

CRAFTS VILLAGE - SRI KALAHASTI

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

By

**M.SRI RAMYA
(3621077)**



**DEPARTMENT OF ARCHITECTURE
SCHOOL OF BUILDING AND
ENVIRONMENT**

SATHYABAMA
INSTITUTE OF SCIENCE AND TECHNOLOGY
(DEEMED TO BE UNIVERSITY)
Accredited with Grade "A" by NAAC
JEPPIAAR NAGAR, RAJIV GANDHI SALAI,
CHENNAI - 600 119



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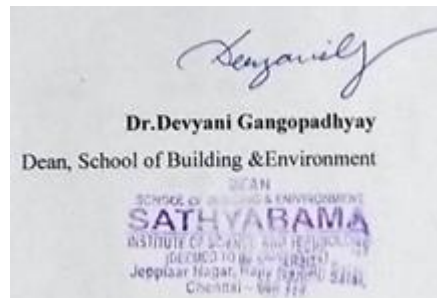
This is to certify that this Thesis Report is the bonafide work of **M.SRI RAMYA (3621077)** who carried out the Thesis entitled **CRAFTS VILLAGE - SRIKALAHASTI** under our supervision from **January 2021 to May 2021**

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DECLARATION

I, **M.SRI RAMYA** hereby declare that the Thesis Report entitled “**CRAFTS VILLAGE SRIKALAHASTI**” done by me under the guidance of **Ar. Yusuf chinniwala** (Internal Guide) and _____ (External Guide). Sathyabama Institute of Science and Technology is submitted in partial fulfillment of the requirements for the award of Bachelor of Architecture Degree.

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ACKNOWLEDGEMENT

I am pleased to acknowledge my sincere thanks to Board of Management of **Sathyabama** for their kind encouragement in doing this project and for completing it successfully. I am grateful to them.

I convey my thanks to **Dr. Devyani Gangopadhyay**, Dean and Head of the Department, **Dr.Suresh kuppuswamy**, Design Chair of School of Building and Environment, Department of Architecture and providing me necessary support and details at the right time during the progressive reviews.

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I wish to express my thanks to all Teaching and Non-teaching staff members of the **Department of Architecture** who were helpful in many ways for the completion of the thesis.

SYNOPSIS :**AIM**

- To create an environment for preservation of traditional crafts and to sustain , promote the region of Andhra Pradesh indigenous crafts.
- The aim is also to provide a natural village for craftisans mostly belonging to the socially and economically weaker sections of society.
- To provide big boost to handicrafts made in Andhra Pradesh and marketing facilities to craftisans.
- To serve the village as a cultural focal point of the region.

OBJECTIVE

- To showcase talent of craftisans by giving them platform to exhibit their, craftwork via Workshops, Gallery and Exhibitions and stalls. This serves as a model of livelihood for poor craftsmens.
- To provide a platform for creative learning for people interested in crafts sector.

ABSTRACT:-

Handicrafts have always been an interesting feature of Indian art and crafts. Andhra Pradesh is yet one more great site offering ample astounding handicrafts. The artisans still make these extraordinary handicrafts with dexterity. Andhra Pradesh features a big selection of handicrafts that will become a neighborhood of your lifestyle. The eminence of those handicrafts lies in their traditional method of creation. These handicrafts are loved and adored not only by Indians but people from all parts of the world. Many inhabitants of the state still believe in the handicraft industry.

Craft is an activity involving skill in making things by hand .It requires particular skill and knowledge for doing work. In this village visitors will learn about Andhra Pradesh handicraft through craft demonstrations and hands on interactive sessions.This project intends to provide spaces with form and function to foster the development of crafts that Andhra Pradesh is known for.Craft museum displays wide collection of handicraft products / artefacts based on Andhra Pradesh traditions.Village is also provided with accommodation for visitors and craftisans.

Contents

1. Chapter- Introduction	P.g no
1.1 Introduction	11
2. Chapter- Literature study	
2.1 Awadh shilpgram , Lucknow	13
2.1.1 Location	
2.1.2 Architect	
2.1.3 Site area	
2.1.4 Built up area	
2.1.5 Planning concept	
2.1.6 Introduction	
2.1.7 Circulation	
2.1.8 Site plan	
2.1.9 Floor plans	
2.1.10 Sections	
2.1.11 Materials and techniques	
2.2 Khamir craft resource centre, Bhuj	19
2.2.1 Location	
2.2.2 Architect	
2.2.3 Site area	
2.2.4 Planning concept	
2.2.5 Introduction	
2.2.6 Zoning	
2.2.7 Circulation	
2.2.8 Form and massing	
2.2.9 Site plan	
2.2.10 Floor plans	
2.2.11 Materials and techniques	
2.3 National craft museum , Delhi	25
2.3.1 Location	
2.3.2 Architect	

2.3.3	Site area	
2.3.4	Planning concept	
2.3.5	Spatial organization	
2.3.6	Introduction	
2.3.7	Circulation	
2.3.8	Demonstration areas	
2.3.9	Transitional spaces	
2.3.10	Workspaces	
2.3.11	Materials	
2.4	Sanskriti kendra, Delhi	28
2.4.1	Location	
2.4.2	Architect	
2.4.3	Site area and built up area	
2.4.4	Planning concept	
2.4.5	Introduction	
2.4.6	Site plan and studio spaces	
2.4.7	Exhibition area	
2.4.8	Museum of everyday art	
2.4.9	Terracota museum	
2.4.10	Materials	
3.	Chapter - Comparative analysis	32
3.1	Learnings	
4.	Chapter - Site study, justification and analysis	34
4.1	Site location and justification	
4.2	Contextual and climate analysis	
4.3	Site analysis	
5.	Chapter – Area requirements, Standards , Concept	36
5.1	Area requirements	
5.2	Design standards	
5.3	Conceptual design	
6.	Chapter – Architectural drawings	43
6.1	Roof plan and site plan	

6.2	Site orientation and Site section	
6.3	Admin and craft museum	
6.4	Craft cluster and food court	
6.5	Public accomodation	
6.6	Training hall and craftisans residence	
7.	Chapter – Summary and conclusion	49

List of Figures

Fig 1.1:	Cluster map of crafts in andhra pradesh	12
Fig 2.1:	Conceptual diagram	14
Fig 2.2 :	Site plan	
Fig 2.3 :	Ground floor plan	15
Fig 2.4 :	First floor plan	16
Fig :2.5	Section 1	
Fig :2.6	Section 2	17
Fig :2.7	Reinterpreting the traditional Mughal arches	
Fig :2.8	Conceptual sketch of mughal arches	
Fig :2.9	Arched jaali corridors	
Fig :2.10	Workshop rooms	18
Fig :2.11	Section of Workshop rooms	
Fig :2.12	Relationship between open, semi-open and closed	19
Fig :2.13	Spaces	20
Fig :2.14	Circulation	
Fig :2.15	Combination of similar style of masses	
Fig :2.16	addition and subtraction of a form.	21
Fig :2.17	addition and subtraction of a form in plan	
Fig :2.18	Site plan	
Fig :2.19	ground floor plan	22
Fig :2.20	First floor plan	
Fig :2.21	Administrative block designed for 10 users	
Fig :2.22	Module of workshops	23
Fig :2.23	Section through workshop area(foundation)	
Fig :2.24	Construction technique for walls	
Fig :2.25	View of a building	24
Fig :2.26	Pop sculpted wal	
Fig :2.27	Circulation of different users	25

Fig :2.28 Open demonstration areas	26
Fig :2.29 Transitional areas	
Fig :2.30 Group seating outside workspace	27
Fig :2.31 Materials used	
Fig :2.32 Site plan	28
Fig :2.33 Studio plans	29
Fig :2.34 Studio type 1	
Fig :2.35 Studio type 2	
Fig :2.36 Studio type 3	30
Fig :2.37 Arrangement of museums	
Fig :2.38 Types of display	31
Fig :2.39 Open display	
Fig :2.40 Semi- Open display	
Fig :2.41 Enclosed display	
Fig 5.1 Wood carving equipments plan and elevation	41
Fig 5.2 Working table for wood craft	
Fig 5.3 Schematic layout	

Tables

Table 3.1 Comparative analysis of literature studies	32
Table 5.1 Area requirements	36

CHAPTER -1

INTRODUCTION

1.1 INTRODUCTION

Craft village is a one stop destination for crafts which offers a unique variety of craft related activities and programmes. It acts as a knowledge sharing place by experiencing through craft demonstrations and hands on interactive sessions. One can get a real life experience of watching the craftsmen making their artifacts before our eyes. It is to serve purpose of bringing most of the craft specimens and craft persons under one roof.

India's rich cultural heritage and centuries of evolutionary tradition are manifested by the large sort of handicrafts made everywhere in the country. Handicrafts are a mirror of the cultural identity of the ethnic people that make it. The entire wealth of timeless Indian handicrafts has survived through the ages. These crafts carry the magnetic appeal of the Indian culture that promises exclusivity, beauty, dignity, and elegance. The infrastructure and therefore the atmosphere of a crafts village is additionally made almost like that of a village to offer the visitor a feel of rural life in India. Crafts village also acts sort of a market as you'll buy the artifact of your choice at rather cheap prices than within the general market.

There are two different architectural traditions in Andhra Pradesh. the primary traces back to the building of the town of Amaravati under Satavahanas. This unique sort of architecture emphasizes the utilization of intricate and abstract sculpture inspirationally from religious themes. The second tradition draws on the big granite and limestone reserves of the region and is reflected within the various temples and forts built over a long period of your time.

The art and craft galleries ,workshops displays wide collection of handicraft products produced by local craftsmans.

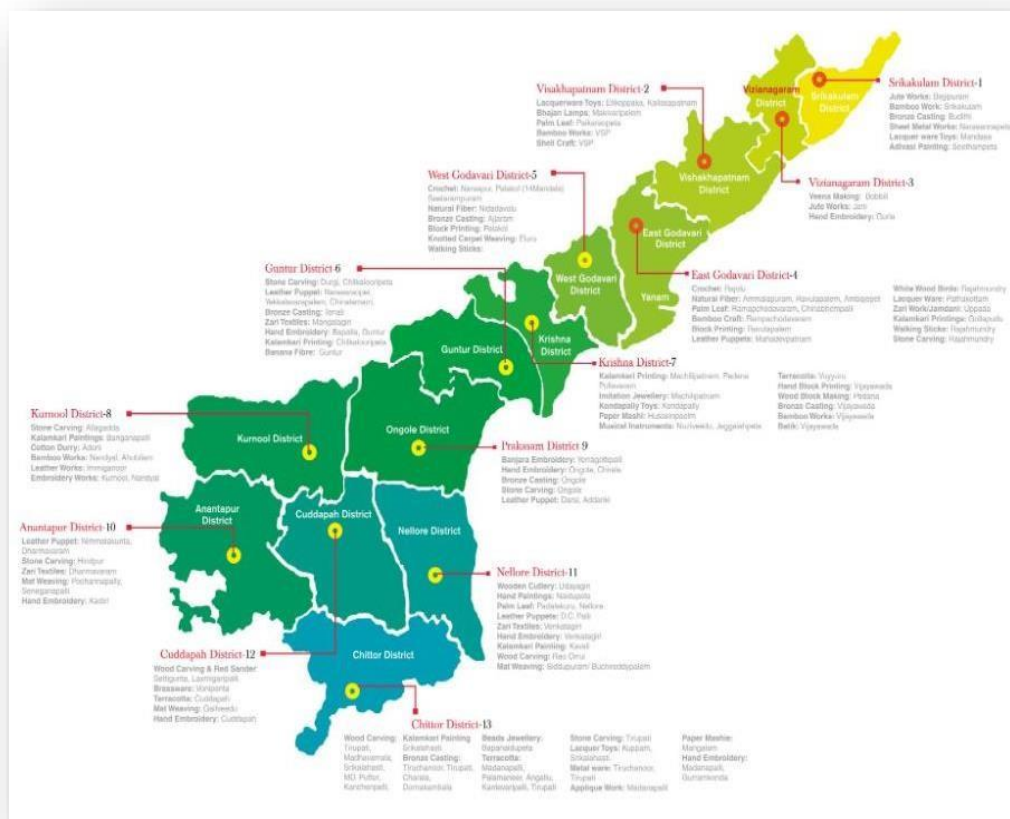


Fig 1.1: Cluster map of crafts in andhra pradesh

CRAFTS CONSIDERED AS GI TAG ACCORDING TO DISTRICTS IN ANDHRA PRADESH

- Srikakulam dist. - Brassware, Jute works
- Visakhapatnam dist. - Etikoppaka toys , Shell craft
- Vizianagaram dist. - Veena making
- East Godavari dist. - Crochet, Palm leaf
- West Godavari dist - Block printing , Crochet
- Guntur dist. - Stone carving , Zari textiles
- Krishna dist - Kondapalli toys , Kalamkari block printing
- Kurnool dis . - Stone carving , Cotton durr(y)Carpet)
- Prakasam dist - Hand looms
- Anantapur dis - Leather puppet , Mat weaving
- Nellore dist - Wooden cutlery
- Cuddappah dist - Wood carving and red sander, Brassware
- Chittoor dist - Wood carving , Lacquer toys, Kalamkari sarees

CHAPTER -2

LITERATURE STUDY

2.1 AWADH SHILPGRAM , LUCKNOW

2.1.1 LOCATION : Near Shaheed path , Lucknow , U.P

2.1.2 ARCHITECT : Archohm architects

2.1.3 SITE AREA : 20.10 acres

2.1.4 BUILT UP AREA : 29,784 sq m

2.1.5 PLANNING CONCEPT : Elliptical plan enables a smooth corner free circulation .Its vocabulary is contemporary yet rooted in history and traditions of past.

2.1.6 INTRODUCTION :

- 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.
- 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.

2.1.7 CIRCULATION :

From an entrance courtyard, a spiraling structure lined with craft shops leads visitors gradually towards an open plaza at the centre of the curving building.

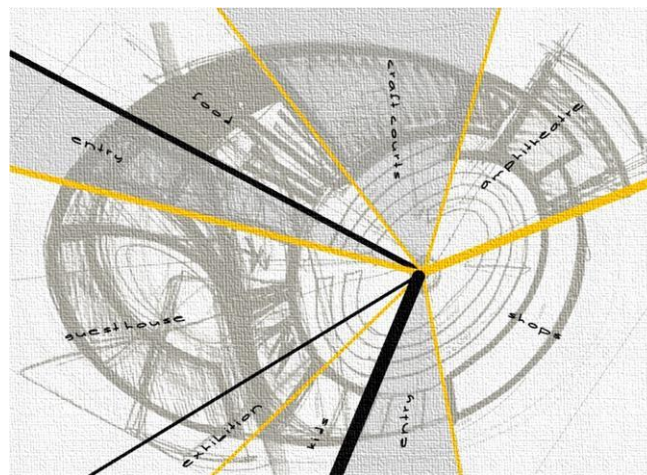


Fig 2.1: Conceptual diagram

2.1.8 SITE PLAN :

LEGEND	
01	ENTRANCE COURT
02	ADMIN, INDOOR KIDS ZONE & SERVICE BLOCK
03	A.C. SHOPS
04	CRAFT SHOPS
05	PLATFORM SHOPS
06	DORMITORY & AMPHITHEATRE
07	SITTING
08	FOOD STREET
09	CRAFT COURTS
10	FOOD COURT
11	WATER BODY
12	EXHIBITION HALL
13	OUTDOOR DINING
14	SERVICE COURTYARD
15	SUNKEN PLAZA
16	OUTDOOR KIDS ZONE
17	PARKING
18	SERVICE BLOCK
19	OPEN BANQUET
20	GREEN AREA
21	SPACE FOR DG & TRANSFORMERS
22	BANQUET
23	GARBAGE DUMP & COMMON WASHING AREA
24	HANDICAP PARKING

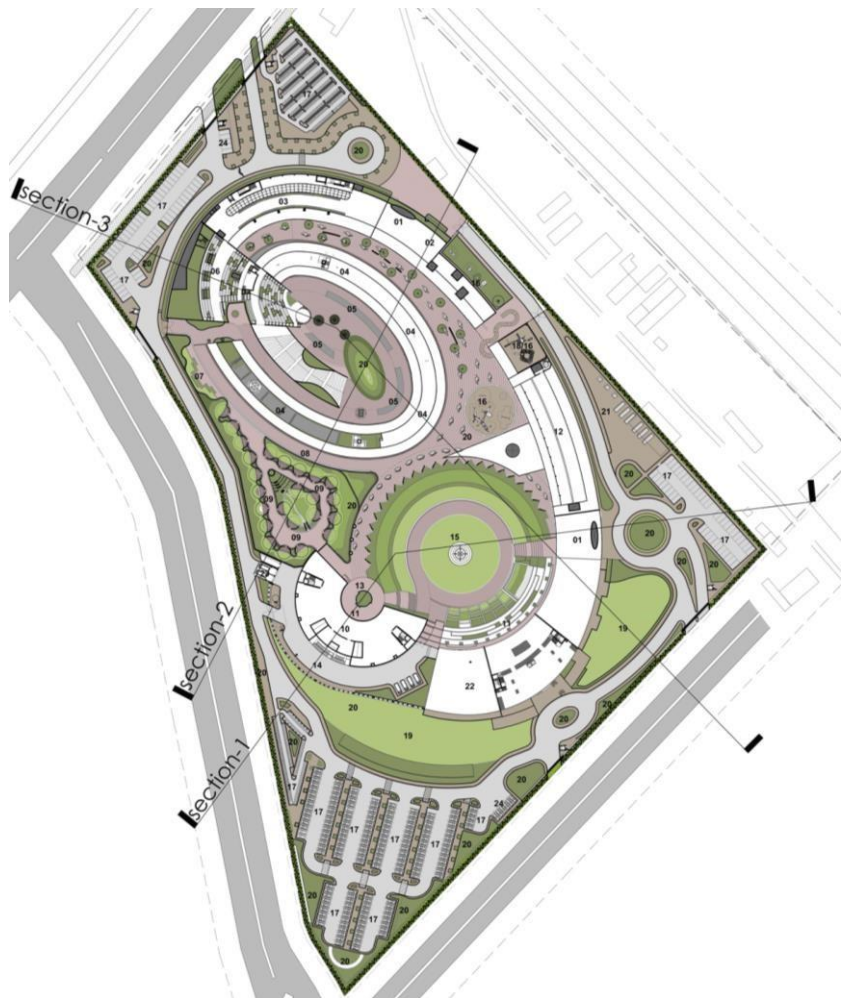


Fig 2.2 : Site plan

2.1.9 FLOOR PLANS :

- 144 craft shops of which some are air conditioned
- 24 craft courts
- 25 Platform shops
- Exhibition hall
- Kids play area
- A dormitory hostel
- An auditorium
- A food court with stalls serving cuisine from different states,
- Avadh Shilpgram indeed provides generous facilities to visitors and artisans.



GROUND FLOOR PLAN

Fig :2.3 Ground floor plan

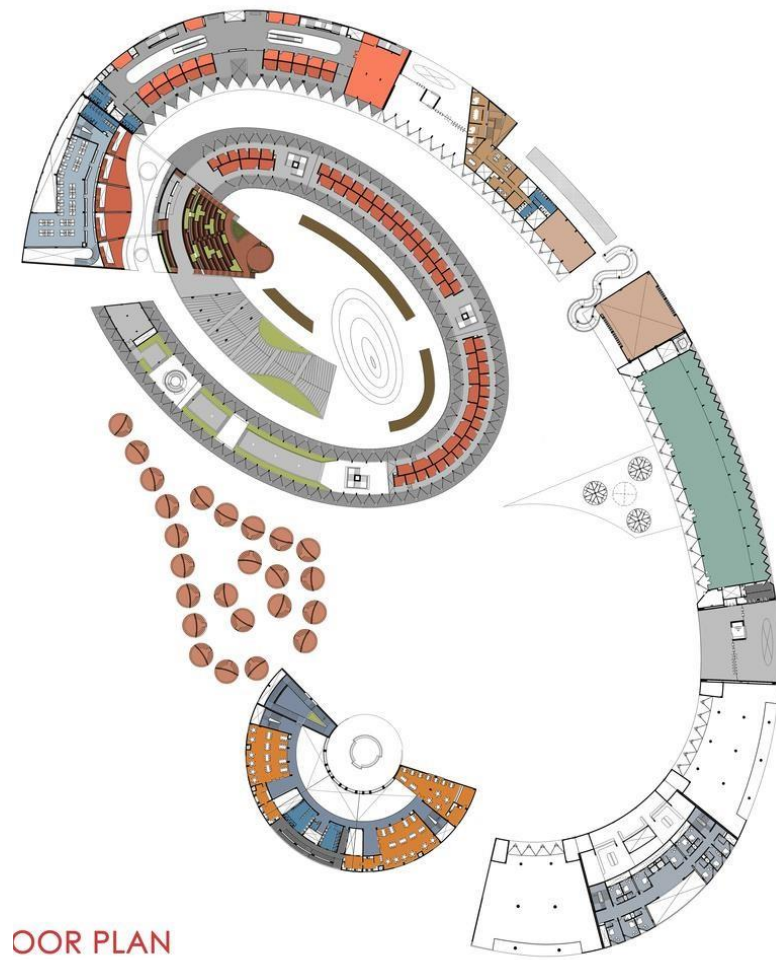


Fig :2.4 First floor plan

2.1.10 SECTIONS :



Fig :2.5 Section 1

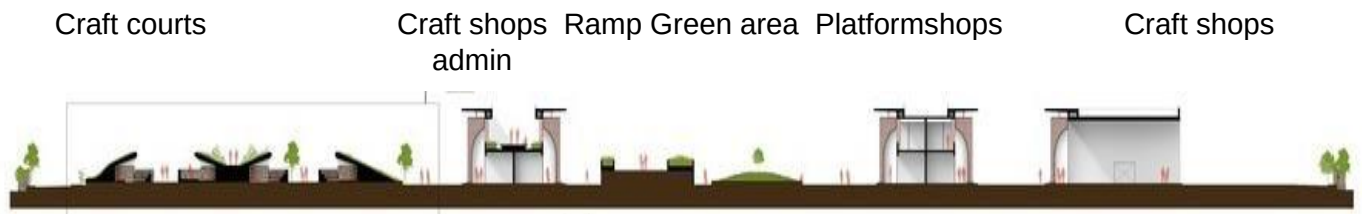


Fig :2.6 Section 2

2.1.11 MATERIALS AND TECHNIQUES :

- Arch acting as skin to the inner face of building. Arranged in zig zag pattern. Double height representing grandness which is inspiration from Buland Darwaza ,Agra. Steel structure claddd with red sand stone in jaali pattern with motifs of embroidery craft of lucknow(chikan Kari).

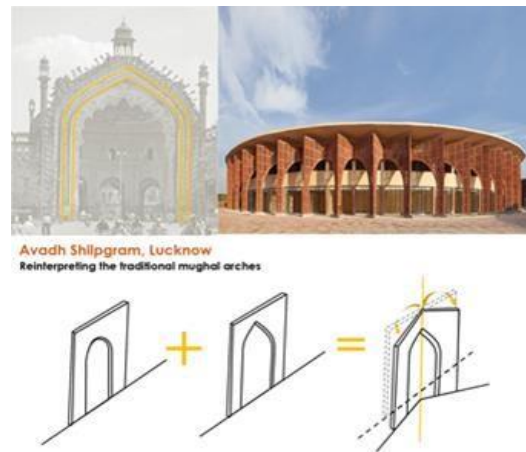


Fig :2.7 Reinterpreting the traditional Mughal arches

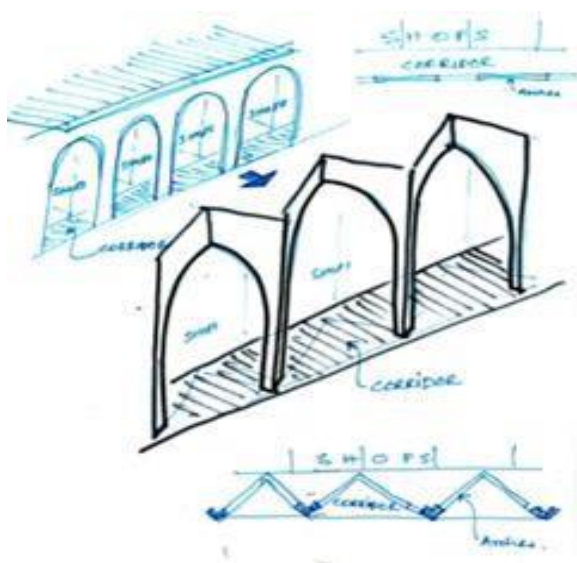


Fig :2.8 Conceptual sketch of mughal arches

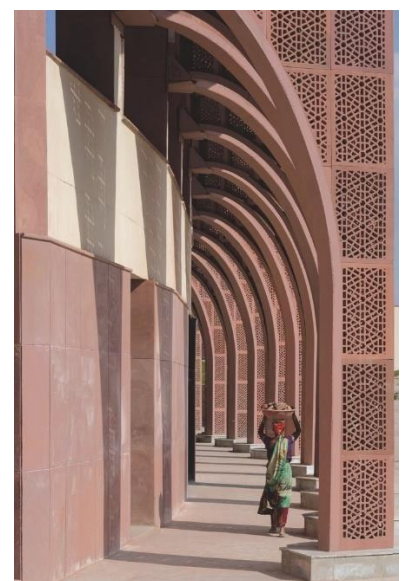


Fig :2.9 Arched jaali corridors

- Stone walled structure with rounded turf roof. Workshops can be observed by people being seated on benches incorporated in inner walls.



Fig :2.10 Workshop rooms



Fig :2.11Section of Workshop rooms

2.2 KHAMIR CRAFT RESOURCE CENTRE, BHUJ

2.2.1 LOCATION : Kukma, Bhuj, Kutch

2.2.2 ARCHITECT : Neelkanth Chhaya

2.2.3 SITE AREA : 8093.71 Sq m

2.2.4 PLANNING CONCEPT : This center is derived from the local streetscape and village pattern noted before earthquake. Y shaped branching of streets forming interconnections at regular intervals. Chowks which further form village settlement. Every house had an internal courtyard which is either placed at the entrance forming an entrance courtyard which is open to the sky or an internal courtyard which is connected to other spaces.

The planning of khamir is done in the same manner as of the village street layout forming chowks and courts. Mostly two storied structures interconnected by courtyard for light and ventilation.

2.2.5 INTRODUCTION :

Khamir was designed to create 2500 sq m facility for the promotion of craft in Kutch. The institution reflects the core values of the craft sector that it represents. It is collaborative, believes in bringing diverse stakeholders together onto one platform to address issues collectively for optimum good.

2.2.6 ZONING :

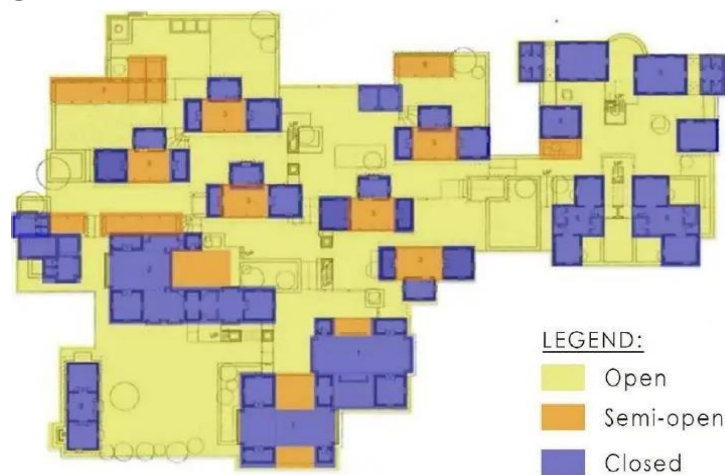


Fig :2.12 Relationship between open, semi-open and closed



Fig :2.13 Spaces

2.2.7 CIRCULATION :

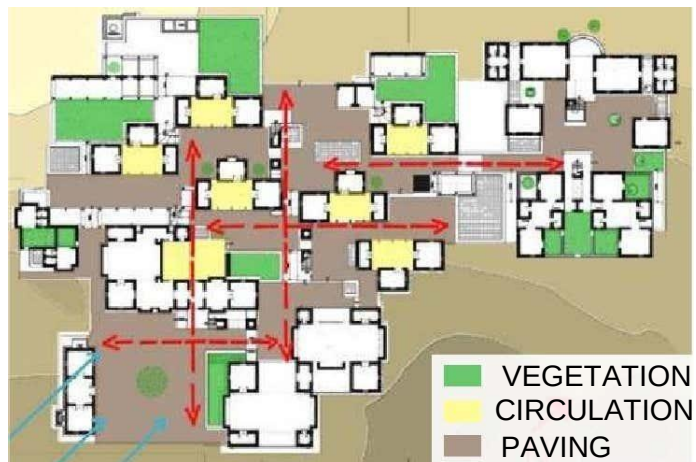


Fig :2.14 Circulation

2.2.8 FORM AND MASSING :

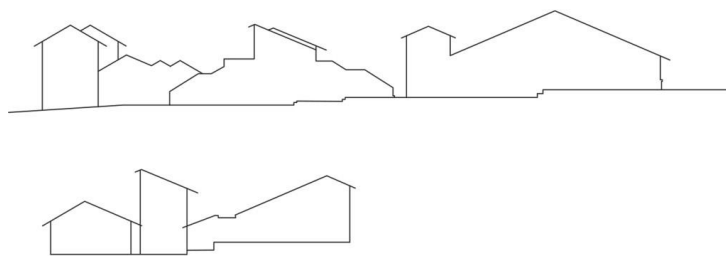


Fig :2.15 Combination of similar style of masses

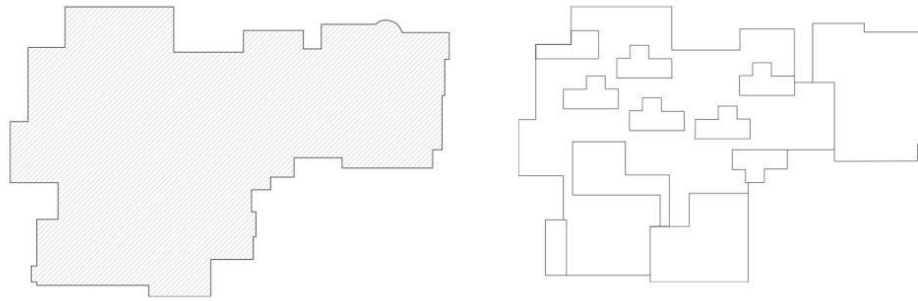


Fig :2.16 addition and subtraction of a form.

The complex has a combination of mainly three forms. The workshop area, Administration and residential. All the forms are repetitive except the toilets and part of administration.

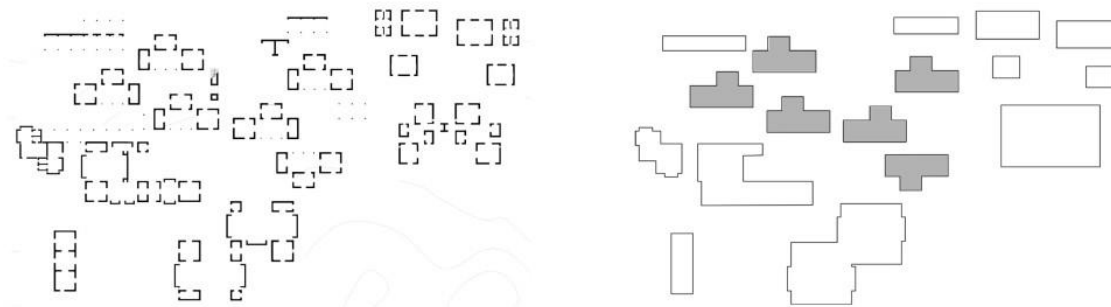


Fig :2.17 addition and subtraction of a form in plan

2.2.9 SITE PLAN :

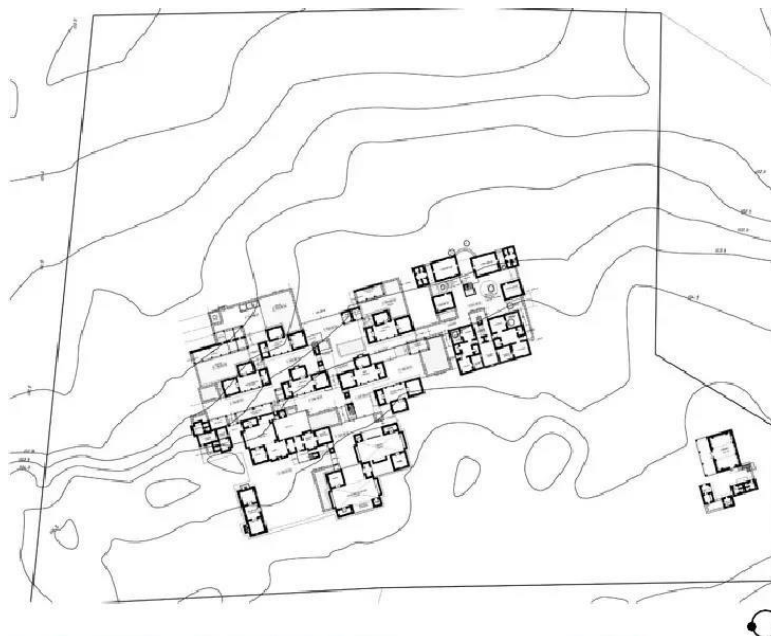


Fig :2.18 Site plan

2.2.10 FLOOR PLANS :

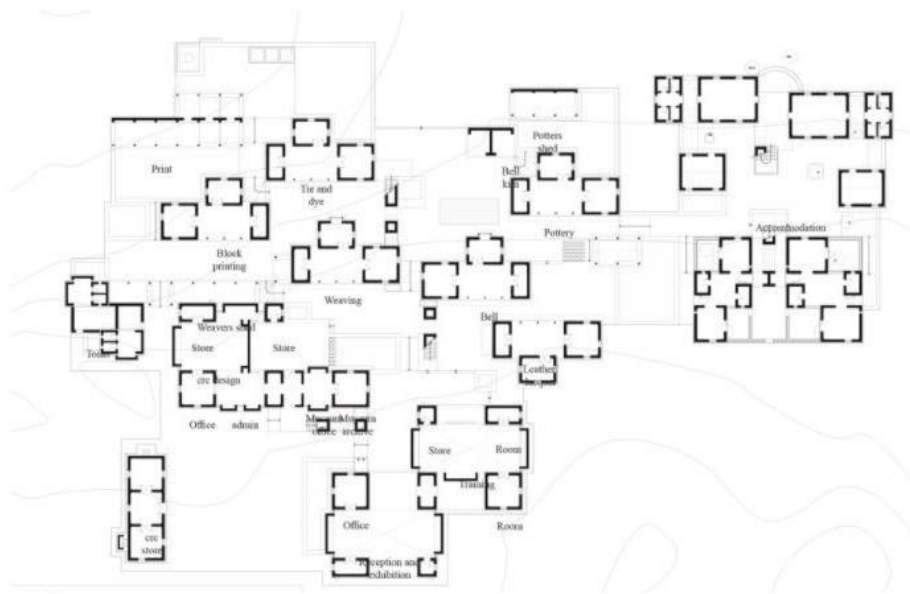


Fig :2.19 ground floor plan

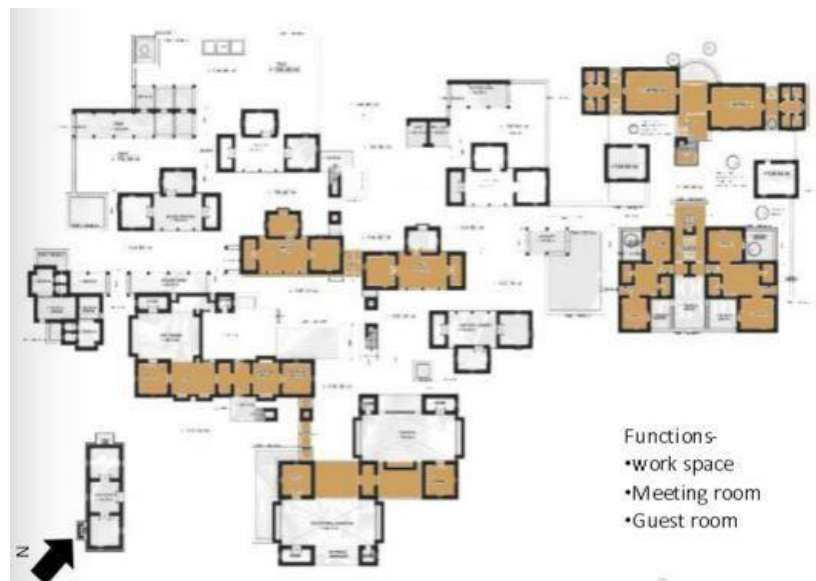


Fig :2.20 First floor plan

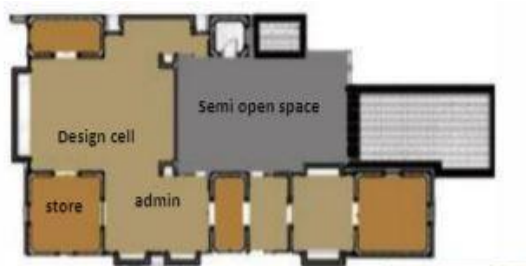
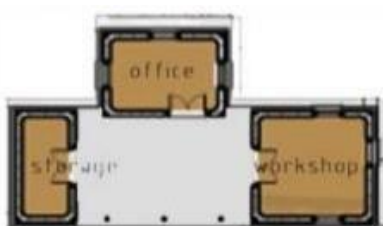


Fig :2.21 Administrative block designed for 10 users



2.2.11 MATERIALS AND TECHNIQUES :

Khamir campus is a manifestation of the idea of sustainability. Khamir employs some unique strategies of making it earthquake resistant, earth architecture and vernacular architecture of Kutch region.

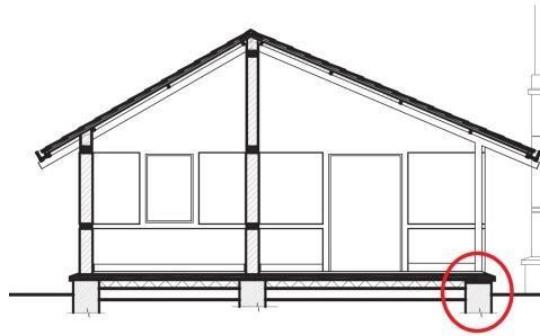


Fig :2.23 Section through workshop area(foundation)

- 2m rubble stone with concrete base with Rammed earth walls

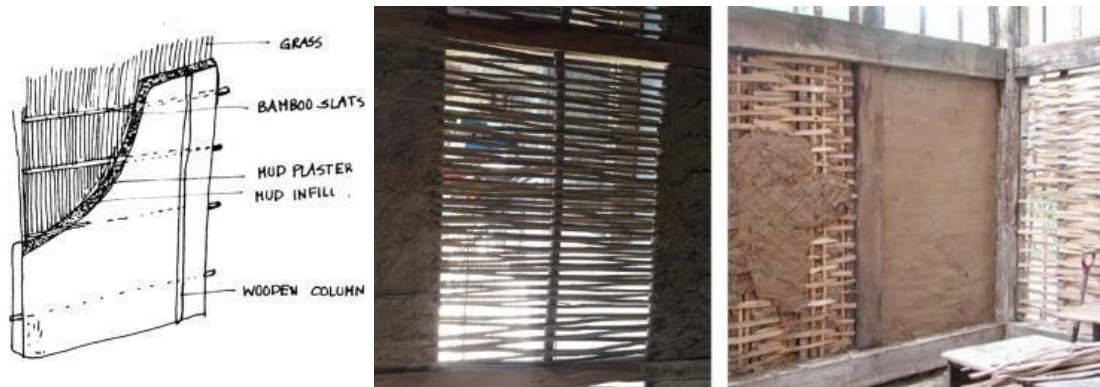


Fig :2.24 Construction technique for walls

- Wattle and daub construction for first floor.
- Rammed earth for ground floor walls till lintel lvl and from lintel its CSEB construction.

building



CSEB walls

Rammed earth walls

Rubble stone masonry

Fig :2.25 View of a

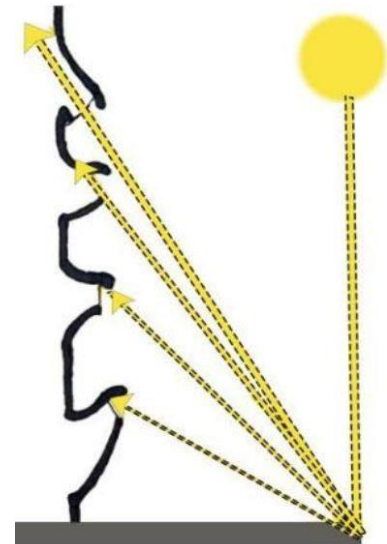


Fig :2.26 Pop sculpted wall

2.3 NATIONAL CRAFT MUSEUM , DELHI

2.3.1 LOCATION : Mathura road , New Delhi

2.3.2 ARCHITECT : Charles correa

2.3.3 SITE AREA : 4 Acres

2.3.4 PLANNING CONCEPT : The professional unfolding of spaces arranged around succession of courtyards makes complex references to local Indian

traditions. It is organized around the central pathway as one travels down this spine punctuated by village court.

2.3.5 INTRODUCTION :

The National Handicrafts and Handlooms Museum, popularly known as the National Crafts Museum & Hastkala Academy, celebrates the rich, diverse, and practising craft traditions of India.

2.3.6 CIRCULATION :

- The visitor moves through the series of courtyard.
- Whole museum is divided into small galleries which reduces problem of circulation.
- Verandas around courtyard are used for display.

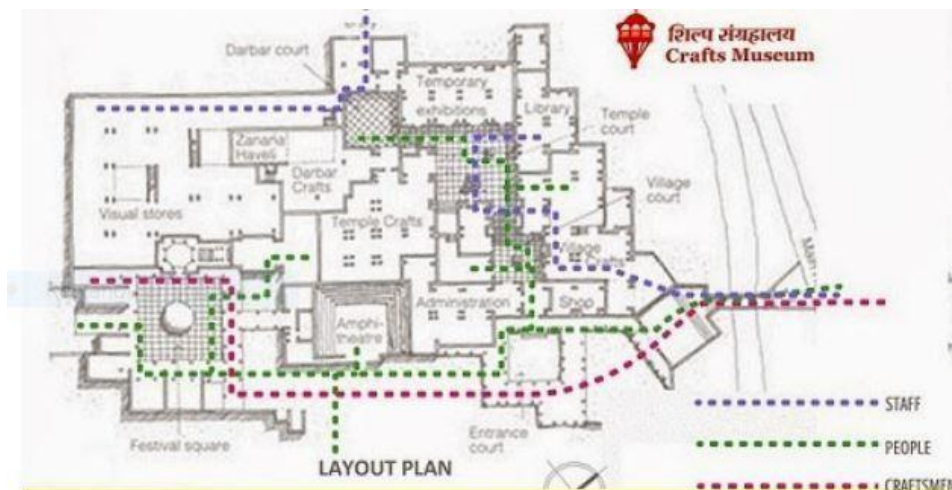


Fig :2.27 Circulation of different users

2.3.7 DEMONSTRATION AREAS :

Open demonstration area for an opportunity to see craftsmans work





Fig :2.28 Open demonstration areas

2.3.8 TRANSITIONAL SPACES

Raised level at entrance bridge level , descending from the bridge creates the rural environment on seeing the heavily decorated wall of souvenir shop.

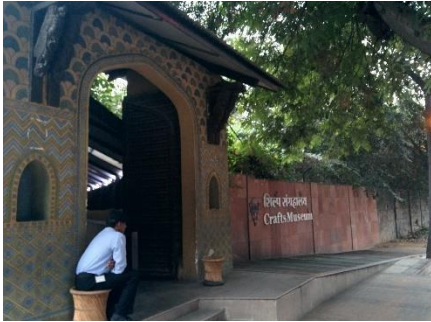


Fig :2.29 Transitional areas

2.3.10 WORKSPACES

- Individual semi enclosed workspaces divided according to region and craft
- Group spaces where group efforts are essential like madhubani painters , puppeteers concrete cubes serve as a seating for customer.



Fig :2.30 Group seating outside workspaces

2.3.11 MATERIALS

Construction is done with regional materials. Use of dark colours to create rural ambience.

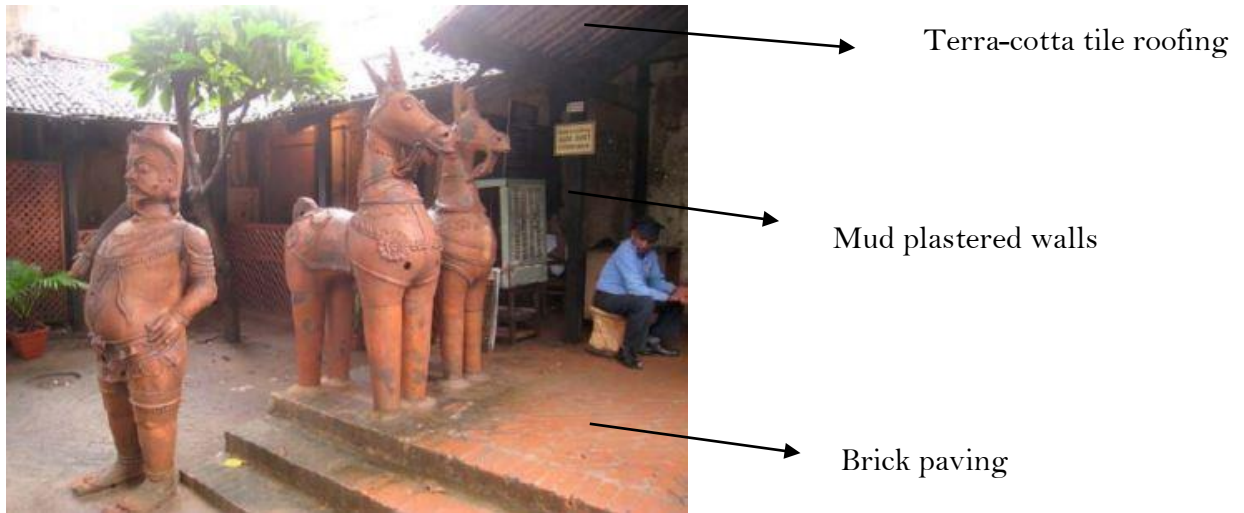


Fig :2.31 Materials used

2.4 SANSKRITI KENDRA , DELHI

2.4.1 LOCATION : Anandgram , Qutub mehrauli ,Outskirts of Delh

2.4.2 ARCHITECT : Upal gosh

2.4.3 SITE AREA : 3 hectares (7.4 acres) Built up area : 3500 sqm

2.4.4 PLANNING CONCEPT : The complex includes two museums, an open air auditorium, conference hall and studio apartments. All spaces are scattered in a manner of a village dwelling. Over two thousand trees were planted across the plot with a banyan tree at the entrance.

2.4.5 INTRODUCTION :

Sanskriti Kendra is a symbol of Sanskriti's involvement in activities relating to art, craft, literature, the performing arts, and social work. It is a cultural centre where artists and sculptors, writers and musicians, and village craftsmen, practice their arts in tranquil surroundings

2.4.6 SITE PLAN AND STUDIO SPACES

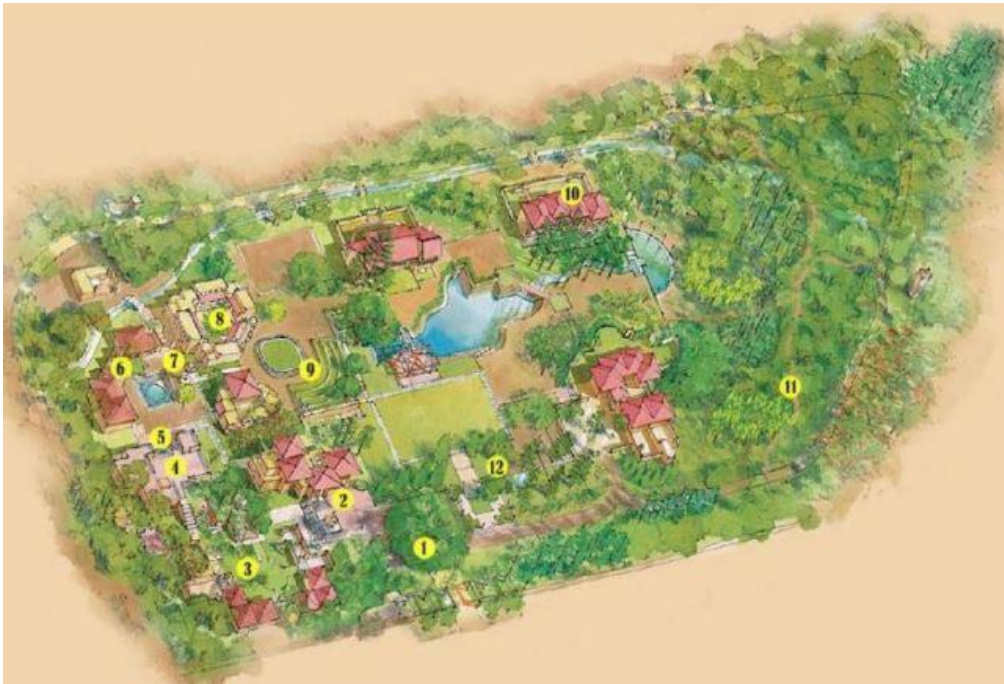


Fig :2.32 Site plan

- | | | |
|-----------------------|---------------------------|-----------------------|
| 1. Banyan courtyard | 2. Bhaitak | 3. Charbhag |
| 4. Terracotta terrace | 5. Museum of everyday art | 6. Museum of textiles |
| 7. Kund | 8. Gaon | 9. Amphitheatre |
| 10. Artists studio | 11. Natures walk | |

8 studios in 2 blocks place alongside the canal to provide a beautiful environment.

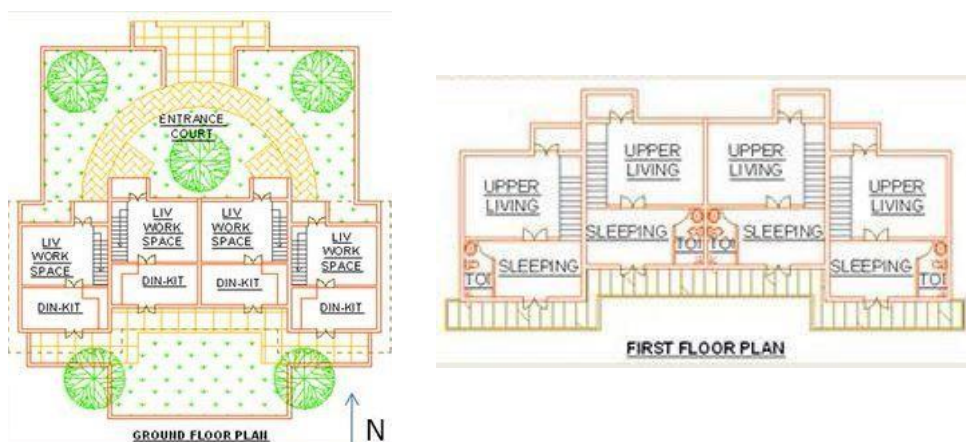


Fig :2.33 Studio plans

- Studios placed far away from other built form to Maintain privacy and provide environment to Concentrate.
- 8 studios in 2 blocks place alongside the canal to provide a beautiful environment. Sanskriti Kendra provides 3 types of accommodation. **Studios-Type 1**
- Living space –Mezzanine – 125 sq ft (11.6 sq m)
- Working space – 415 sq ft (38.5 sqm)



Fig :2.34 Studio type 1

Studios –Type 2

- Living space – 270 sq ft (25 sq m)
- Workspace – 370 sq ft (34.3 sq m)



Fig :2.35 Studio type 2

Dormitories – Type 3

- Space – a – 600 sq ft(55.7 sqm)
- Space b – 400 sq ft(37.16 sqm)

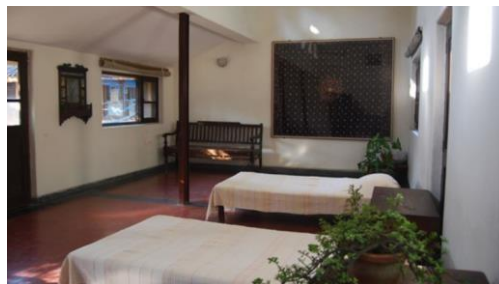


Fig :2.36 Studio type 3

2.4.7 EXHIBITION AREAS

The Kendra incorporates 3 museums – the Sanskriti museum of India terra-cotta , the Sanskriti museum of everyday art and textile museum GOOD PLAY WITH TRANSITION OF SPACES.

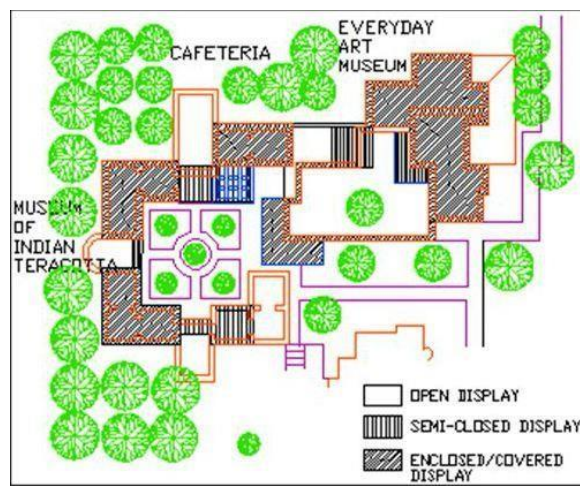


Fig :2.37 Arrangement of museums

2.4.8 MUSEUM OF EVERYDAY ART



Fig :2.38 Types of display

2.4.9 TERRACOTA MUSEUM



Fig :2.39 Open display



Fig :2.40 Semi- Open display



Fig :2.41 Enclosed display

2.4.10 MATERIALS

The architect Upal Ghosh took his visual cues from rural architecture but wanted the buildings to be practical and long lasting. he therefore chose cement that was made to look like mud bricks with pyramidal terracotta tiled roofs thus providing a design that could be replicated easily.

CHAPTER -3

COMPARITVE ANALYSIS

PARAMETERS	AWADH SHILPGRAM	KHAMIR CRAFT RESOURCE CENTRE	NATIONAL CRAFT MUSEUM	SANSKRITI KENDRA
Connectivity	Connected by roadways of a village	Connected by roadways of a village	Easily connected by roadways	Connectivity road to public transport and metro station
Surroundings and use	Situated at village surrounded by aravallies	Near B.M.C.B nursing campus.	Green areas of purana quila with institutional buildings	Situated at foot of Aravali hills and around farmhouses
Parking facilities	Separate parking for handicapped	15% of site area provided for parking	Not provided	No parking space inside site.

Planning	Elliptical plan with outdoor seating area.	Village street layouts forming chowks and courts	Spaces arranged around succession of courtyards with amphitheater for seating.	Modules of squares and rectangles with sloped roofs. Amphitheatre for seating
Pedestrian circulation	Smooth corner free circulation because of elliptical form	Central spine connecting the clusters.	An axis diverting to different zones through series of courtyard	Rhythm in movement pattern with disabled friendly circulation
Form	Elliptical form	Repetition of forms connected by courtyard	Punctures and joining of blocks to create space	Buildings separated by variety of open spaces
Materials and techniques	Jaali works with red sandstone	Ground floor Rammed earth First floor - Wattle and daub Foundation Rubble masonry	Mud plaster walls, Terracotta roof tiles	R.C.C ,brick ,Stone, Steel and earthy colour finishing

Table 3.1 Comparative analysis of literature studies

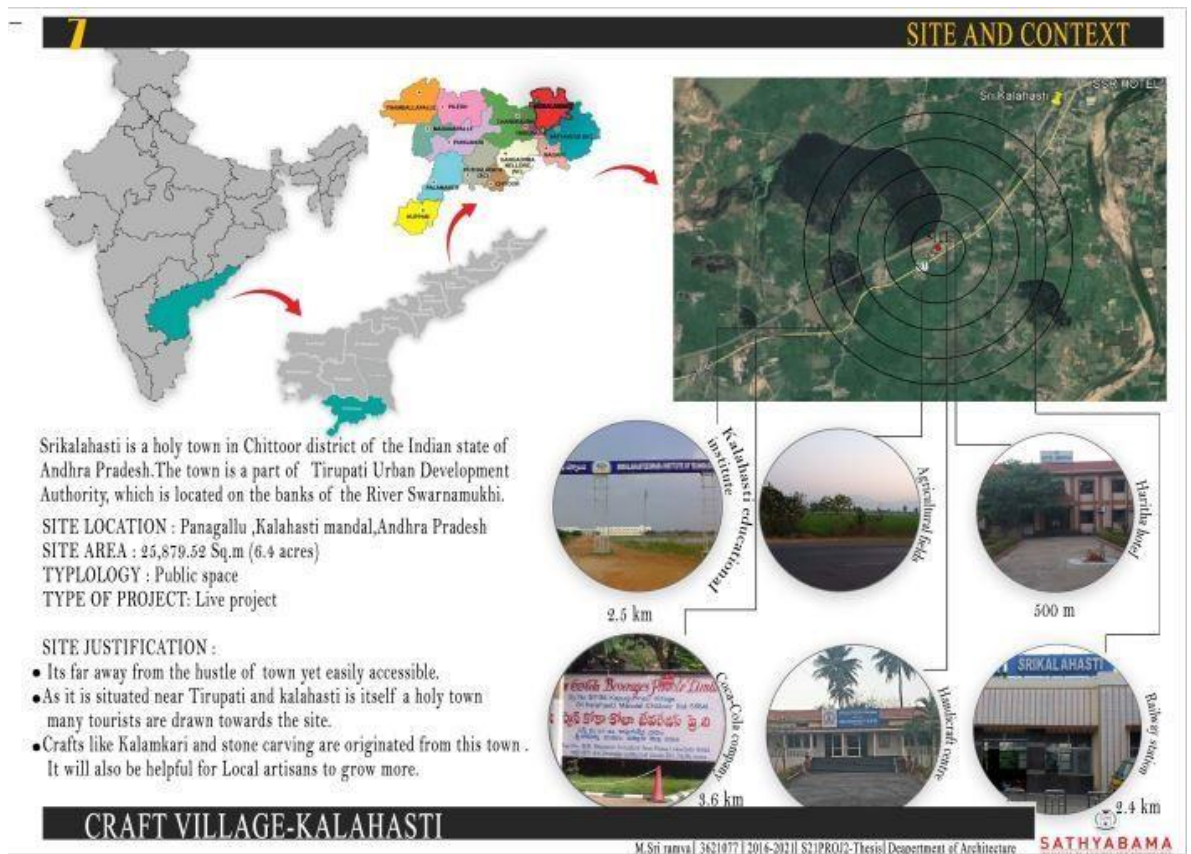
3.1 LEARNINGS

- Literature case studies above contain vernacular architecture as common construction methods that suits to surrounding environment.
- Outdoor amphitheater to relax , sit and interact .
- Interconnected open areas and buildings.
- Sites are set in a rural backdrop with peaceful environment engaging craftsmans to concentrate on their works.

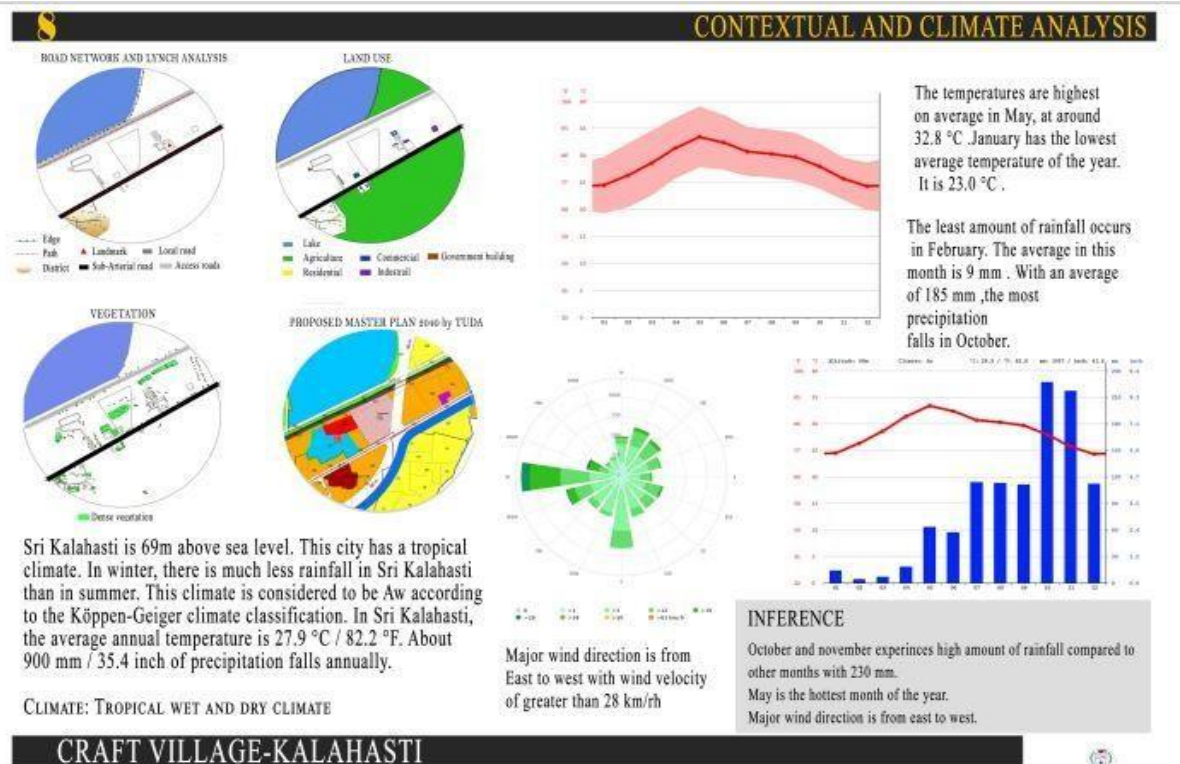
CHAPTER -4

SITE STUDY ,JUSTIFICATION AND ANALYSIS

4.1 SITE LOCATION AND JUSTIFICATION



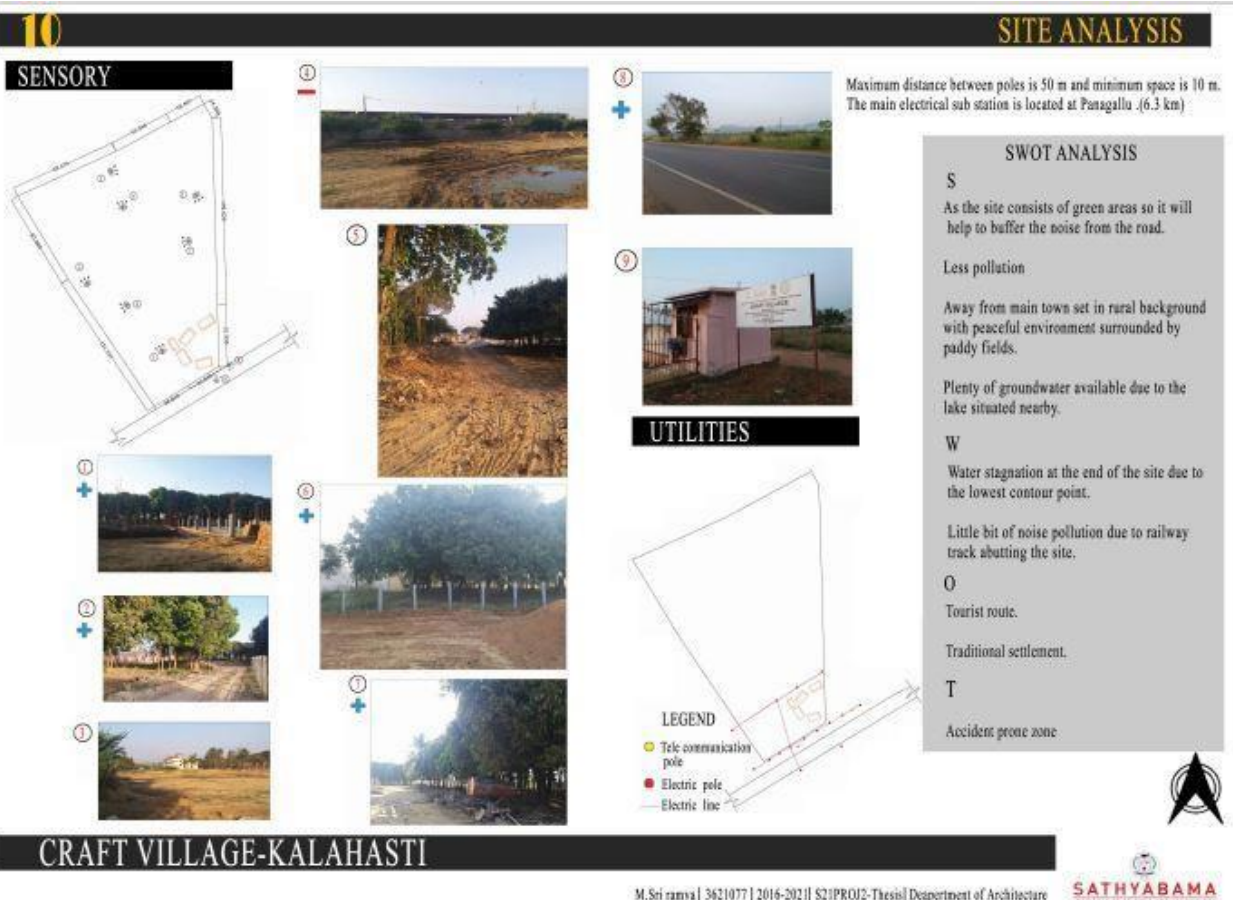
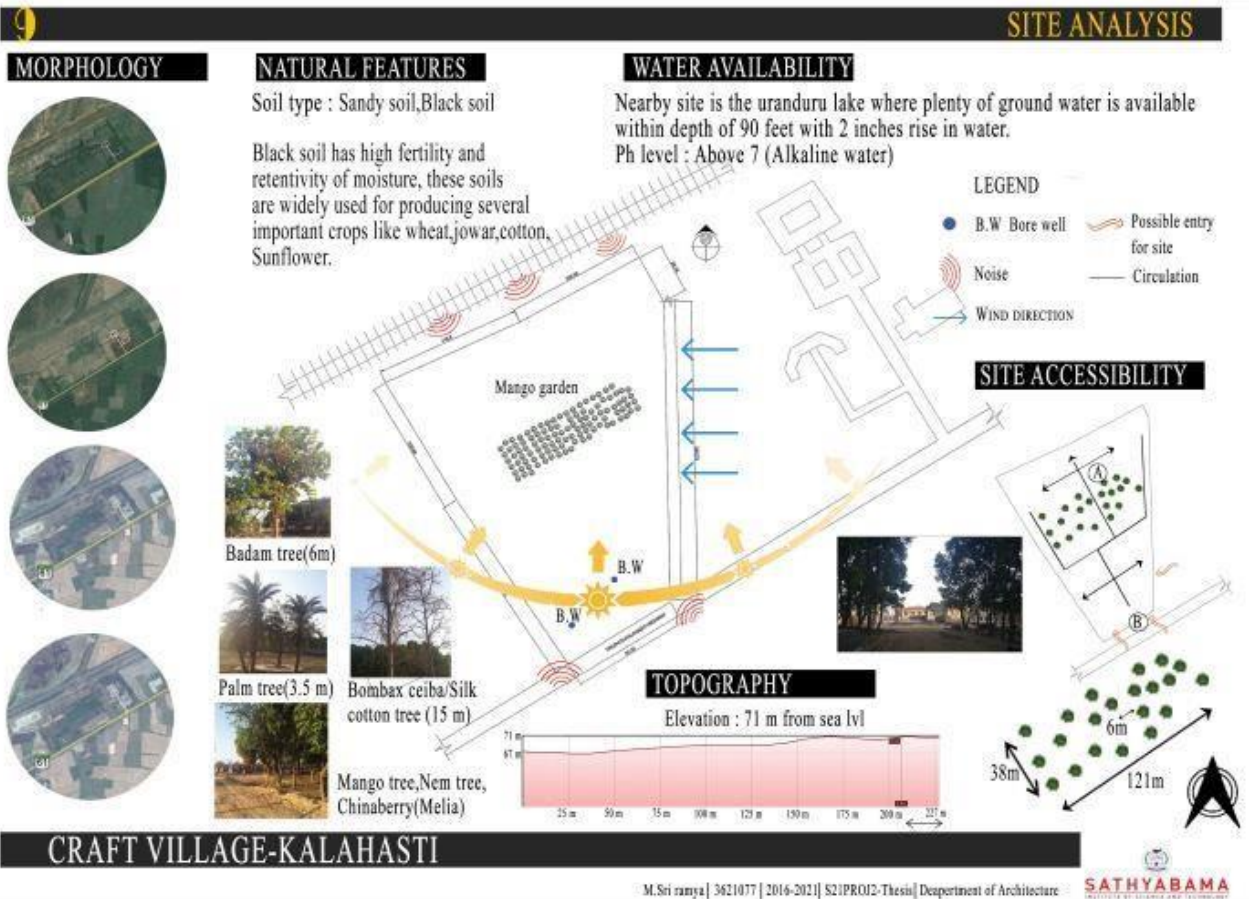
4.2 CONTEXTUAL AND CLIMATE ANALYSIS



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4.3 SITE ANALYSIS



CHAPTER -5

AREA REQUIREMENTS,STANDARDS,CONCEPT

5.1 AREA REQUIREMENTS

ACTIVITY	SPACE	AREA	USERS	NO.OF USERS
Administrati on	- Director's office with attached toilet - Reception - Ticket counter - Conference/meeting room - Dining for staff - Toilets	20 sqm 15 sqm 10 sqm 35 sqm 20 sqm 30 sqm = 130 sqm	Staff	20
2. Museum archive	- Lobby and reception - Display area - Store - Toilets	25 sqm 2000 sq m 35 sqm 20 sqm = 2080 sqm	craftisans/Touri sts/Visitors/Staf f/Students	500
3. Training Centre	- Tourist info desk and waiting room - Seminar room cum working space a) Wood and bamboo craft b) Metal/Brass craft c) Textile craft d) Stone carving craft e) Leather craft f) Jewellery craft	50 sqm 50 sqm 100 sqm (semi open space required) 150 sqm(open space required) 50 sqm(semi-open space required) 50 sqm 40 sqm 100 sqm	Visitors/tourists/ Craftisans/Staff /Workshop participants/Stu dents	20 20 20 20 20 20 20

	g) Pottery			
		100 sqm		70
	• A.V room	100 sqm	Visitors/tourists/	30
	• Library	40 sqm	Craftisans/Staff	20
	• Computer lab	60 sqm		20
	• Canteen	15 sqm		2
	• Storage	45 sqm		12
	• Toilets	= 950 sqm		
Craft clusters		Workshop		10
	• Brassware	storage	Visitors/tourists/	10
	• Etikoppaka toys	selling area 100	Craftisans/Staff	10
	• Bobbili veena	sqm	/Students	10
	making	10 sqm		10
	• Crochet and	25 sqm		15
	palm leaf	40 sqm		10
	weaving	8 sqm		10
	• Block printed	15 sqm		15
	sarees	40 sqm		10
	• Stone carving	8 sqm		10
	• Kondapalli toys	20 sqm		10
	• Cotton durry	30 sqm		15
	• Handloom(20)	8 sqm		15
	and embroidery	15 sqm		
	• Leather craft	100 sqm		
	• Tumblers and	10 sqm		
	glasses	25 sqm		
	• Clay	50 sqm		
	Wallhangings	10 sqm		
	• Terracotta	25 sqm		
	pottery	40 sqm		
	• Temple	8 sqm		
	screens and	20 sqm		
	Wall panels	40 sqm		
		8 sqm		
		25 sqm		
		200 sqm		

		10 sqm 30 sqm 30 sqm 8 sqm 25 sqm 50 sqm 8 sq m 25 sq m 50 sqm 8 sqm 20 sqm 100 sqm 10 sqm 30 sqm 120 sqm 15 sqm 30 sq m		
			Visitors/tourists/	10

	• Wood cutlery	30 sqm	Craftisans/Staff	10
	• Wood carving	8 sqm	/Students	15
	with red sander	20 sqm		15
	• Kalamkari	30 sqm		10
	sarees	8 sqm		10
	• Furniture	20 sqm		10
	• Rugs	100 sqm		10
	• Doll sets	10 sqm		10
	• Silver filigree	25 sqm		10
	• Jute craft	100 sqm		
	• Rumaal and	10 sqm		
	bed covers	30 sqm		
	Jewellery	50 sqm		
	•	10 sqm		
		20 sqm		
		40 sq m		
		8 sqm		
		20 sqm		
		50 sqm		
		8 sqm		

		20 sqm		
		40 sqm		
		8 sqm		
		20 sqm		
		50 sqm		
		10 sqm		
		20 sqm		
		40 sqm		
		8 sqm		
		20 sqm =		
		2282 sqm		
5.Food court	Restaurant(2 units)			30

	- Dining area - Kitchen - Store - Toilet - Café(2) - Selling area - Storage	60 sqm 20 sqm 12 sqm 40 sqm 15 sqm 8 sqm 15 sqm x 30 = 512 sqm	Workshop participants/craftisans/tourists/staff/Visitors/Students	4 4 8 2 2 2
6.O.A.T	- Green rooms - Backstage - Performing area - Seating area	20 sqm 20sqm 30 sqm 250 sqm = 180 sqm	Workshop participants/craftisans/tourists/staff/Visitors/Students	10 10 10 200
7.Accommodation for guests(20 units)	- Living/bedroom - Toilet - Balcony - Dining	20 sqm 4 sqm 5 sqm 4 sqm = 660 sqm	Visitors/tourists	3
8.Accommodation for craftisans(30 units)	- Living room 2 Bed room - Balcony - Kitchen - Dining	12 sqm 15 sqm + 15 sqm 5 sqm 10 sqm	Craftisans	4
	2 Toilet	6 sqm 4 sqm + 4 sqm =2130 sqm		
9.Childrens play area		150 sqm	Tourists/Visitors/Students	30

10.Common toilets		30 sqm	Tourists/Visitors/craftisans/Students	6
11.Parking	• 2 wheelers(50) • 4 wheelers(20) • Medium size vehicles(10)	75 sqm 250 sqm 300 sqm =625 sqm	Tourists/Visitors/craftisans/Staff/Workshop participants	
12.Electrical room		20 sq m	Staff	3
13.Security room	• 2 Units	15 sqm x2 = 30 sqm	Staff	4

Table 5.1 Area requirement

Total built up area : 9004 sqm

40% built up area , 60% open

No of users : 1530

5.2 DESIGN STANDARDS

Workshops:

Craft shops do not need north light and since many involve noise in their use, they may be placed on the noisier part of the site. The control of noise emanating from craft room must be carefully considered in order to prevent disturbance in other rooms. Various craft rooms are better to be grouped together to facilitate the concentration and distribution of services.

Wood carving equipments :

Place needed for 1 lathe machine = $0.85 \times 0.32\text{m} = 0.3\text{sqm}$ approx.

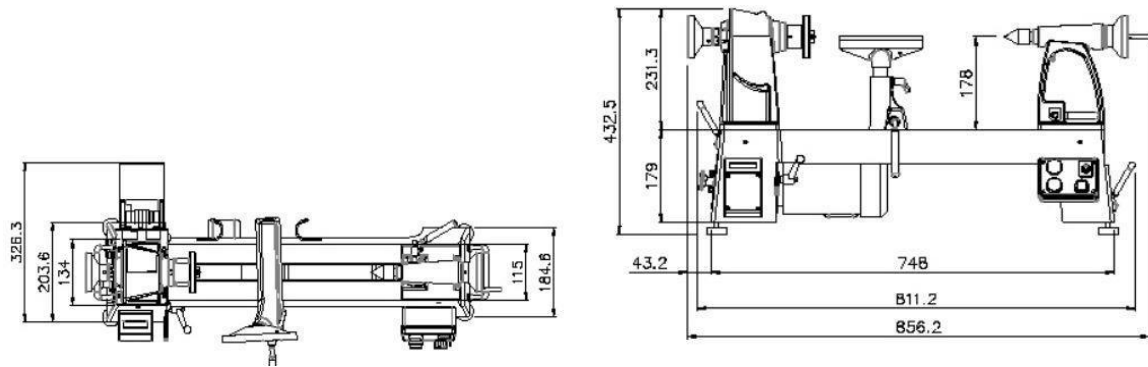


Fig 5.1 Wood carving equipments plan and elevation

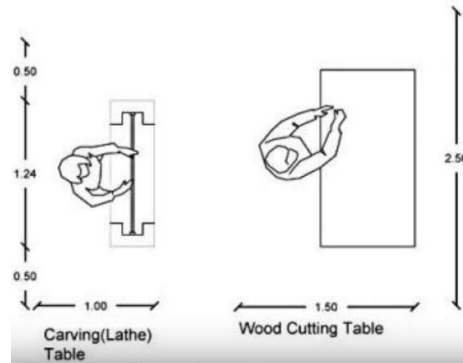


Fig 5.2 Working table for wood craft

Metal /Brassware craft :

METAL CRAFT/BRASSWARE

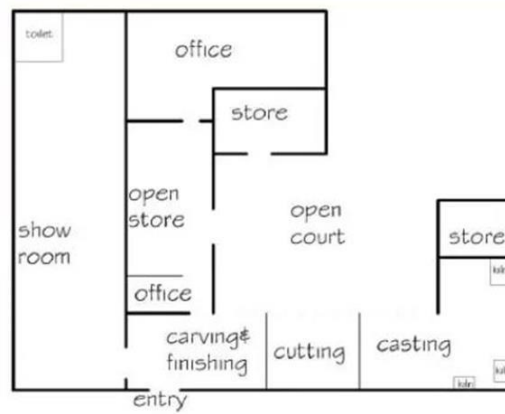
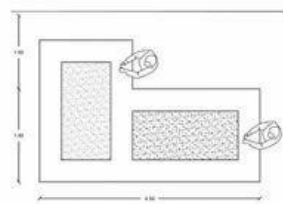


Fig 5.3 Schematic layout

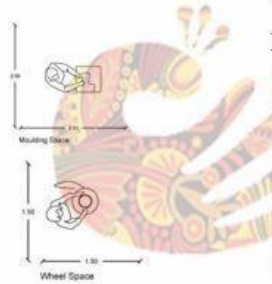
STONE CARVING :

Raw material store → Rough cut to shape → Final shape
 ↓
 Finishing ← Painting ← Carving ← Sketching

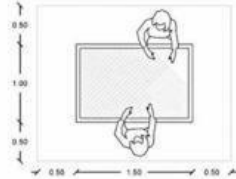
TERRACOTA POTTERY WORKSPACE :



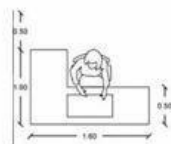
Mud preparation area



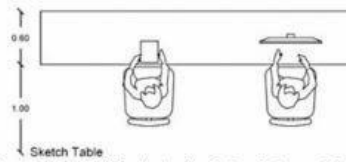
EMBROIDERY WORKSHOP :



Aari workspace

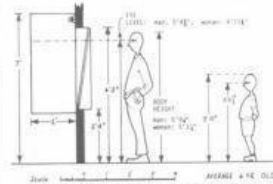
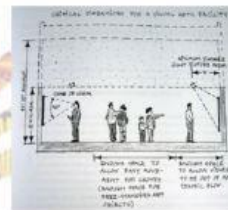


Stitching table



Workspace needed for 1 Aari = $2.5 \times 2.5 \text{ m} = 6.25 \text{ sqm}$
 Workspace needed for 1 stitching table = $1.5 \times 1.6 \text{ m} = 2.4 \text{ sqm}$

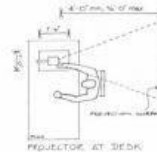
DISPLAY AREAS IN MUSEUMS :



Measurements of adult and six-year-old visitors in relation to cases.

Visitors should be able to move as such that one is not forced to walk past object he has already seen.

AUDIO VISUAL ROOMS :



CRAFT VILLAGE-KALAHASTI

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5.3 CONCEPT

MATERIALITY :



The selected materials to these project aim to cause low environmental impact and energy costs.



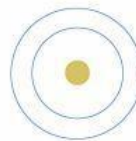
Brown brings to mind feelings of warmth, comfort, and security.



This replicates the characteristics of a village. The villagers are a simple and plain people. Their life is calm and peaceful.



PLANNING :

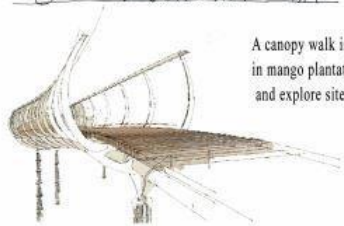


Circular plan with focal point creates a sense of gathering space and interaction between the blocks.

Craft cluster Walls painted with kalamkari art to represent the local regions culture.
 Klamakari art is famous craft in kalahasti.



As site consists of strip of mango plantations this is used as a play area for kids and seating area as it provides shade throughout the day.



A canopy walk is being placed between watch towers in mango plantations for people to experience and explore site view from heights.



A recreational space is provided at calm side of site with gazebos for public to relax and sit.



CRAFT VILLAGE-KALAHASTI

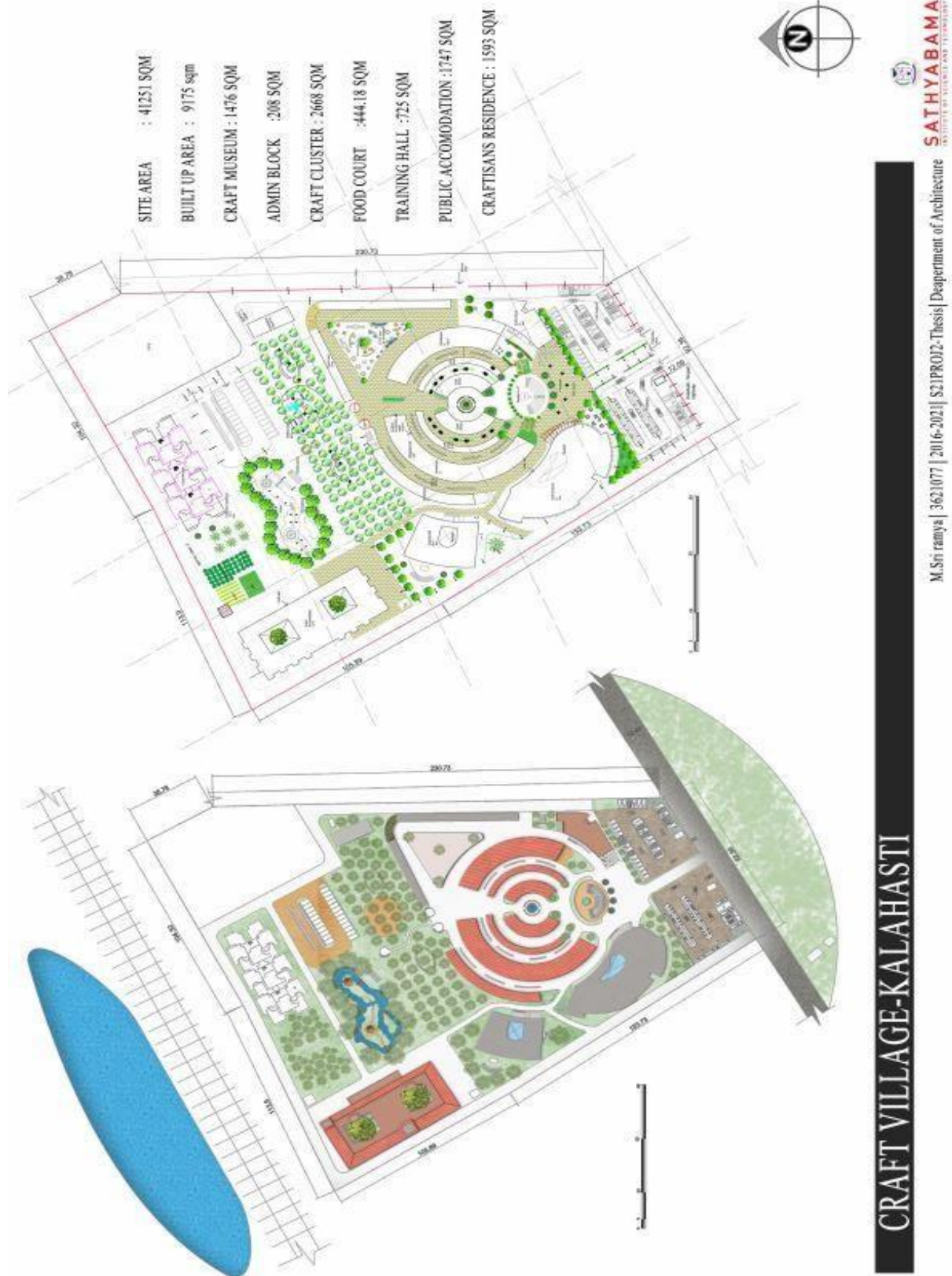
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CHAPTER -6

ARCHITECTURAL DRAWINGS

6.1 ROOF PLAN AND SITE PLAN



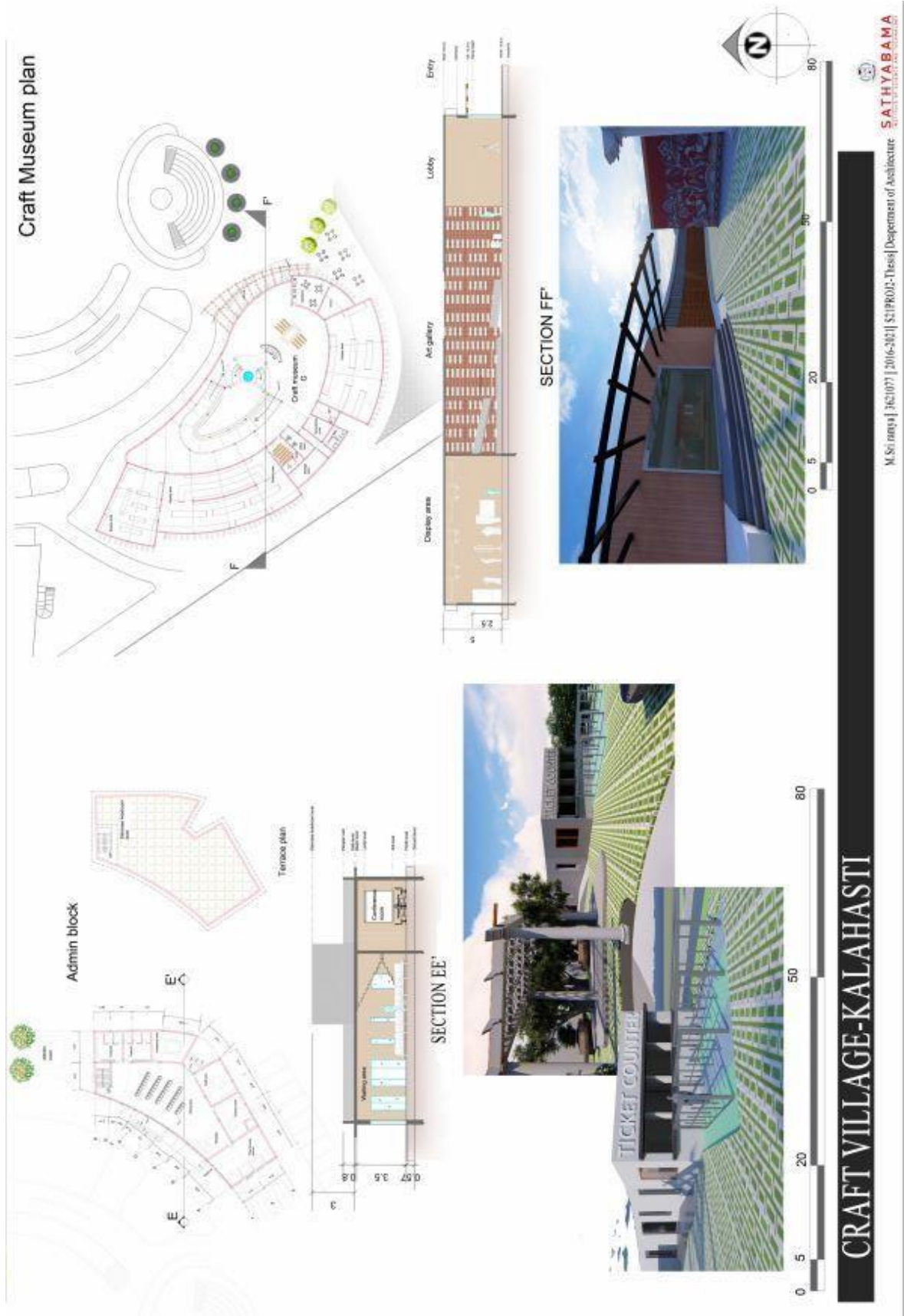
6.2 SITE ORINTATION AND SITE SECTION



CRAFT VILLAGE-KALAHASTI

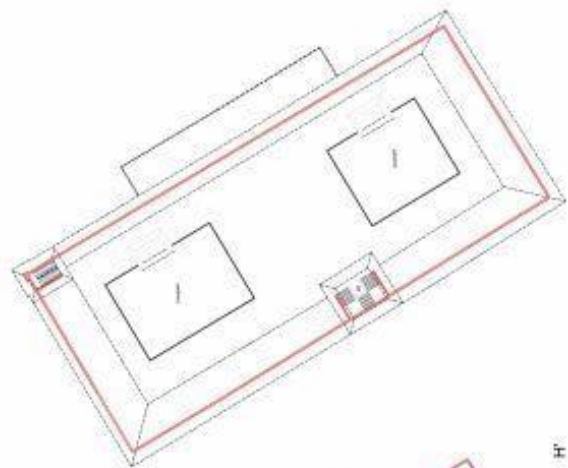
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6.3 ADMIN AND CRAFT MUSEUM

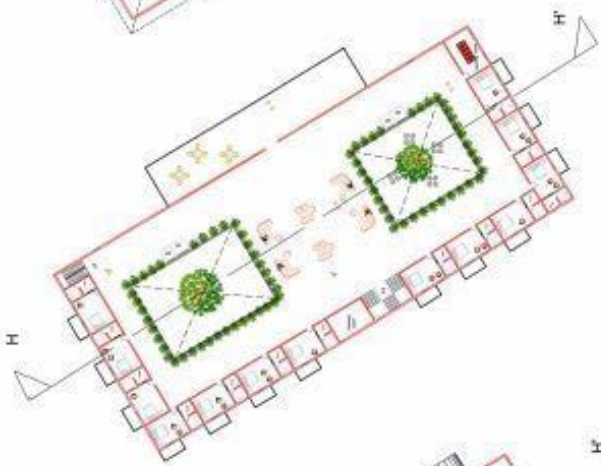


6.4 CRAFT CLUSTER AND FOOD COURT





Terrace floor plan



Public Accommodation
First floor



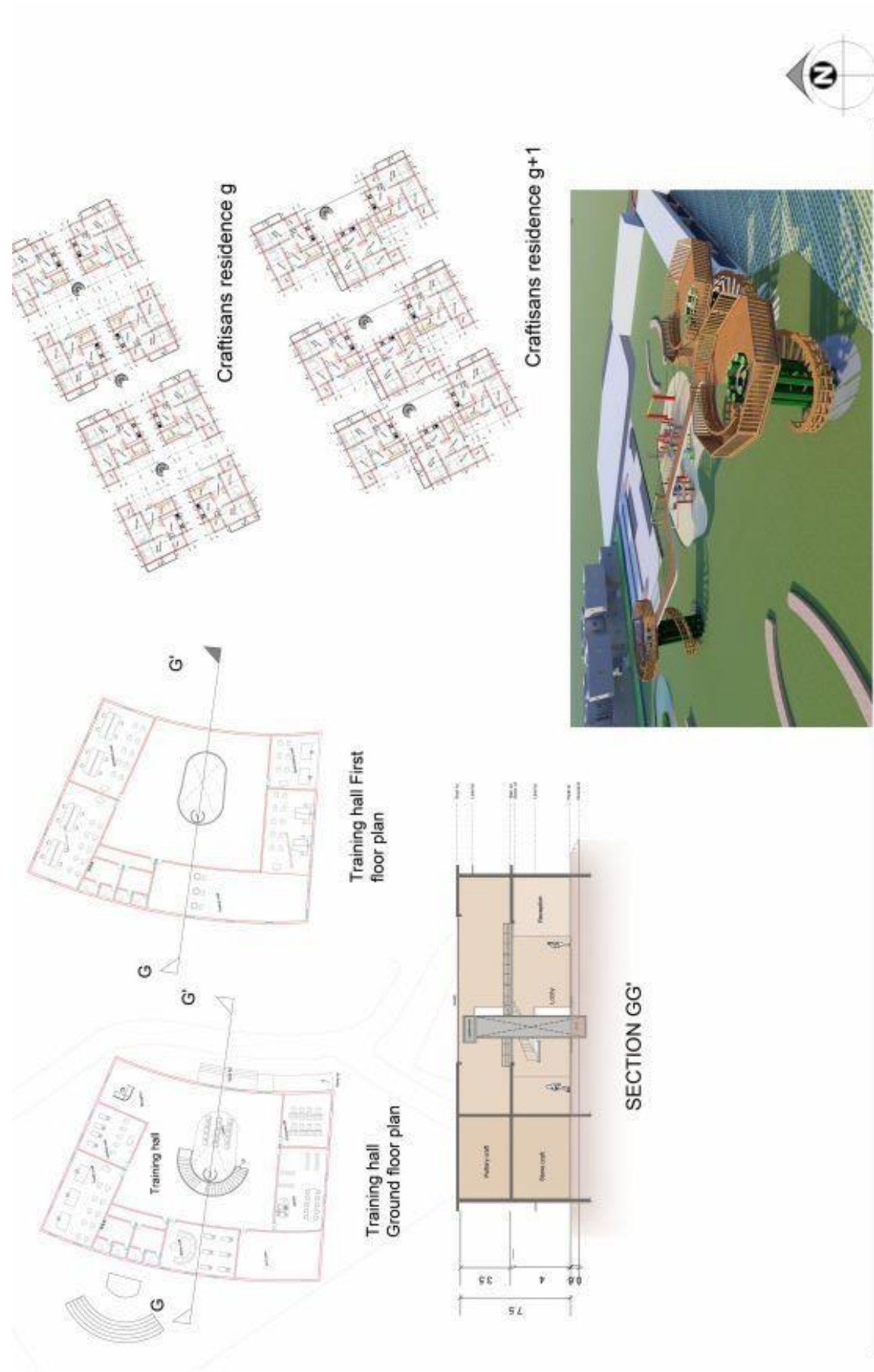
Public Accommodation
Ground floor



SECTION HH'



CRAFTS VILLAGE AT KALAHASTI



CRAFTS VILLAGE AT KALAHASTI

CHAPTER -6

SUMMARY AND CONCLUSIONS

Traditional crafts are closely related to the identity, heritage, and socio-cultural wellbeing of local communities. The traditional cultural expressions generally were first created a long time ago, which have been transmitted from generation to generation and are regarded as pertaining to a particular people or its territory .

Crafts as such are a source of tradition which has been passed on from one generation to the other. It is our duty to continue this generation of craft, a skill to be preserved and promoted.

The Craft's Village tries to achieve this continuation of generation. . It will continue the culture of craft and inspire people to be indigenous. Modernization has crept into the scene but it is also true, that forgetting our tradition and culture is like losing our identity. Preserving and developing should go hand in hand.

Craft's Village is a modern achievement as the elements provided are traditional and based on culture and society. Thus the Handicraft Village has tried to achieve a communicable space for craft, craftsmen, and visitors

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