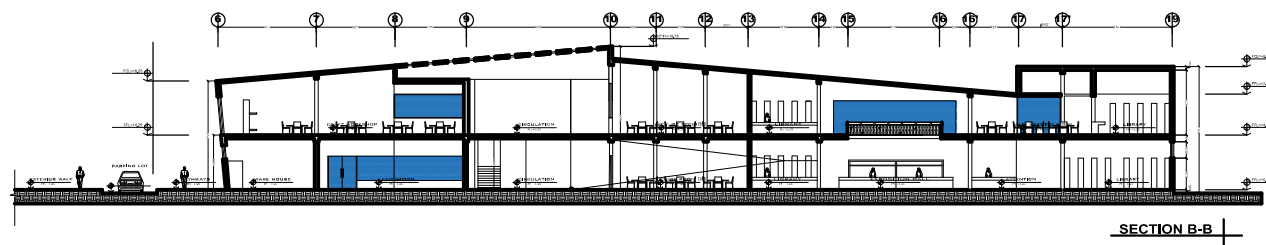
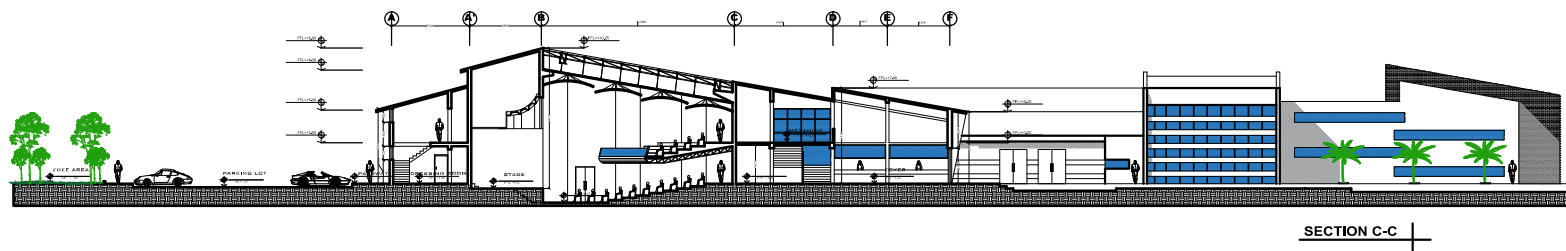
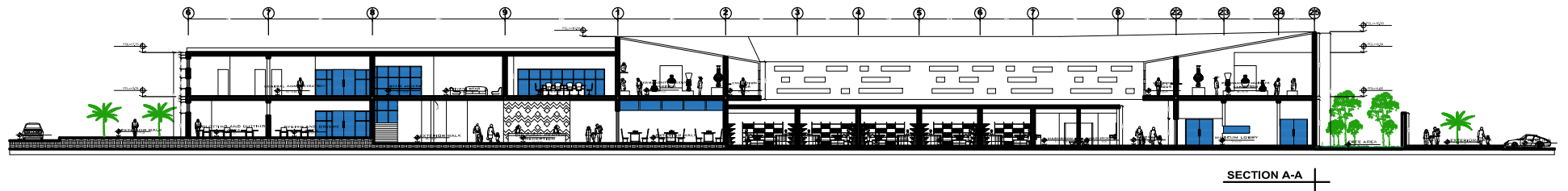
1/100

DATE:

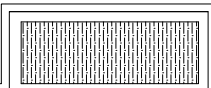
JUNE , 2020

SHEET:

A-04

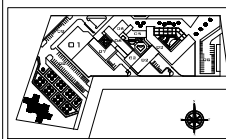


BBDU, LKO



KEY PLAN

1. AUDITORIUM
2. LIBRARY
3. MUSEUM
4. CRAFT SHOPS
5. ADMINISTRATION
6. CRAFT WORKSHOP
7. TEACHING WORKSHOP
8. PARKING



GUIDE:

AR. VARSHA VERMA

SUBJECT:

THESIS PROJECT

STUDENT NAME:

NIDA HAMEED

COURSE:

ARCHITECTURE

TOPIC:

CRAFT VILLAGE : BRAJ HAAT
MATHURA, (U.P.)

SHEET NAME:

SECTION

SCALE:

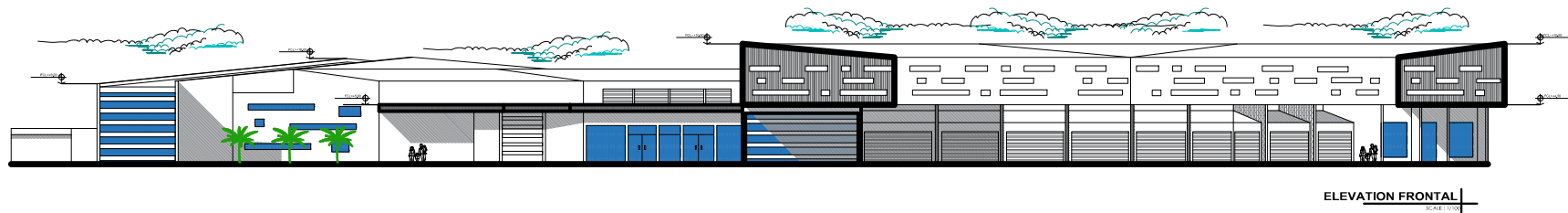
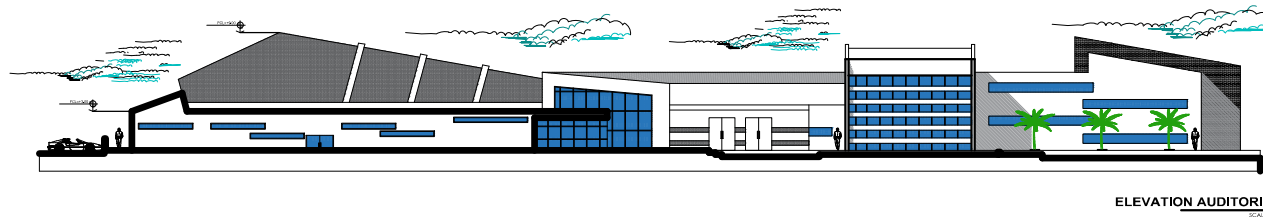
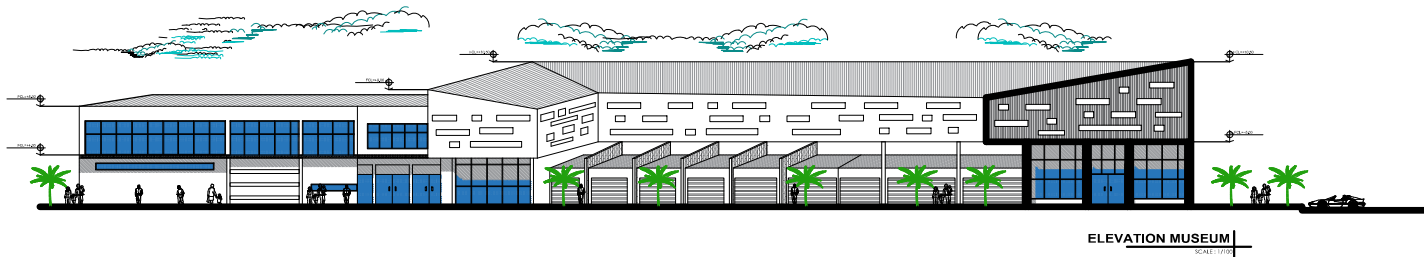
1/200

DATE:

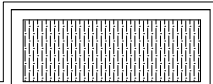
JUNE , 2020

SHEET:

A-05

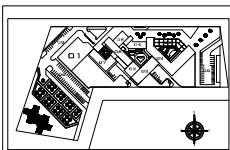


BBDU, LKO



KEY PLAN

1. AUDITORIUM
2. LIBRARY
3. MUSEUM
4. CRAFT SHOPS
5. ADMINISTRATION
6. CRAFT WORKSHOP
7. TEACHING WORKSHOP
8. PARKING



GUIDE:

AR. VARSHA VERMA

SUBJECT:

THESIS PROJECT

STUDENT NAME:

NIDA HAMEED

COURSE:

ARCHITECTURE

TOPIC:

CRAFT VILLAGE : BRAJ HAAT
MATHURA, (U.P.)

SHEET NAME:

ELEVATION

SCALE:

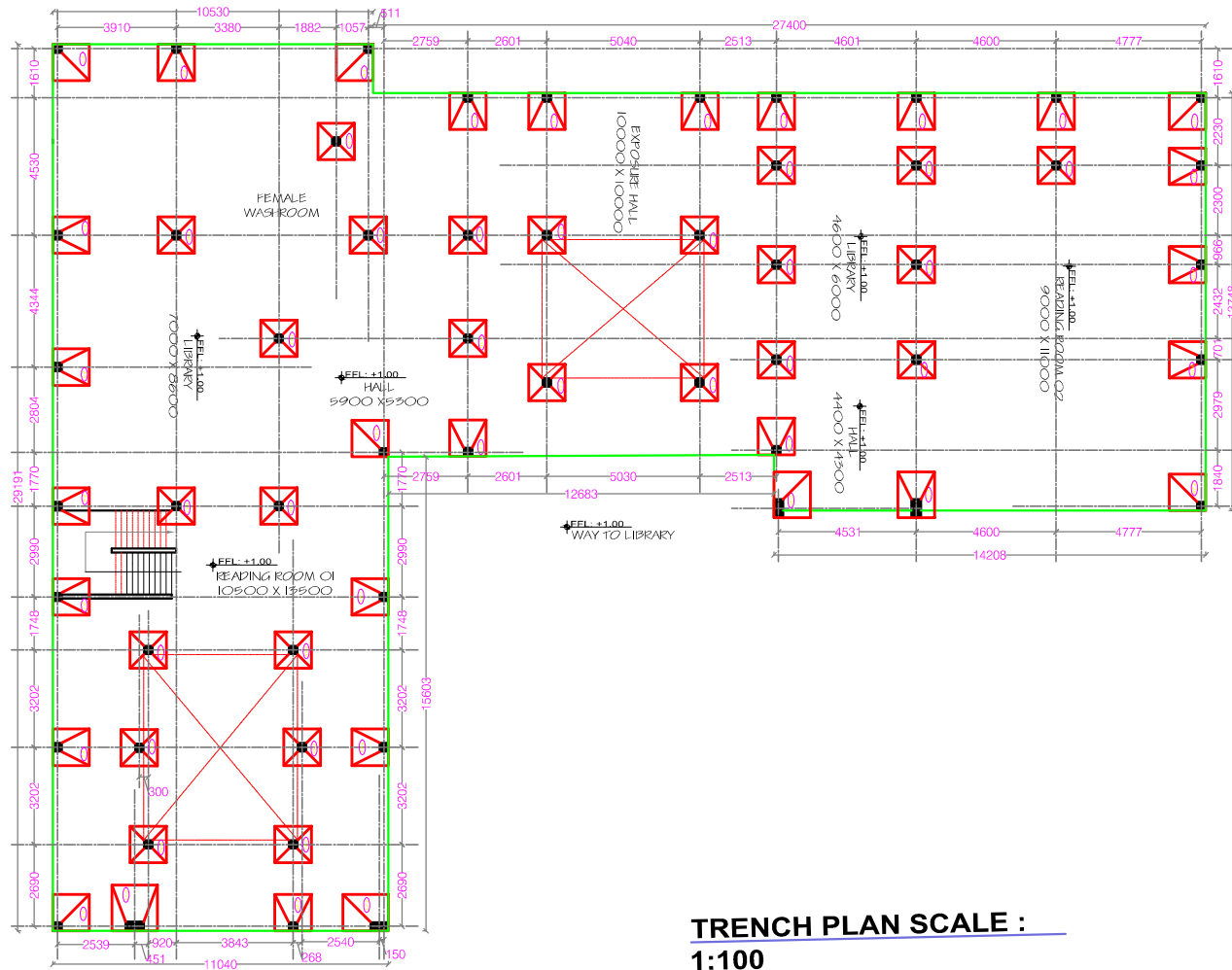
1/100

DATE:

JUNE , 2020

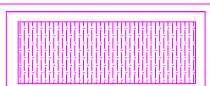
SHEET:

A-06



TRENCH PLAN SCALE :
1:100

BBDU, LKO



KEY PLAN

1. AUDITORIUM
2. LIBRARY
3. MUSEUM
4. CRAFT SHOPS
5. ADMINISTRATION
6. CRAFT WORKSHOP
7. TEACHING WORKSHOP
8. PARKING



GUIDE:

AR. VARSHA VERMA

SUBJECT:

THESIS PROJECT

STUDENT NAME:

NIDA HAMEED

COURSE:

ARCHITECTURE

TOPIC:

**CRAFT VILLAGE : BRAJ HAAT
MATHURA, (U.P.)**

SHEET NAME:

**WORKING DRAWING
(TRENCH PLAN)**

SCALE:

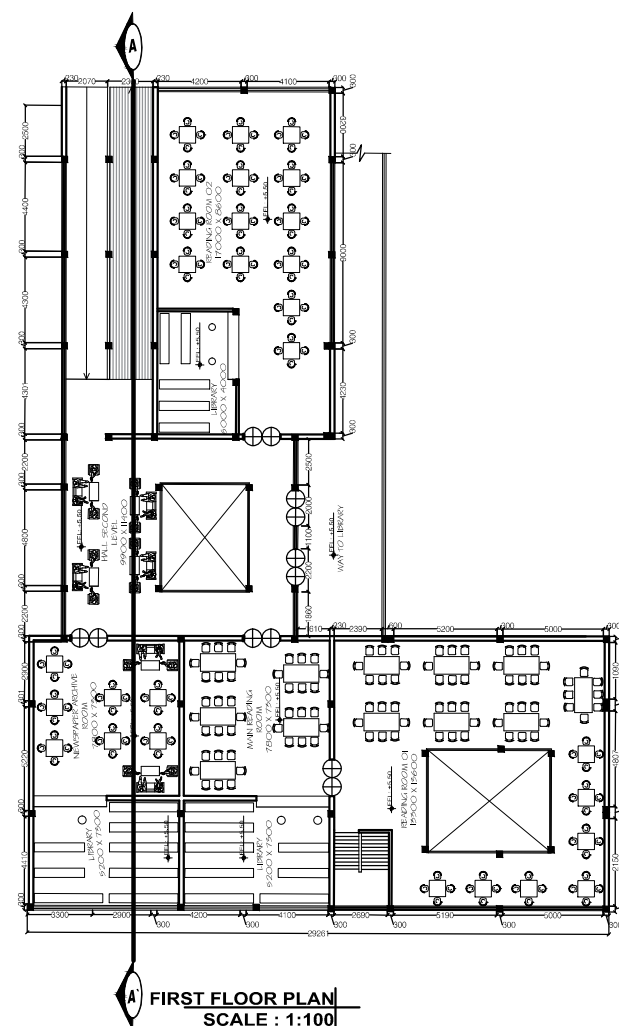
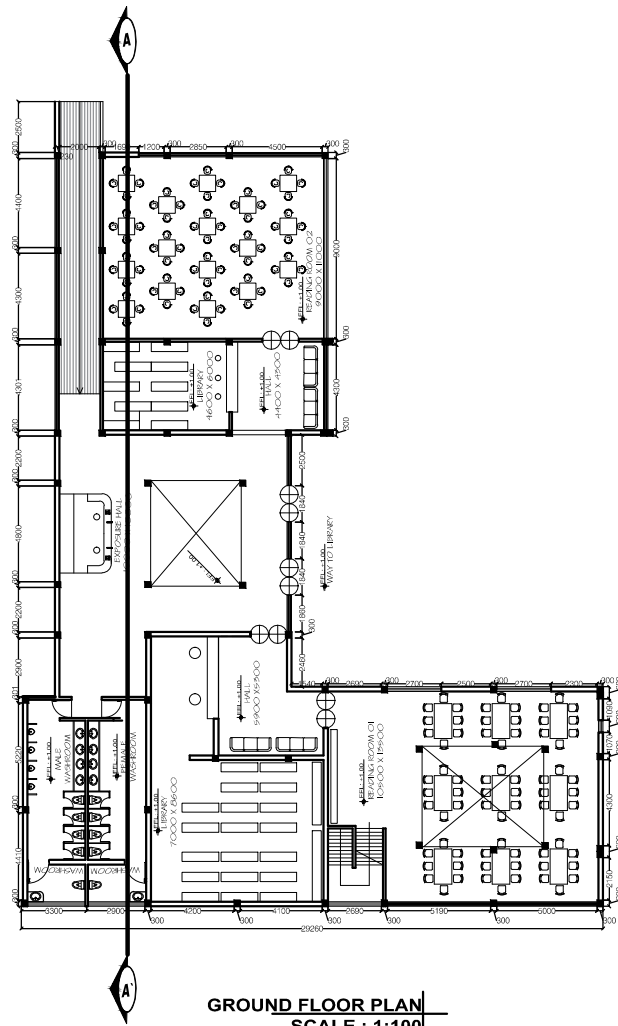
1/100

DATE:

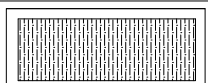
JUNE , 2020

SHEET:

A-07

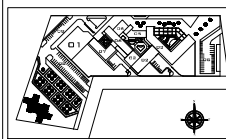


BBDU, LKO



KEY PLAN

1. AUDITORIUM
2. LIBRARY
3. MUSEUM
4. CRAFT SHOPS
5. ADMINISTRATION
6. CRAFT WORKSHOP
7. TEACHING WORKSHOP
8. PARKING



SUPERVISOR:

AR. VARSHA VERMA

SUBJECT:

THESIS PROJECT

STUDENT NAME:

NIDA HAMEED

COURSE:

ARCHITECTURE

TOPIC:

CRAFT VILLAGE : BRAJ HAAT
MATHURA, (U.P.)

SHEET NAME:

FLOOR PLANS

SCALE:

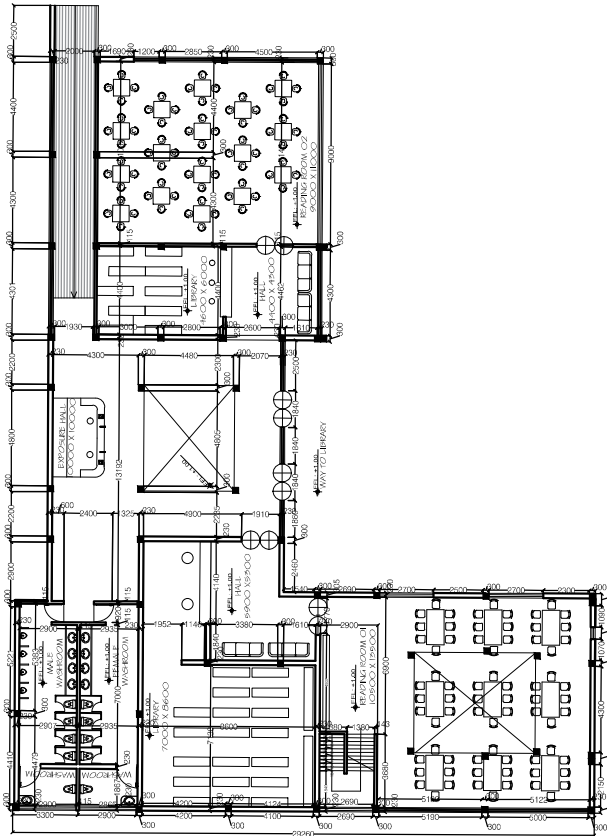
1/100

DATE:

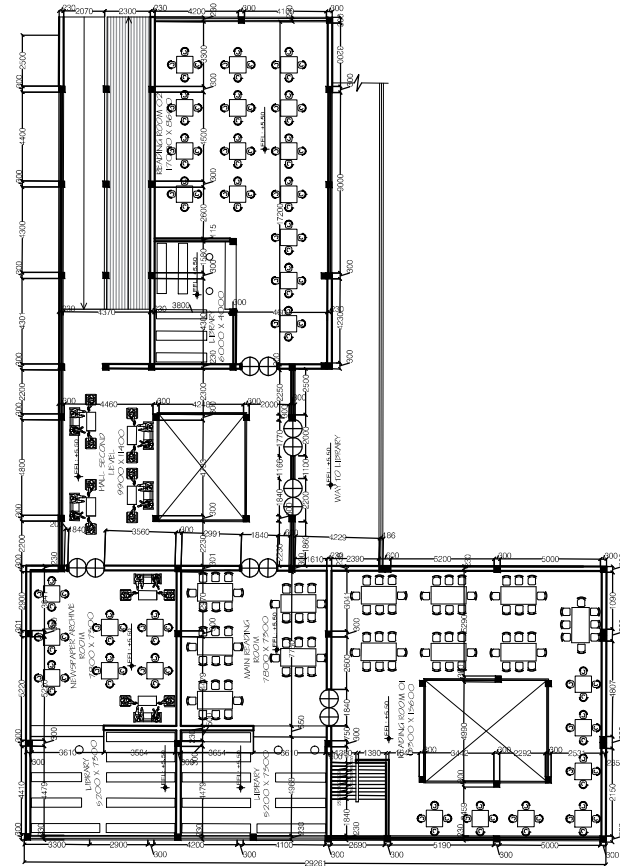
JUNE , 2020

SHEET:

A-08

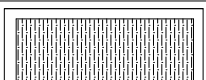


GROUND FLOOR PLAN
SCALE : 1:100



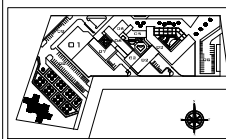
FIRST FLOOR PLAN
SCALE : 1:100

BBDU, LKO



KEY PLAN

1. AUDITORIUM
2. LIBRARY
3. HUB/REUN
4. CRAFT SHOPS
5. ADMINISTRATION
6. CRAFT WORKSHOP
7. TEACHING WORKSHOP
8. PARKING



GUIDE:

AR. VARSHA VERMA

SUBJECT:

THESIS PROJECT

STUDENT NAME:

NIDA HAMEED

COURSE:

ARCHITECTURE

TOPIC:

**CRAFT VILLAGE : BRAJ HAAT
MATHURA, (U.P.)**

SHEET NAME:

**WORKING DRAWING
FLOOR PLAN**

SCALE:

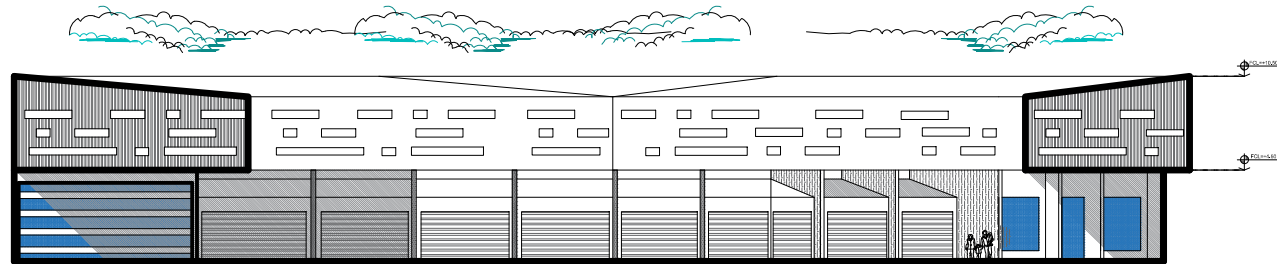
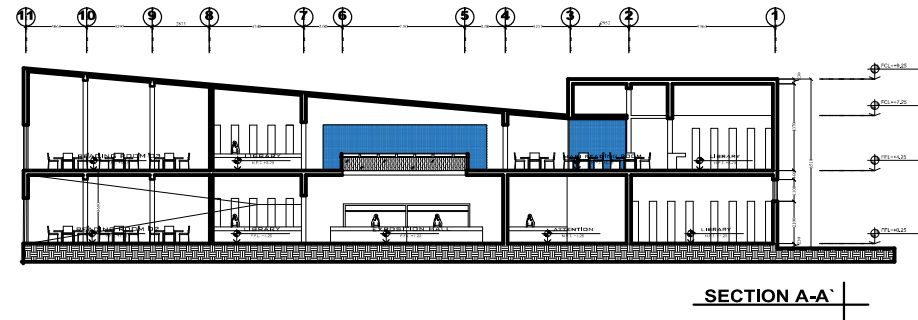
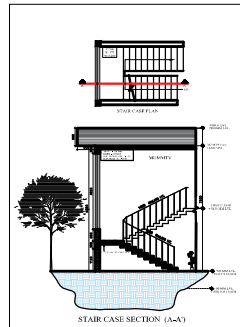
1/100

DATE:

JUNE , 2020

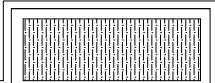
SHEET:

A-09



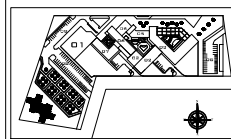
FRONT ELEVATION
SCALE: 1/100

BBDU, LKO



KEY PLAN

1. AUDITORIUM
2. LIBRARY
3. MUSEUM
4. CRAFT SHOPS
5. ADMINISTRATION
6. CRAFT WORKSHOP
7. TEACHING WORKSHOP
8. PARKING



GUIDE:

AR. VARSHA VERMA

SUBJECT:

THESIS PROJECT

STUDENT NAME:

NIDA HAMEED

COURSE:

ARCHITECTURE

TOPIC:

CRAFT VILLAGE : BRAJ HAAT
MATHURA, (U.P.)

SHEET NAME:

SECTIONS
ELEVATION

SCALE:

1/100

DATE:

JUNE , 2020

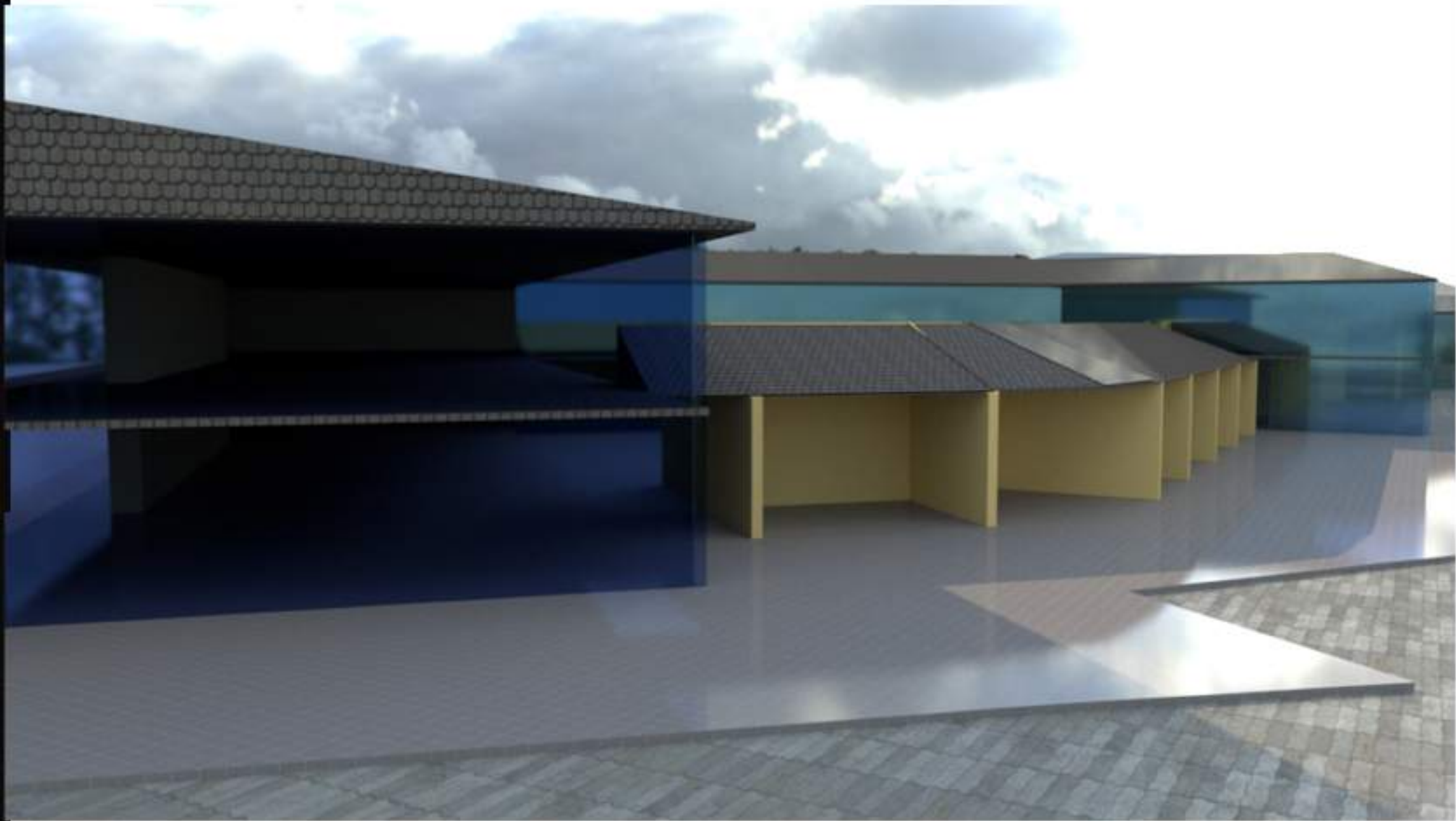
SHEET:

A-10

NO.	SYMBOL	LEGENDA	NO.	SYMBOL	LEGENDA
1.		BUILDING	6.		SHOPS / GAZES
2.		OUTDOOR PAVEMENT	7.		OUTDOOR BENCH
3.		INDOOR PAVEMENT			
4.		GRASS			
5.		GREEN SHIELD BELT			

1.		ORNA	27.		ORNA	28.		ORNA	29.		ORNA	30.		ORNA
3.		ORNA	31.		ORNA	32.		ORNA	33.		ORNA	34.		ORNA
5.		ORNA	35.		ORNA	36.		ORNA	37.		ORNA	38.		ORNA
7.		ORNA	39.		ORNA	40.		ORNA	41.		ORNA	42.		ORNA
9.		ORNA	43.		ORNA	44.		ORNA	45.		ORNA	46.		ORNA
11.		ORNA	47.		ORNA	48.		ORNA	49.		ORNA	50.		ORNA
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17.		ORNA	59.		ORNA	60.		ORNA	61.		ORNA	62.		ORNA
19.		ORNA	63.		ORNA	64.		ORNA	65.		ORNA	66.		ORNA
21.		ORNA	67.		ORNA	68.		ORNA	69.		ORNA	70.		ORNA
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45.		ORNA	115.		ORNA	116.		ORNA	117.		ORNA	118.		ORNA
47.		ORNA	119.		ORNA	120.		ORNA	121.		ORNA	122.		ORNA
49.		ORNA	123.	</										

VIEW



VIEW

