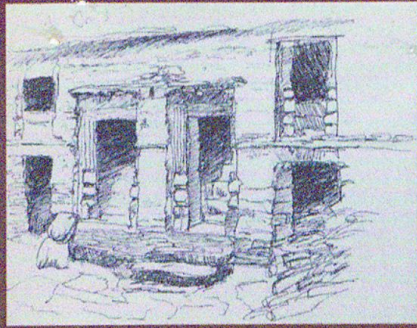




Lord Ganesha Carved on the Wooden Fake Window of Dhanachuli Village, Almora



Lord Ganesha Carved on the Wooden Fake Window of Dhanachuli Village, Almora



A Kumauni woman in traditional attire preparing the base for aepan, a ritual painting of Uttarakhand



A Kumauni woman in traditional attire making the chowki, which is a popular pattern in aepan art and carries religious meaning



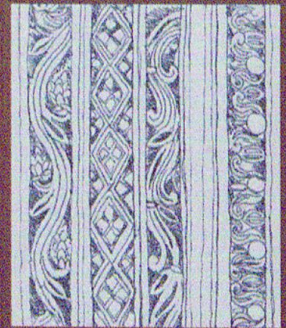
A Kumauni woman in traditional attire making the chowki, which is a popular pattern in aepan art and carries religious meaning



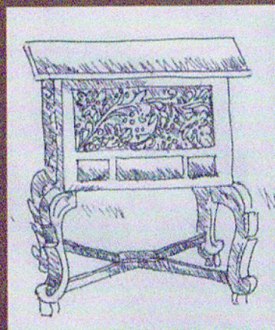
An Ornate Wooden Entrance in Uttarakhand Seva Nidhi, Almora



A Craftperson doing traditional likhai kaam on the local wood with indigenous tools in Almora



An Ornate Door Jamb in Uttarakhand Seva Nidhi, Almora



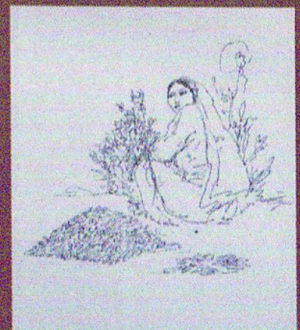
A Heavily Decorated Piece of Furniture in Saharanpur (now in Uttar Pradesh)



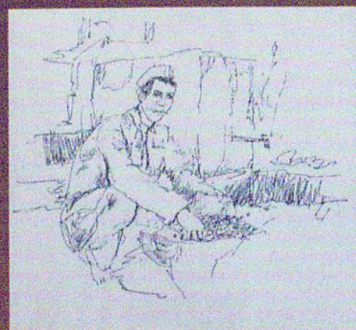
Exquisite stone craft at Jageshwar Temple, Almora



A woman in a hill settlement of Uttarakhand using a basket to carry goods



An Ornate Door Jamb in Uttarakhand Seva Nidhi, Almora



A man cleaning the grains to be sent for grinding



A couple doing weaving using the traditional handloom at Bageshwar



A woman from a hill settlement, sitting at the plinth of her house, in her comfortable household attire



A woman cooking food in the traditional wooden vessel called Thaki on a mud choolah

PROJECT 'DHAROHAR'

SAFEGUARDING THE TRADITIONAL CRAFTSMANSHIP
OF ALMORA AND PITHORAGARH
THROUGH DOCUMENTATION AND WORKSHOPS
(Focus on Aepan Art and Likhaai Kaam)

PROJECT 'DHAROHAR'
SAFEGUARDING THE TRADITIONAL CRAFTSMANSHIP
OF ALMORA AND PITHORAGARH
THROUGH DOCUMENTATION AND WORKSHOPS
(Focus on Aepan Art and Likhaai Kaam)

Project Sanctioned by Sangeet Natak Academy, Ministry of Culture
(The Scheme for Safeguarding the Intangible Cultural Heritage 2015-16)



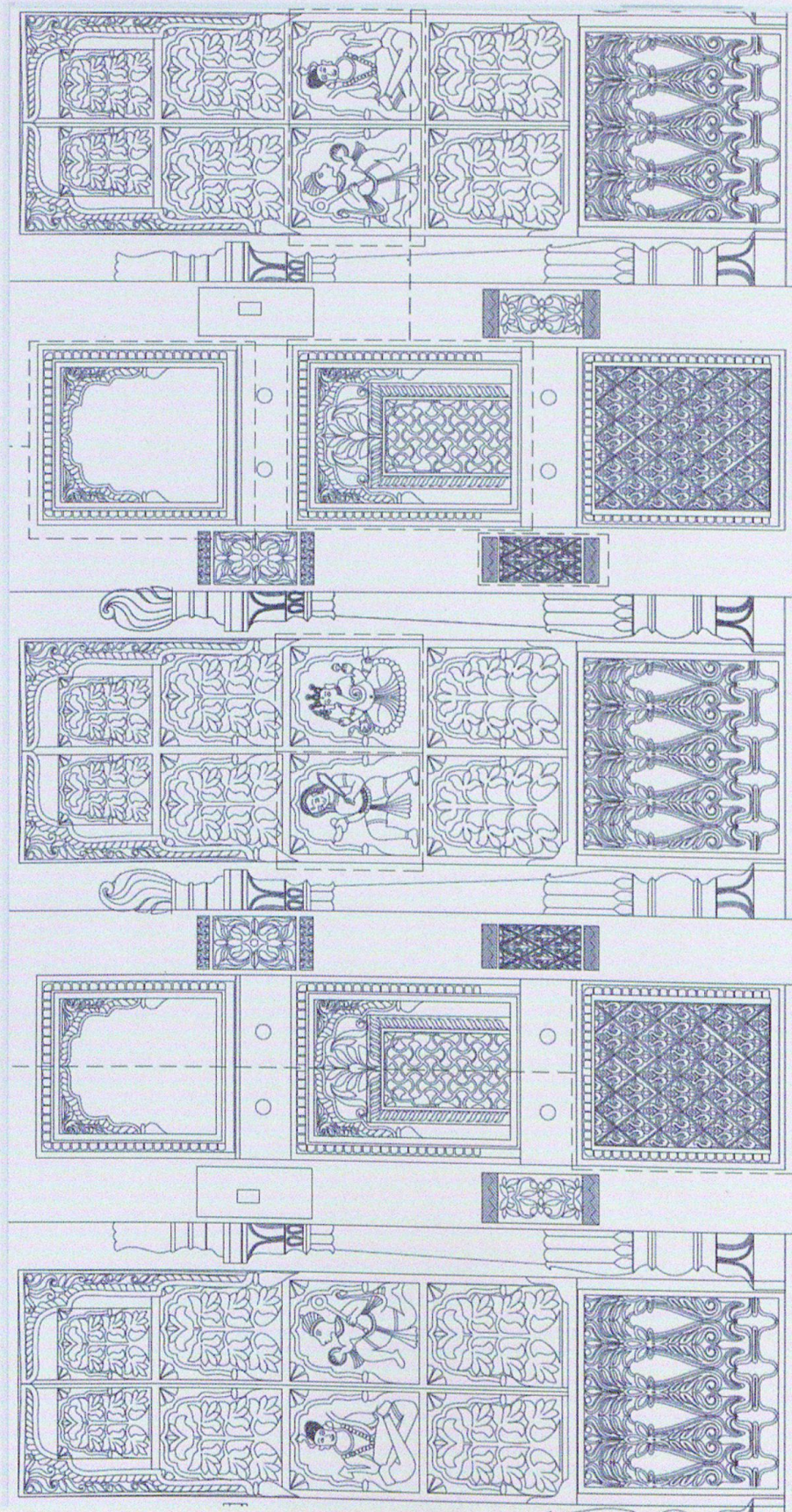
Indian Institute of Technology Roorkee



Sangeet Natak Academy



Ministry of Culture



Likhaai Kaam (Wood Carving) on the facade of a Residence in Khajanchi Mohalla, Almora
 Source: Project File

Text By: Smriti Saraswat

Images and Drawings: Project Files, Project 'Dharohar' – Drawings by Gautam Mayuresh; Debasis Das; Sourav Ranjan Panika

Front Cover: Cultural Industries of Uttarakhand, (Sketches by Shaam Pahapalkar)

Back Cover: *Kholi* of a House in Haatgaon, Dwarahat (Almora)

Other Sketches and Illustrations: Shaam Pahapalkar, Excellent Hansda



Likhaai Kaam (Wood Carving) on the window of a Residence in Dhanachuli, Almora –
Religious Connotations

Source: Project File

CONTENT

1. Project ‘Dharohar’: Phase - I

- **Project Brief**
- **Scope of the Work: Identified Clusters**
- **Relevance**
- **Objectives**
- **Methodology and Time Schedule**
- **Project Team**
- **Research and Documentation**
 - **Uttarakhand at a Glance: Historical Background of Uttarakhand; Map by Rajiv Rawat**
 - **Identified Clusters: Route Maps and Journey**
 - **Visual Inventories: Cultural Industries of Uttarakhand**
 - **Surveys; Interviews And Focused Group Discussions**
 - **Field Trips: Visual Inventories and Measured Drawings**

2. About the National Participatory Workshop

- **Workshop Overview: Preface and Introduction**
- **Workshop Team and Experts**
- **Image Gallery: Inauguration, Brainstorming Sessions and Dissemination through Exhibition**

3. Background Literature

PROJECT 'DHAROHAR'
Safeguarding the Traditional Craftsmanship of Almora and Pithoragarh
through Documentation and Workshops
(Focus on Aepan Art and Likhai Kaam)

Brief

'Dharohar' means heritage. This project focuses on heritage preservation, support and safeguarding of traditional craftsmanship of Uttarakhand, India. Specific focus is on *Aepan Art* and *Likhaai Kaam* (wood carving) of Almora and Pithoragarh Districts that are masterpieces and need to be preserved and promoted. The main intention during the project would be to carry out exquisite documentation and to develop ideas for revival and sustenance through art and craft workshops involving varied stakeholders.

The activities are mainly organized in two components:

1) Component I: On-Field Research, Data Collection and Documentation

This will include background research; developing rapport with the clusters; complete mapping and inventory of the identified clusters; their origin; way of life; documenting their place of working; team; skills; materials; tools; machines; value-chain; and, identify problems.

2) Component II: Develop Ideas for Revival and Sustenance through Art and Craft Workshops

This phase is conceived as workshops, which provide a platform, where design; art; interior-architecture; craft and industrial processes engage with each other to create an understanding for the existing heritage and lead to synergies for innovation. It also involves documenting existing product range and developing new innovative ideas for sustaining and improving them. **These kinds of platforms could greatly help to address survival, revival and propagation of these art and craft forms.**

Through the proposed project, IIT Roorkee aims to engage with varied art and craft forms with a 'contemporary vision' and integrate them with design education and design industry in order to broaden the outlook for the future.

Scope of the Work: Identified Clusters

The major cluster identified for the project is **Almora district**, which is considered as the cultural heart of the *Kumaon* region of Uttarakhand. The other cluster is **Pithoragarh**. Identified art and craft forms from these clusters are:

- **Aepan Art** **Almora** - Almora District (Khajanchi Mohalla and Cheenakhan); Dwarsun; Haatgaon in Dwarahat
 Pithoragarh – Darkot in Munsyari
- **Likhai Kaam** **Almora** – Almora District (Khajanchi Mohalla and Cheenakhan); Haatgaon in Dwarahat; Dwarsun
 (wood carving) **Pithoragarh** – Pithoragarh District; Darkot and Girgaon in Munsyari)

A Map showing the identified clusters is provided on the next page.



Map Source: Handmade in India by Aditi Ranjan and MP Ranjan (represented by Smriti Saraswat)

Image Gallery



Ringaal Craft, *Likhai Kaam* and Stone Craft of Almora and Pithoragarh (Source: Internet)

Based on existing literature and field visits, several art, craft and interior-architecture forms could be identified in Uttarakhand. Few of the most popular ones are as follows:

▣ **Aepan – ritual paintings**

- ▣ Ringaal basketry
- ▣ Nettle fiber craft

▣ **Likhai Kaam – wood carving**

- ▣ Tamta - Copper ware
- ▣ Rambaans – natural fiber
- ▣ Lantana furniture
- ▣ Tibetan carpets
- ▣ Picchaura – painted textile
- ▣ Kashipur block printing
- ▣ Drift wood work
- ▣ Pine bark jewellery
- ▣ Papri wood work
- ▣ Handloom weaving
- ▣ Ornamental candles
- ▣ Stone carving
- ▣ Tribal Houses
- ▣ Tamta Clusters
- ▣ Naulas-Bawaris (water tanks)

▣ **Houses in Kumaon - stone walls, mud floors, slate roofs and Patangans (courtyards of gray stone)**

- ▣ 'Himadri' style of architecture – for temples majorly Post Gupta architecture
- ▣ Bronze Sculptures
- ▣ Epigraphy
- ▣ Victory Pillars at Almora, Champawat, Pithoragarh, Karnkarayat, Sira, Gangolihat and Kuti
- ▣ Koti Banal Architecture – Northern Uttarakhand – majorly Rajgarhi
- ▣ A modified type of Koti Banal architecture can be found in Gona village
- ▣ 'Cribbage' or 'timber reinforced stone masonry'
- ▣ Juang Housing
- ▣ Sarais, dharamshalas (guest houses, inns)

- ▣ Tombs/mosques
- ▣ Forts and Fortifications
- ▣ Temple Architecture

Sources: Craft Council of India; DIC Almora; DIC Bageshwar; UHHDC; UBFDDB; Studio Alaya; Handmade in India and Scholarly Works of Individuals like -

Dr. Yashodhar Mathpal; Dr. O.C. Handa; Dr. Madhu Jain; and, Dr. Shekhar Joshi

* **The Forms Marked in bold are identified as more significant for this project.**

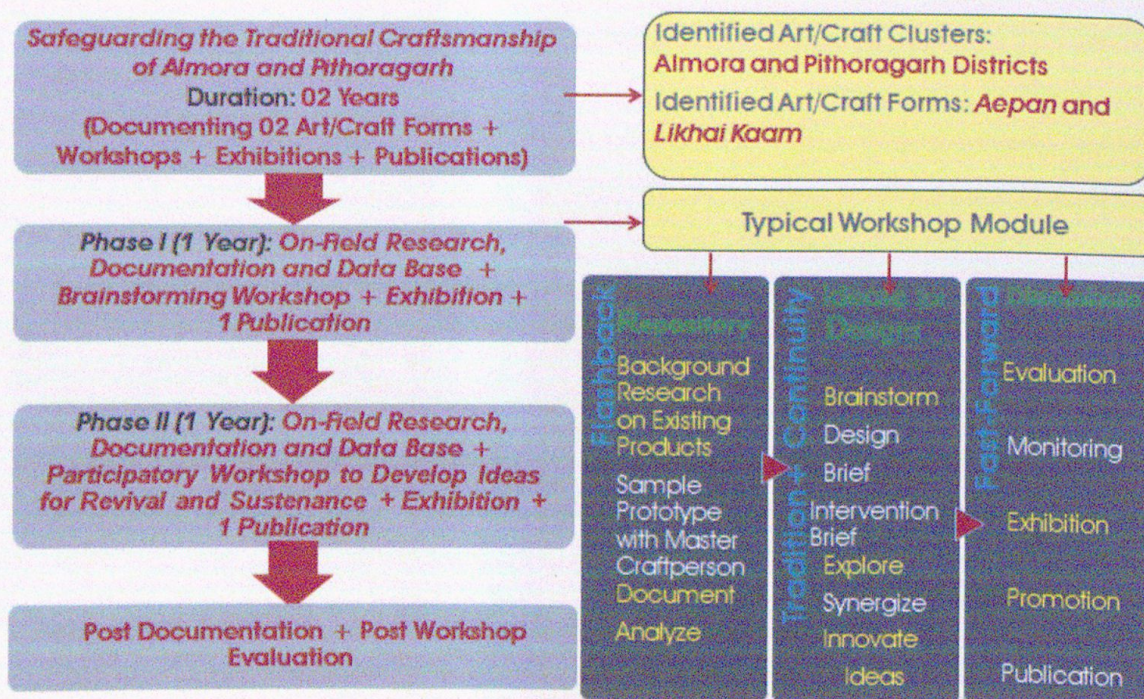
Relevance

- Sustaining Cultural Traditions of India
- Heritage Preservation
- New Paradigms for Design Pedagogy and Practice
- Establishing Importance of Creative and Cultural Industries
- National Design Policy and National Art-Craft Perspective Plan, which focus on this area of research and practice
- Capacity Building, Livelihood and Innovation

Objectives

- Heritage preservation, support and safeguarding of diverse cultural traditions of Uttarakhand
- Documenting traditional craftsmanship of Almora and Pithoragarh, and creating a data base
- Establish Links between traditional skills and contemporary design innovations
- Develop ideas for revival and sustenance through art and craft workshops

Overview, Methodology and Time Schedule



Project Team

Principal Investigator

Ms. Smriti Saraswat

Smriti Saraswat is trained as an Architect & Interior-Designer, and specializes in Craft and Technology (with a Letter of Merit) from CEPT University, Ahmedabad. She is currently an Assistant Professor at Department of Architecture and Planning at IIT Roorkee (Uttarakhand). She is passionate about Interior-Architecture; Craft and Technology; Traditional Knowledge Systems; Indigenous Communities; Cultural Heritage; Visual Narratives; Design Research and Writing; and Pedagogy. She has been doing research and documentation on cultural heritage and visual narratives (especially, art-craft-interior-architecture traditions of India) for almost eight years now. She has written several papers and monographs based on these topics. She played a vital role in developing the framework for Space Making Crafts Workshops at Design Innovation and Craft Resource Centre in Ahmedabad. She was also involved in developing prototypes, and writing monographs based on these workshops. Further, she worked on the Craft Inventory of Gujarat, and categorically researched on varied aspects like materials involved; techniques; tools and machines; regional variations; and craftspersons involved. She is currently working on interior-architecture and crafts of Uttarakhand (funded by IIT Roorkee); a joint project on Model Village Development for the Juang Tribe of Odisha (funded by HUDCO); and, a project on safeguarding traditional craftsmanship of Uttarakhand (funded by Ministry of Culture). She has organised several workshops and short term courses at IIT Roorkee that focus on materials; craft and technology; interior-architecture; design; and, innovations. Currently, she is authoring a book that focuses on narratives and interior-architecture. She is also pursuing her Ph.D. at IIT Roorkee, which is an attempt to explore frameworks for interventions in Space Making Crafts (architectural crafts) of Uttarakhand (India).



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Accolades and Awards

- Received the DRONAH Educational Grant in the Year 2011
- Received the Letter of Merit from CEPT University, Ahmedabad in 2011 for academic excellence
- Invited in 2012 International Conference on Narratives (15Mar-17Mar 2012, Las Vegas) as the moderator for one of the panels - "Space, Place and Travel"
- Awarded with DAAD IIT MSP Program to RWTH Aachen, Germany during 28th February – 11th March 2015

Co-Investigator

Ms Harshit Sosan Lakra is trained as an Architect from Maulana Azad National Institute of Technology, Bhopal (MANIT) in 1999. She did her post-graduation from School of Planning, Centre for Environmental Planning and Technology, Ahmadabad (CEPT) in 2001. Harshit has been also recipient of FORD Foundation International Fellowship. Under which she did her second master in Urban and Regional Planning with focus on Economic and Community Development and International Studies in Planning from School of Architecture, Art and Planning in Cornell University, New York in 2009. She has also won Cornell Urban Scholarship Award and Graduate Research Scholarship Award in Cornell University. Her research and work focuses Communities, Vernacular Architecture and its Disaster Resilience, Resilient cities and Environmental studies. Harshit has been in teaching Environmental Impact Assessment, Vernacular Architecture, Theory of Design, Low Cost Building Design and Construction Technology, and has been active in community related work for past ten years. She has also done a pilot research on Jaunsar tribe of village Kalsi and Issues of women safety on streets in Jharkhand. She is currently working on the model village development for the Juang Tribe of Odisha funded by HUDCO.



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Co-Investigator

Dr. (Prof.) Ila Gupta (Head of the Department, Dept. of Architecture and Planning)

Dr. Ila Gupta's areas of research include - Art Application in Architecture and Planning; History of Art & Culture; Fine Arts; Optimum Color Combinations for Buildings; Applied Art; Visual Art; Visual Communication and Design. She has been working passionately for the empowerment and employment of the rural women artisans of Uttarakhand. She has worked on several projects based on Visual Culture and Visual Design Interventions (lot of which have focused on Uttarakhand). She has guided several Ph.D. researches. She has also been conducting several short term courses and creative workshops, which focus on new paradigms in visual art pedagogy and practice. She actively visits various institutes for sharing her knowledge and expertise. She has also written many monographs and books that emphasize on documenting art and craft forms. She has also contributed several research papers based on similar subjects. She has been involved in several visual design and communication projects for varied academic institutes.



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RESEARCH AND DOCUMENTATION

- **Uttarakhand at a Glance: Historical Background of Uttarakhand; Map by Rajiv Rawat**
- **Identified Clusters: Route Maps and Journey**
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Historical Background of Uttarakhand

Vedic Ages

The original inhabitants of Uttarakhand were known as Asuras, which were later displaced by the Aryans. According to the Purans, Himalayan Region was divided into five regions and Pandavas were associated with this area. The present Kumaon region was called Manaskhed and Garhwal region was called Kedarkheda. Ved Vyasa had actually written separate puran on Kedarkheda. It was regarded as a holy place as various Gods used to live here. Various text including Ramayana and Mahabharata talks about Kulenda which was the Kumaon and Garhwal region. The scholars of Vedic period have talked about the beauty of the Himalayas (Sharma, 1972, pp 5).

Excavations carried out in 1976-77 carried out in Ranikhet in Pauri District indicate that the history in Uttarakhand is as old as 5th-6th century BC. Excavations revealed the use of distinctive pottery known as red ware, which is very thin and fine and its colour ranges from red chocolate and crimson (Sharma, 1972, pp 6). It consists mostly of dishes and bowls. A few shreds of fine grey ware have also recovered. The discovery of iron and copper slabs along with iron objects like fish hooks, arrow head, needles and other articles show that the people knew the art of smelting copper and iron.

Excavations further revealed that the pottery which correspond to mid fourth and end of third century BC is degenerated black polished ware, but with a very high gloss. The people of this period used bricks for making their houses. There are also wedge shaped bricks which indicates that there were circular structure. The structure has well laid foundation of river pebbles and stone rubble. Other materials which were found out were chisels, spearheads, knife with a bone handle and cutleries with decorative spouts.

In 11th century AD people use to build houses with dressed stone. Stone work was extensively used, either for construction of houses or weapon making. Rigveda also mentions existence of two or three storied houses.

Katyuri Dynasty (850- 1050 AD)

The Katyuri dynasty extended from Sikkim to Kabul, and in south to Bijnor, Delhi and Rohilkhand (Pande, 1993, pp157). Joshimath was its capital and later on Kartikeyapuram, which is presently named as Katyur, on teh left bank of the Gomti river. Copper plates tell us that the Katyuri dynasty was established soem time during the fourth century AD. During this period, Uttarakhand was known as Brahmapura. Earlier the region of present day Kumaon was inhabited by the Doms who were the native people. It is still disputable that whether

Doms were defeated by the khasa or the katyuris and got the kingdom. Dr. Lakshmidutt Joshi says that the Khasa tribe was before the katyuri dynasty and were also as old as the creation of Mahabharat. The katyuri kings came from Ayodhya. Their reign lasted for two to three thousand years (Sharma, 1972). No written history of their reign or event is available, only inscription on copper plates are available. In the middle of the rule of Katyuri kings, shakas and hol ruled but that didn't lasted much. Fianlly the reign of Katyuri dynasty ended in 1300 AD (Bisht, pp 10).

After the reign of the katyuri dynasty, the Chandela rajputs of the lunar dynast ruled for a thousand years. After that, khasa kings ruled for almost two hundred years. Then, the Gorkha invaded in 1790 from the east. ruled for 25 years. After that, British came and defeated the Gorkhas in 1815 and ruled the region (Bisht, , pp 12).

It is said that Katyuri kings came to a small village, near Baijnath, on the banks of Gomati, named Karvirpur and then named it kartikeyapur, after Kartikeya, Son of Mahadeo. They also built a temple there and dedicated it to swami Kartikeya. Whether the family was named after the region Katyur or the region was named after the family, it's disputable. Cunningham and eminent archaeologist mention that earlier the capital of Katyuri dynasty was Lakhanpur or Viratpattan on the banks of the Ramganga. Earlier the Katyuri kings lived in Joshimath. Hieun Tsang mentions that Buddhism was prevalent in the region around seventh century. There were a number of monasteries and temples in the region, which existed together. Earlier even the katyuri kings were Buddhist but later became sanatanist. Sankar travelled from Kumaon to Nepal and drive out all the Buddhist monks from the temples and put Hindu pundits there. Pundits from south were invited for the same (Pande, 1993).

The kings were highly virtuous and didn't take their meal before doing a virtuous act. They built temples, naula and towns. The region is filled with temples. During any puja or religious activity a yagnastambha was erected which is known as vrikham. The vrikham still stands today and inscription is still available. They also built water reservoirs, roads and inns. In josh math there is an ancient temple of Vasudeo. It is said that it was built by Vasudeo, the progenitor of Katyuri. There is no temple in Kumaon which is more ancient than this. The name of the katyuri kings is inscribed in this temple.

Temple architecture

Temple architecture was promoted and patronized by the Katyuri Dyansty, Panwar and Chand rulers of Garhwal and Kuamaon region. Temples of huge stones were erected with beautiful stone and metal idols of numerous Hindu God and goddess. Temples at Lakhamandal, Adi Badri, Dwarhaat, Bagheshwar, Baijnath, Gangolihat and Champawat are

examples of Tempel architecture. In kedarnath and Tungnath in the higher reaches of the Garhwal Himalayas, Katyuri kings created temples. The other temples which clearly display the original art in temple architecture are Kamleshwar temple in Srinagar and Nanda Devi in Almorah. The ruins of temples and palaces in Champawat are proof of rich temple architecture of the wealthy and powerful kings of Kumaon and Garhwal region. The salient features of temple architecture are: lotus shaped roof, lion over elephants projected over lower shikhara normally covering audience hall and outer walls. The temples are either in panch rath or sapt rath. Pattern which provide cylindrical shape to temples. The main temple is surrounded invariably by a couple of smaller temples which houses deity of lower hierarchy. The old temples of stone are being replaced by modern temples made of cement, bricks and steel leaving behind traditional temple as part of history.

Crafts of Uttarakhand

The shilpkars have always played an important role in the socio economic life of Uttarakhand. The major crafts they pursue are copper and brass ware, carpenters, stone cutters, etc. the beautiful craftsmanship of shilpkars can be seen in the temples of Uttarakhand (Bisht, pp29). The copper and silver are also of great importance. The vast knowledge is generally transferred from generation to generation without any formal education.

Aepan

Aepan is one of the traditional folk art of Kumaon, Uttarakhand. It is done by women and is almost like a Rangoli. This art is associated with a great degree of social, cultural as well as religious significance in Uttarakhand. It is done on walls, papers and pieces of cloth are decorated by the drawing of various geometric and other figures belonging to gods, goddesses and objects of nature. Pichhauras or dupattas are also decorated in this manner. At the time of Harela there is a tradition of making clay idols (Dikaras). 'Aepan' or Aipan or Alpna is an art which has special place in all kumaoni homes. The word " Aepan" is a derivative of 'Arpan'. Another craft "Likhai" (writing), although it is a pattern made with the fingers is also used by Kumaon women for decoration in the walls. Aepan are used as ritual designs for Pujas, festivals and ceremonies connected with birth, janai, marriage and death. It can be found at place of worship, houses and main entry doors of house and in front of courtyard (Kaushik & Gupta, 2017).

Aepan can be seen on floors. Aipan drawn on door steps usually consists of creepers and filler design while those at place of worships (Shiv peeth, Laxmi peeth, Asan). Similarly, they are also done on walls, especially one for the kitchen (Nata and Laxmi Narayana) and other for the place where ritual ceremonies are performed (Patas). There are also wooden

chaukies (worships seats) of the deities which are made on different occasion like worship, ceremonial occasion or on festivals.

The aepan on door steps are decorated with the combination of 'Vasudhara' the vertical lines made by dripping the 'biswar' (rice floor solution made by soaking the rice and then grinding it which is used for drawing aipan) by using anamika (ring finger). These have great aesthetic value. They are also done on pooja vedika, and the structure made around the Tulsi plant. Without vasudhara, Aipan are considered incomplete. These are made by painting the place with 'Geru' (filtered red color soil) and thereafter making vertical lines by dripping 'Biswar'. The dripping of 'biswar' is carried out by Anamika (Ring finger).

According to Chattopadhyay (1981) there are three styles of aepan namely Siddhu, Davia and Loukika.

- Siddhu: It is the style of aipan which drawn on floor and chaukies.
- Davia: It is the form of patta. It has astrological motifs, manual designs and dwar pattas.
- Loukika: it is the style of bar boond. These are drawn on walls.

Aepan is a traditional folk art specifically made by women of Uttarakhand. This art is done on floor over brick red background with white paste made out of rice flour. The typical art is done on all special occasions and household ceremonies and rituals Viz. *Ganesh Chaturthi*, *Makara sankranthi*, *Kark sankranthi*, Initiation ceremonies, Weddings, *Shivaratri* and *Laxmi puja*. It is believed that these motifs evoke divine power which brings good fortune and wards off evil.

Though the art form is practiced in different parts of India and called by various names, Uttarakhand *aepan* painting has its unique identity which is always done on the empty walls and on the ground over a brick red background which is a symbol of fortune and fertility. It is a daily practice in some houses, wherein simple design can do for ordinary days and elaborate designs are prepared on ritual and festive occasions. Some sophisticated designs will take months, even when a group of women working on them. Rice paste, wheat flour, earth and vegetable dyes are used for colors. For the brush, normally hand itself serves the purpose. Tips, fist, palm are brought into use. If necessary, a stick wound with a small cotton rag is used as a brush. The women manipulate their hands with extra-ordinary fastness and swiftness.

- The art is practiced near *Tulsi* (Basil) pot/ platform.
- Near the hollow on the floor which serves as a Mortar.

- At the entrance of the House/door step to welcome the guest with grace and elegance
- On the walls to decorate the house.
- Inside the *Pooja* room, because these patterns are considered as symbols of good omen, which evoke divine power and brings good fortune for the family.

The central design of the *aepan* is considered as per the ritual and has a traditional motif while the outer design can be extended or reduced to fit the space (red color background). The dots or *Bindu*, is an important element without which the *aipan* is considered unfinished. Paintings drawn on the floor of the prayer room and on the deities' seat has Tantric motifs called as *Peetha* or *Yantra*. *Aepan* is drawn by village women folk who make these beautiful designs. In few traditional houses of *Khazanchi Mohalla*, exquisite *aepan* work can be seen on the walls. These *aepan* paintings are as old as 55 years.

Woodcarving

The woodcarving is an interesting testimony of amalgamation of cultural influences. These influences are from Gujarat, rajasthan and northern plains of India. During the reign of gorkha, the buildings of bagheshwar market and laal bazaar were made. The buildings are 150-300 years old. The woodcarving present in Vyas and Chaudas valley, where even Tibetan, Nepalese and British influences could be seen in the motifs of woodcarving. The motifs were not simple ornamentation of plain surface but refuted the doctrines and convention of religions, and hence had symbolic meaning. Despite the differences, there is yet a similarity in the design, which provides evidences that they were drawn from texts or manuscripts.

The motifs on chaukhats can be categorized into four categories:

- Plant Kingdom
- Human Beings and Animal World
- Gods and Deities
- Geometric Symbols and Decorative design

During the 7th century, flowers and plants were significant devices used in motifs. Along with the bird kingdom, like parrots, cranes, ducks and peacocks, they became very popular. Parrot is a recurring motifs, which symbolizes lust. Animals like tiger, lion, bull, deer, elephant and horses are also used. Elephants are popular devices though elephants don't actually live in uttarakhand region. They were an auspicious symbol used in the doorways of the houses. Gods and deities were regular feature. Lord Ganesha is used significantly in the

centre of the arched doors, as he is considered symbolic of protection of health and bringer of good luck. Popular plant motifs are lotus flower, foliage, leaf and tree pattern on the doors and creepers on the decorative bands over door and windows. In Hindu mythology, lotus plays an important symbolism as it signifies beauty (Kak, 1998).

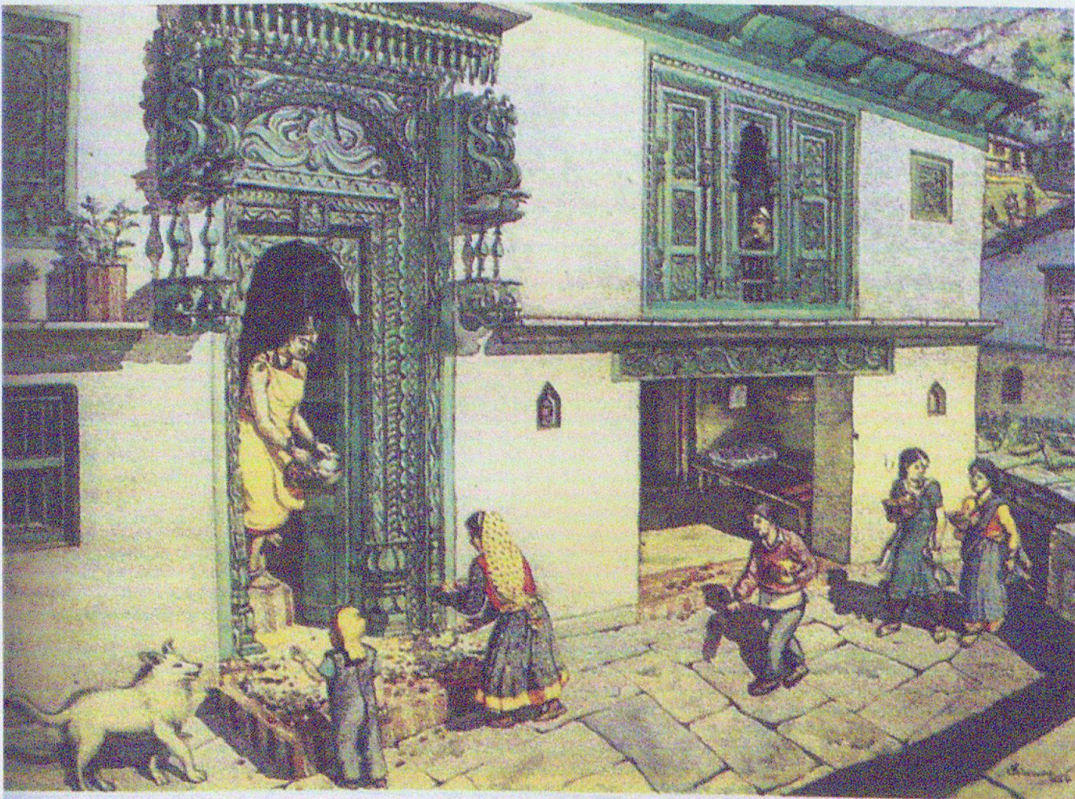
Khazanchi Mohalla is a famous street located at Almora, in Uttarakhand. This place still retains the architectural splendour of yesteryears. Many of the buildings belong to historic periods and have remained unchanged over the ages. The literal meaning of 'Khazanchi Mohalla' is 'Treasure Street.' This place was used by the erstwhile rulers for storing the state treasures. Hence this street has been given this beautiful name. It has exquisite wood carvings. The wood carving tradition of the Uttarakhand also known as LIKHAI is an integral part of hill society. The carving is found on dwellings primarily in the form of folk, religious and tantric motif. Tantric art forms an important part of Kumaon region. The carving is done in the form of stylized plants and geometrical motif in to a single window and door. The borders of the door sometimes have up to 14 rows of carving- swan, Parrot, lotus creeper etc. The panels are carved separately and joined together after the carving is done. Munsiyari in Pithoragarh district is noted centre for wood carving. The houses are adorned by Tibetan motif like the three flower motif, the arch and the dragons. In Garhwal region the carving is limited to the temples. *Likhai* craft is languishing today because of the rising cost and unavailability of good raw wood.



'दुलहे के आगमन की तैयारी : एक कुमाऊँनी विधि'
A Kumaoni Way of Red Carpet to the Groom
Size : 75 x 55 cms. - Water Colour

द्वारा - डा० यशोधर मठपाल, लोक संग्रह, गीतापाम, भीमताल
Dr. Y. Mathpal, Museum of Folk Culture, Bhimtal-263136, India

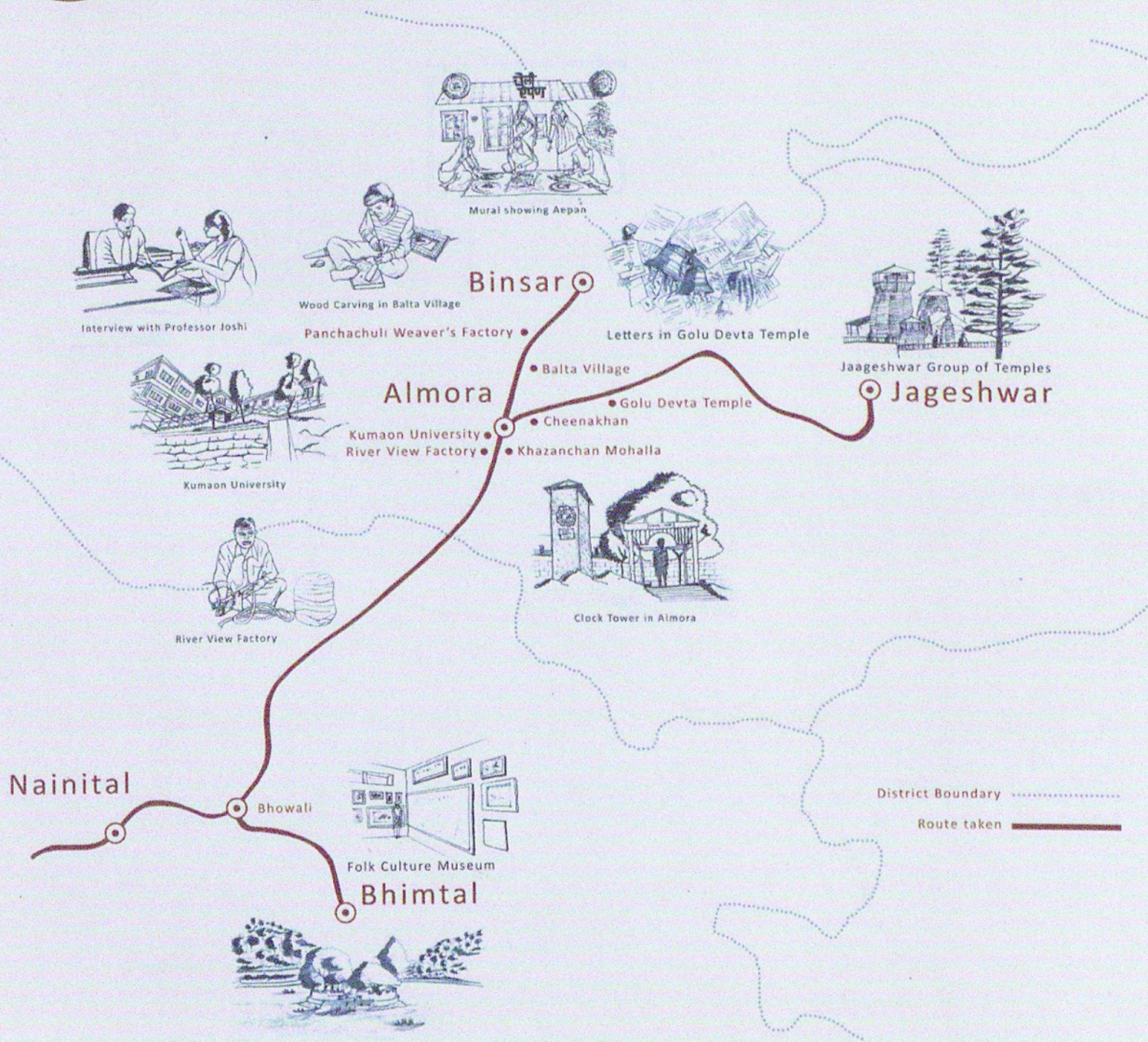
Aepan Art and a Way of Life in Kumaun - Painting by Dr. Yashodhar Mathpal

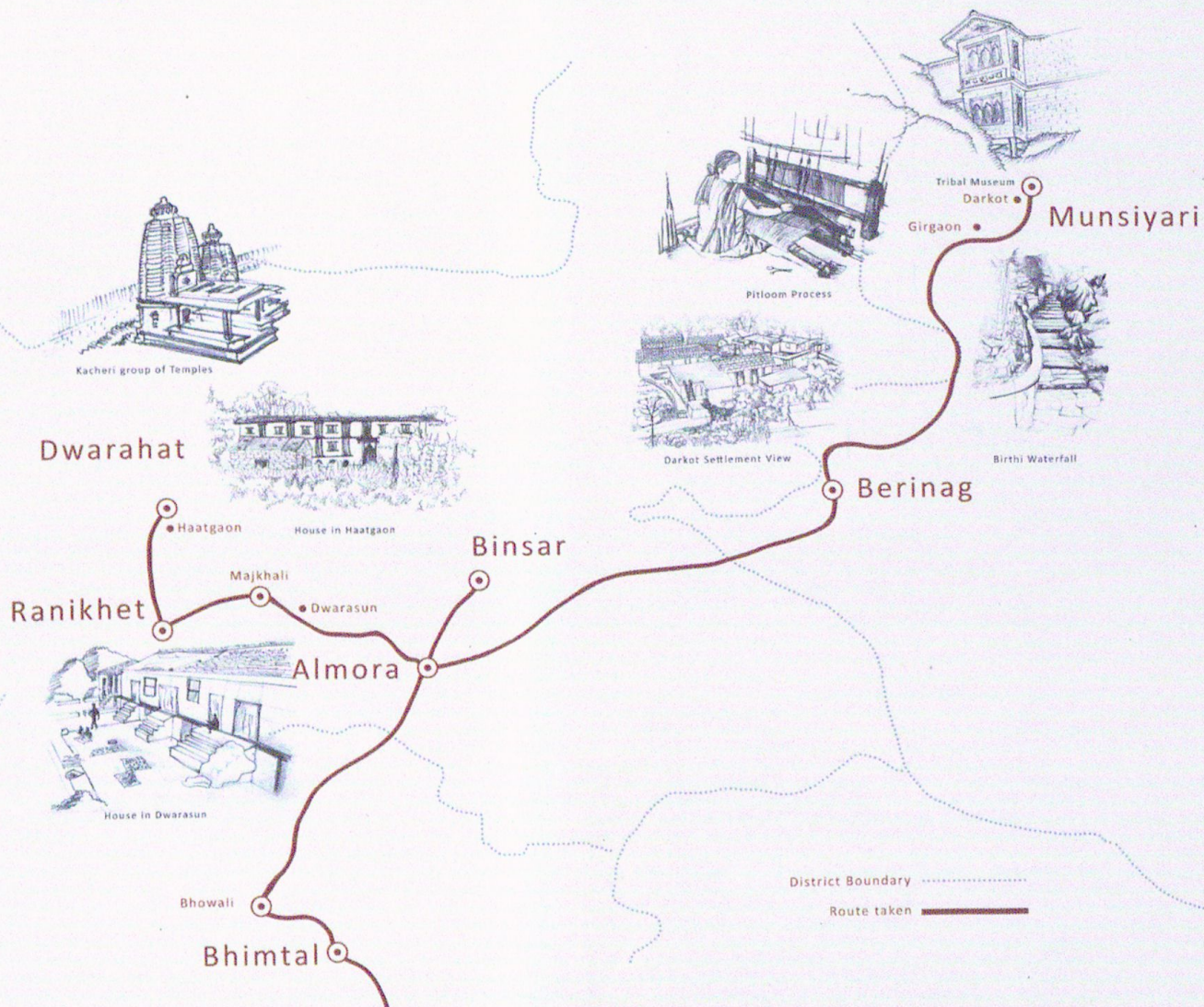


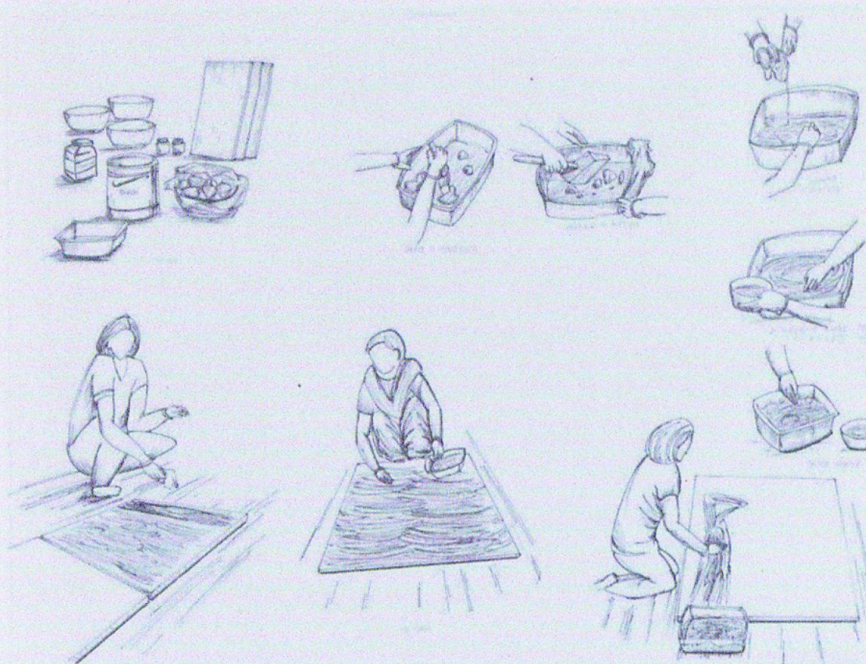
Wood Carving in a Traditional Kumauni House – Painting by Dr. Yashodhar Mathpal



Craft Cluster Maps Showing Craft Clusters in Almora and Pithoragarh (Source: Ranjan and Ranjan, "Handmade in India", Represented by Project Team)



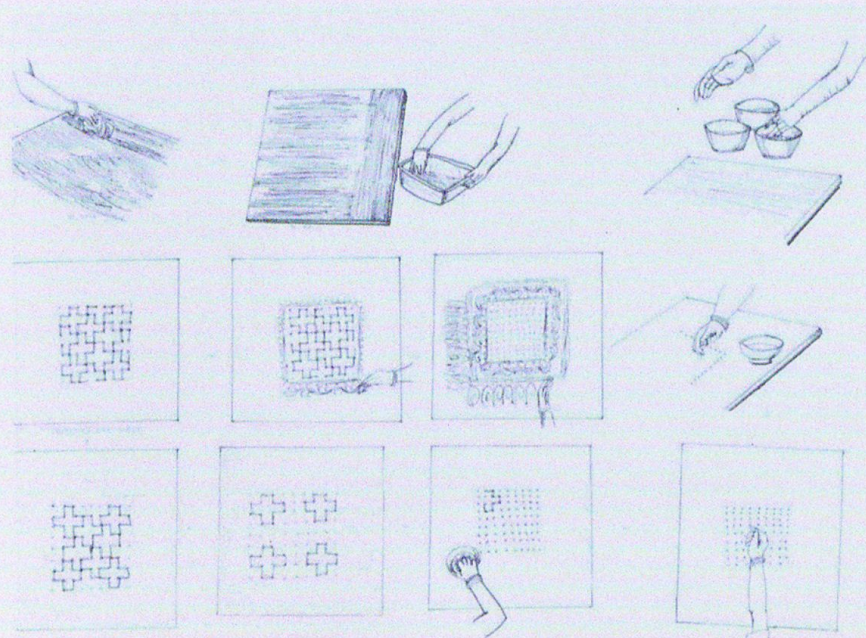




Sketches Demonstrating the Process of Preparing the Base



A Woman in Traditional Attire doing Aepan on the Floor



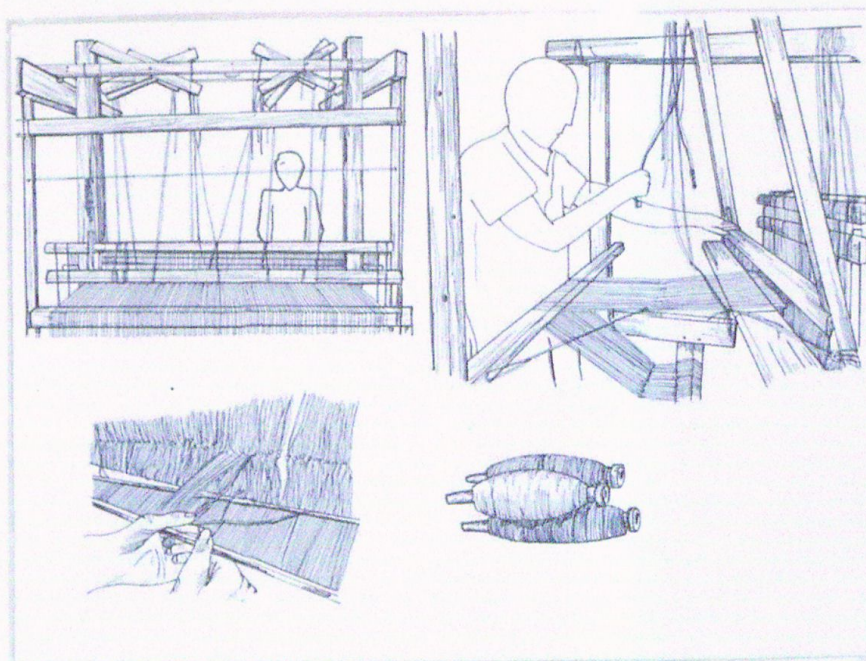
Sketches Showing the Making of a Religious, Auspicious Chowki

Sketches by Shaam Pahapalkar and Excellent Hansda



Women Celebrating and Socialising by Making Aepan Together in the Courtyard





A Traditional Handloom used by the Weaver Communities

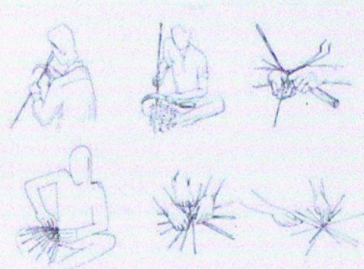


A couple doing weaving at home

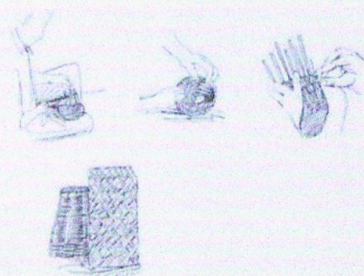


A Woman using a hand crafted basket called *Dwaka* for carrying goods

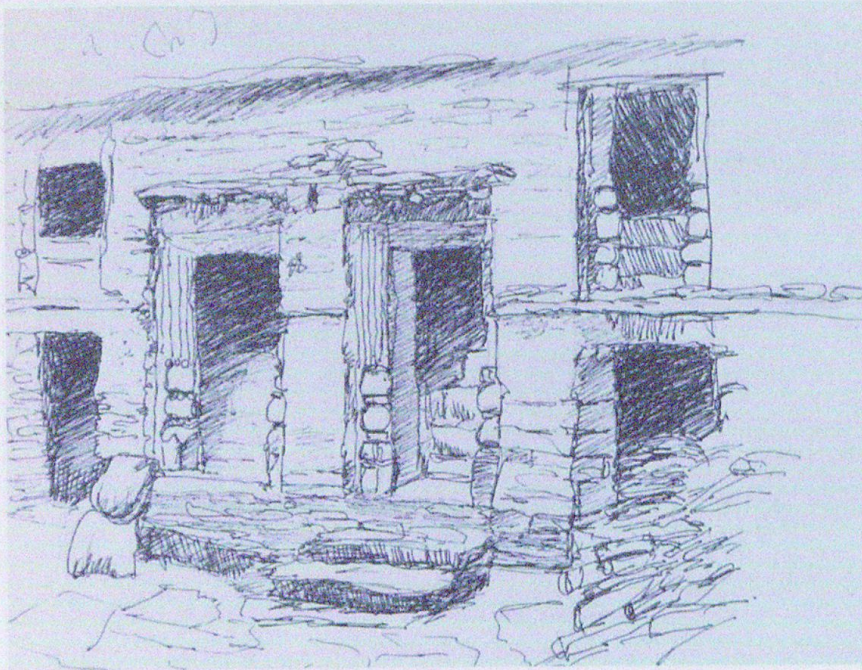
Sketches by Shaam Pahapalkar and Excellent Hansda



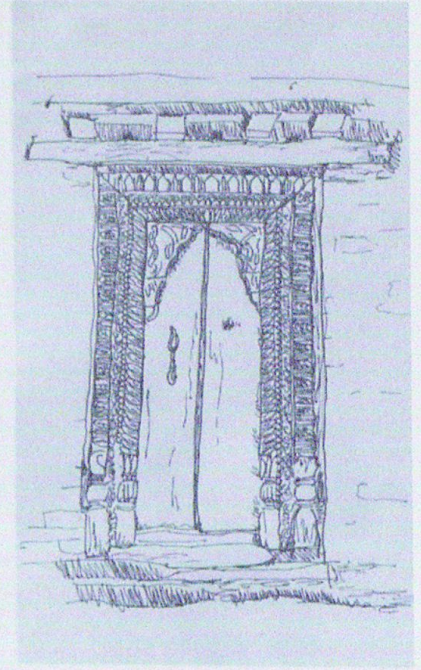
Sketches Showing the Process of Making a Ringaal Basket



Sketches Showing the Process of Making a Ringaal Basket



Typical Timber and Stone House in Almora Showing *Likhaai Kaam*

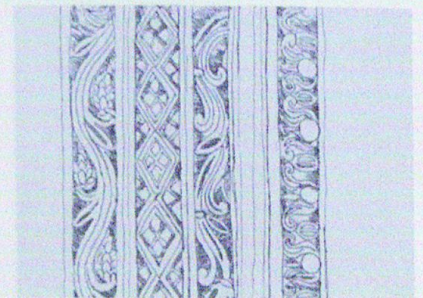


An Ornate Kholi in Almora, Showing Intricate *Likhaai Kaam*

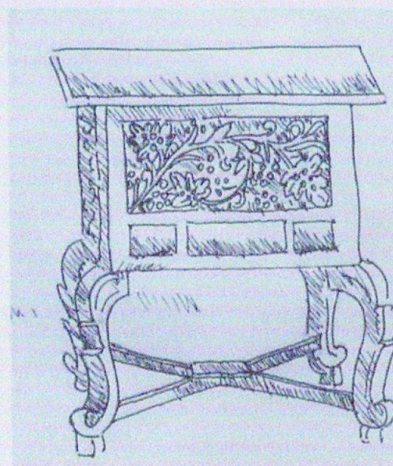
Composition thoda improve ho sakta hai kya?



Process of *Likhaai Kaam*



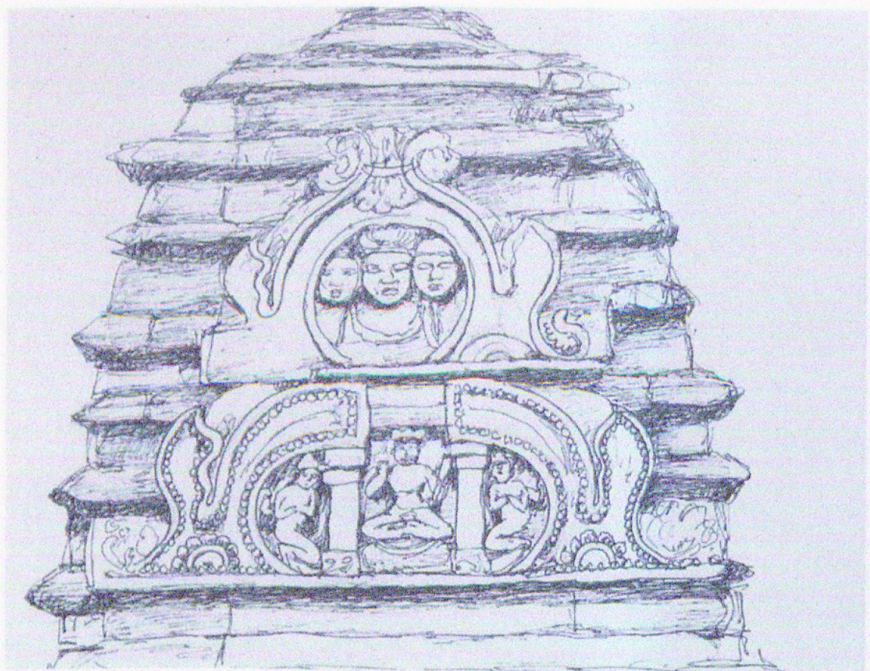
An Exquisite Door Jamb with *Likhaai Kaam*



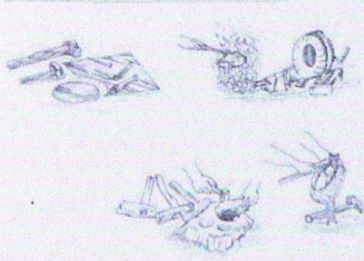
A Furniture Piece with *Likhaai Kaam*

Sketches by Shaam Pahapalkar and Excellent Hansda

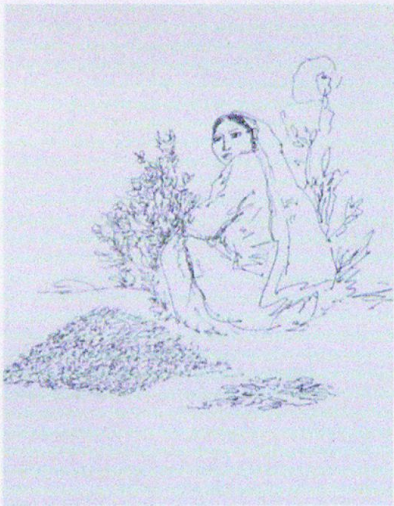
Cultural Industries
Likhaai Kaam



Splendid Stone Craft in the Jageshwar Temple



Tamta (Copper) Craft



A Woman Sun-Drying the Grains



Lord Ganesha CARved on a Fake Timber Window - Religious Connotations



A Man Cleaning the Grains for Grinding

Cultural Industries

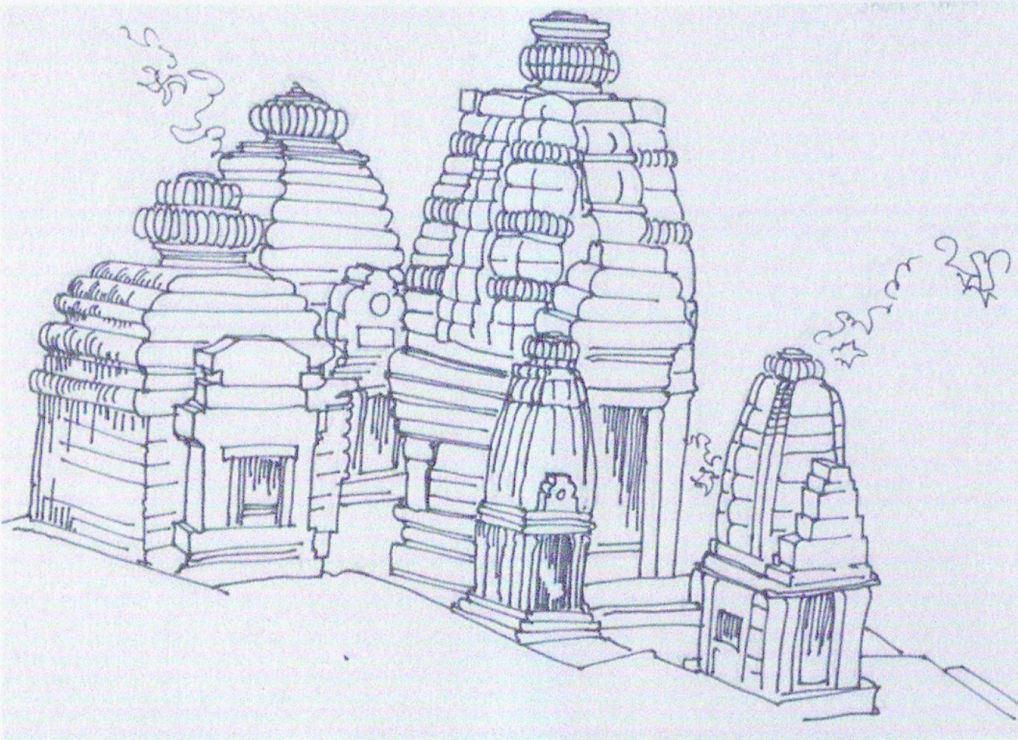
Varied



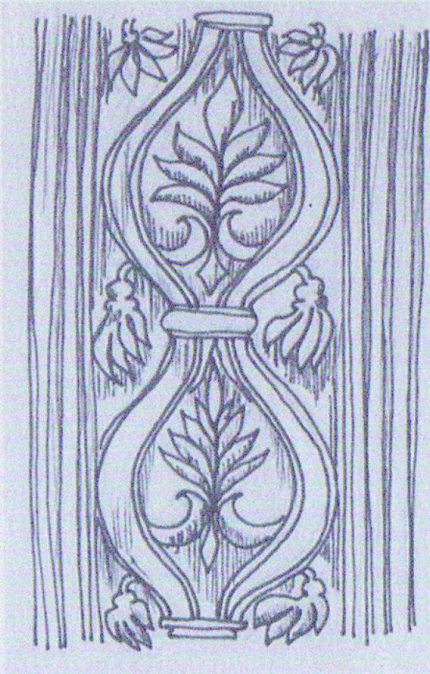
Motif of Goddess Lakshi on a wooden panel on a door in a house in Almora



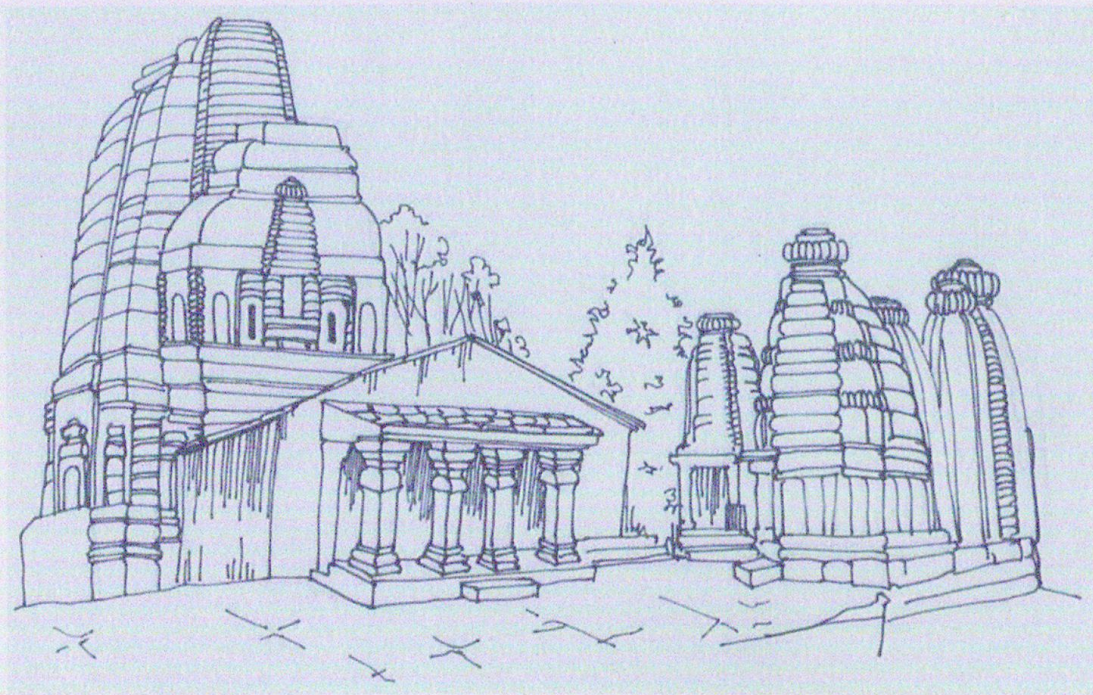
Motif of Lord Ganesha in the middle, above an arched doorway in a house in Almora



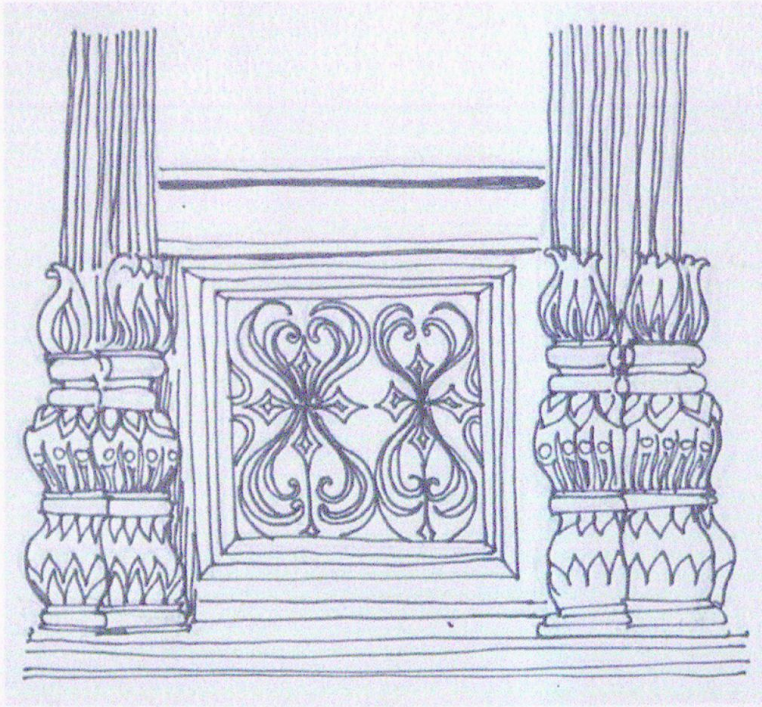
Jageshwar temple complex



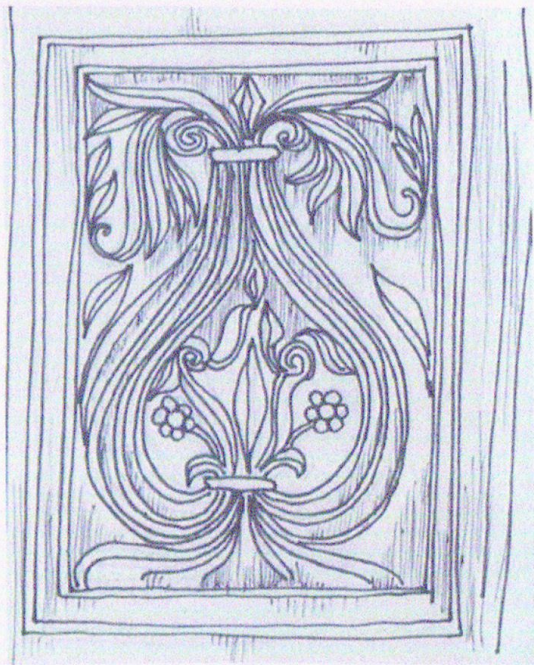
Floral and Creeper motif on a wooden panel in a house in Almora



Katarmal Temple Complex



Foliage and Floral Motif on a wooden panel in a house in Almora



Foliage and Floral Motif on a wooden panel in a house in Almora

CRAFTPERSONS PROFILES AND QUESTIONNAIRE FOR DOCUMENTATION OF IDENTIFIED ART/CRAFT - CLUSTER/WORKSHOP (Based on framework adopted by DICRC, Ahmedabad)

* Workshop refers to the place where craftperson(s) work and make products/prototypes.

I. Profile of Craftpersons



Identified Cluster/Workshop	
Total Number of Craftpersons	
Origin	
Name(s) and Age	
Contact Numbers	
Family Size	
Community/Clan	
Craft(s) Practiced	
Practicing Since how many years/Generations Involved	
Where did they learn this craft from?	
Most Popular Design/Product	
Other Products	
Buyers/Users	
Education Level	

II. Overview of the Questionnaire

- 1) Craftpersons
- 2) Craft Process
- 3) Existing Products
- 4) Craft-Design Process
- 5) Explorations
- 6) Environment and Health Assessment
- 7) Intangible Cultural Heritage
- 8) Others

CRAFTPERSONS PROFILES AND QUESTIONNAIRE FOR DOCUMENTATION OF IDENTIFIED ART/CRAFT - CLUSTER/WORKSHOP

1) Craftpersons

- What are their Names (along with the photo graphs)?
- What are their contacts?
- Where are they located (Clusters/Geographic areas/regions)?
- Which communities/Religious Groups do they belong to?
- Since how long have they been practicing the craft?
- What is their Family Size?
- What is their annual family income?
- Which are groups do they belong to?
- What is their basic education?
- What is the number of males and females in the family?
- What is the number of males and females in the workshops?
- What are the reasons for involving/not involving women/kids in the work?
- What are their working hours?
- Which are the peak seasons when they work? Reasons?
- What do they do in the rest of the period?
- What is the terminology they use?
- Any other Miscellaneous Information/Observations

2) Craft Process

- What is Ringaal Craft *Likhat Kazam*/Architectural Crafts?
- What are the materials used?

Which Kind(s) of materials are suitable for this craft?

What are the material properties/Gramular Structure?

- How is it availed? Is it easily available?
- Is it expensive/reasonable?
- Is any treatment given to the material (conditioned / seasoned/processed/dressed)?
- What are the sections available in the market?
- What are the sizes available?

- What are the natural tints and tones available?
- How is it transported from the market to the storage area/workshop?
- How is it stored?
- What are the standard prices?
- What is the profit while buying it in bulk, if any?
- What are the problems/restrictions while using it?
- Are any chemicals applied for any reasons?
- What are the advantages/disadvantages of using a specific material?
- Any Other information/observation

Is there any specific skilled craftsmanship required for making it?

How much time is required to prepare/procure it?

What colour palette do they use? Do they still use natural dyes?

What are the risks involved?

What are the health hazards?

How do they apply it?

How do they provide the final finish?

Any Other information/observation

Was any other material used earlier?

Is there a need for improvements in future?

Which are the hand tools, power tools and machines used?

What are the Hand Tools used?

Who makes these tools?

Which machines are used? Which Power Tools are used?

CRAFTPERSONS PROFILES AND QUESTIONNAIRE FOR DOCUMENTATION OF IDENTIFIED ART/CRAFT - CLUSTER/WORKSHOP

- ☐ What are their available sizes and shapes?
- ☐ What are the methods of procurements?
- ☐ What are the modes of Operation?
- ☐ What is the working of each tool?
- ☐ What is the method of working on each machinery?
- ☐ Do they need some technical know-how?
- ☐ How do the Install the machine/Changes with Time?
- ☐ How much is the electricity usage?
- ☐ What is the source of electricity?
- ☐ What are the restrictions imposed by the machinery?
- ☐ What are the advantages (improved efficiency, finish)?
- ☐ Any Other Information/Observations

h) What are the processes/stages involved in the Craft?

What is the process involved in each stage?

- ☐ Storing
- ☐ _____
- ☐ _____
- ☐ _____
- ☐ _____
- ☐ _____
- ☐ _____
- ☐ _____
- ☐ _____
- ☐ Assembly of Elements
- ☐ Packaging/Storing
- ☐ Transporting

How many craftpersons are involved in each stage?

How much is the time duration for each stage to complete?

Any other Miscellaneous Information

i) System Planning/Infrastructure:

- ☐ Do they avail any government policies/loans?
 - ☐ What is the value chain that can be recognised (resources/System supporters/influences/markets involved)?
 - ☐ What are their marketing criteria?
 - ☐ Where do they basically sell? Why?
 - ☐ How many pieces do they sell in a day/season?
 - ☐ Do they take commissioned projects?
 - ☐ Are they ready for the design interventions? What kinds? To what extent?
 - ☐ If they could give some examples where they have designed and required interventions?
 - ☐ What do they think are the advantages and disadvantages of these design interventions?
 - ☐ Any other Miscellaneous Information
- 3) Products
- a) What are the Typology/Categories of products?
 - b) What are the standard Scales/Proportions/Sizes/Shapes of products? Do they also customise them?
 - c) What is the number of pieces of production?
 - d) Which are the constituent elements that finally get assembled to result in the final product?
 - e) Generally, how many products/pieces are packed and transported in one time?
 - f) How are they stored?
 - g) How are they transported to the markets?
 - h) Who are the users, for whom these products are designed?
 - i) What is the By-Product/Wastage/Reuse/Recycle?
 - j) Any other Miscellaneous Information
- 4) Craft-Design Process
- a) Do they design as per the contemporary market needs?
 - b) How do they replicate the images in their mind into reality?

CRAFTPERSONS PROFILES AND QUESTIONNAIRE FOR DOCUMENTATION OF IDENTIFIED ART/CRAFT - CLUSTER/WORKSHOP

- e) What are the advantages and disadvantages of these interventions?
- f) Do they create designs out of their own imaginations (based on inputs from the client), or are they able to comprehend the drawings?
- g) What is the process (Drawings + Making)?
- h) Which patterns do they create?
- i) Are they traditional, contemporary or a combination?
- j) Do they follow Market Trends?
- k) What are the changes in the Designs/Motifs/Patterns according to the demand and the market pressure?
- l) Do they upgrade the Colour Palette as per the needs?
- m) What are the implications of this design process?
- n) What Profit/Loss do they encounter during the same?
- o) Do they work in collaborations with the students/designers?
- p) Which are the factors that influence this design process?
- q) Do they go for a market survey, or simply receive the design inputs and design accordingly?
- r) What are the changes in their own practice (if any), after been exposed to market and new designs?
- s) Any other Miscellaneous Information

5) Explorations

- a) Are they ready to explore new designs (products as well as inter-disciplinary)?
- b) Do they experiment by using composite materials (Wood, Glass, etc)?
- c) Do they go for workshops/training programmes?
- d) Do they interact with students in institutes? How? On what level?
- e) What do they expect back?
- f) Are they ready to shift their base, and migrate for work (with designers)?
- g) What is the methodology to make them understand the designs/drawings for the explorations?
- h) Are they interested in exhibiting these explorations?
- i) Are they interested in going abroad and represent their work (if possible)?
- j) Do they want some kind of certificates/recognition?

- k) Do they intend to try a whole range of product ranges, based on these explorations, and find a new market?

6) Environment and Health Assessment

- a) What are the conditions in which they work (environment/comfort)?
- b) What are the lighting levels?
- c) Is the ventilation appropriate?
- d) Do they take any safety measures (fire safety)?
- e) What are the health conditions of the craftspeople?
- f) Do they have proper sight? Do they use glasses?
- g) Do they suffer from any disease, as a result of the craft process?
- h) Are they over-worked?
- i) Do they have proper meals?
- j) How do they cope up with the peak-demand seasons?
- k) Any other Miscellaneous Information

7) Intangible Cultural Heritage (based on the parameters and elements laid by UNESCO)

Documenting and understanding the Intangible Cultural Heritage is based on both observations and interaction with the craftspeople

a) Traditional/Contemporary/Living at the same time

- ☐ What are the traditions inherited from their ancestors, and passed on to the generations?

What are the Manifestations of their Lifestyle (traditional)?

- Socio - Cultural Festivals, Customs, Clothing, Adornment
- Ornamentation (Products, People), Food, Shelter
- Religion:

• Stories: Legends, Myths

- What are their skills (whether both skilled and non-skilled craftspeople are involved)?

CRAFTPERSONS PROFILES AND QUESTIONNAIRE FOR DOCUMENTATION OF IDENTIFIED ART/CRAFT - CLUSTER/WORKSHOP

- ☐ What is their Lifestyle in contemporary times
- Changes
- ☐ What are the contemporary rural and urban practices (is their combination of both seen)?
 - ☐ Contemporary rural practices imply the craft practices in contemporary times which address to the needs of rural masses and markets.
 - ☐ On the other hand, Contemporary urban practices imply the craft practices in contemporary times which address to the needs of urban masses and markets.
- b) Inclusive**
- ☐ Which are the expressions of the shared cultural heritage (shared with a neighbouring village, city, adapted by those who migrated and settled in a different city, or otherwise)
 - ☐ Socio-Cultural Values
 - ☐ Religious Beliefs
 - ☐ Craft Traditions and Practice
 - ☐ What is their response to a given environment (climate, geography, vegetation, etc.)?
 - ☐ How do they reflect their sense of Identity and Culture?
 - ☐ Their behaviour
 - ☐ Way they talk
 - ☐ Their Craft Practice
 - ☐ Their adornment
 - ☐ Their Shelter
 - ☐ Their Food
 - ☐ What are the possible links between their past, present and future?
 - ☐ Whether certain practices are specific to a culture?
- c) Representative**
- ☐ Which are the communities that practice this craft?
 - ☐ Which/How many generations are involved in the practice?

- ☐ Is it a (n) emerging/developing/dying craft? Are their people, to carry it forward/revive it?
 - ☐ Did this craft evolve out of certain fundamental need or custom?
 - ☐ What are the heritage values recognised by these communities, groups, or individuals?
 - ☐ Continuity of traditions
 - ☐ Continuity of Crafts Practice
 - ☐ What are the other socio-cultural/religious/historical factors/influences for the crafts to
 - ☐ evolve/continue/flourish?
 - ☐ How do they create, maintain, and transmit them (interactions, interventions, sharing)?
 - ☐ What is the shift in the thinking and the practice of the subsequent generations?
- d) Other/Miscellaneous Information**

SURVEYS CONDUCTED

Profile of Craftpersons (Ringal)

Identified Cluster/Workshop	
Total Number of Craftpersons from a cluster	12 people (one group in village - 12 men)
Origin	Bageshwar
Name(s) and Age	Jagaram - 34 years. Pushpa (Wife) - 28 years.
Contact Numbers	845455 1273.
Addresses (village, tehsil, taluka, street, full details)	Jagaram, gram Panchayat Mithila, Khatpotta Post Lakur, Tehsil, - hekot 3211a Butekewal
Family Size	4
Community/Clan	
Craft(s) Practiced	2009 - now
Practicing Since how many years/Generations Involved	3 generations before - 4th gen - Jagu Deharkhand
Where did they learn this craft from?	Mum Sena Vihar - Uttarakhnad.
Most Popular Design/Product	Dark brown, Tahir, Vase, bulb set.
Other Products	Jumar.
Buyers/Users	New shops.
Education Level	
Any Other	

Profile of Craftpersons (Weavers)

Identified Cluster/Workshop	
Total Number of Craftpersons from a cluster	10 - 15
Origin	HRISHIKESH
Name(s) and Age	SOBHA KOTYAL - 39 BASANT BASANT - 52.
Contact Numbers	8755292321 - SOBHA 9411765227 - BASANT
Addresses (village, tehsil, taluka, street, full details)	BHARATIYA GRAM UTTAN SANSTA DHAAALWALA, HRISHIKESH
Family Size	5
Community/Clan	
Craft(s) Practiced	JUTE, WEAVING
Practicing Since how many years/Generations Involved	12 YEARS; 2nd GEN /
Where did they learn this craft from?	GOVERNMENT TRAINING
Most Popular Design/Product	stoles, shawls, scenic paintings, bags, P
Other Products	baskets, wall hangings. (50-100 units)
Buyers/Users	exhibitions / wholesale
Education Level	12th
Any Other	

Extra Sheets

Identified Cluster/Workshop	
Total Number of Craftpersons from a cluster	20 (A-5-F/15-M) (half week)
Origin	MOHAN PURA, KODURKEE
Name(s) and Age	RAM KUMAR PAL - 43
Contact Numbers	9857186476
Addresses (village, tehsil, taluka, street, full details)	NANDYOTHI HASTA SHILP HATH KARGA VIKAS SANSTHAN
Family Size	5
Community/Clan	
Craft(s) Practiced	WEAVING, HAND BLOCK PRINTING,
Practicing Since how many years/Generations Involved	23 years (since 1992)
Where did they learn this craft from?	started business, employed weaver, from 16 years
Most Popular Design/Product	Shawl
Other Products	BLOCK MOULDS, muffin,
Buyers/Users	
Education Level	10 th
Any Other	

SURVEYS CONDUCTED

Wood:

- Ugyen - Tibet - 34 years.
- company orders
- websites
- Tibetan new year - January.
- Germany & local pine wood.
- contract basis.
- only polish, no colouring; adds limited resistant polish.
- timber hut
- profitable - 40%.
- paper working with hand.
- paper pine & teak (hammer, wood).
- buy raw materials from Dehradun; cut it into pieces then
- make shop - store raw materials & finished products.
- for houses - own designs; for temples - reels.
- few as per customers.
- sell it in Tibetan exhibitions; not in India.
- open to present in India.
- haven't thought of new techniques; later.
- 8 hours/day. (8-5 earlier, now no restrictions).
- only men.
- outsiders can't be shown drawings/photos.
- feel peaceful while working.

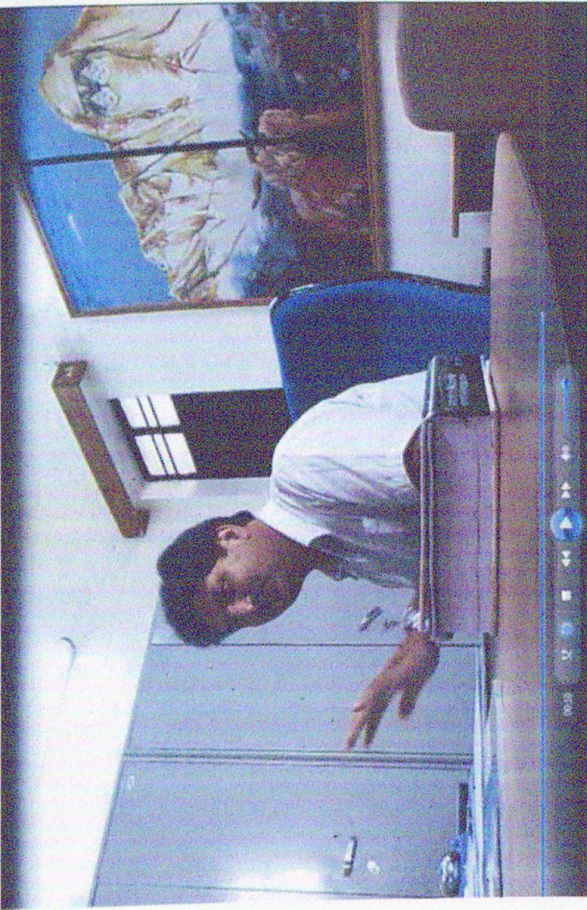
WEAVERS

1 SOPHA KOTYAL

- Take (Waste)
- place order for materials & are delivered at home in 4-5 days - the
- use dye themselves
- Rs 60-70 profit per bag
- 1 bag - roughly 1 kg jute - Rs 90.
- storage at home for few units/products
- common workspace & storage.
- December / January peak season (exhibition) - Hushekh, Haris
- more female weavers
- 28th - age group
- Health - aged - see West (most weavers here)
- wash raw material before use to reduce health hygienic.
- Tools - done by hand (jute) & handloom.
- Private group - 10-15 hand looms.
- 1 show in 1 hour. (for exports)
- They make thread with Chakra.
- Open to learn / experiment with new designs.
- Open to use / learn new technology.
- reduce wastage; use waste materials in other products.
- design transfer - available to make standards.
- local design from graph paper
- also have a retail shop in Hushekh. (with 1/2 workshop)
- take their own food to work

Ram Kumar Pal.

- use charka,
- order raw material — a truck load. for 2 months — 50 bags x 60 (span)
- overtype after making product.
- 6-7 hours/day.
- uses only manual / hand looms.
- open to make designs suggested by users. (limited designs)
- sells in trade fairs; few local shops.; a shop with workshop
- block printing also done.
- heavy machinery — possible injury to leg.
- stores material in godown in workshop.
- 20-30 pieces — wastage — sold but loss in transportation
- 20 — 60 years — workers.
- design restrictions on hand looms.
- open to new techniques & innovations in machinery & design.
- Indian Institute of Handloom Technology —
- 80% woolen work; 20% cotton work. — shirts (winter - shawls) (summer)



Dr. Shekhar Joshi, Faculty of Visual Art, Kumaun University, Almora sharing his insight



Smt. Kavita Bhagat, General Manager, DIC Almora discussing about art and craft clusters in Almora

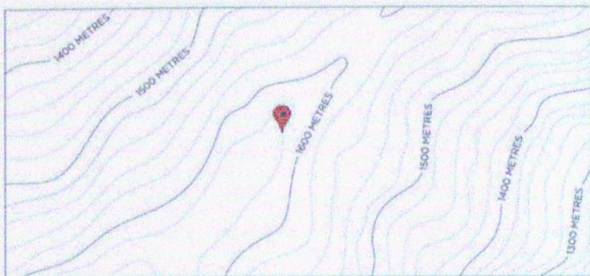


In an Interview with the General Manager of NGO Ajeevika, Almora

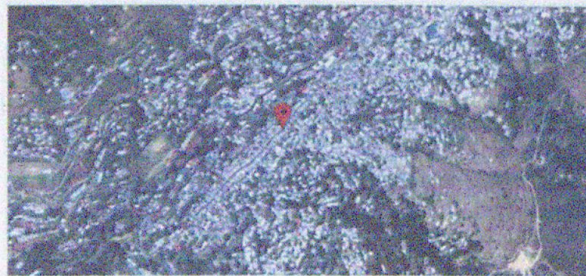


Owner of Spice and Crafts in Almora, discussing the role of Entrepreneurship in the art and craft sector

Snapshots of the Interviews Conducted in Almora to understand the Craft Sector



Contour Map showing Contours on the Site



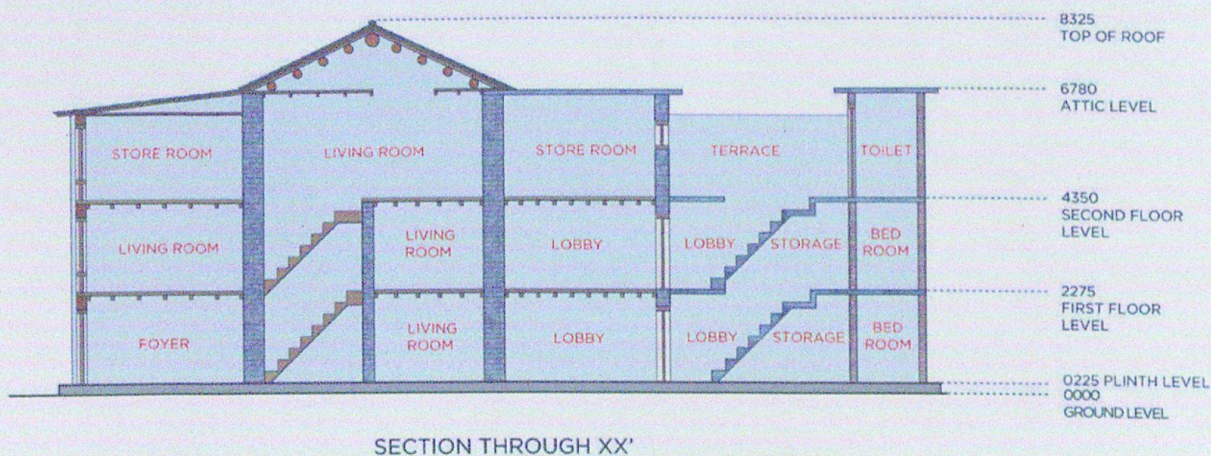
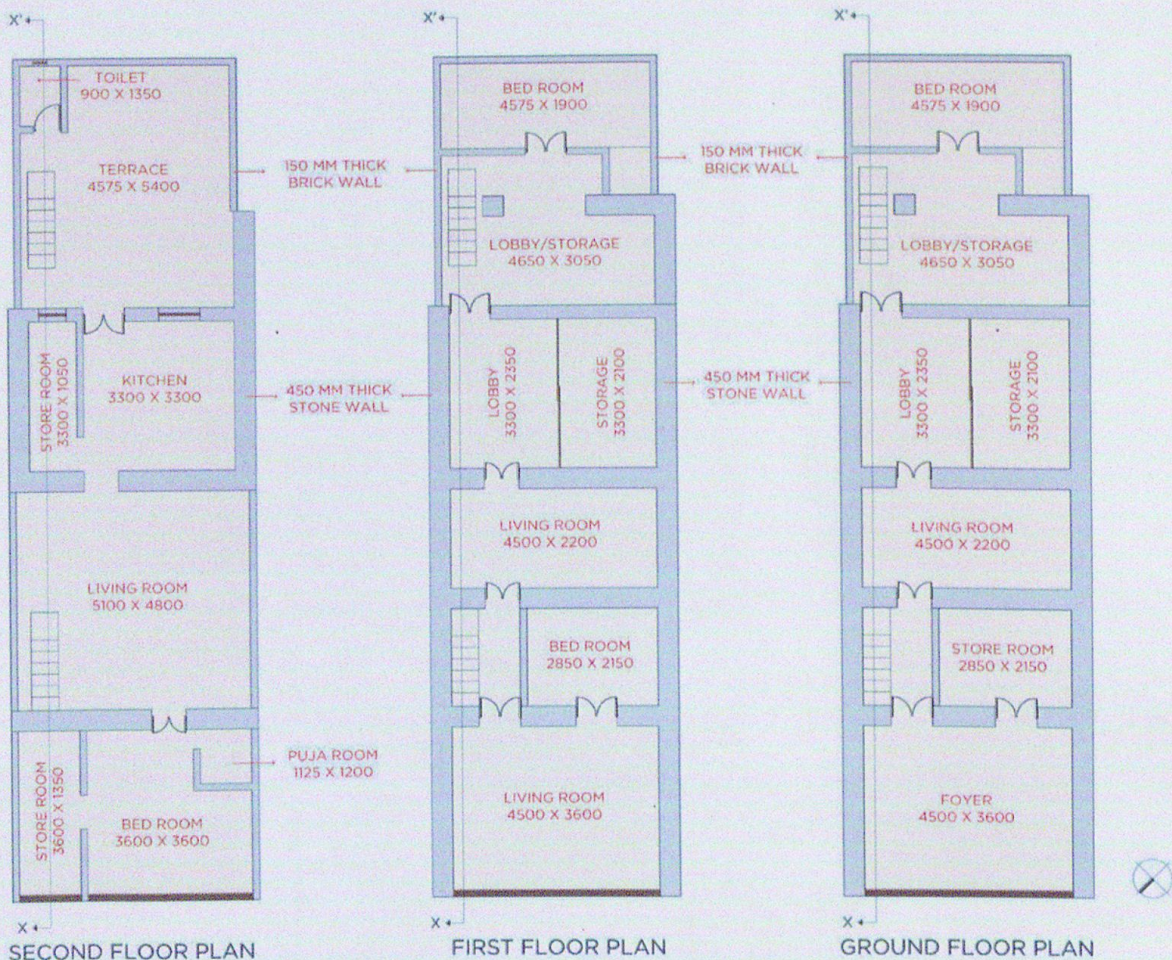
Google Earth Image of the Selected Location



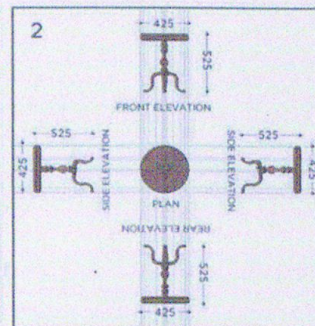
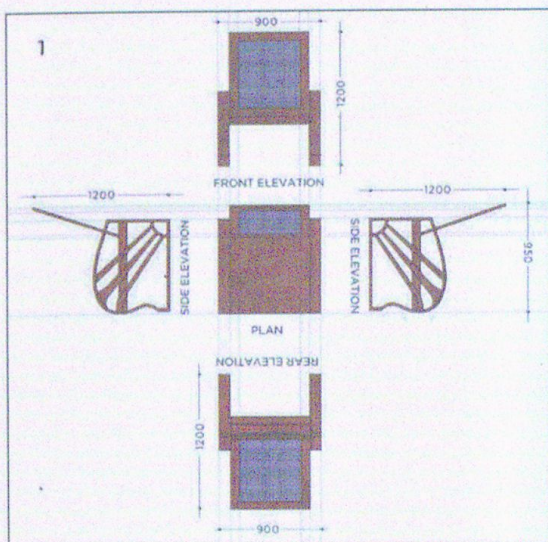
Settlement and Context



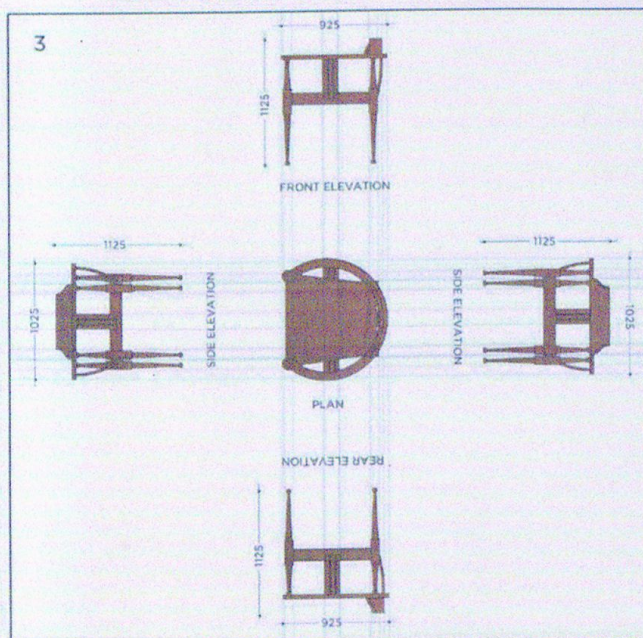
Settlement and Context

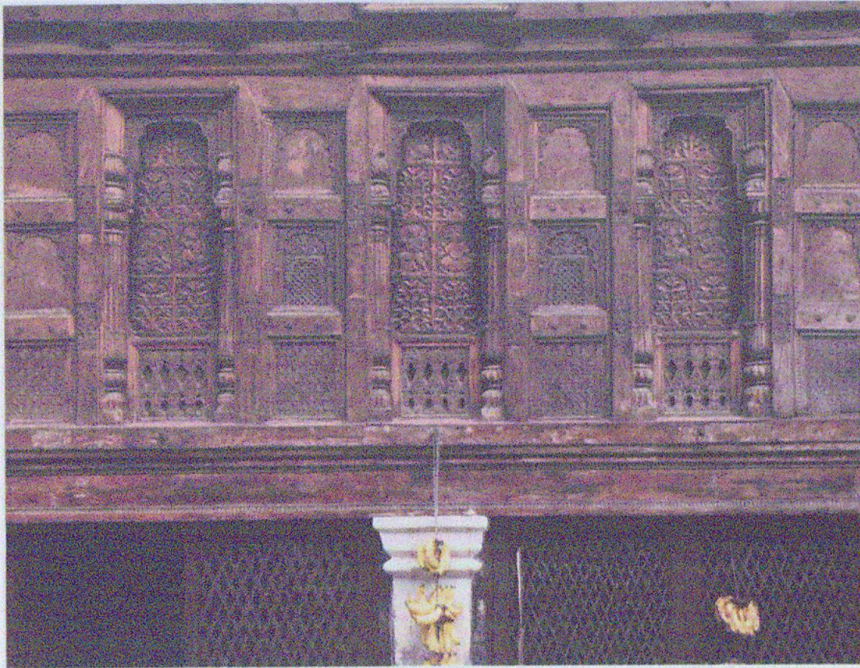


(NOTE : ALL DRAWINGS ARE IN MM AND SCALE 1 : 50)

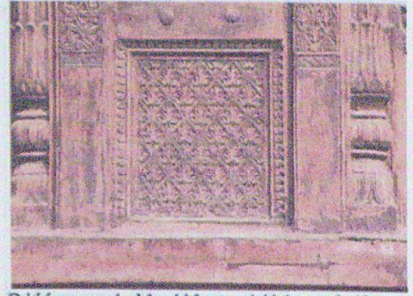


*ALL DRAWINGS ARE IN SCALE 1:20
AND MEASUREMENTS IN MM

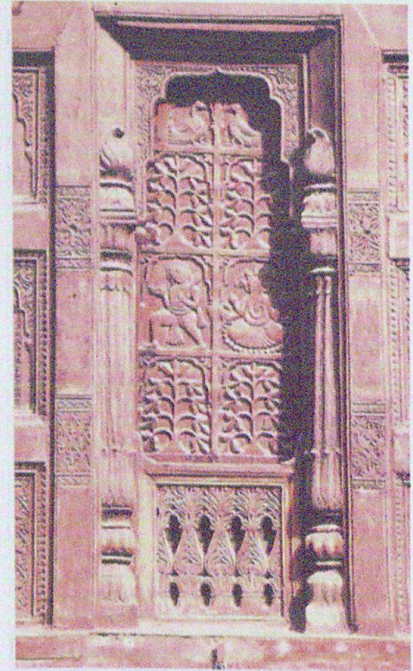




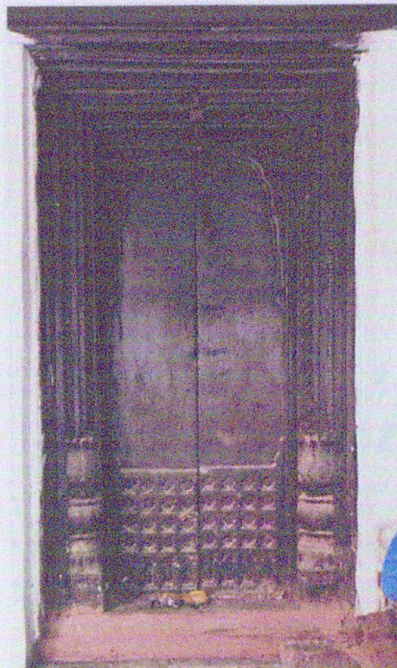
Mr. Rajesh Sah's 300 Years Old House, Famous For Its Intricate Likhhai Kaam and 55 Years Old Original Aeapan Paintings



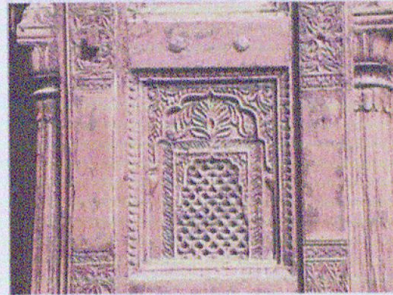
Different Motifs - Likhhai Kaam



Different Motifs - Religious, Geometric, From Nature



Likhhai Kaam - Motifs



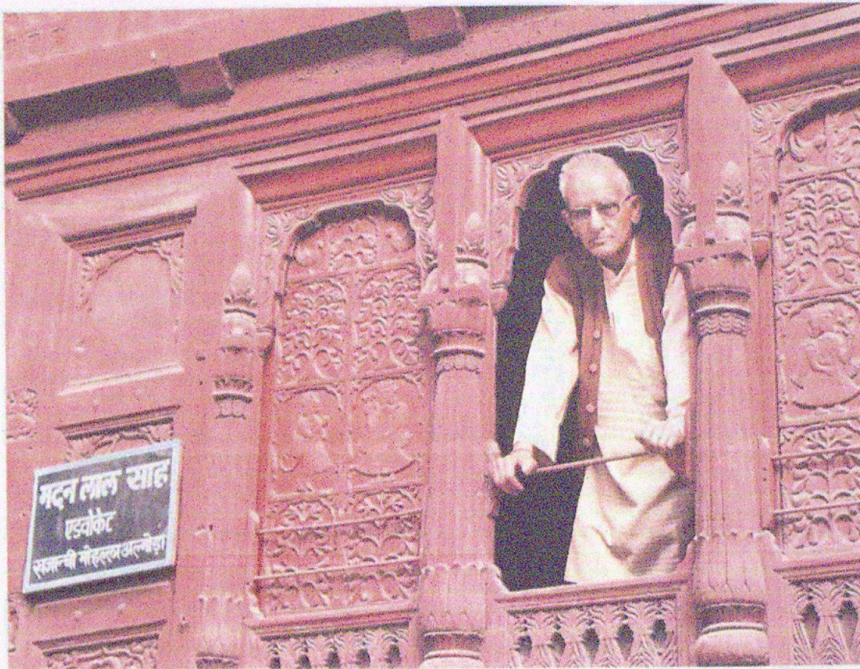
Mangal Kalash and Other Motifs



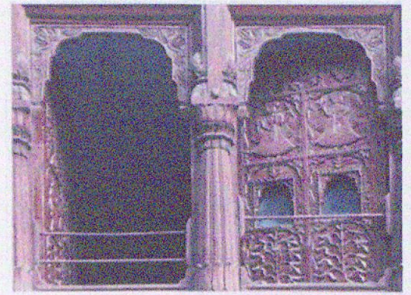
Likhhai Kaam on the Openings and the Frames



Facade of the Documented House, Flaunting the Rich carvings



Madan Lal Sah's 300 Years Old House - Intricate *Likhaai Kaam*



Likhaai Kaam on Do-Dari



Decorative Motifs - Floral Motifs



Likhaai Kaam on Doors
PLEASE CHANGE THIS PICTURE
THIS IS GETTING REPEATED



Likhaai Kaam - Narratives
About People, Kings



Decorative Motifs - Floral Motifs



Likhaai Kaam - Motifs from
Nature, Birds, People, Kings



Interior of a Room with Carved
Windows Opening Inside



Jyonti Patta - An Aepan Drawn on the Wall at the Time of Ceremonies like Name-Giving; Sacred Thread and Marriage



Varied Motifs in the Wall Aepan



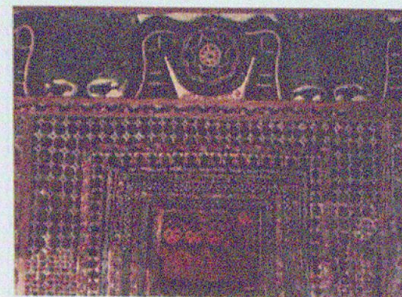
Delli-Lekhan, an Aepan drawn on the threshold of the doors



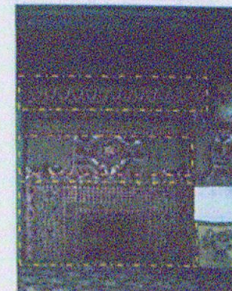
A Panel of Curious Motifs Called 'Himachal'



Ganesha and three Jeewa-Matrikas [Source Energies of Living Beings]



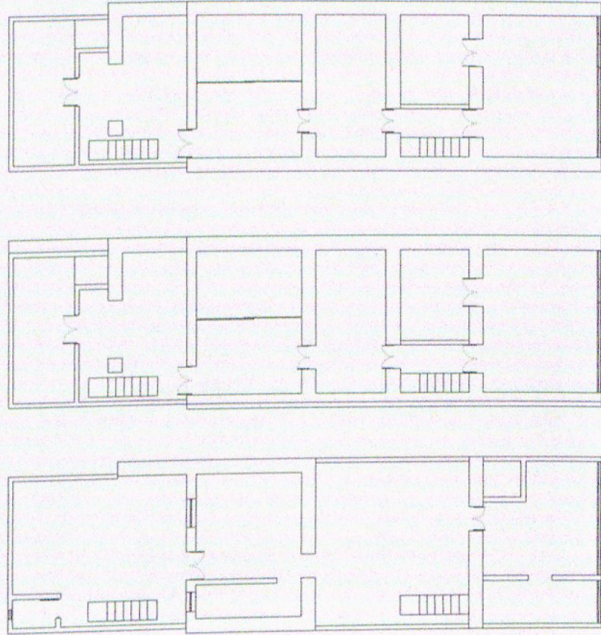
Kalpa Vriksha with Two Pairs of Birds on Both Sides - for Newly Married Couple



Varied Motifs in the Wall Aepan



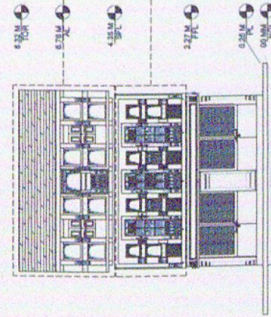
original Kumauni Aepan Motifs



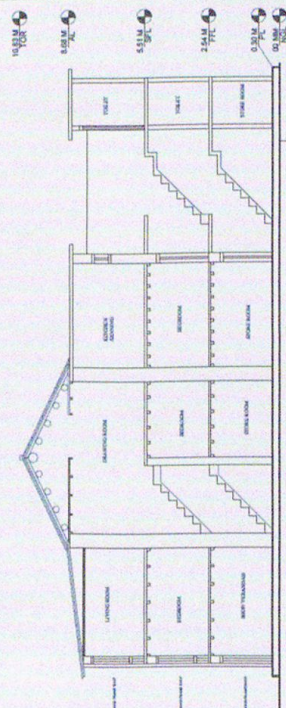
Second Floor
Scale 1:100

First Floor
Scale 1:100

Ground Floor
Scale 1:100

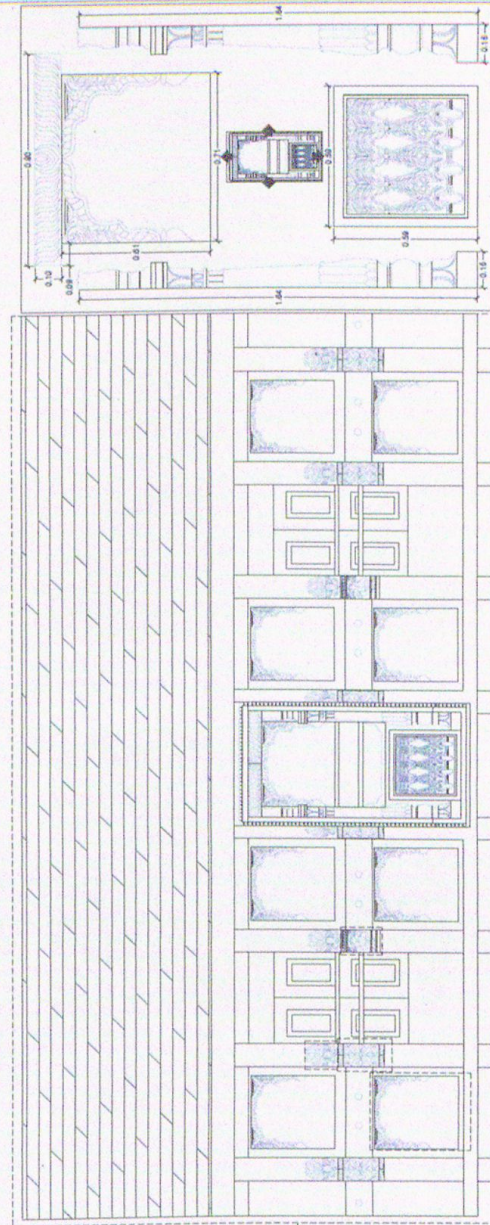


Elevation
Scale 1:100

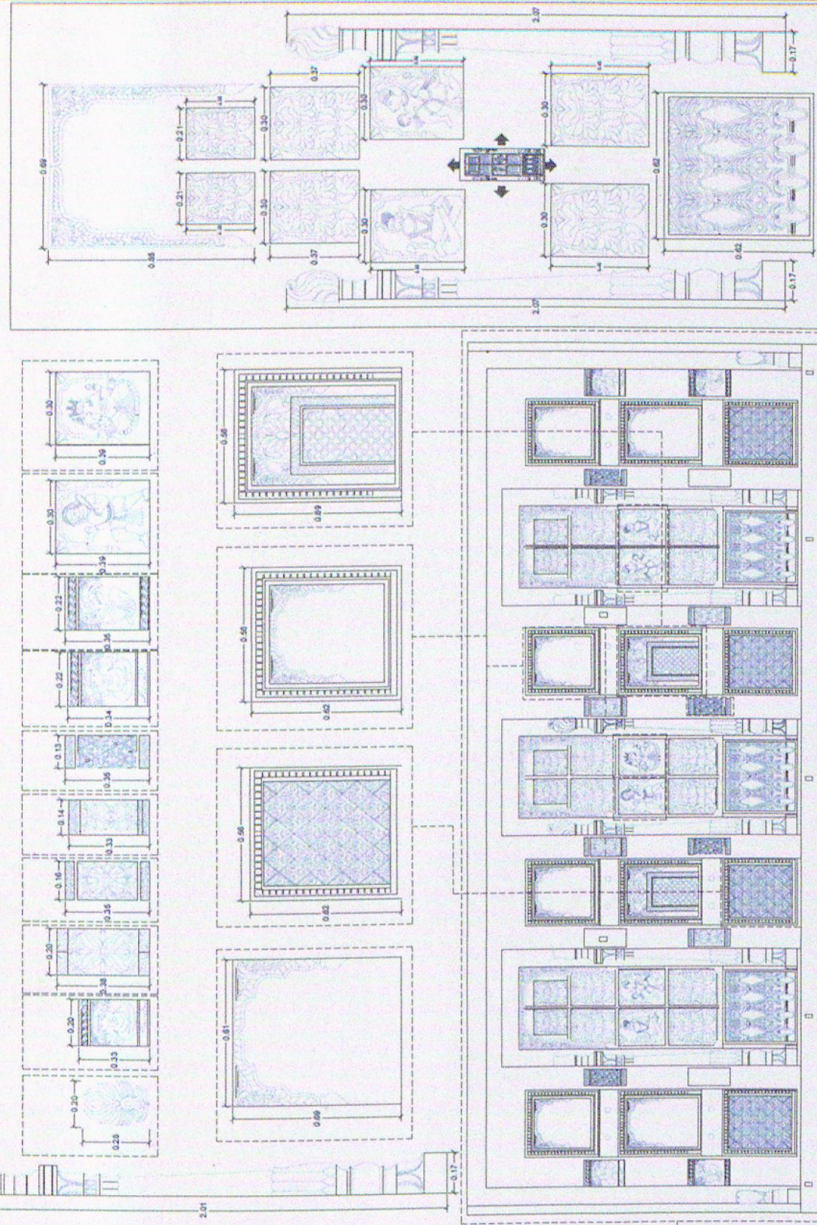


SECTION
Scale 1:100

MEASURED DRAWINGS: KHAJANCHI MOHALLA, ALMORA

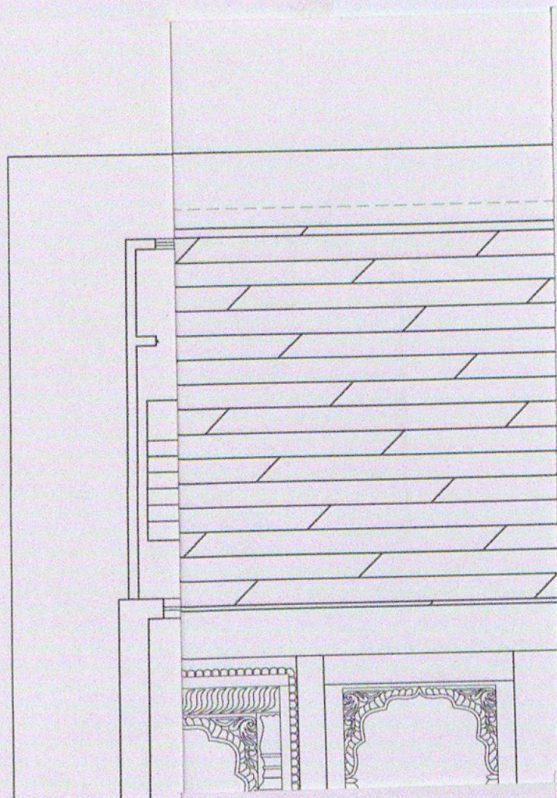


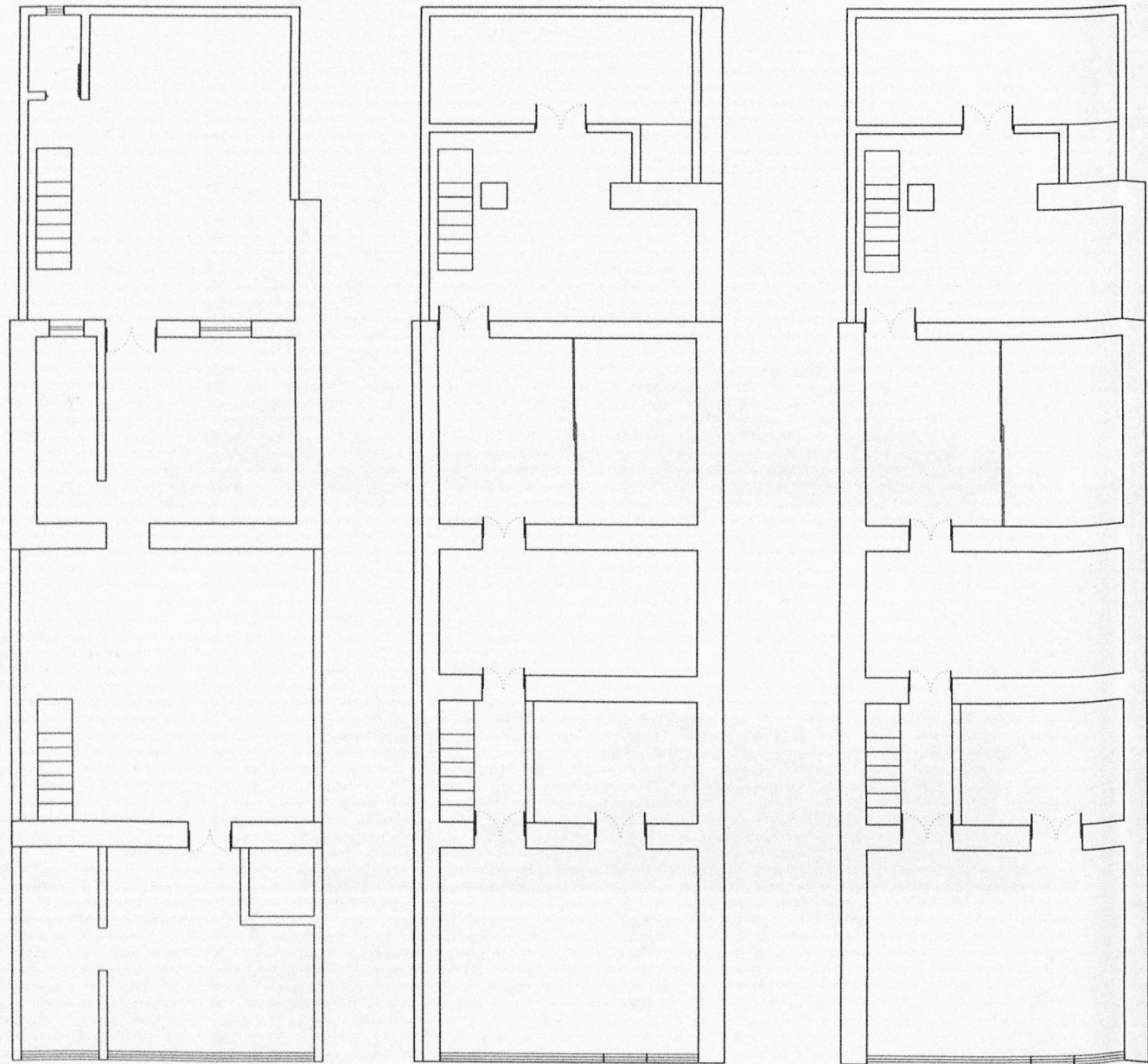
Second Floor
Scale 1:20



First Floor
Scale 1:10

Scale 1:10

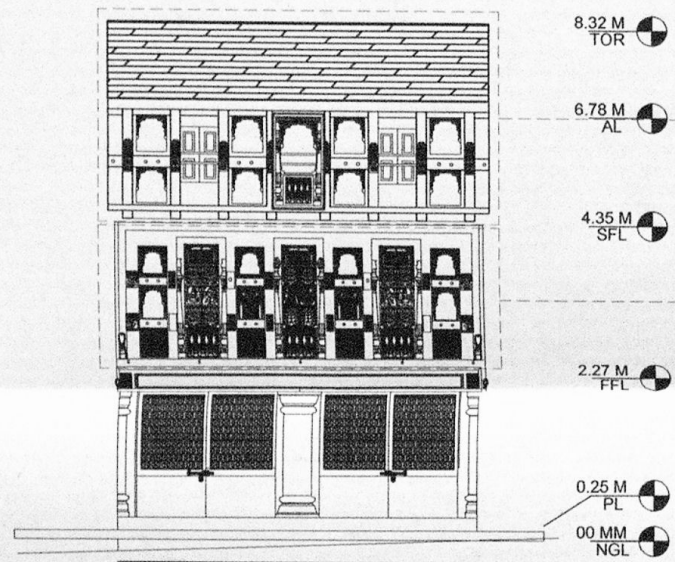




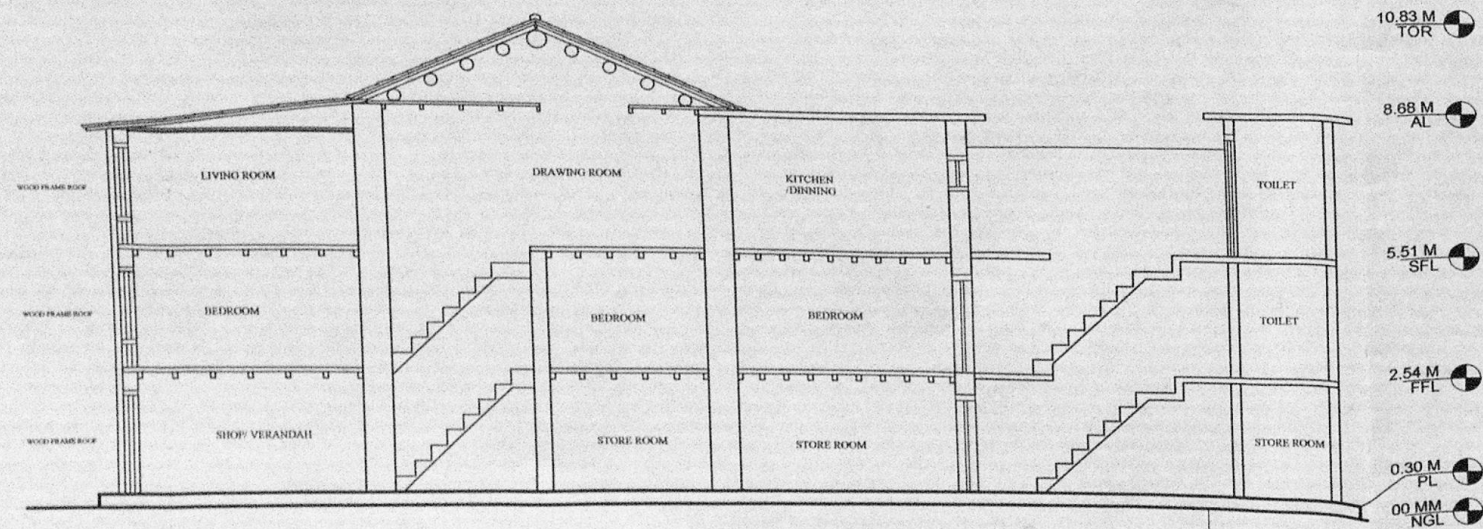
Ground Floor
Scale 1:100

First Floor
Scale 1:100

Second Floor
Scale 1:100

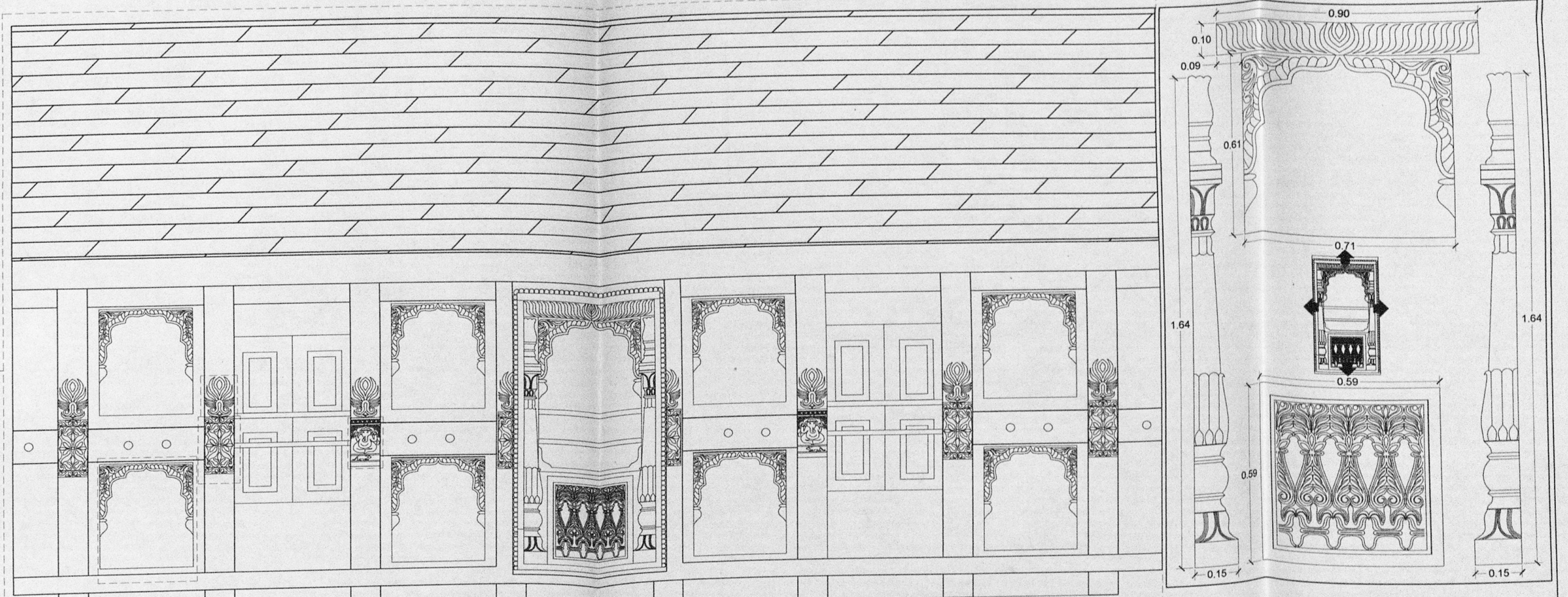


Elevation
Scale 1:100

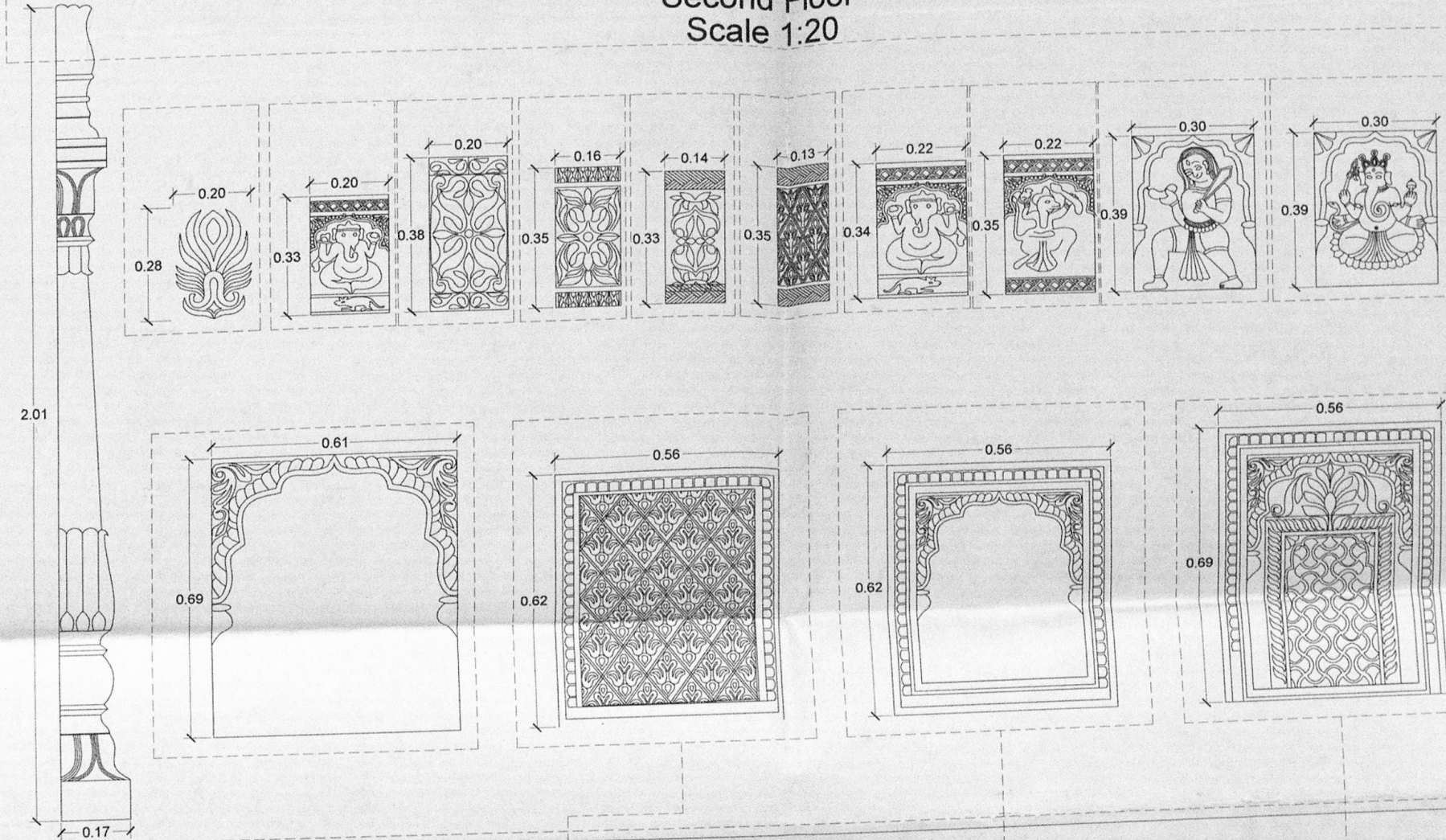


SECTION

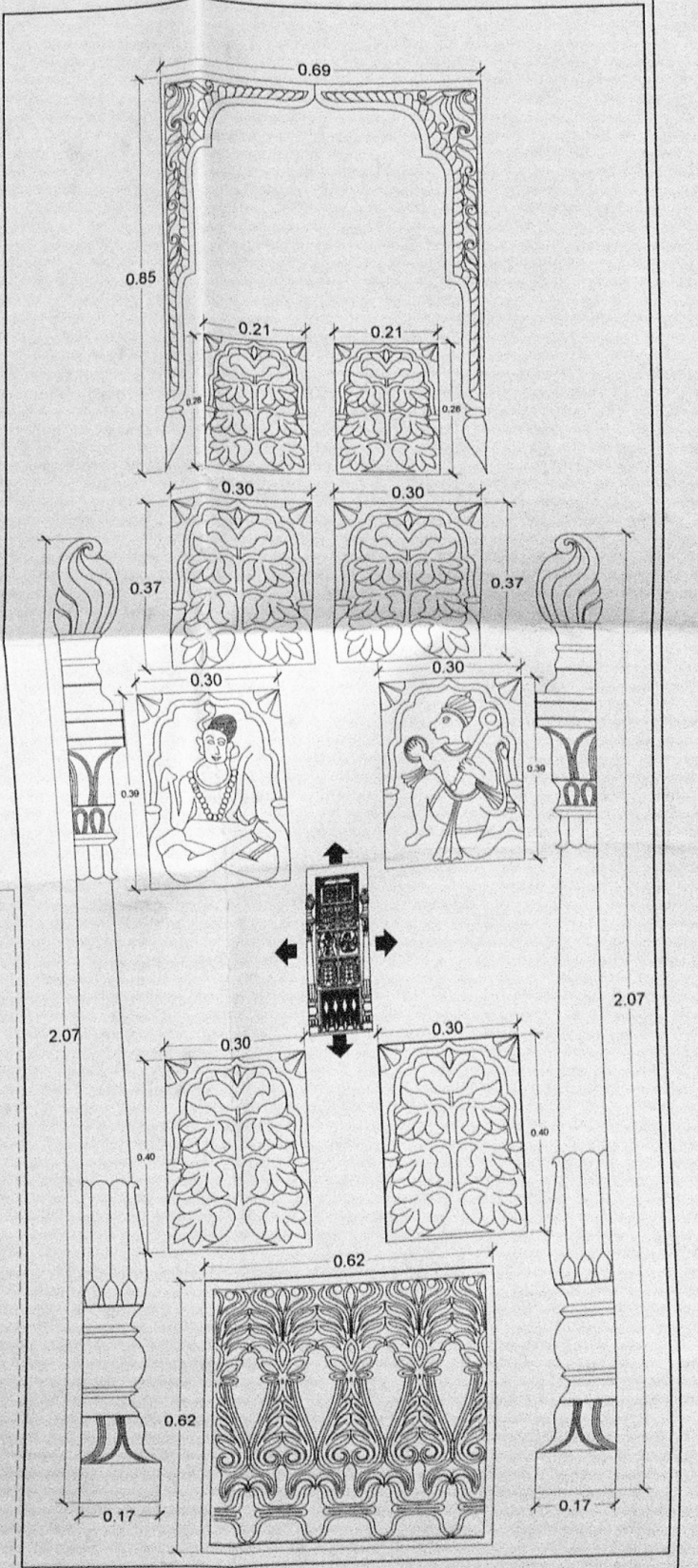
Scale 1:100



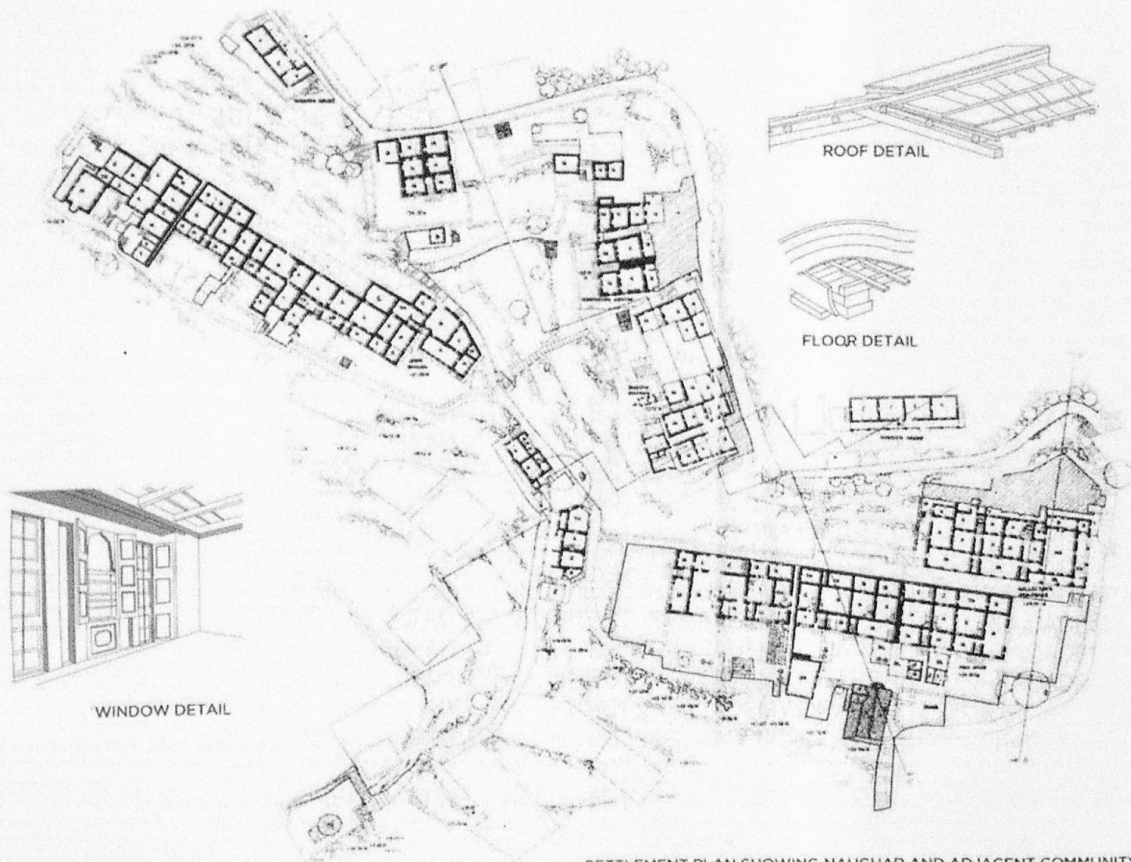
Second Floor
Scale 1:20



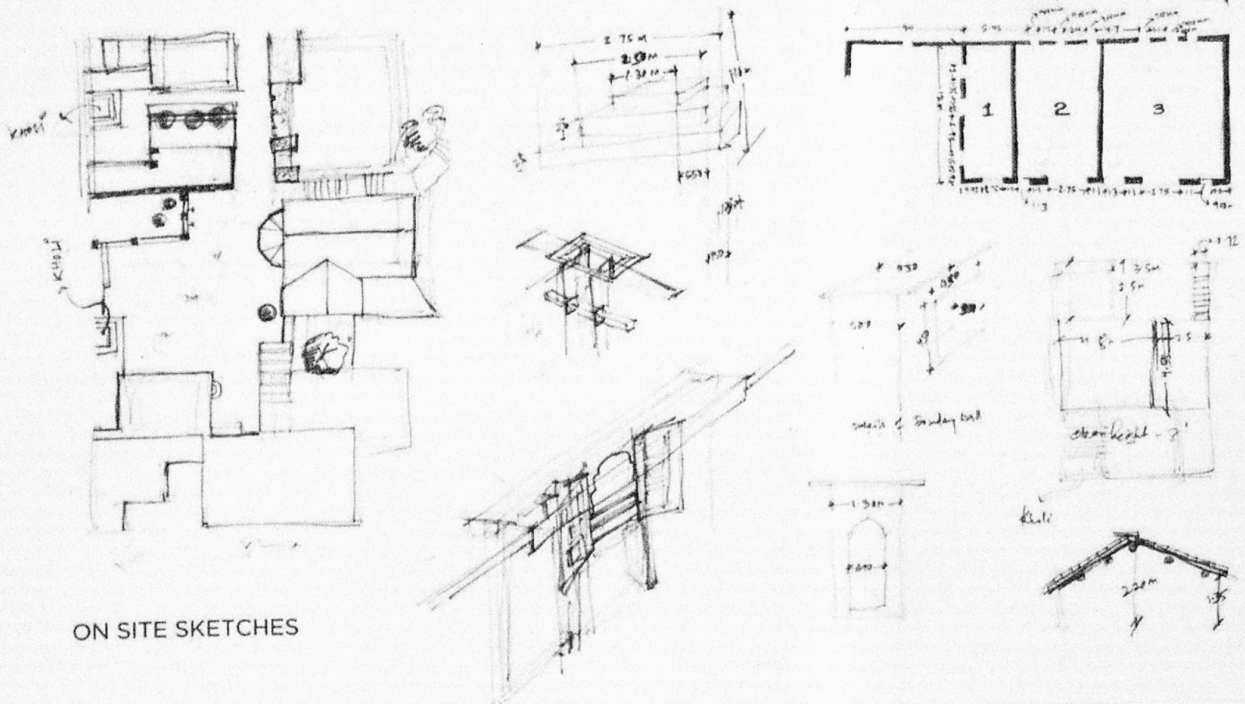
First Floor
Scale 1:20



Scale 1:10



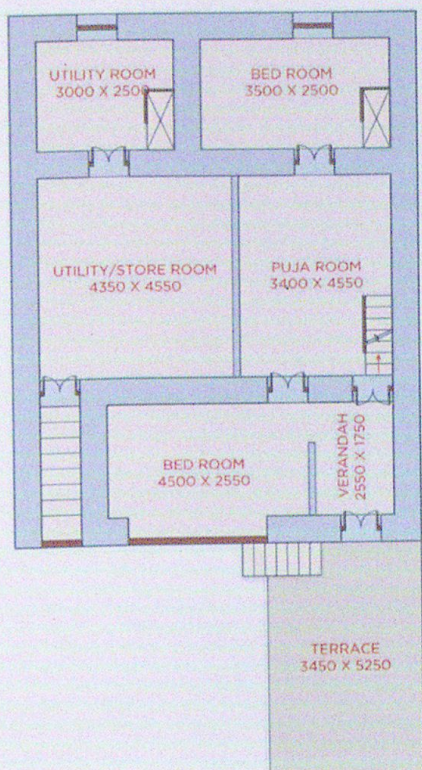
SETTLEMENT PLAN SHOWING NAUGAR AND ADJACENT COMMUNITY
(SOURCE: RACHNA SANSAD ACADEMY OF ARCHITECTURE, L.I.K. TROPHY)



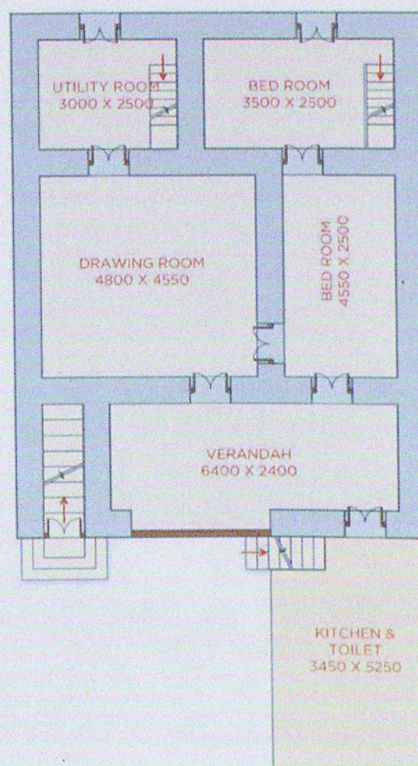
ON SITE SKETCHES

Naugar, Cheenakhan, Almora

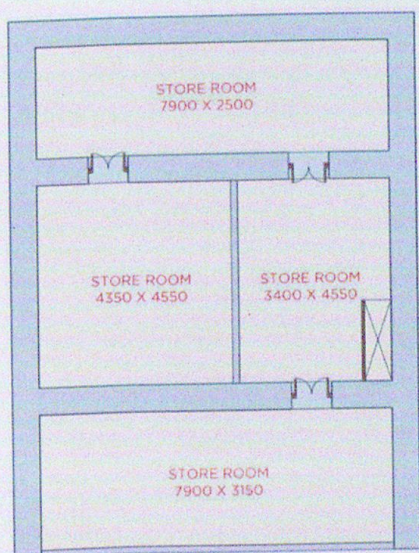
Settlement and On-Site Sketches



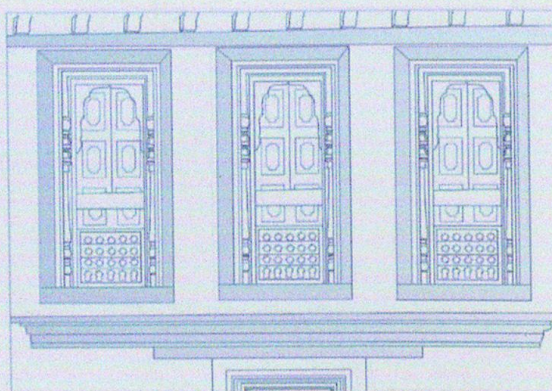
FIRST FLOOR PLAN (SCALE 1:50)



GROUND FLOOR PLAN (SCALE 1:50)

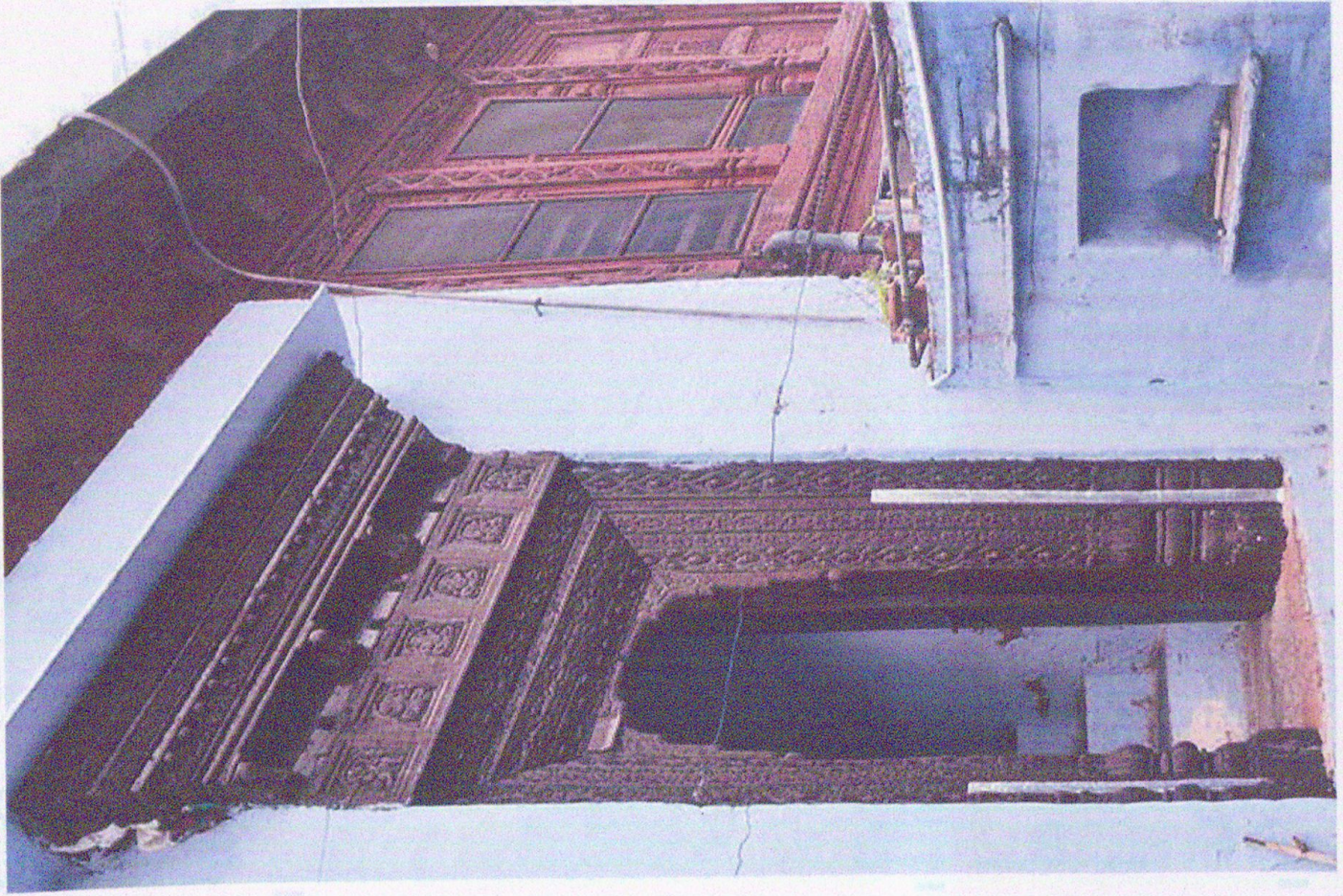


SECOND FLOOR PLAN (SCALE 1:50)

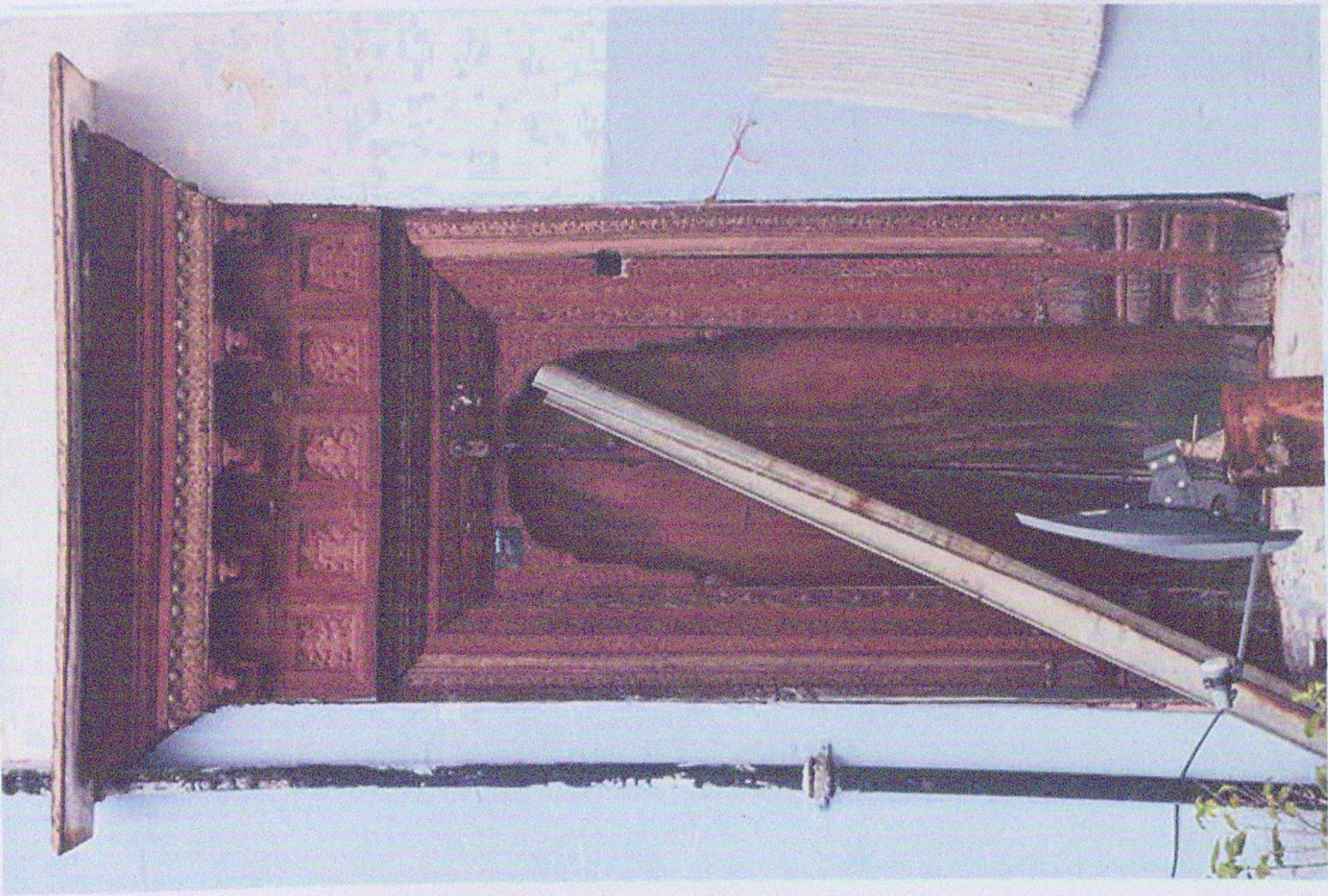
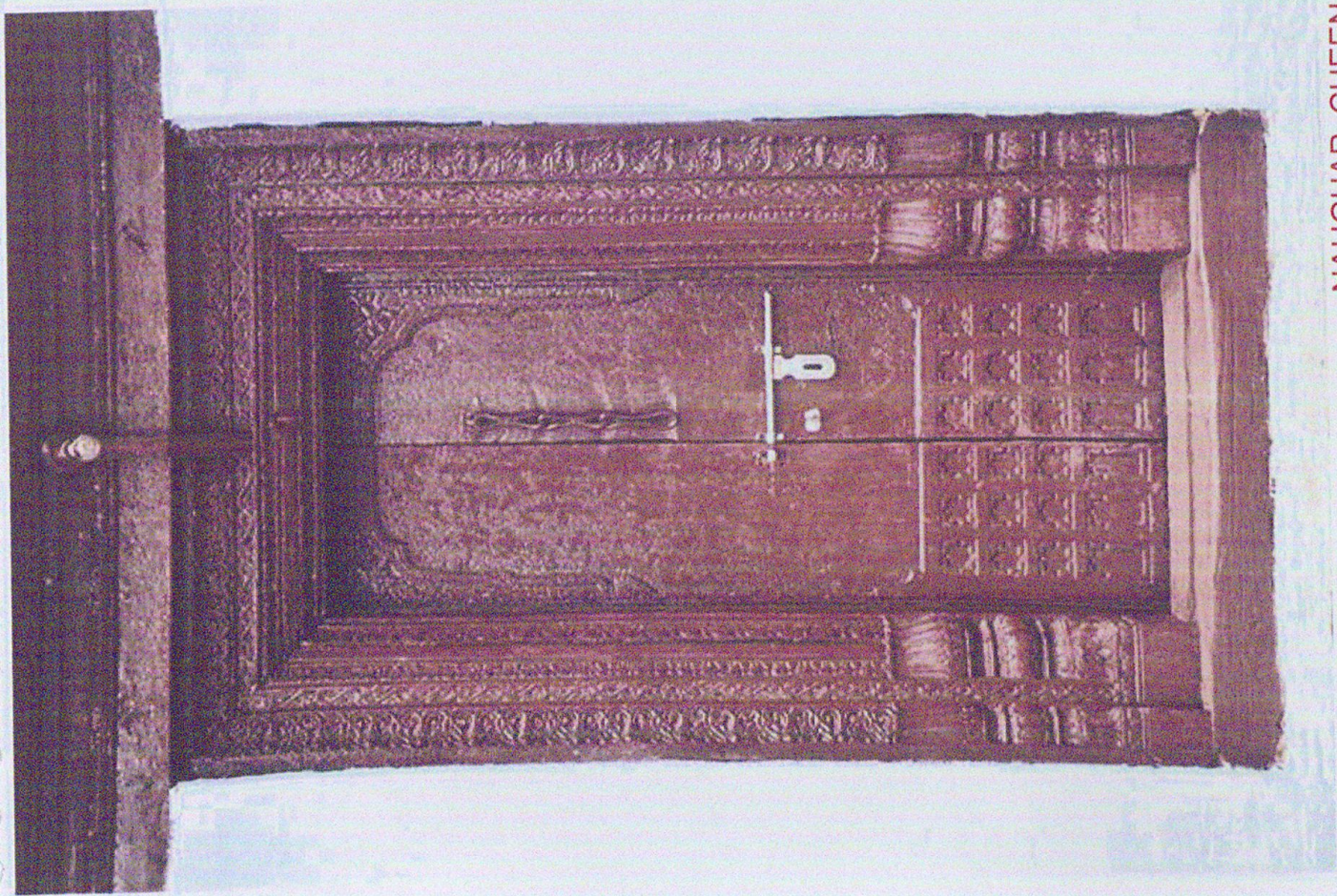


WINDOW DETAILS (NOT TO SCALE)

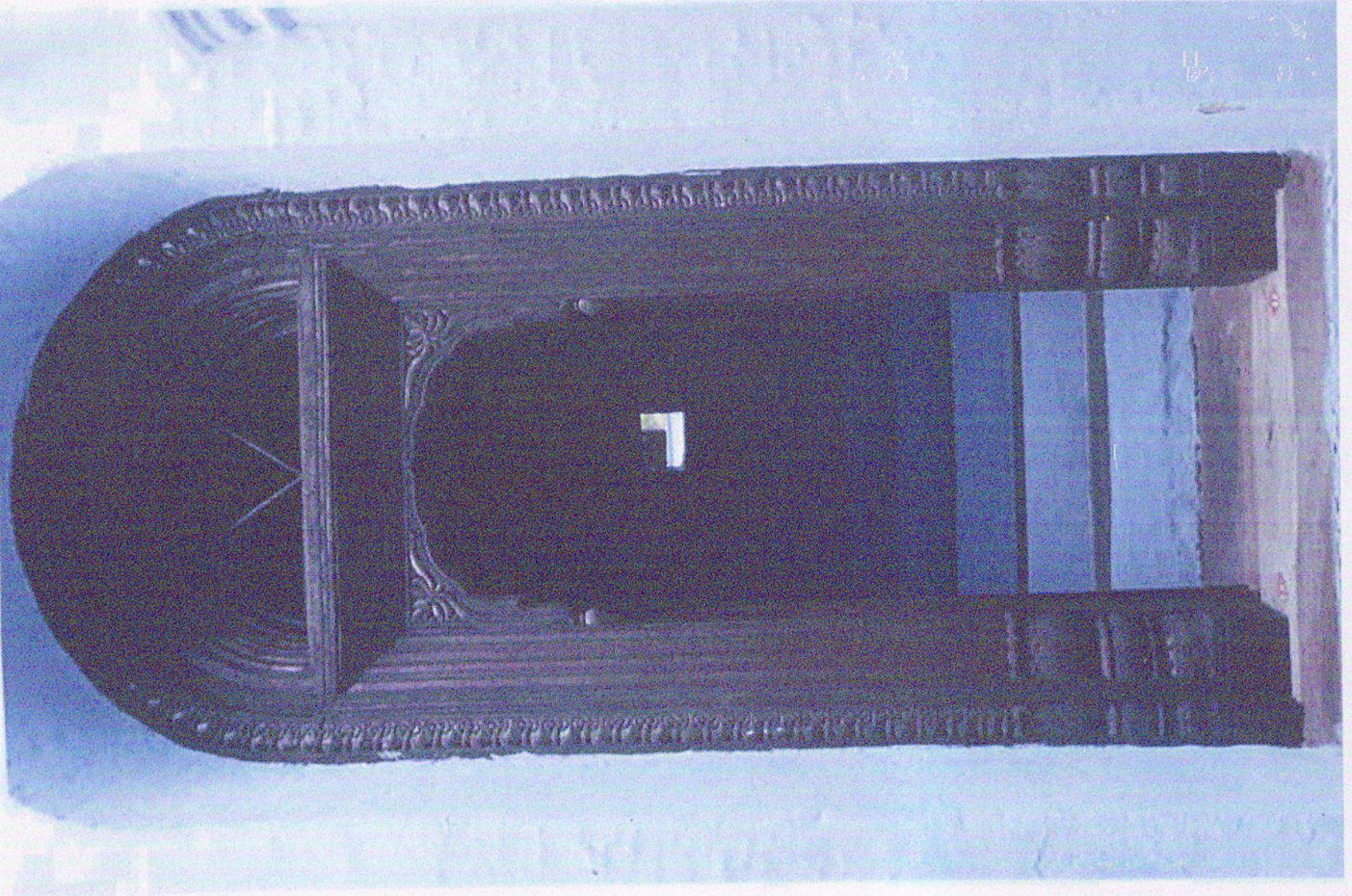
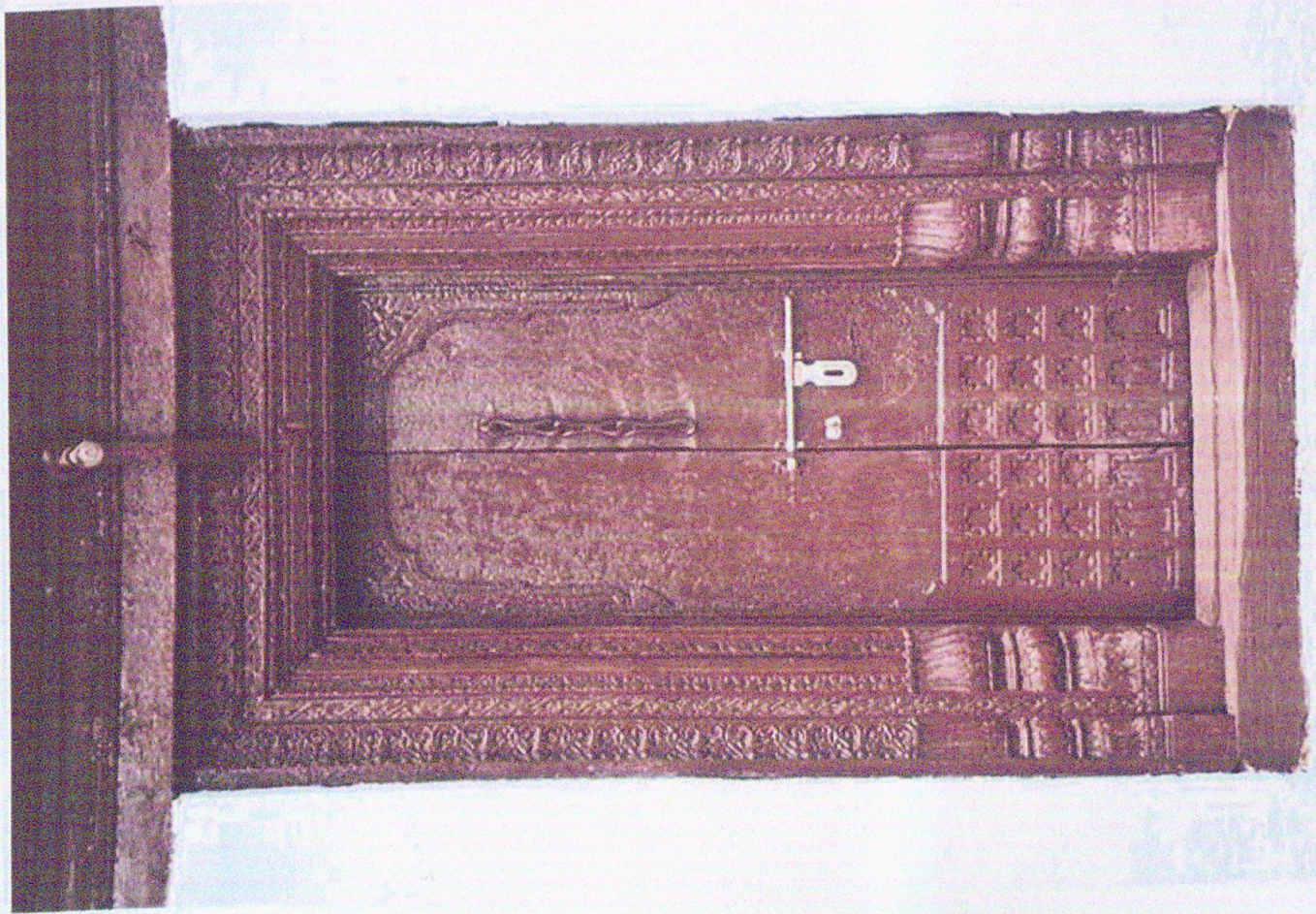
* ALL MEASUREMENTS ARE IN MM



NAUGHAR, CHEENAKHAN, ALMORA



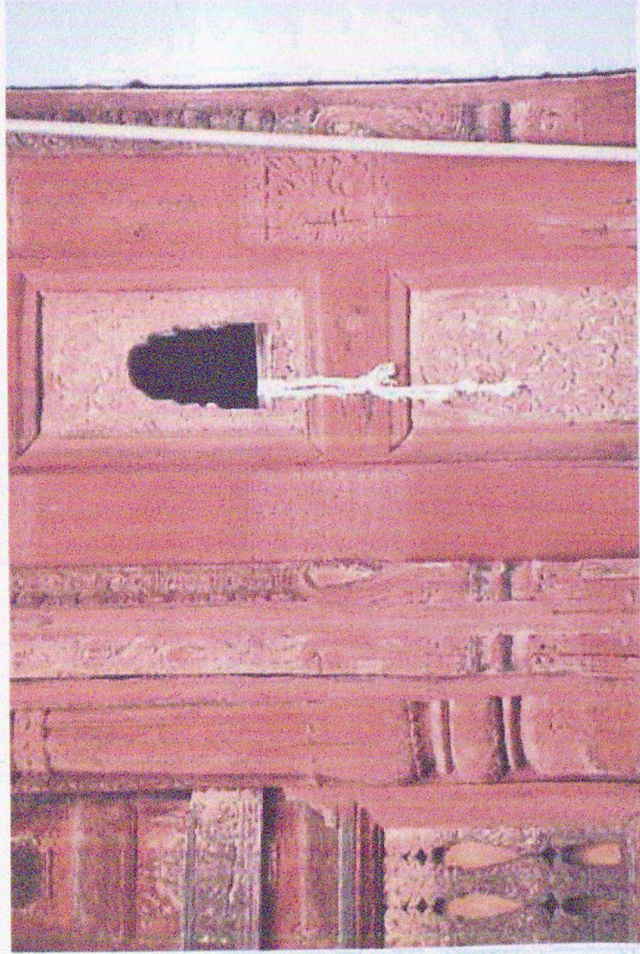
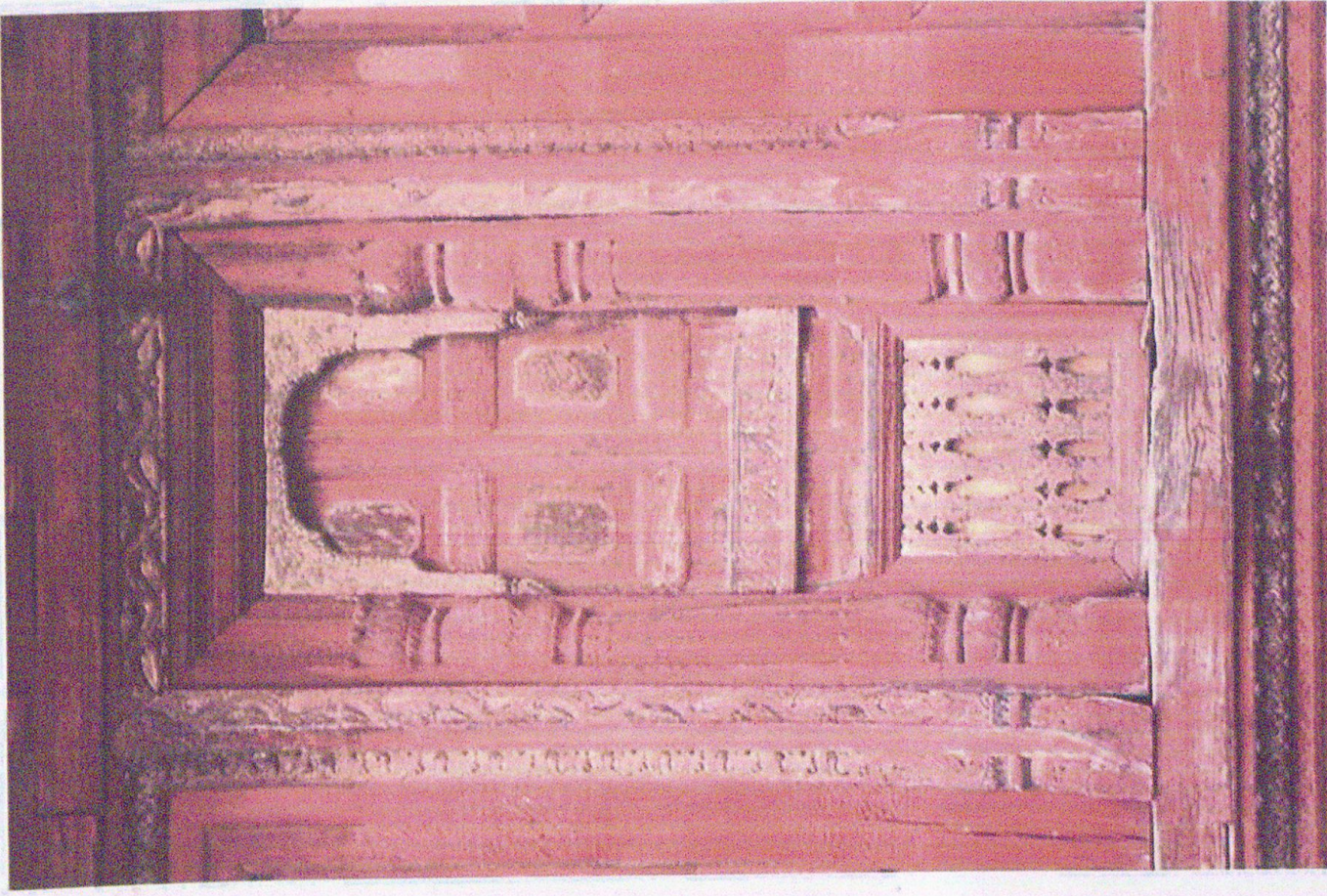
NAUGHAR, CHEENAKHAN, ALMORA



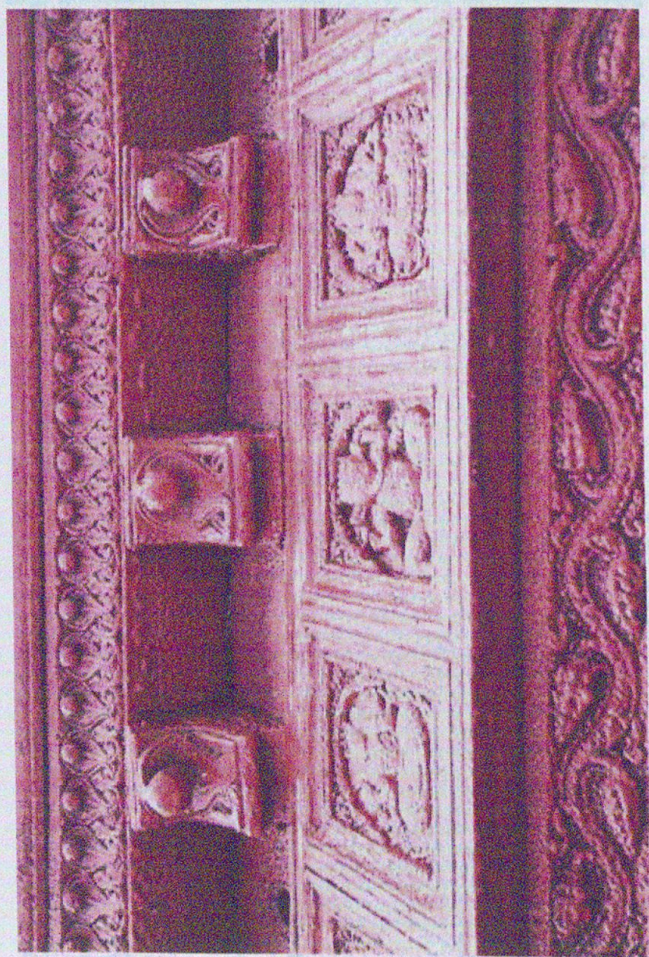
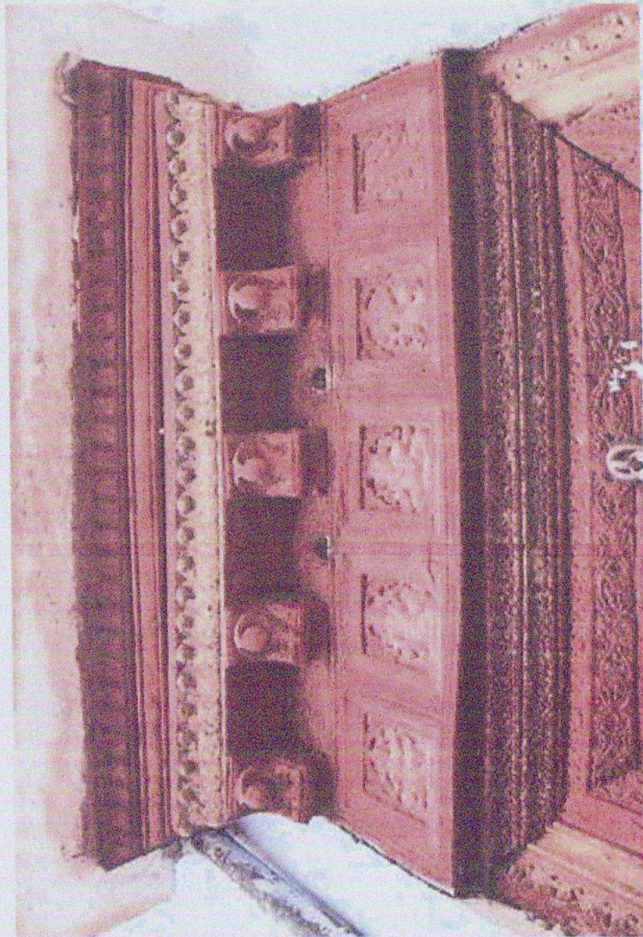
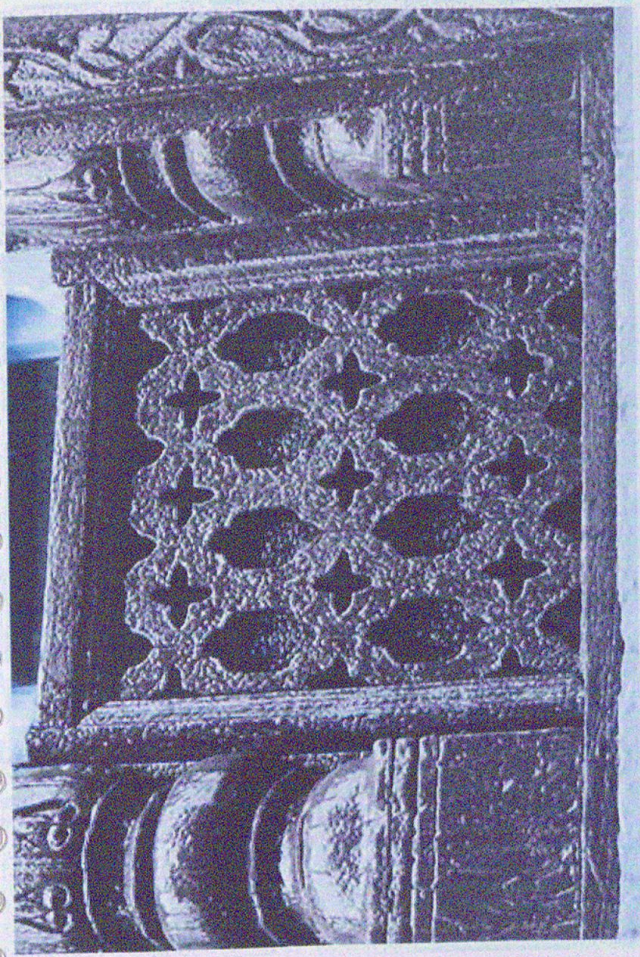
NAUGHAR, CHEENAKHAN, ALMORA



NAUGHAR, CHEENAKHAN, ALMORA



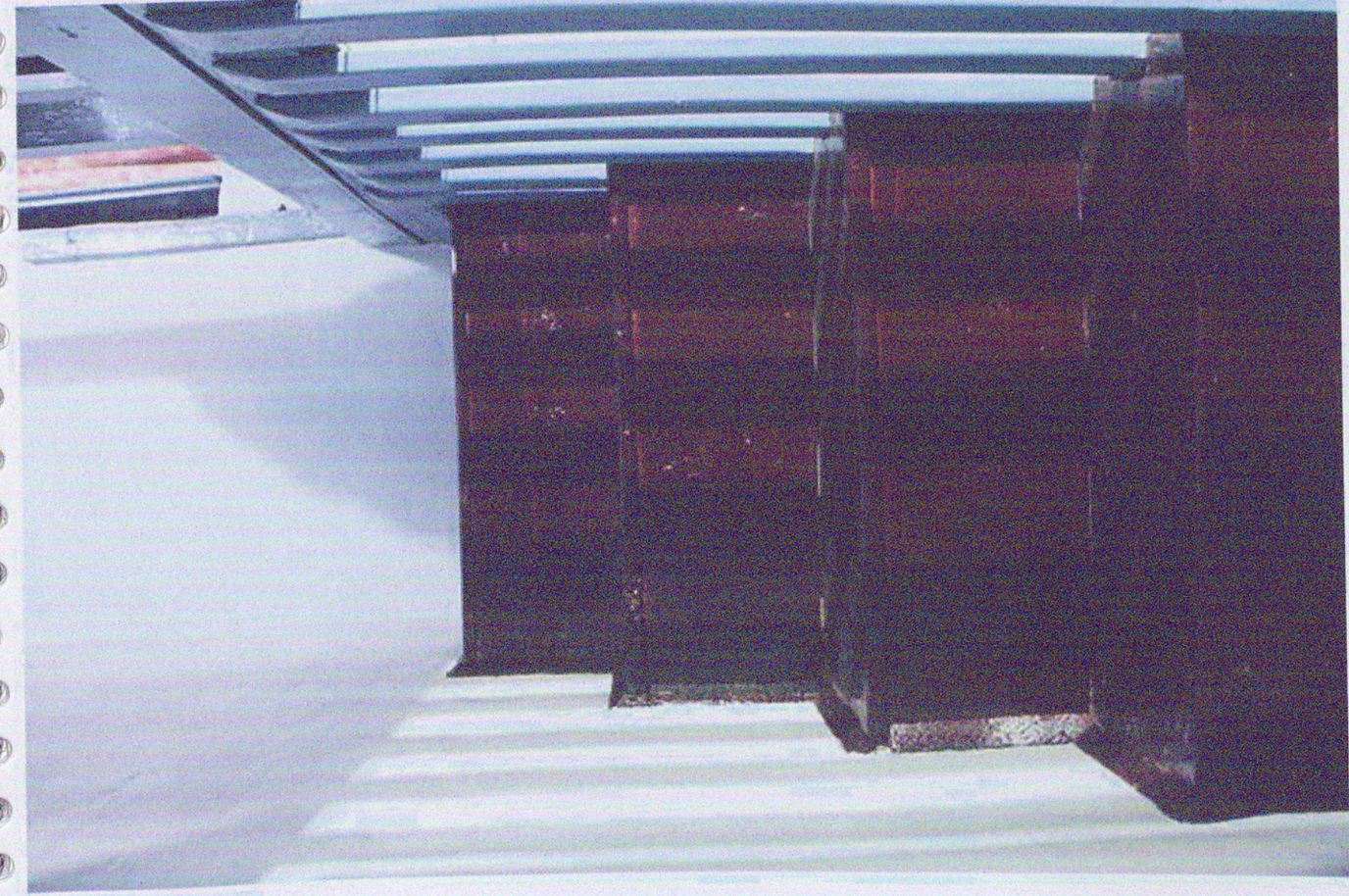
NAUGHAR, CHEENAKHAN, ALMORA



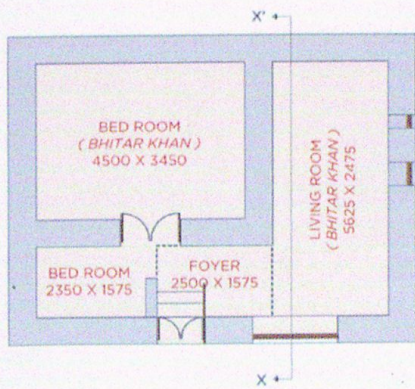
NAUGHAR, CHEENAKHAN, ALMORA



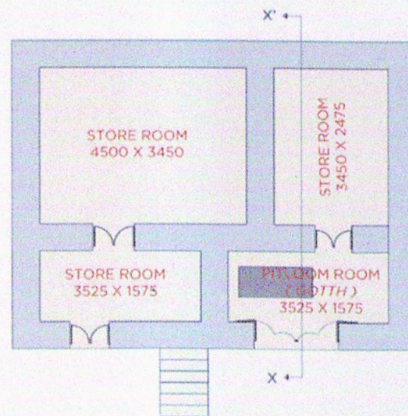
NAUGHAR, CHEENAKHAN, ALMORA



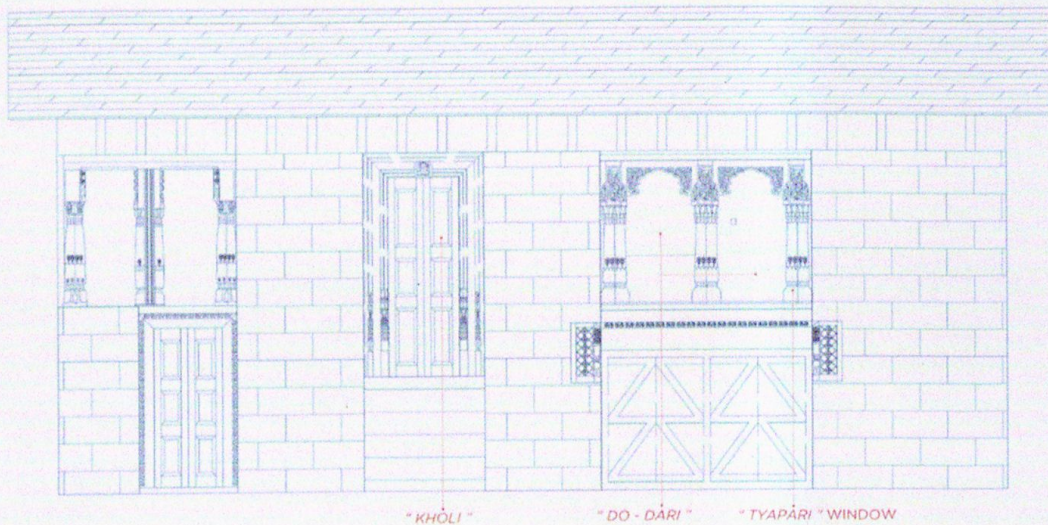
NAUGHAR, CHEENAKHAN, ALMORA



FIRST FLOOR PLAN (SCALE 1:50)

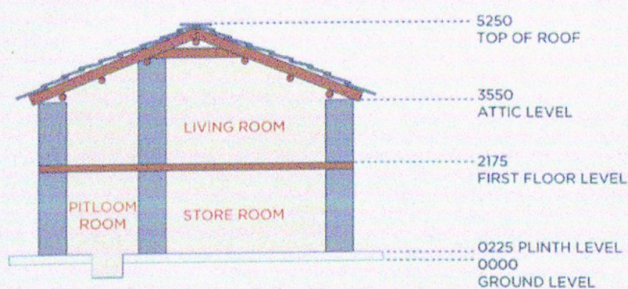


GROUND FLOOR PLAN (SCALE 1:50)

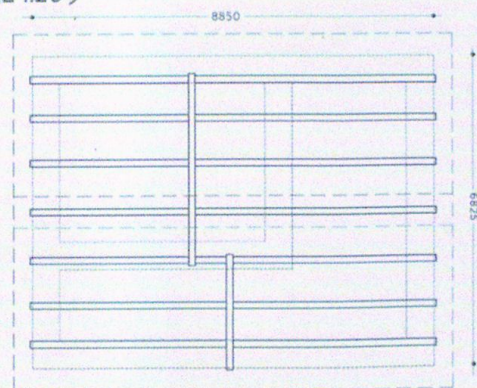


FRONT ELEVATION (SCALE 1:20)

* ALL MEASUREMENTS IN MM



SECTION THROUGH XX' (SCALE 1:50)



PURLIN LAYOUT OF THE ROOF (SCALE 1:50)

Darkot, Munsiyari
Drawings



Likhhai Kaam On Do-Dari (Two-Framed) Tyaapari (Window)



Ramesh Pangti's 300 Years Old House, Selected for Documentation



Likhhai Kaam and Floral Motifs



Mangal Kalash and Lord Ganesha Carved on the Door Frame



Local Stone Called Bhutti Dhunga Used For Construction



A 300 Years Old Pit Loom Made Out of Thunair Wood



Likhhai Kaam on the Door of a Store



Damyanti Pangti Weaving on the Traditional Pit Loom



Floral and Geometric Motifs



An Abandoned House Showing some Traces of the *Likhaai Kaam*



Likhaai Kaam with *Bels* on the Door Frame



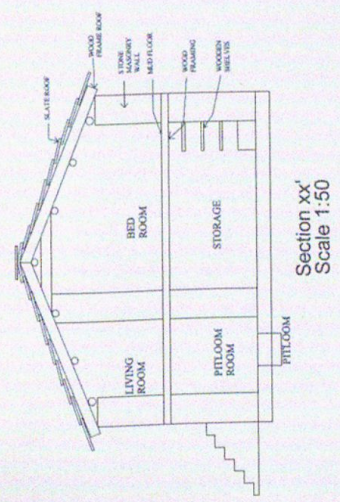
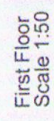
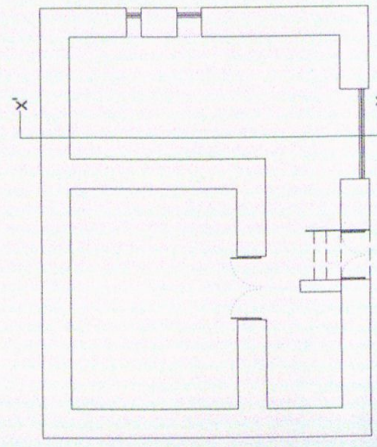
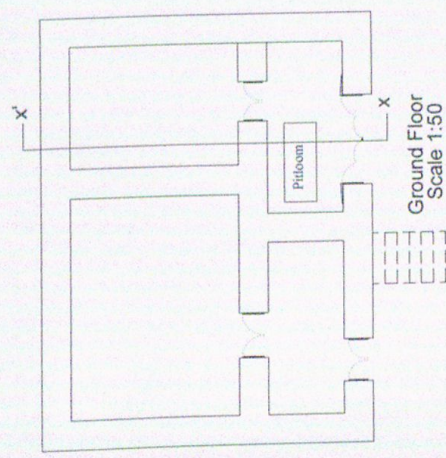
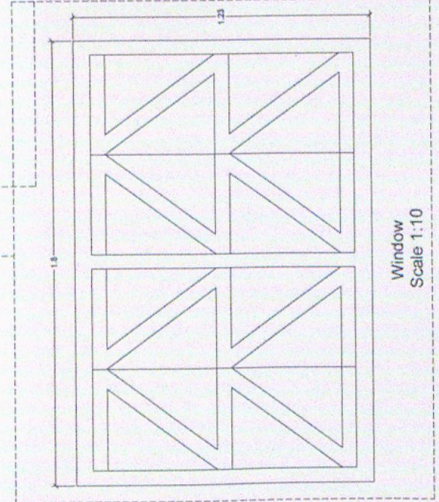
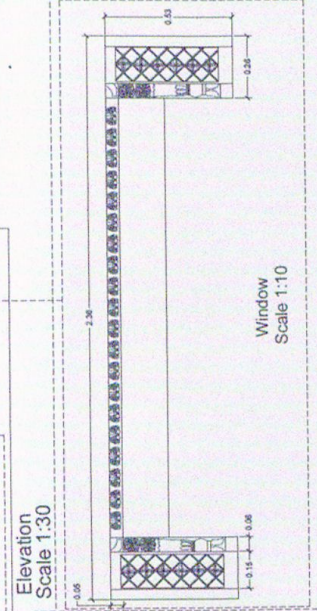
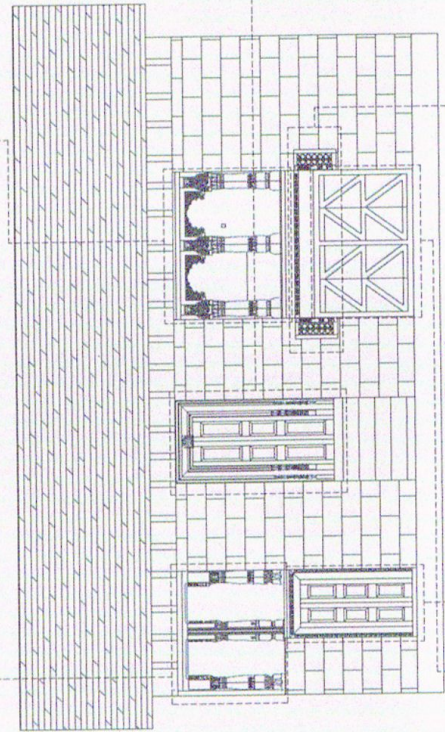
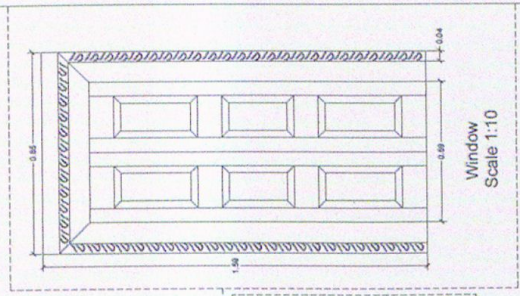
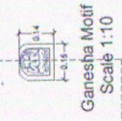
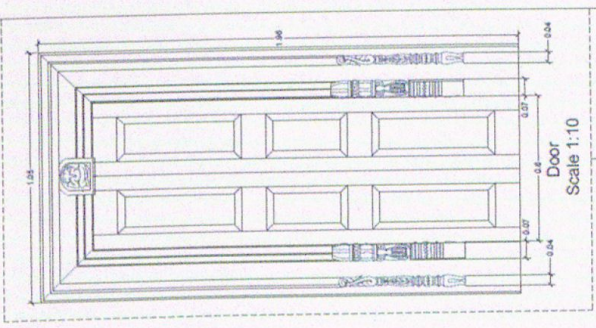
The Documented House

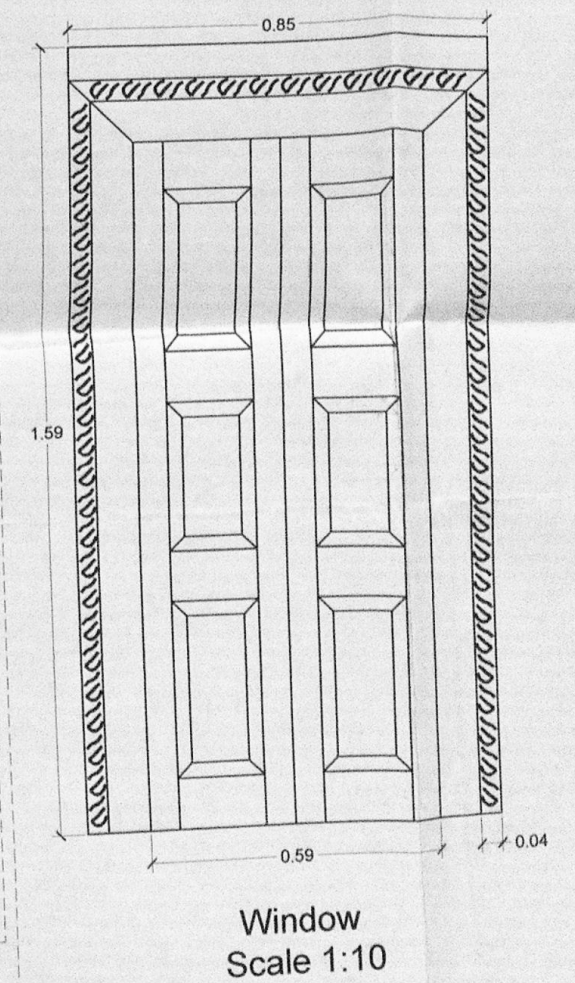
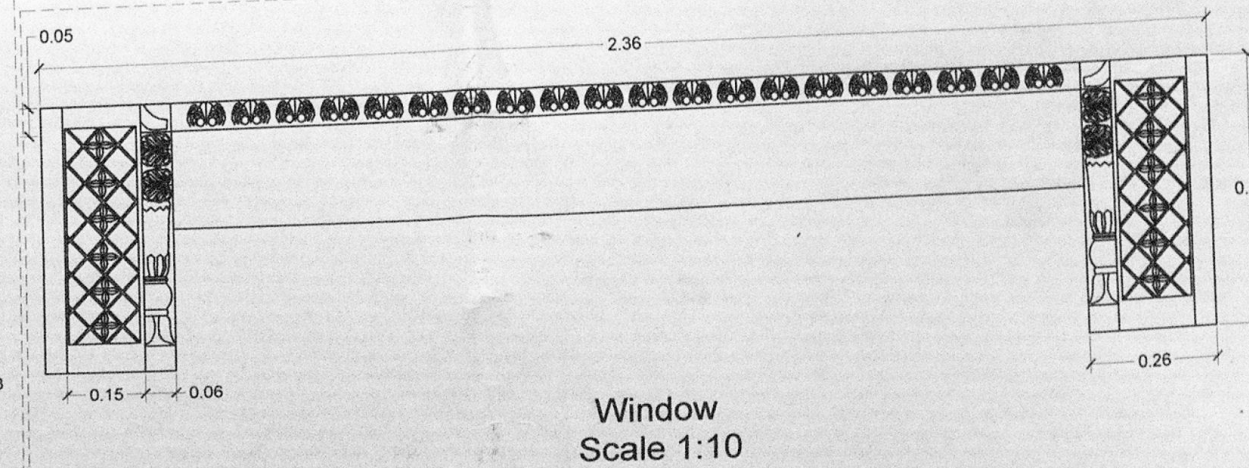
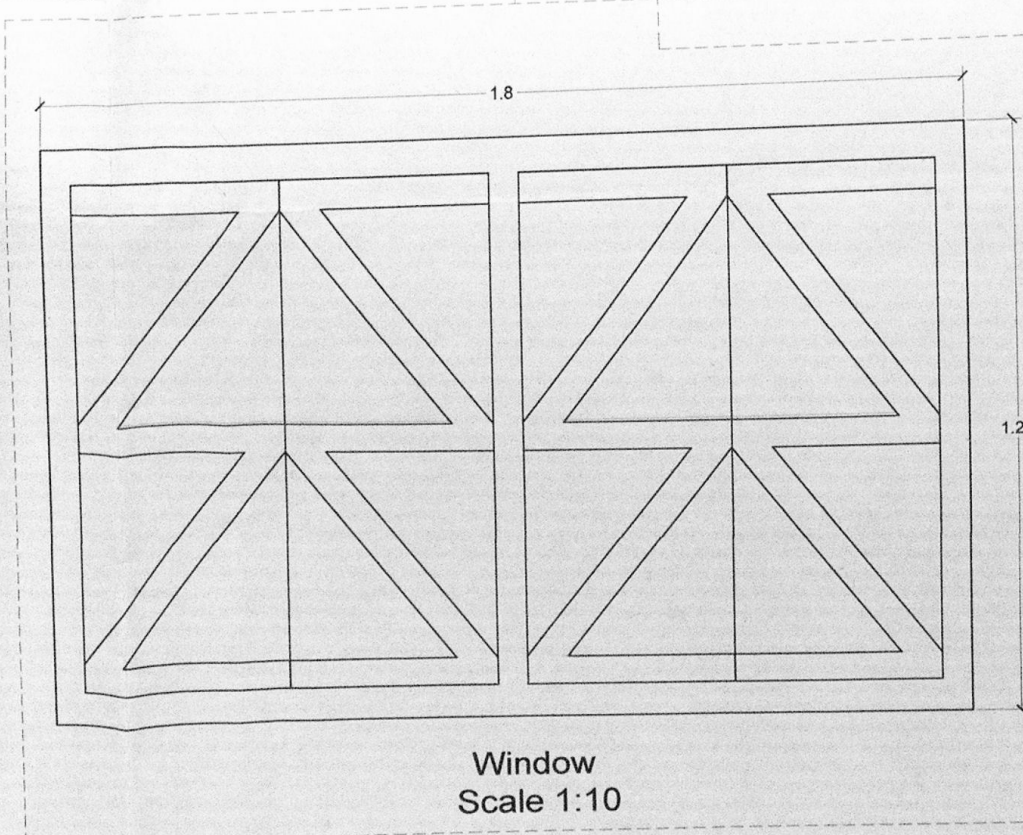
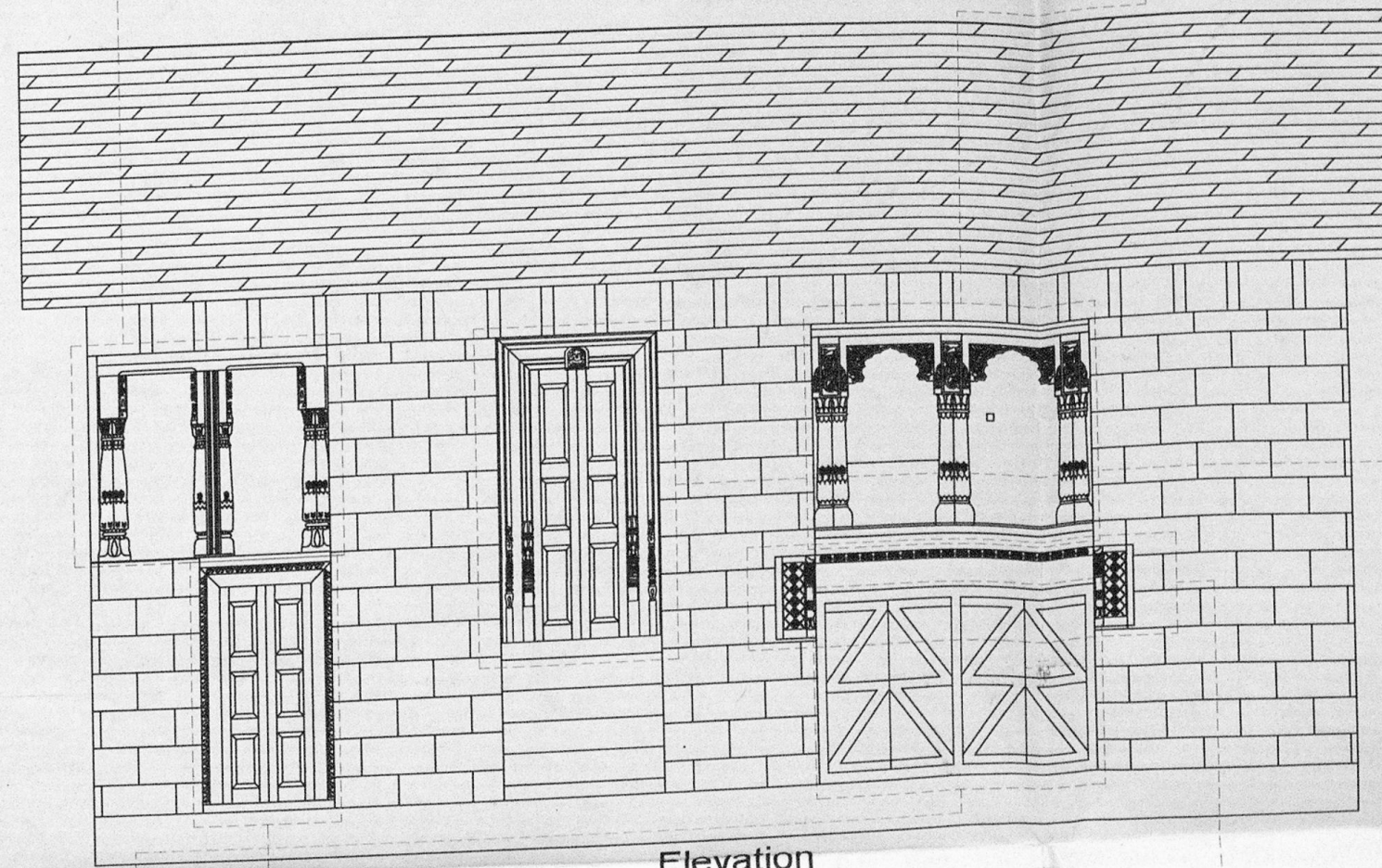
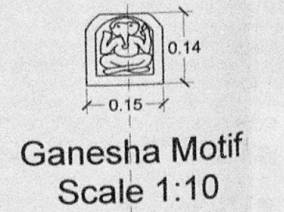
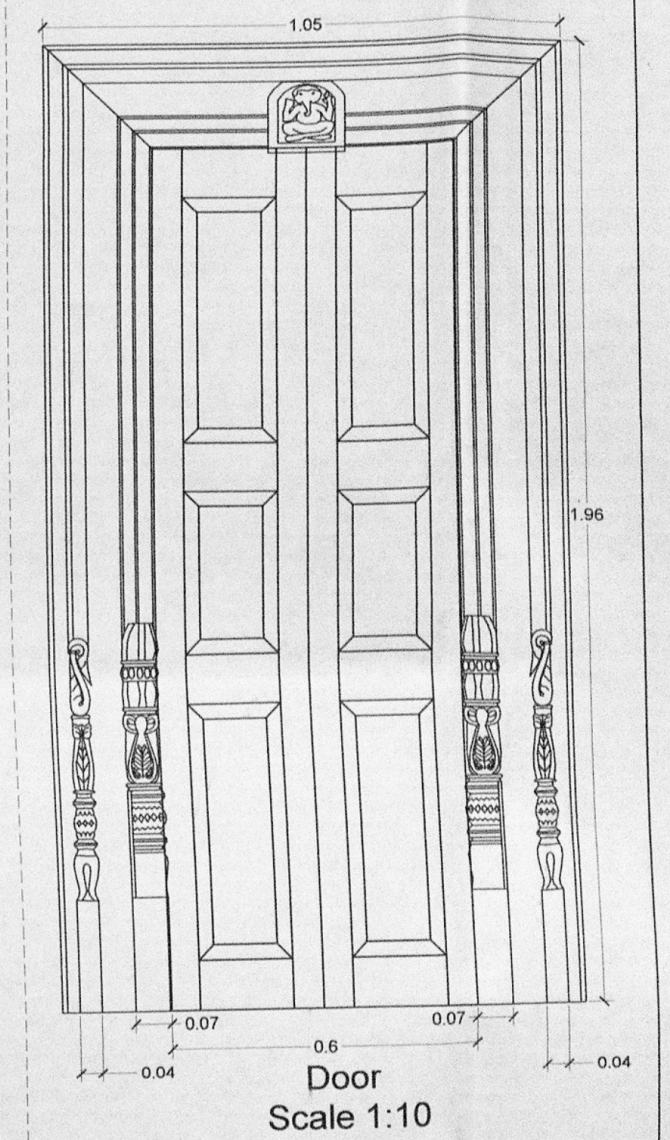
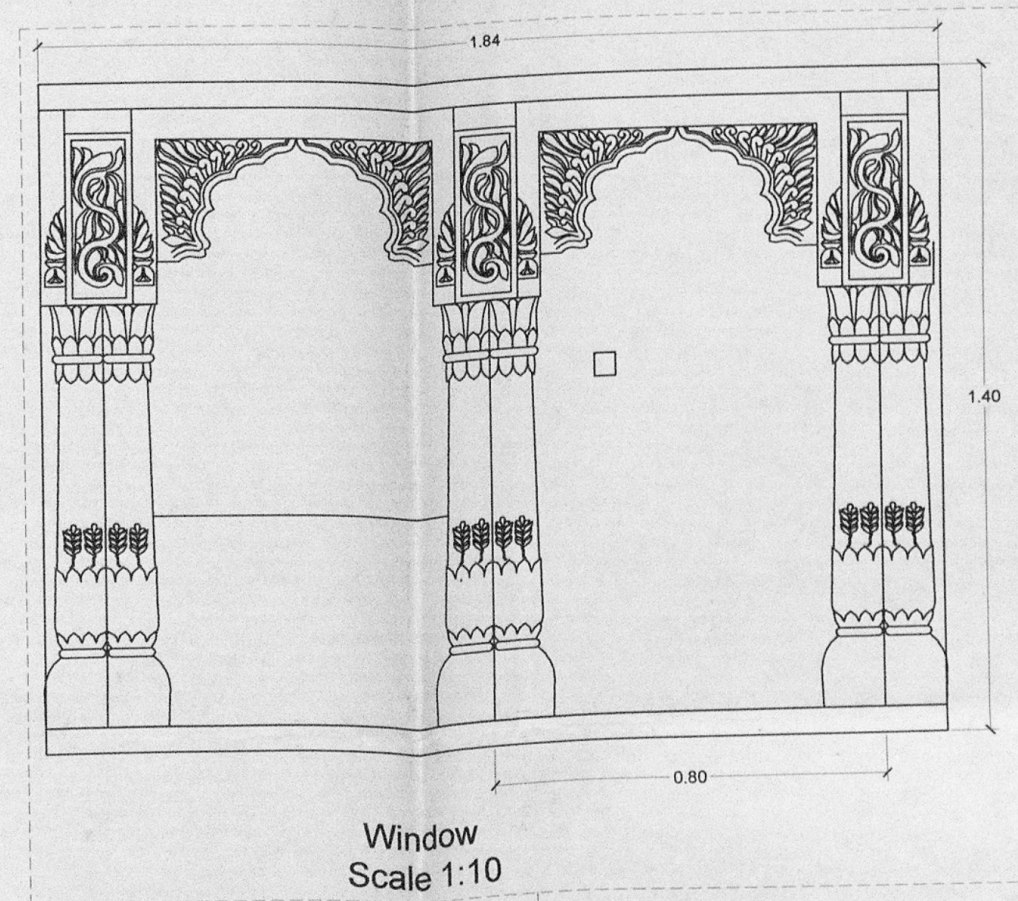
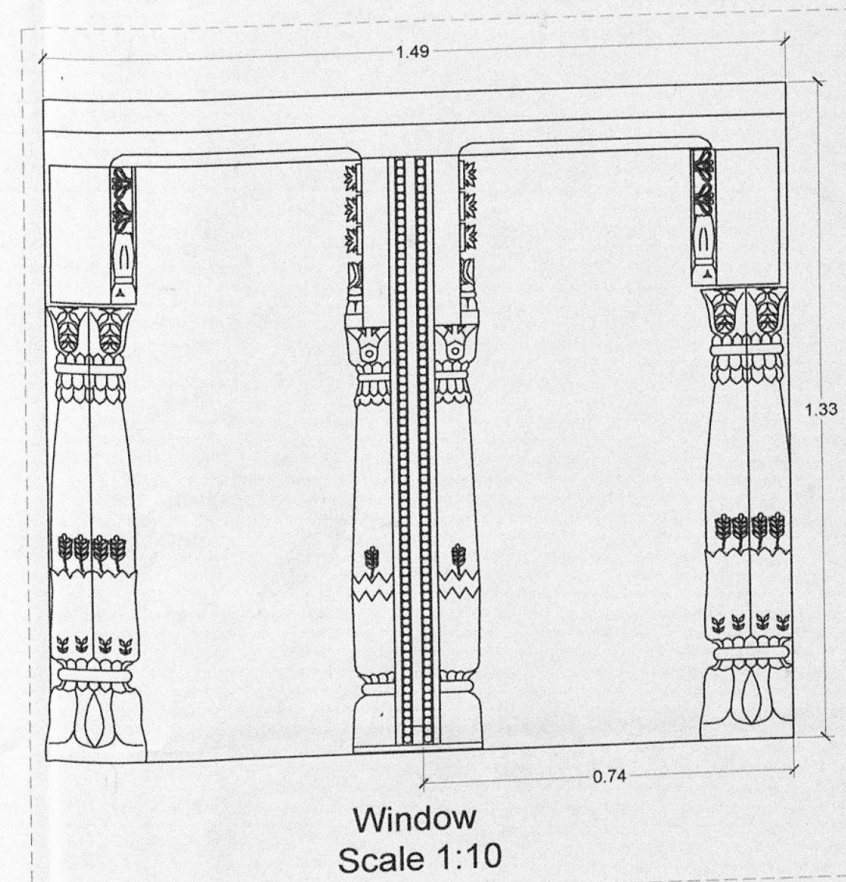
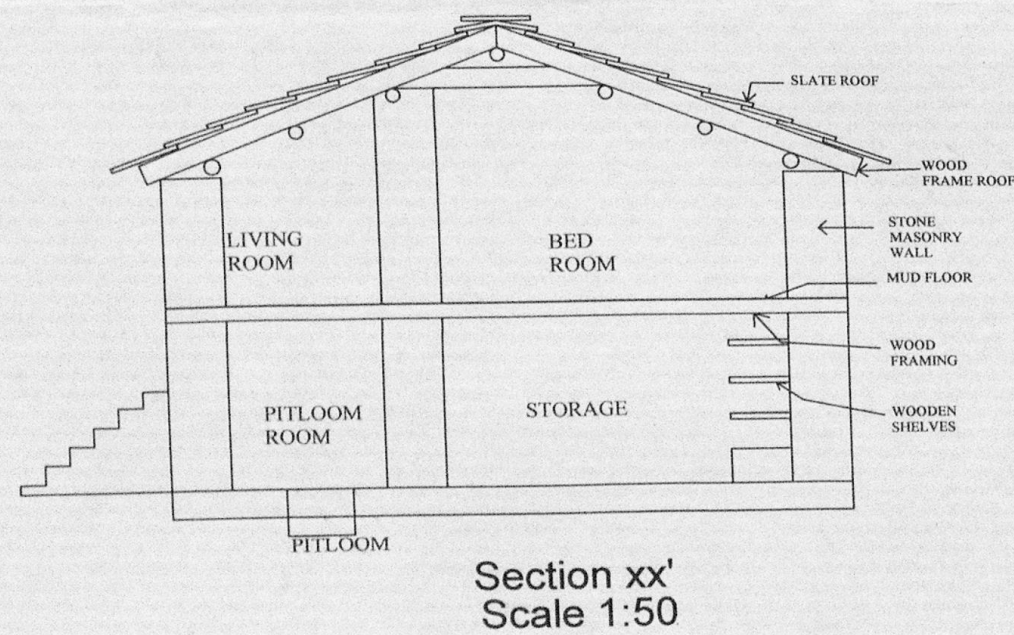
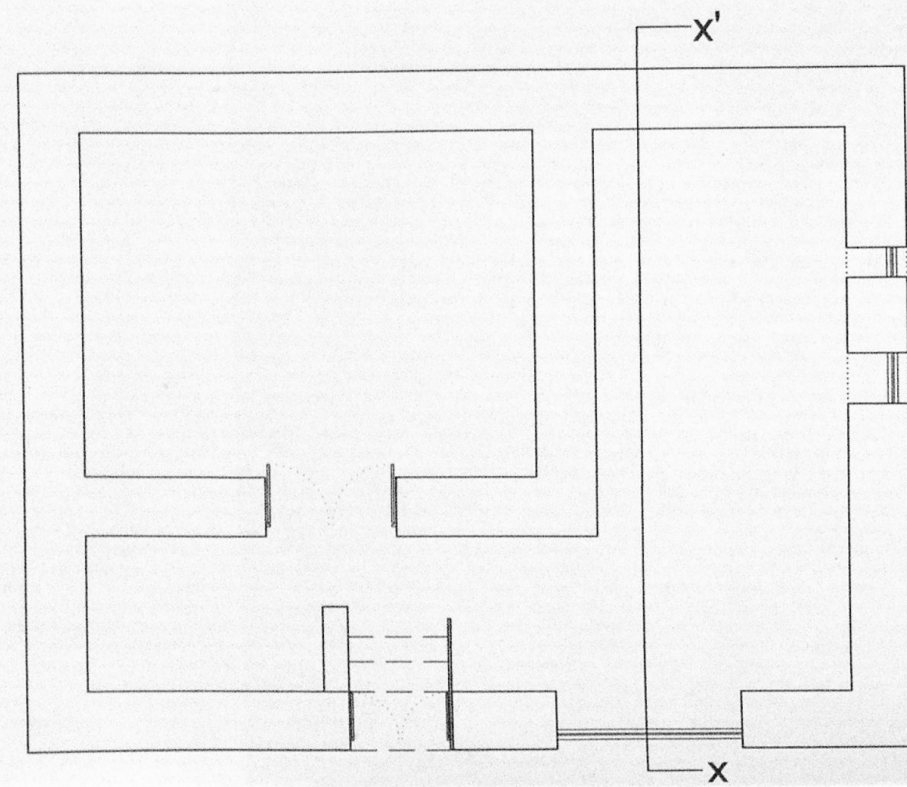
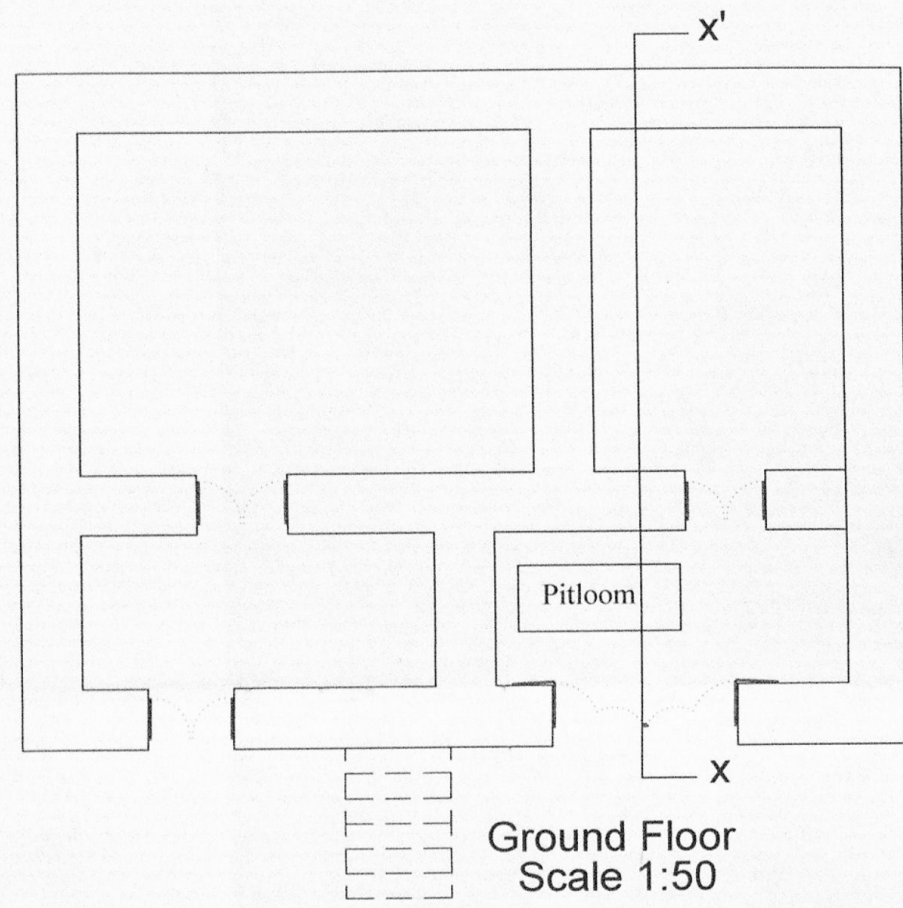


Temple inside the House and Lifestyle



Floral Motifs with Coloured Paints







Row of Houses and the Commonly Shared Space - Lifestyle and Community Participation



Likhaai Kaam on the Kholi and Do-Dari (two frames) Tyaapari (window)



Community and Lifestyle



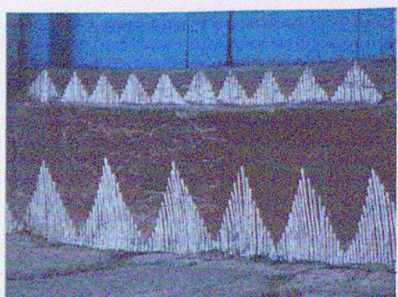
Community Cultivation



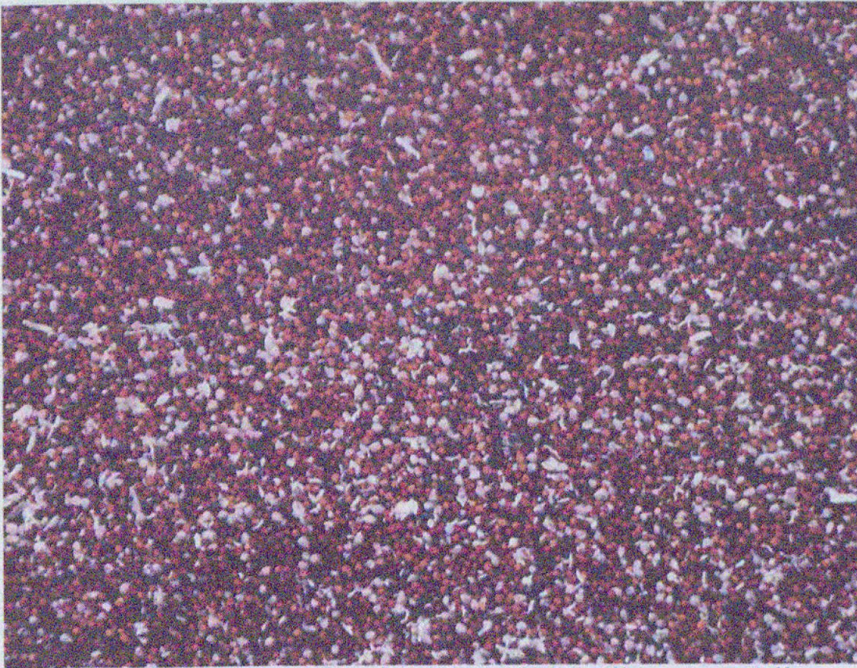
Likhaai Kaam and Aeapan done by the Community



Likhaai Kaam on the Do-Dari



Ritualistic Aeapan on the Steps



Madhua - cultivated; dried; and, grinded by the community to be used as a flour for making chapatis



Aepan done by the Women of Family



Day-to-Day Life



Likhaal Kaam in an Abandoned House



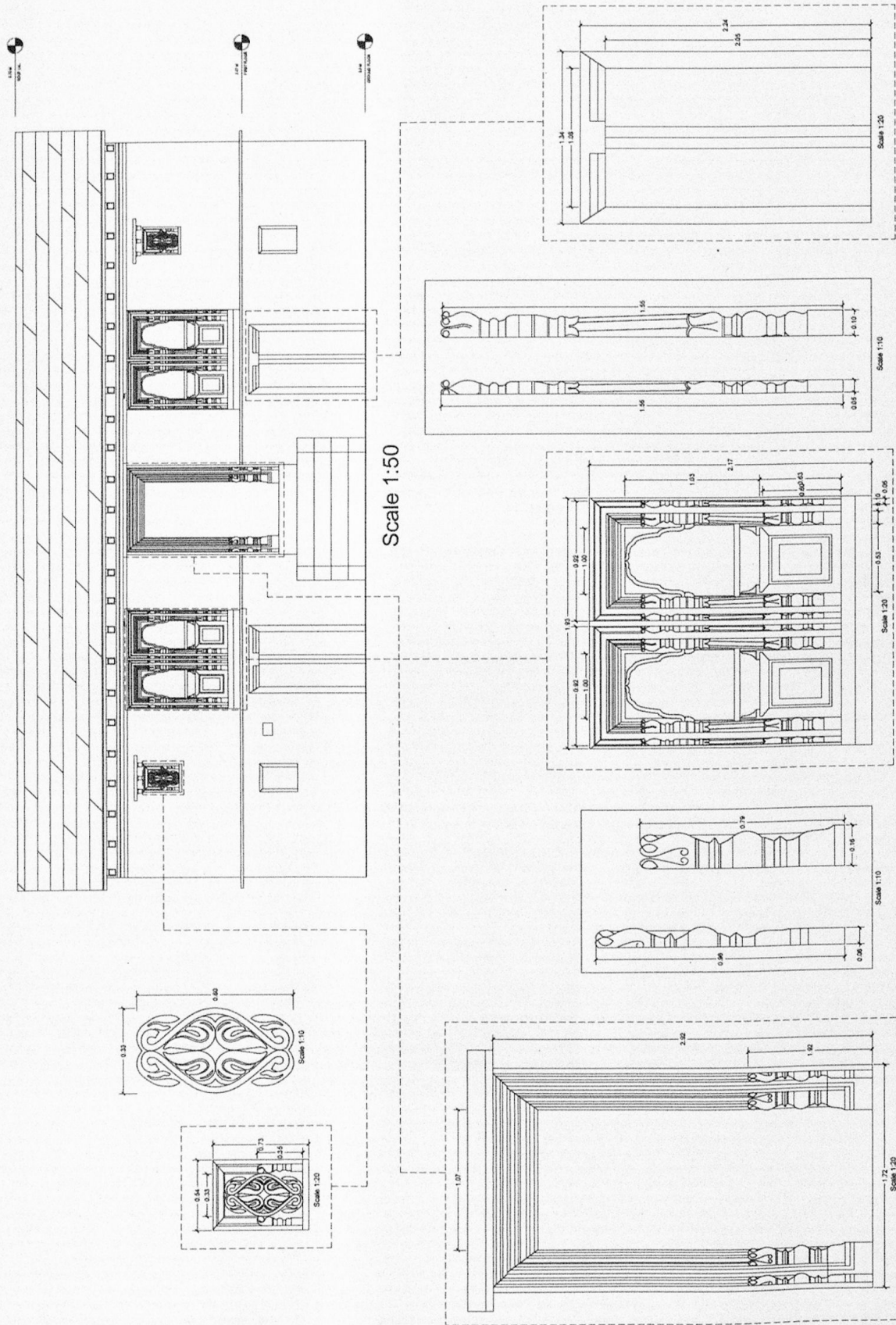
Chaak (Verandah) placed between Main Door and Internal Door

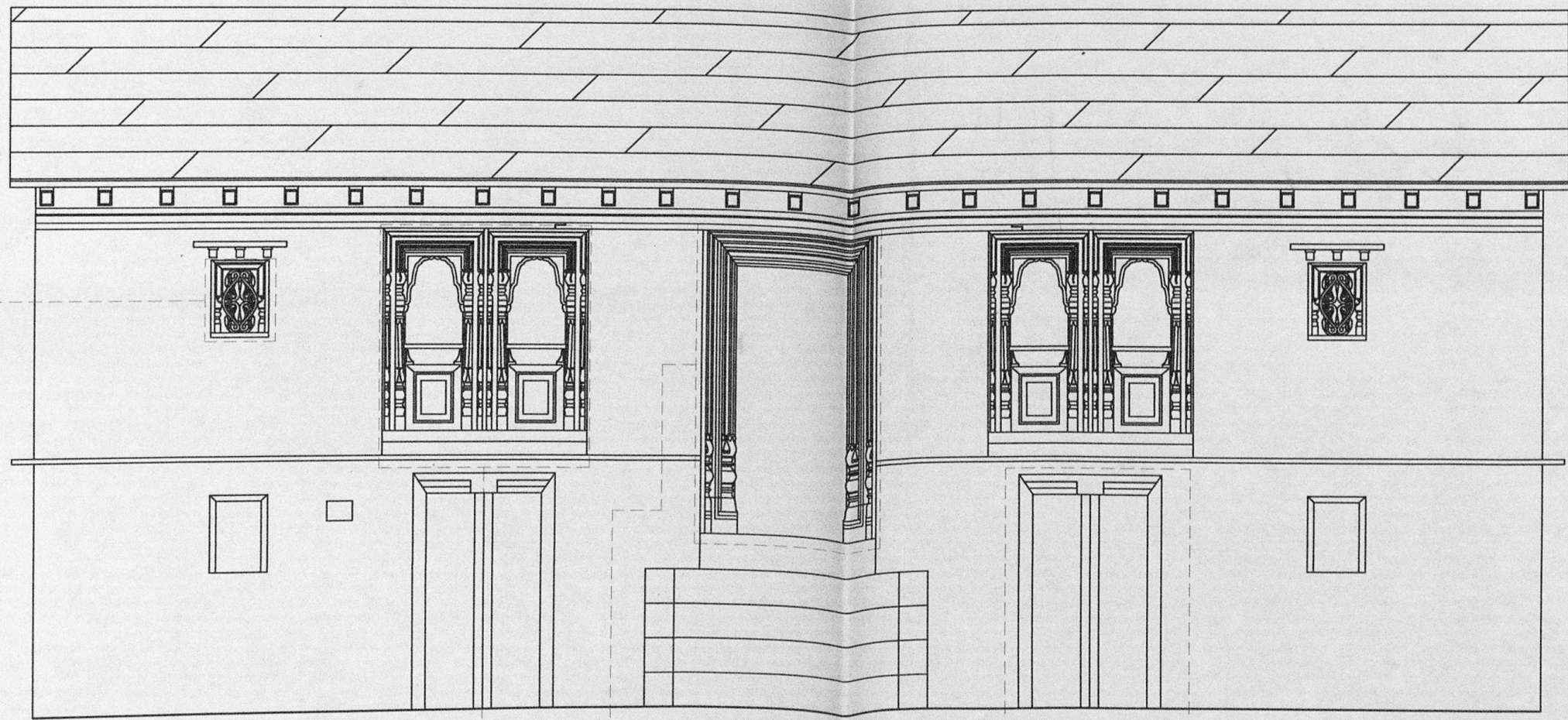
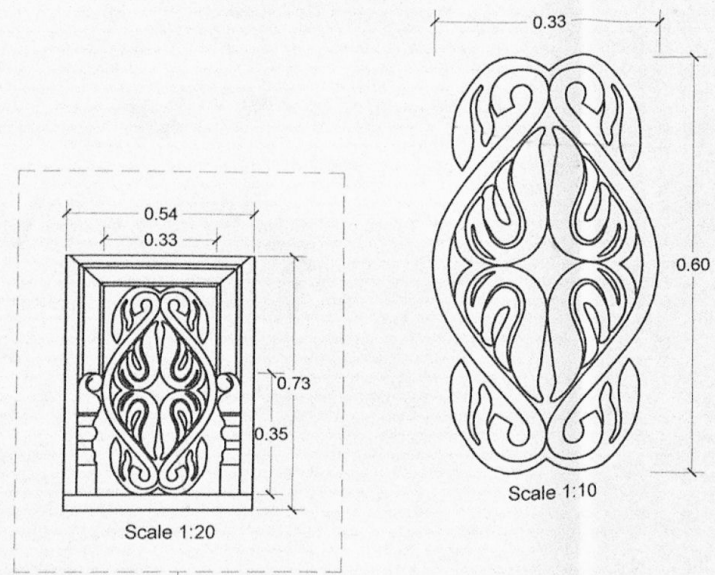


Landscape and Agriculture



Built Environment and House Form



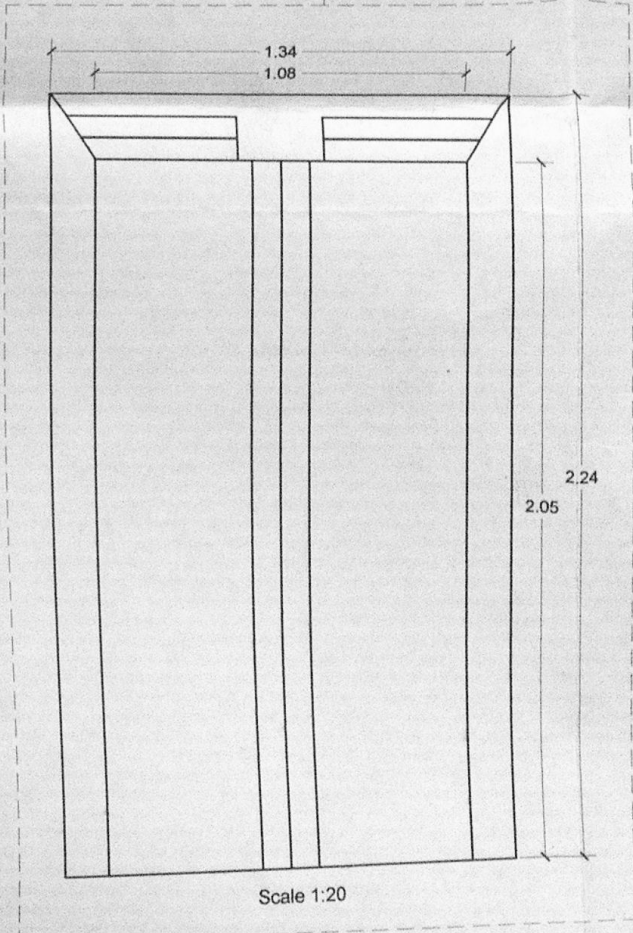
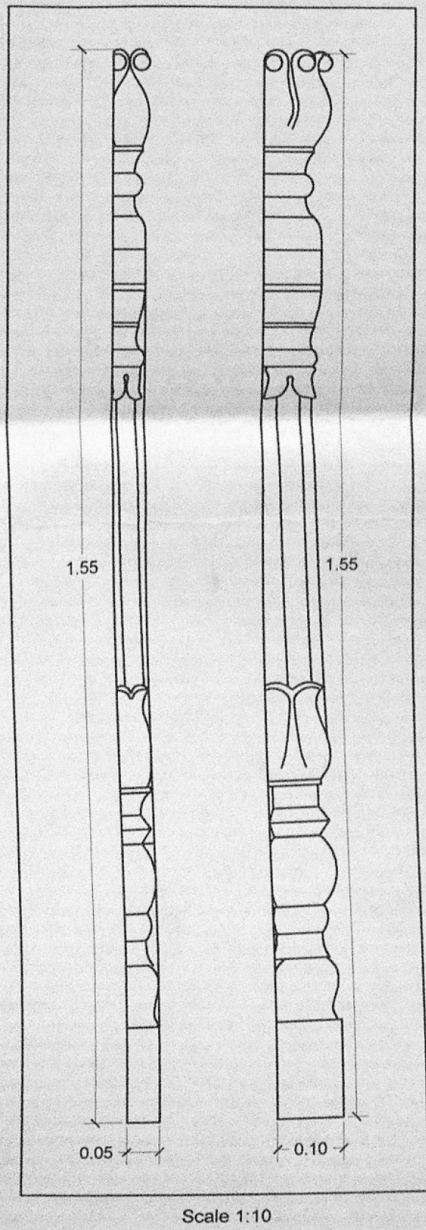
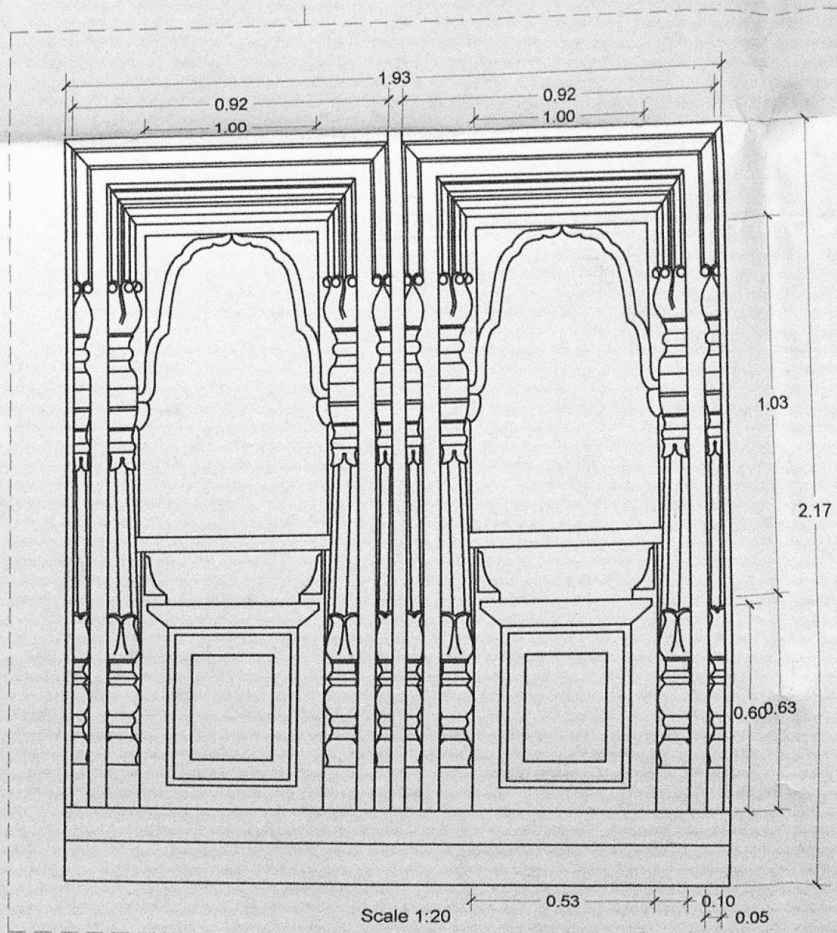
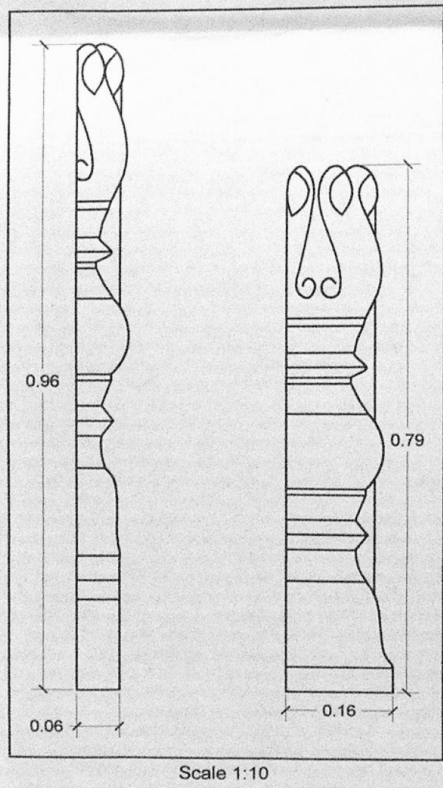
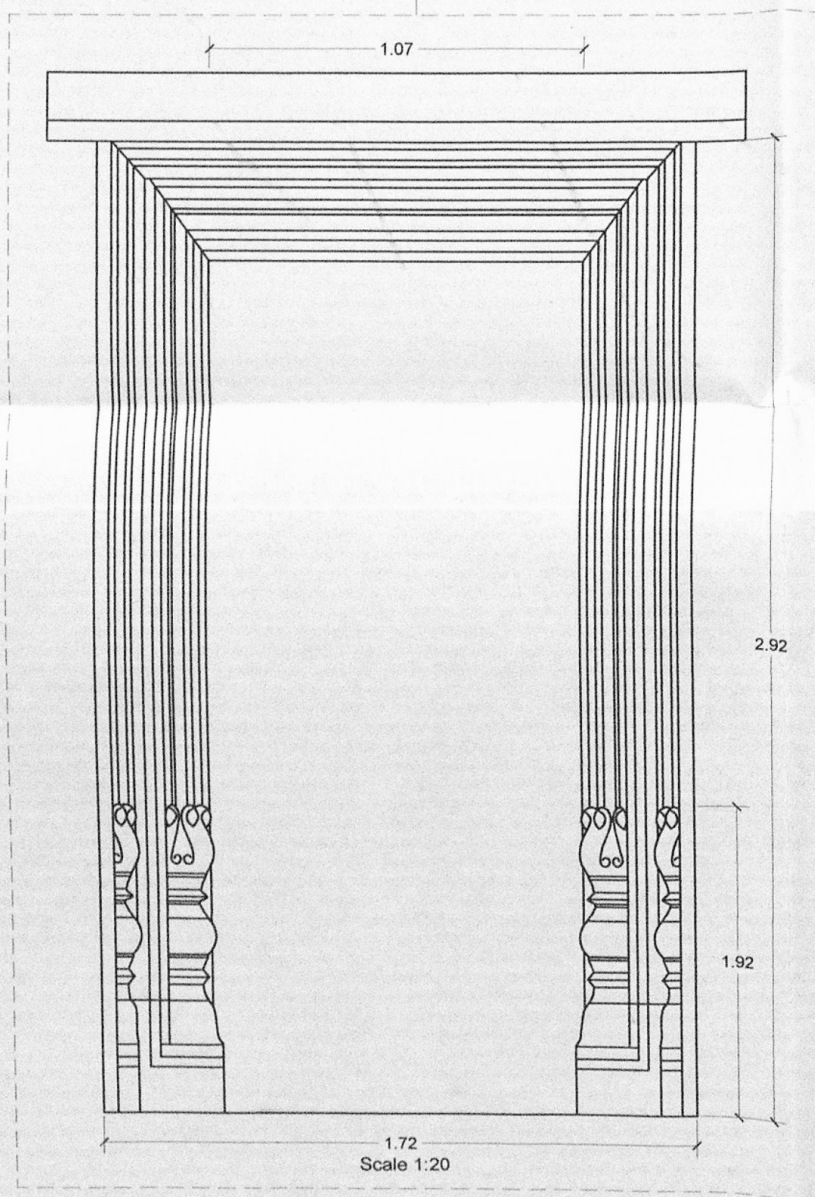


6.70 M
ROOF LEVEL

2.37 M
FIRST FLOOR

0.0 M
GROUND FLOOR

Scale 1:50





Intricate *Likhhai Kaam* on Various Space-Making Elements of a House



One of the Documented Houses



Aepan Done on the Floor and the Steps



Mangal Kalash and Bels Carved on the Door Jamb



Likhaai Kaam on the Openings and Frames



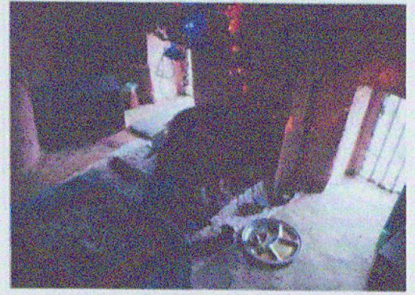
Very Intricate *Likhhai Kaam* done by Local Craftpersons on the Door of the House - Carvings seen on supra structure, pediment, lintel, brackets, jamb and frame



Common Open Space used by the Families living together in a Cluster



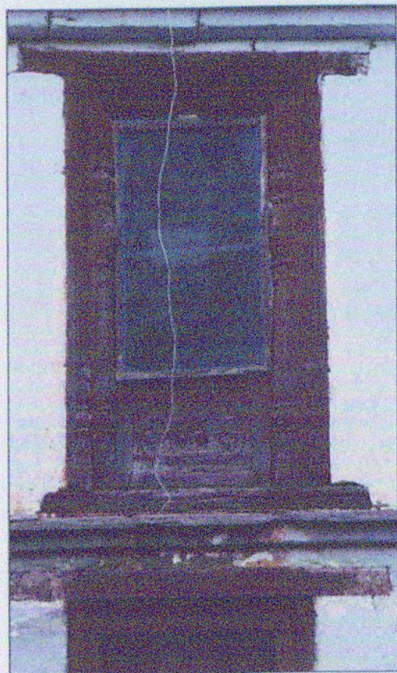
Way-of-Life - Harmony with Nature - Indigenous Wood - *Likhaai Kaam*



Temple Inside a House Decorated with Ritualistic and Ceremonial *Aepan*



With the Family Residing in the Documented House



Likhaai Kaam on Windows - Floral Motifs



Aepan Done on the Threshold of a Documented House



Place for Cattle and Storage

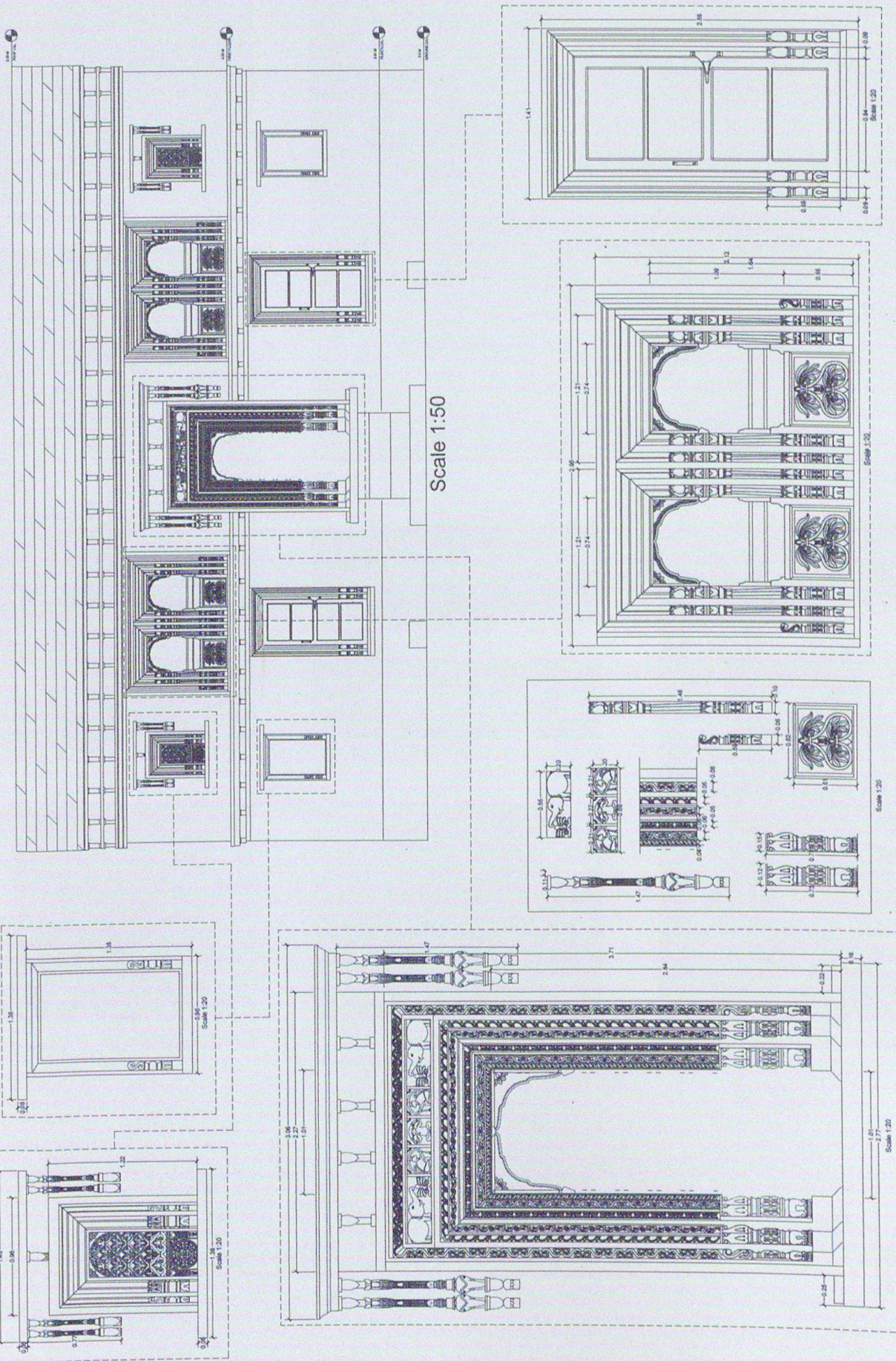


Intricate *Likhaai Kaam* on the Door

Haatgaon, Dwarahat, Almora *Likhaai Kaam and Aepan*

Safeguarding the Traditional
Craftsmanship of Almora and Pithoragarh

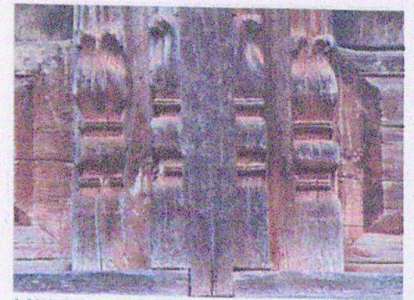




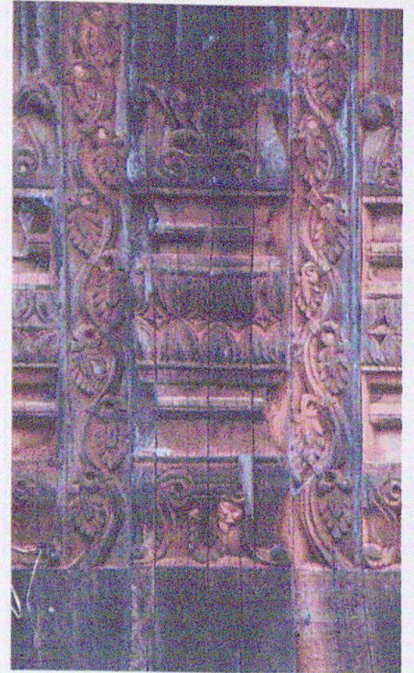
MEASURED DRAWINGS: HAATGAON, DWARAHAT, ALMORA



The Documented House: Built-Form and the Environment Around



Likhhai Kaam - Mangal Kalash Motif - Very 3D in Nature



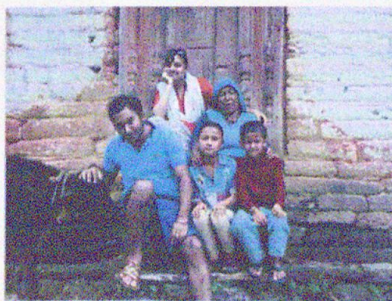
Likhhai Kaam - Floral Motifs and Bels



Likhaai Kaam on a Door Jamb



Auspicious Ganesha Motif on the Door Frame



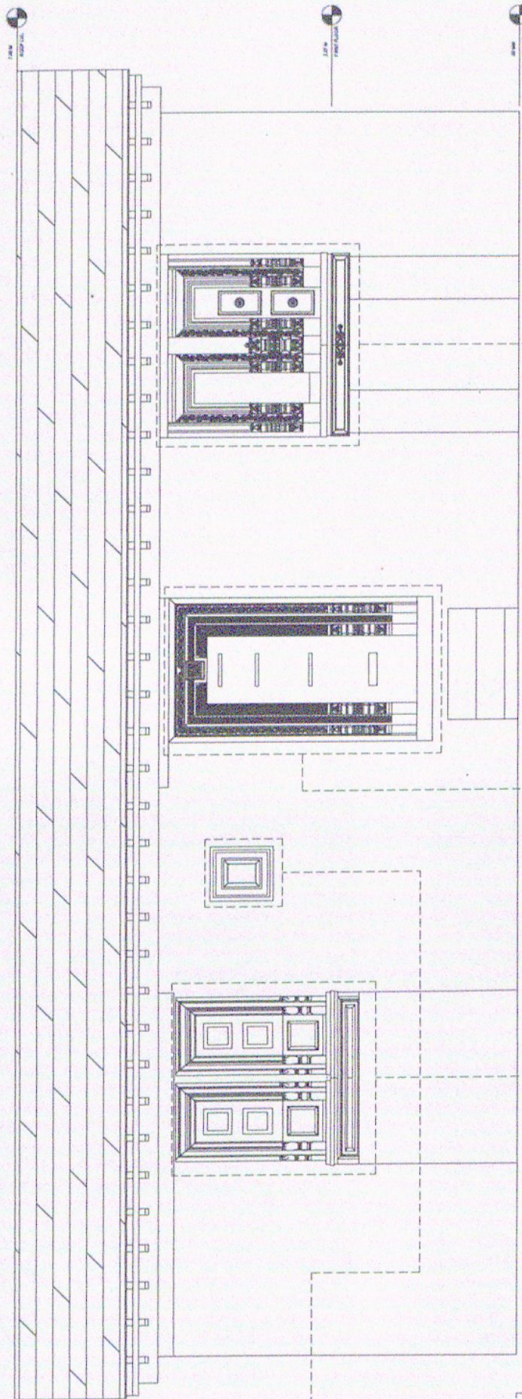
Some Candid Moments with the Family of the Documented House



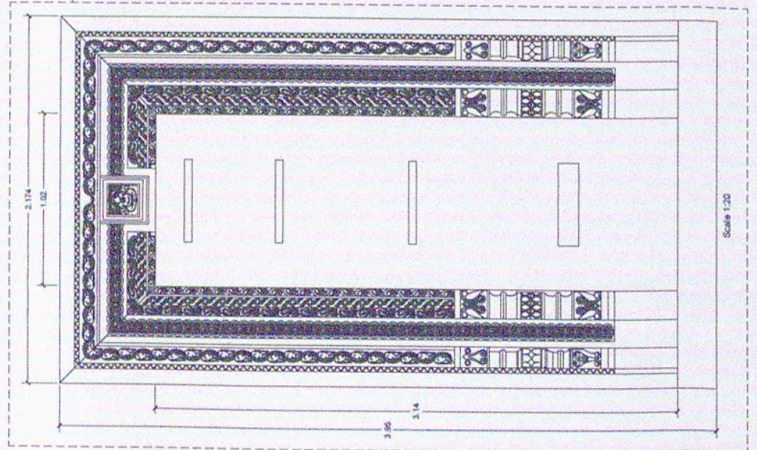
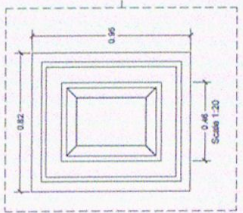
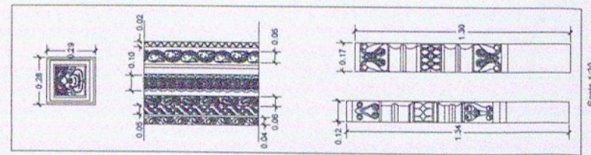
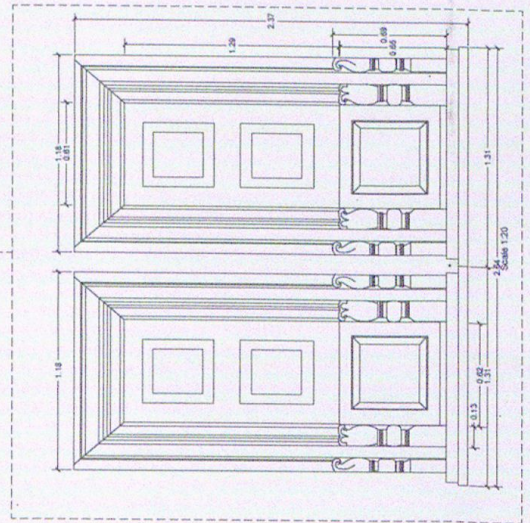
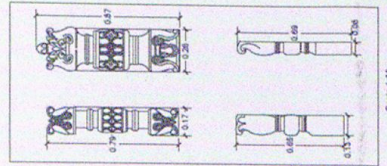
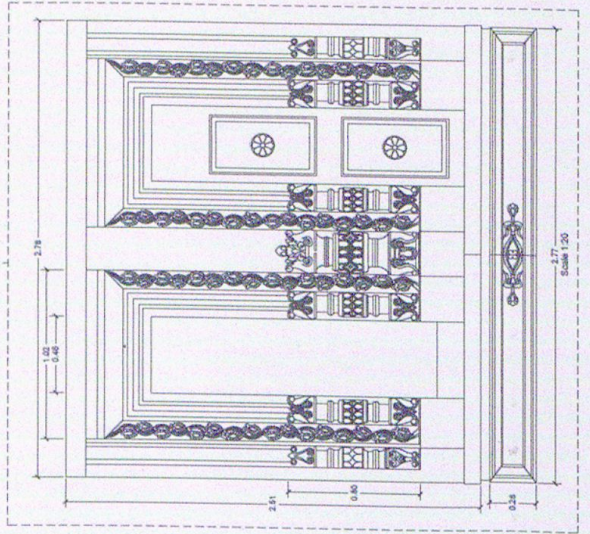
Likhhai Kaam on a Do-Dari

Girgaon, Munsiyari

Likhaai Kaam



Scale 1:50



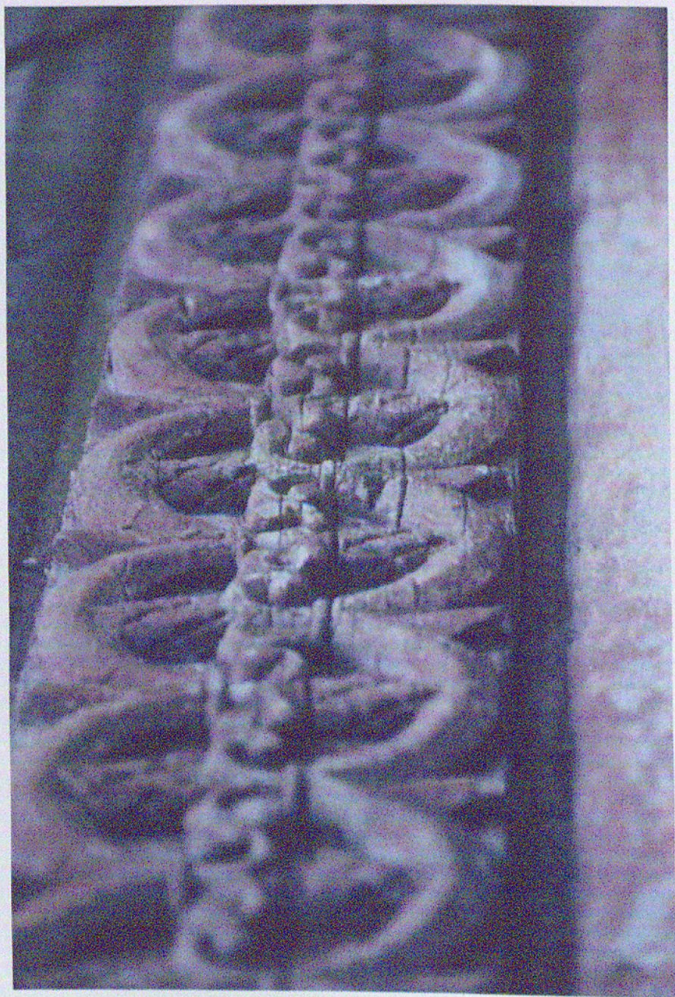
TRIBAL MUSEUM,
MUNSIYARI



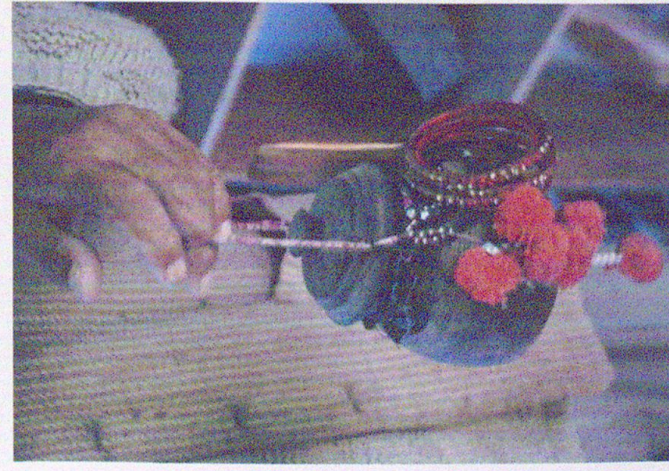
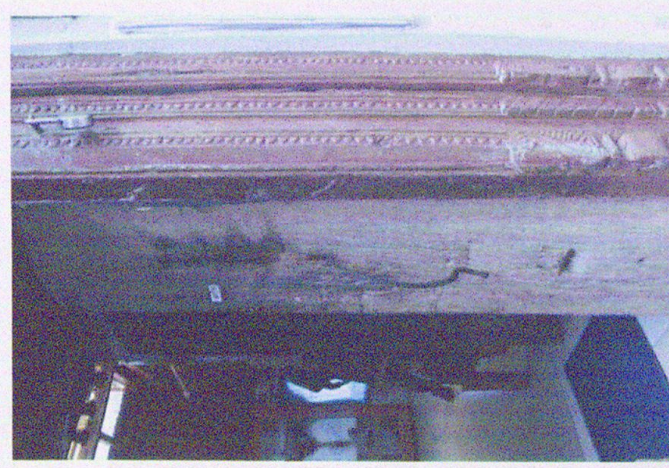
TRIBAL MUSEUM



MUNSIYARI, PITHORAGARH



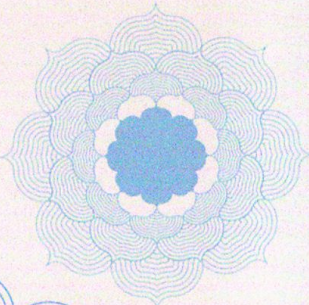
TRIBAL MUSEUM, MUNSIYARI, PITHORAGARH



TRIBAL MUSEUM, MUNSIYARI, PITHORAGARH

NATIONAL PARTICIPATORY WORKSHOP

- **Workshop Overview: Preface and Introduction**
- **Workshop Team and Experts**
- **Image Gallery: Inauguration, Brainstorming Sessions and Dissemination through Exhibition**



*IIT Roorkee &
Sangeet Natak Academy
(Ministry of Culture)
Present*



धरोहर

**cultural
industries of
uttarakhand**

**Research &
Documentation**

Pedagogy

Policy

**Adaptations &
New Paradigms**

Funding

**One Day
National
Participatory
Workshop**

on *Date: 13th Oct 2016
Time: 9:00 AM*

**“Safeguarding
and Reviving
Cultural
Industries**

in *Venue: Dept. of Architecture
& Planning, IIT Roorkee*
Uttarakhand”



IIT Roorkee
and
Sangeet Natak Academy, Ministry of Culture
Present

One Day National Participatory Workshop
on
SAFEGUARDING AND REVIVING CULTURAL INDUSTRIES
IN UTTARAKHAND

13.10.2016

Under

PROJECT 'DHAROHAR'
SAFEGUARDING THE TRADITIONAL CRAFTSMANSHIP
OF ALMORA AND PITHORAGARH
THROUGH DOCUMENTATION AND WORKSHOPS
(Focus on Aepan Art and Likhaai Kaam)

Project Sanctioned by Sangeet Natak Academy, Ministry of Culture
(The Scheme for Safeguarding the Intangible Cultural Heritage 2015-16)



Indian Institute of Technology Roorkee



Sangeet Natak Academy



Ministry of Culture

PREFACE

'Dharohar' means Heritage. The state of Uttarakhand offers great possibilities for understanding and carrying forward a vast repository of heritage, which has been nurtured over time by varied regional communities. The native sensibilities of local people have evolved art, craft, culture, architecture that demonstrates profound understanding of a way of life, ethos, relationship with nature and environment, materials, resources, building science. Unfortunately, these traditions face erosion due to increasing modernization and loss of sensitivity towards rich heritage. The art and craft forms in the vernacular cultures and lifestyles are not some relics from the past. They emphasize on continuity as well. It is important to document and disseminate them.

Project 'Dharohar' took birth in the year 2014 and commenced as a pilot study in Almora that was funded by IIT Roorkee, followed by a National Workshop that was conducted in August 2015. The on-going project - **Safeguarding the Traditional Craftsmanship of Uttarakhand through Documentation and Dissemination (esp. Wood Carvings and Aepan Art in Almora and Pithoragarh)**, sanctioned by Sangeet Natak Academy, Ministry of Culture under The Scheme for Safeguarding the Intangible Cultural Heritage for the year 2015-16, is an attempt to continue with the spirit of 'Dharohar' and take forward the journey of documenting the cultural industries (especially, art; craft; and interior-architecture) in Uttarakhand with an intention of developing ways to safeguard and revive them. The one day National Participatory Workshop on - "Safeguarding and Reviving Cultural Industries in Uttarakhand" is being organised and conducted in the Department of Architecture and Planning, IIT Roorkee, under the same project. The workshop has three major components – a) Exhibition, which gives an overview of the project and the work done so far; b) Presentations by the Invited Experts; and, c) Brainstorming Sessions amongst groups, each group emphasizing on one of the following aspects:

- 1) **Research and Documentation:** for enquiry; discovery; observations; and, exposure
- 2) **Pedagogy:** for dissemination and sensitization

- 3) **Policy:** for inclusion and direction
- 4) **Adaptations and New Paradigms:** for ensuring tradition and continuity
- 5) **Funding:** for mobilizing awareness; accountability; and, action

As an outcome, the team sincerely hopes to come up with a dossier focusing on the cultural industries of Uttarakhand (especially, art; craft; and, interior-architecture traditions of Uttarakhand in general, and Almora and Pithoragarh in particular), and dovetailing the discussions and findings from this workshop into the project that shall greatly help in shaping it.

INTRODUCTION TO THE WORKSHOP

The one day National Participatory Workshop on - "Safeguarding and Reviving Cultural Industries in Uttarakhand" organised and conducted under Project 'Dharohar', focuses on safeguarding and reviving the cultural industries of Uttarakhand.

According to International Organizations such as UNESCO and the General Agreement on Tariffs and Trade (GATT), Cultural Industries (sometimes also known as "Creative Industries") combine the creation, production, and distribution of goods and services that are cultural in nature. The notion of Cultural Industries generally includes text, music, television, film production, publishing, crafts and design, architecture, the visual and performing arts, sport, advertising, and cultural tourism. They are skill-based and labour-intensive, creating employment and wealth. By nurturing these industries (formal and informal) and fostering innovation, societies will maintain cultural diversity and enhance economic performance.

The workshop would address the larger umbrella of traditional craftsmanship, with specific focus on art; craft; and, interior-architecture of Uttarakhand. Such kind of an initiative is in sync with the current government mandate of 'Skill Development', 'Hunar-Se-Rozgar', 'Make in India' and acts as a repository generated by documentation and participatory discourse. The workshop has three major components, enlisted below:

- a) Exhibition, which gives an overview of the project and the work done so far;
- b) Presentations by the Invited Experts; and,
- c) Brainstorming Sessions amongst groups, each group emphasizing on one of the following aspects:

- 1) **Research and Documentation:** for enquiry; discovery; observations; and, exposure
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- 3) **Policy:** for inclusion and direction
- 4) **Adaptations and New Paradigms:** for ensuring tradition and continuity
- 5) **Funding:** for mobilizing awareness; accountability; and, action

This workshop will provide a platform where an cultural industries and industrial processes engage with each other to create an understanding for the existing heritage and lead to

synergies for innovation. IIT Roorkee will facilitate exchanges between artisans; craftpersons; young students; designers; entrepreneurs; architects, experts and professionals to promote traditional craftsmanship and create opportunities for revival by exploring new ideas (without losing originality and identity of these art and craft forms). In the future, Culture and Creativity will be stimulated through the use of technical know-how, where an institution like IIT Roorkee can play a major role and contribute in exploring innovative ideas that result from constructive and creative synergies embedded in heritage.

As an outcome, the team sincerely hopes to come up with a dossier focusing on the cultural industries of Uttarakhand (especially, art; craft; and, interior-architecture traditions of Uttarakhand in general, and Almora and Pithoragarh in particular), and dovetailing the discussions and findings from this workshop into the project that shall greatly help in shaping it.

Workshop Team and Experts



Smriti Saraswat

P.I., Project Dharohar

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Dept. of Architecture & Planning,
IIT Roorkee

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spacefap@iitr.ac.in



Smriti Saraswat is trained as an Architect & Interior-Designer, and specializes in Craft and Technology (with a Letter of Merit) from CEPT University, Ahmedabad. She is currently an Assistant Professor at Department of Architecture and Planning at IIT Roorkee (Uttarakhand). She is passionate about Interior-Architecture; Craft and Technology; Traditional Knowledge Systems; Indigenous Communities; Cultural Heritage; Visual Narratives; Design Research and Writing; and Pedagogy.

She has been doing research and documentation on cultural heritage and visual narratives (especially, art-craft-interior-architecture traditions of India) for almost eight years now. She has written several papers and monographs based on these topics. She played a vital role in developing the framework for Space Making Crafts Workshops at Design Innovation and Craft Resource Centre in Ahmedabad. She was also involved in developing prototypes, and writing

monographs based on these workshops. Further, she worked on the Craft Inventory of Gujarat, and categorically researched on varied aspects like materials involved; techniques; tools and machines; regional variations; and craftspersons involved.

She is currently working on interior-architecture and crafts of Uttarakhand (funded by IIT Roorkee); a joint project on Model Village Development for the Juang Tribe of Odisha (funded by HUDCO); and, a project on safeguarding traditional craftsmanship of Uttarakhand (funded by Ministry of Culture).

She has organised several workshops and short term courses at IIT Roorkee that focus on materials; craft and technology; interior-architecture; design; and, innovations.

Currently, she is authoring a book that focuses on narratives and interior-architecture. She is also pursuing her Ph.D. at IIT Roorkee, which is an attempt to explore frameworks for interventions in Space Making Crafts

(architectural crafts) of Uttarakhand (India). Smriti received:

- DRONAH Educational Grant in the Year 2011
- Received the Letter of Merit from CEPT University, Ahmedabad in 2011 for academic excellence
- Invited in 2012 International Conference on Narratives (15Mar-17Mar 2012, Las Vegas) as the moderator for one of the panels - "Space, Place and Travel"
- Awarded with DAAD IIT MSP Program to RWTH Aachen, Germany during 28th February – 11th March 2015



Ila
Gupta

Co-P.I., Project Dharohar

Professor and Head,
Department of Architecture and Planning,
IIT Roorkee

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ilafap@gmail.com



Dr. Ila Gupta is presently Professor of Arts and Head of the Department of Architecture and Planning at IIT Roorkee. Her areas of research include - Art Application in Architecture and Planning; History of Art & Culture; Fine Arts; Optimum Color Combinations for Buildings; Applied Art; Visual Art; Visual Communication and Design. She has worked on projects based on Visual Culture and Visual Design Interventions. She is currently working on for the empowerment and employment of the rural women artisans of Uttarakhand. She has guided five Ph.D. researches and is currently guiding seven Ph.D. students. She has published a number of research papers in peer reviewed journals. She has also authored a Book, a monograph, 9 technical reports and contributed illustrations in two books. She teaches subjects on Arts, such as colour fundamentals, basic design, applied art, visual art and creative workshop, etc. to students of Architecture. She has done several projects on designing, painting, sculptures etc. She is credited

with designing the official seals of IIT Roorkee and IIT Mandi and the first day cover of a commemorative stamp on IIT Roorkee (formerly University of Roorkee). Dr. Gupta has also been engaged in industrial consultancy assignments related to colour application and design of noise barriers. She has conducted a number of short term courses. She has been associated with organization of National Conference and Workshops.



Harshit Lakra

Co-P.I., Project Dharohar

Assistant Professor,
Department of Architecture and Planning,
IIT Roorkee

wreathtete@gmail.com
harshit_lakra@yahoo.com



Harshit Sosan Lakra is trained as an Architect from Maulana Azad National Institute of Technology, Bhopal (MANIT) in 1999. She did her post-graduation from School of Planning, Centre for Environmental Planning and Technology, Ahmadabad (CEPT) in 2001. Harshit has been also recipient of FORD Foundation International Fellowship. Under which she did her second master in Urban and Regional Planning with focus on Economic and Community Development and International Studies in Planning from School of Architecture, Art and Planning in Cornell University, New York in 2009. She has also won Cornell Urban Scholarship Award and Graduate Research Scholarship Award in Cornell University. Her research and work focuses Communities, Vernacular Architecture and its Disaster Resilience, Resilient cities and Environmental studies. Harshit has been in teaching Environmental Impact Assessment, Vernacular Architecture, Theory of Design, Low Cost Building Design and Construction Technology, and has been active in community related work for past ten years. She has also

done a pilot research on Jaunsar tribe of village Kalsi and Issues of women safety on streets in Jharkhand. She is currently working on the model village development for the Juang Tribe of Odisha funded by HUDCO.



**Ajit
Rao**

Expert Speaker

Director,
SAMASKAARA,
Lonavala

ajitmrao@hotmail.com



Ajit Rao, in his professional career, has donned many hats as an architect, an artist, a designer, a caricaturist, a cartoon film maker and a teacher. He has now set up a studio in Lonavala named SAMASKAARA. It is a cultural and creative enterprise set up to provide a platform to India's glorious past to share its great tradition of art and architecture, colourful epics, mythologies and folktales, dance, drama and costume, through contemporary media. Samaskaara brings together diverse creative skills and ideas from art, architecture, archaeology, anthropology, literature, cartooning, design, storytelling, film-making and animation to the service of this rich cultural heritage. Ajit has undertaken several projects.

TRADITIONAL ART WORKSHOPS

2008: "Diverse Mediums, Collective Voice" for MMCF, Udaipur
1997: Shadow Play at Dharwad, Karnataka conducted by India Foundation of the Arts and Bala Baliga.

1994: 'Papier-mâché Toy Making' with folk artists (invited by Rajeev Sethi)

OUTREACH ACTIVITIES

2007: Collaborative workshop called "Stories Within A Story" with SID, Ahmedabad and MMCF, Udaipur
1996: Developed educational material for Street Kids International, a Toronto based organization
1998- 1999: trained animators and developed characters and story ideas on Indian content

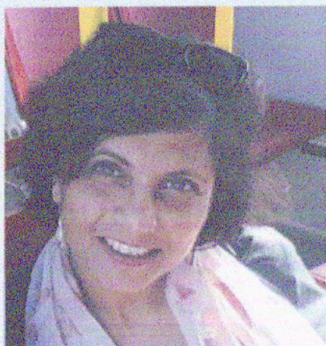
PUBLICATIONS

2003 onwards: Set up a team comprising character designers, costume designers, scholars and script writers to work on developing a Graphic Historical Novel dramatizing, also documenting, Prof Walter Spink's stupendous work on the Vakataka Dynasty

1999: Set up the Comic Book Department at Toonz Animation India at Trivandrum

MERCHANDISING & OTHER

2009: Developed an Interpretation Strategy to bring out the essence of the cultural heritage of eternal Mewar
2007: Designed premium corporate gift merchandise for HRH Group of Hotels
2003: Destination merchandise designs for the world heritage site at Ajanta
1991: Exhibition - 'Caricature Portraits' at the Pundole Art Gallery, Mumbai
1987: conceptualizing and executing drawings representing some of architect B.V. Doshi's major projects.



Shikha Jain

Expert Speaker

Director,
Preservation and Community Design,
DRONAH, Gurgaon

dronah@gmail.com



Shikha Jain's wide experience in cultural heritage ranges from representations at UNESCO World Heritage Committee meetings to conservation planning and on ground implementation of more than forty conservation and museum projects across India. She has headed several conservation projects funded by the Getty Foundation, USA and the World Monuments Fund.

As an international expert, she has advised the National Heritage Board, Singapore on the recently inscribed World Heritage Site of Singapore Botanic Gardens in 2015. As Member Secretary to the Advisory Committee on World Heritage from 2012-2015 for Ministry of Culture, India she steered the revisions for Tentative List of India, advised, reviewed world heritage documents, nomination dossiers and state of conservation reports from various countries for India's response as a World Heritage Committee member. She is responsible for inscription of Jantar Mantar at Jaipur and 6 Hill Forts of Rajasthan and, more recently

the application for Jaipur as a UNESCO Creative City of Crafts and Folk Art through her organisation DRONAH. She is also the Asia Pacific Regional Coordinator for ICOFORT, International Scientific Committee on Fortifications and Military Heritage of ICOMOS, the advisory body to UNESCO.

She is currently steering the Ajmer HRIDAY Project for the Ministry of Urban Development with DRONAH as a City Anchor, that was also the Knowledge Partner for Heritage in Smart City Plans of Bhubaneswar, Jaipur and Udaipur. She has received National level HUDCO awards for two urban conservation projects in 2013. Her work on Heritage Management Plan of Jaipur is documented as Best Practice by the National Institute of Urban Affairs in 2015.

She graduated as an architect from SPA, Delhi and has a Masters in Preservation and Community Design from Kansas State University, USA along with a Doctorate in Architectural History from De Montfort

University, UK. She has contributed several papers and articles on the cultural heritage of India in national and international journals and conferences. She is Visiting Faculty for Urban Conservation in the Department of Urban Planning, SPA, New Delhi and Adjunct Faculty at Centre for Heritage Management, Ahmedabad University.



Jay
Thakkar

Expert Speaker

Head of Research,
Design Innovation and Craft Resource Centre,
Assistant Professor, CEPT University, Ahmedabad

jayrajeshtakkar@gmail.com



Jay Thakkar has a Masters in Visual Communication from the Birmingham Institute of Art and Design (BIAD), United Kingdom and a Diploma in Interior Design from the School of Interior Design, CEPT University. He has received gold medals from the CEPT University and the Gujarat Institute for Civil Engineers and Architects (GICEA) for his research. Jay has co-authored "Prathaa: Kath-Khuni Architecture of Himachal Pradesh" (2013, co-authored with Bharat Dave & Mansi Shah); "Matra: Ways of Measuring Vernacular Built Forms of Himachal Pradesh" (2008, co-authored with Dr. Skye Morrison) and; authored "Naqsh: The Art of Wood Carving of Traditional Houses of Gujarat – Focus on Ornamentation" (2004).

He has worked on various design, crafts and research projects in India and Europe and has been actively affiliated with different universities and organizations in India, Europe,

USA and Australia. He is a visiting faculty at Indian Institute of Design (IICD) Jaipur and United World of Design (UID), Ahmedabad. He is on Advisory board of the Craft Program in Cottage and Rural Industries, Government of Gujarat. He was an Honorary Secretary of IIID (Institute of Indian Interior Designer) Ahmedabad Regional Chapter (2010-2012).

He has organized and conducted many craft workshops related to various materials like Bamboo, wood, stone, earth, metal and glass. Jay Thakkar has successfully managed the projects - Indigenous Building Practices of Himachal Pradesh, Grant from: Australia India Institute (2011-2012); Crafts of Gujarat (at DICRC), Grant from: Indext-C, Government of Gujarat, India (2010-2014); Vernacular Architecture, Kumaon, Uttarakhand, Grant from: Zurich (2009-2010); Prathaa, Grant from International Zumtobel

Group Award for Humanity and Sustainability in the Built Environment (2012); Narrative Ceramics, Grant from Indian Institute of Interior Designers (IIID), Ahmedabad Chapter (2014).

He has received several awards:

2015 Research Grant from Charles Wallace India Trust (CWIT) /Simon Digby Memorial Charity (SDMC)
2012 International Zumtobel Group Award, Europe
2010 Best Written Work of Architecture, National Level ArchiDesign Award for Excellence, for book Matra
2003 Scholarship award for MA in Visual Communication from Birmingham Institute of Art and design, UCE, UK
2001 Gold Medal in Interior Design Research from Gujarat Institute of Architects and Civil Engineers, India
2000 Gold Medal for Best Thesis Student from School of Interior Design, CEPT, India



Anubha Kakroo

Expert Speaker

Dean,
Faculty of Architecture,
DIT University, Dehradun

anubhakakroo@gmail.com



Anubha is an Architecture (1992) graduate from the School of Planning and Architecture, New Delhi. She has also completed a post-graduate degree in Industrial Design (1995) from the same institute.

Working closely with the corporate sector as a part of her consultancy work, Anubha increasingly felt the need to integrate the two seemingly disparate streams of management and design and to move Design Strategy up in the value chain. She took up the course in Design Management, specializing in Strategy, Innovation and Branding at the Brunel University in London. This international experience was further enhanced by the extensive research she took on Design thinking, especially in Business, for which she travelled widely and interacted with global key thinkers of the discipline.

Currently she is the Dean at the Faculty of Architecture, DIT University, Dehradun. Her other academic involvements involve

being a Guest Faculty at the National Institute of Design, Ahmedabad. She is also a Mentor at the Centre for Innovation, Incubation and Entrepreneurship at the IIM Ahmedabad. She is also on the Advisory Board to the Department of Industrial Design, School of Planning and Architecture, New Delhi.



Gaurav Raheja

Expert Speaker

Associate Professor,
Department of Architecture and Planning,
IIT Roorkee

gr.iitr@gmail.com
gr.iitroorkee@gmail.com



Dr. Gaurav Raheja is an architect and academician, with over 10 years of teaching and research experience. Driven by a passion for architecture and human-space interactions, his professional dimensions span from inclusive designs for persons with disabilities, children and aging populations to developing stories of human-space relationships in visual formats through photo narratives and sketch renderings.

He has been an IIT Faculty Exchange Scholar under the German Academic Exchange Service (DAAD), 2016. Also, he has been a visiting professor to various German Universities like Technical University of Berlin, University of Duisburg-Essen and Technical University of Darmstadt. He is a recipient of the Mphasis Universal Design Award in 2010, conferred upon him by the National Centre for Promotion and Employment of Disabled Persons (NCPEDP), India. Gaurav was one of the International Scholars for the DAAD Science Tour on 'City of the Future' during February, 2016.

He serves as an Expert Member in various national committees in Ministry of Urban Development and Ministry of Social Justice and Empowerment, Govt. of India. Dr. Raheja is one of the co-authors of the Universal Design India Principles, copyrighted and released in 2011. He is a key consultant to the Ministry of Social Justice and Empowerment, Govt. of India under the Accessible India Campaign for some of the prestigious projects including Prime Minister's Office, New Delhi Airport, New Delhi Railway Station, etc. His doctoral research cited in World Disability Report 2011, published by WHO & World Bank, offers an insight into creation of Enabling Rural Built Environments using Universal Design approach.

He has also been a member of advisory committees of the projects done at IIT Roorkee that focus on interior-architecture; craft and design.

Besides his diverse interests in human centric urban studies, photo narratives and

design pedagogy, Gaurav remains as one of the key managers in the Management Committee of 'Anushruti', a social initiative of IIT Roorkee for educating children with hearing impairments.



Jogendra Kumar Nayak

Expert Speaker

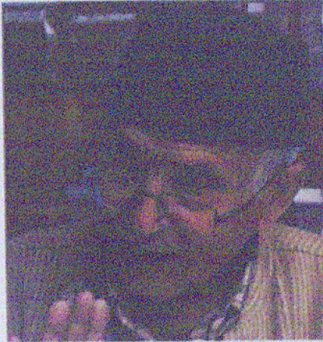
Assistant Professor,
Department of Management Studies,
IIT Roorkee

joginder.nayak@gmail.com



Jogendra Kumar Nayak is a Civil Engineer and Management expert who has also completed his Phd from the Indian Institute of Technology, Kharagpur. He is currently an Assistant Professor at Department of Management Studies at IIT Roorkee (Uttarakhand). He has been doing research and documentation on the marketing practices in the handicraft sector in Uttarakhand. He has been involved in similar projects with ORMAS and the Traidcraft of Switzerland. The basic purpose of this research is to continue the traditional practices undertaken by craftsmen and artisans and improve their livelihood and social status. He was involved in the handicraft products of Orissa especially the ones in Pipilli and Sambalpur, trying to streamline their efforts and educate them on the supply chain, inventory management, damage reduction and marketing sides of the

melas by various organizations in places like Delhi, Dehradun, Hyderabad, Ahmedabad etc. Recently he is involved in one of the startups as an advisor in the area of ecommerce space in handicrafts named "wishkriti".



Dr. Sher Singh Pangti

Expert Speaker

Founder,
Tribal Heritage Museum,
Munsiyari

gunwant69@gmail.com



Dr. Sher Singh Pangti has dedicated his life for the upliftment of tribes. He created a Tribal Heritage Museum for celebrating the art and craft forms practiced by tribal communities of Uttarakhand in 2002. His efforts were appreciated and supported by Department of Culture, Government of Uttarakhand. He continues to steer this mission of working for the betterment of the tribes single-handedly and selflessly. He has extensively researched on the Bhotia Tribe of Middle Himalayas, and studied their social, cultural and economic patterns.

He is a passionate teacher and finds research very engaging. He has authored several literary works. Few of them are:

जोहर के खर

मध्य हिमालय की भोटिया जनजाति जोहर के शौका

मुंसियारी लोक और साहित्य

एक स्वतंत्रता सेनानी का जीवन संघर्ष

लोक गाथाओं का मंचन

वास्तुकला के विविध आयाम

The Varied Dimensions of Craft
Munsiyari, A Gem in Indian Himalayas
Conversations in Johari Dialect

He has received several awards;
accolades and citations:
2003 - Kumaun University, Almora
2008 - Rajat Samman, Institute
of Mountaineering, Nainital
2009 - Abhinandan Samman,
Kurmanchal Cooperative Bank, Nainital
2011 - Umesh Dobhal Smriti
Samman, Pauri Garhwal
2011 - Gumaani aur Samman, Language
Institute, Government of Uttarakhand
2014 - Mohan Upreti Smriti
Samman, Almora
2015 - Citation, Shauka
Federation, Haldwani
2016 - Kauthig Samman, Mumbai

He is currently working towards
developing his museum and
doing research on indigenous
communities in Uttarakhand.

He is a traveller and is dedicated towards
the recognition and spread of cultural
and creative industries of Uttarakhand.



Ankit Bhalla

Expert Speaker

Project Officer,
GRIHA Council,
TERI, New Delhi

ank007est@gmail.com



Ankit Bhalla graduated from Jamia Millia Islamia, New Delhi in 2011 with a B.Arch degree, post-graduation he enrolled for a master's program in the field of Energy Efficiency and Sustainability from CEPT University Ahmedabad where he was awarded with the Best student of the Year (2012) and Best Research Awards (2013). He has also received Rising Star award from TERI for his efforts in green building rating development in 2014. Recently he has been certified by BEE, Ministry of Power GoI as ECBC Master Trainer. Ankit Bhalla is currently working as a Project Officer at the GRIHA Council, TERI, New Delhi. He has been working in the field on GRIHA rating and green buildings for over 2.6 years. He has the opportunity to be a part of the expansion of GRIHA rating portfolio and its implementation. Presently he is heading the GRIHA Product Catalogue, a process for actively engaging with green building industry. In addition to the technical development responsibilities of GRIHA, SVAGRIHA & GRIHA LD rating, he is also involved in project and product

evaluation, business development, site audits and training of building professionals.



Saptarshi Kolay

Expert Speaker

Assistant Professor,
Department of Architecture and Planning,
IIT Roorkee

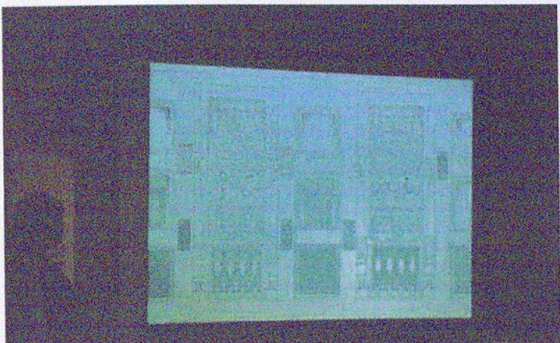
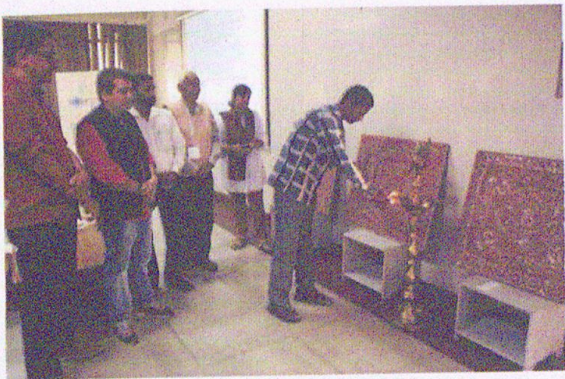
saptarshikolay1988@gmail.com



His area of interest includes Visual Communication and User Research. He has been offering courses like, Architectural Graphics, Contemporary Architecture, Computer Application in Architecture, etc.

After completing his under graduation in Architecture from Jadavpur University, he went on to explore Visual design and User Centric design at Design Programme of Indian Institute of Technology Kanpur. Along with teaching he is pursuing his PhD from the Department of Architecture and Planning, IIT-Roorkee. His is presently doing research on visual storytelling, Indian vernacular art, cultural; socio-cultural sustainability; and gerontology. He has also designed games for renowned company catering to Indian target users, addressing the paradigm shift of narratives from scroll-painting to virtual new media.

Inauguration, Brainstorming Sessions and Dissemination through Exhibition





BACKGROUND LITERATURE

BACKGROUND LITERATURE ON ART, CRAFT AND ARCHITECTURE OF INDIA

a) Books

1. Coles, J and House, N. "The Fundamentals of Interior-Architecture", Ava Publishing, 2007
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PUBLICATIONS BY THE RESEARCH TEAM

1) Books

Published

i) "Stone Buildings of Gujarat" – The book is published by School of Interior Design in collaboration with Gujarat Mineral Research and Development Society in the year 2010 (ISBN 81-904096-4-3)

Authors: Nimish Patel, Muktirajsinhji Chauhan, BishakhaShome, Mansi G Shah, Eesha Agarwal, Chinmay Patel

The author had worked as a Research Assistant for this book. This book documents in detail stone buildings and allied artefacts from the earliest efforts through the golden period of the Solankis, the Sultanate and the Colonial periods and use of stone in contemporary times. The book is illustrated with pictures of almost all the significant stone buildings of Gujarat including religious places, tombs,

cemeteries, memorials, educational buildings, palaces, modest dwellings, step wells, tanks, lakes and utility structures. It includes a brief note summarizing the chronological history of Gujarat's stone buildings by six types and an exhaustive picture cataloguing of the components called elements in the assembly of stone buildings.

In Progress

- i) "Narratives in Interior Architecture, Stone Crafts, a Medium" with Lap-Lambert Publishing Ltd., Germany

2) Research Papers in Journals

Published

- i) "**Radhasoami Samadh, Agra: Stone Crafts as medium of Narration**" - published in CONTEXT – Journal of the Development and Research Organisation for Nature, Arts and Heritage, Volume VIII, Issue 1, Spring/Summer 2011
- ii) "**Emerging Trends in Tall Building Design: Environmental Sustainability through Renewable Energy Technologies**", International Journal of Civil Engineering and Architecture, January 2014, pp. 116-120, Co-Author: Ar. Arif Kamal
- iii) Saraswat, Smriti. "Revival of Crafts and Social Change: Case Study on Dholka", Springer, 2015, pp. 174 to 187
- iv) Saraswat, Smriti. "Craft, a Narrative Barometer for Interior-Architecture: Specific Focus on Stone Crafts of India", Springer, 2015, Co-Author: Dr. Gaurav Raheja
- v) Tete, A.R. and Lakra, H.S. "Indigenous Habitat across India", ABACUS, Vol. 5, No. 1, Spring 2010, pp 82-88

3) Research Papers in Conferences

Presented

- i) "**Stone Crafts in Interior Architecture: Traditional Systems of Space Making (Specific Reference to Radhasoami Samadh, Agra)**" – presented at the Fourth Global Stone Technology Forum (15Dec – 16Dec 2011), organized by Centre for Development of Stones (CDOS), and Federation of Indian Chambers of Commerce and Industry (FICCI), in Jaipur, India
- ii) "**Technology, Innovation and Social Change: Crafts as an Important Conjunction**" – presented in the international conference on "Technology, Innovation and Social Change", organized and conducted by Tata Institute of Social Sciences, Mumbai, 22-24th January 2013
- iii) "**Importance of Art in Interior-Architecture: Specific Reference to Art Works, City Palace Udaipur, India**" - presented in the international seminar on "Importance of Art and it's Inter-relationship with other subjects", organized and conducted by Faculty of Visual Art, Kumaun University, Almora during 06-07th October 2013

iv) **“Craft, a Narrative Barometer for Interior-Architecture: Specific Focus on Stone Crafts of India”** – to be presented at ICORD 2015, 05th International Conference on Research into Design, organized and conducted by Centre for Product Design and Manufacturing, IISC Bangalore during 07th – 09th January 2015

Accepted

i) **“Narratives in Interior Architecture: Stone Crafts as a Narrative Medium to understand Methodology in Crafts”** - Paper Abstract Selected by Association of Art Historians for a conference organized at University of Warwick (31Mar 11 to 02Apr 11) for a Session – “Telling Stories: Making Research Accessible through Display”

ii) **“Narratives in Interior Architecture: Stone Crafts, a Medium”** – on the basis of this work, the author was invited in 2012 International Conference on Narratives (15Mar - 17Mar 2012, Las Vegas) as the moderator for one of the panels - "Space, Place and Travel"

4) Works selected in National Conventions

Published

i) **Post-Graduate Dissertation: “Narratives in Interior Architecture: Stone Crafts as a narrative medium for Radhasoami Samadh (SoamiBagh, Agra)”** - selected by Institute of Indian Interior Designers for their Ninth National Convention 2011: **“Reflections” – Heritage ‘n’ Interiors**, held during 04Feb 11 to 06Feb 11 in Jaipur, India

5) Articles/Essays in Periodicals

Published

i) **“Understanding Courtyard Design through Havelis of Rajasthan”** – published in the periodical of Institute of Indian Interior Designers (IIID) – INSITE, Sep 11, pp. 18-21

ii) **“India’s Art Kittl”** – published in the periodical of Institute of Indian Interior Designers (IIID) – INSITE, Nov. 11, pp. 18-20

iii) **“Space Making Crafts”** – published in the periodical of Institute of Indian Interior Designers (IIID) – INSITE, Dec. 11, pp. 18-20

iv) **“The Nuances of Thikri Kaam”** - published in the periodical of Institute of Indian Interior Designers (IIID) – INSITE, Jan 12, pp. 18-20

v) **“Spiral: A Representation of Process and Growth”** - in the periodical of Institute of Indian Interior Designers (IIID) – INSITE, April 12, pp. 18-20

vi) **“Natural Stones”** – published in the periodical of Institute of Indian Interior Designers (IIID) – INSITE, June 12, pp. 18-20

vii) **“TILES”** – published in the periodical of Institute of Indian Interior Designers (IIID) – INSITE, Cover Story, Dec. 2012, pp. 24-30

viii) **“Bottle Bricks and the Esthetics of Sustainability”** – published in the magazine POOL, Indi-design Group, Issue 35, 2013, pp. 50-55

6) Reports/Monographs

i) The author had worked on two monographs: one on Woodturning and Lacquer Craft, Dholka, Ahmedabad and second on Stone Crafts of Gujarat at Design Innovation and Craft Resource Centre (DICRC), CEPT University, Ahmedabad - They are published as e-monographs. These monographs are uploaded online on the DICRC website.

ii) ‘Dharohar’ – Understanding the Importance of Art in Interior-Architecture (specific focus on City Palace, Udaipur), published by QIP centre, IIT Roorkee

iii) ‘Sanchay’: Art-Craft and Interior Architecture of Almora, ongoing publication at IIT Roorkee

7) Poster Presentations

i) **Poster based on Post-Graduate Dissertation: “Narratives in Interior Architecture: Stone Crafts as a narrative medium for Radhasoami Samadh (SoamiBagh, Agra)”** - presented in an International Seminar: **Samvad**, held during September 11 in Ahmedabad, India

ii) **Poster based on Post-Graduate Dissertation: “Narratives in Interior Architecture: Stone Crafts as a narrative medium for Radhasoami Samadh (SoamiBagh, Agra)”** - presented in an International exhibition, organized by Institute of Indian Interior Designers (IIID), during September 11 in Mumbai, India

