

সুই সুতোয় গল্প

A PLATFORM FOR NAKSHI ART AND ARTIST

By

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A thesis submitted to the Department of Architecture in partial fulfillment of the
requirements for the degree of Bachelor of Architecture

Department of Architecture
Brac University August 2019

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Declaration

It is hereby declared that

1. The thesis submitted is my own original work while completing degree at Brac University.

2. The thesis does not contain material previously published or written by a third party, except

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Approval

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Abstract

Nakshi Katha is one of famous our local craft and it also represents our culture as well. Women in our village make this art piece through needle and thread and put their emotions and their own stories on it. Using of their used clothes represents their economic status and shows how one can make an art piece by using old clothes. And Jamalpur is one of the cities that is famous for Nakshi katha, Katha stiches, nakshi related products and crafts. So, Bangladesh Handloom Board wanted to set up a project based on handloom and handicraft products under Melandaho Upazila of Jamalpur district to create employment opportunities, especially for women as well as 'Nakshi' (design) entrepreneurs, supplying raw materials at reasonable prices and utilizing the talent of local artistes. This project would also protect and uphold tradition and culture of the country. This project will also create opportunity to show local and foreign visitors how our culture is rich with stiches and how it creates an open door for the people as for living as well as talent.

Keywords: Nakshi Katha, Women, Jamalpur, Handicraft, Artists.

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Chapter 01: Introduction

1.1 Project Introduction

“ঘরের মেঝেতে সপটি ফেলায়ে বিছায়ে নক্সী-কাঁথা,
সেলাই করিতে বসিল যে সাজু একটু নোয়ায়ে মাথা।
নক্সী-কাঁথাটি বিছাইয়া সাজু সারারাত আঁকে ছবি,
ও যেন তাহার গোপন ব্যথার বিরহিয়া এক কবি।
অনেক সুখের দুঃখের স্মৃতি ওরি বুকে আছে লেখা,
তার জীবনের ইতিহাস খানি কহিছে রেখায় রেখা।

- পল্লিকবি জসীমউদ্দিন

From the ancient time, the application of the artistic pattern in the art of needlework and hand embroidery has been practiced by Bangladeshi poor women among the part of rural areas for their family use. They produce the art in recycling worn-out materials such as sarees, lungis, and dhotis are stitched to form embroidery quilts for their necessary purpose in particular use. Also known as ‘Nakshi Katha.’ From their artwork, they bring out their nature, culture, stories, festival throughout their awe-inspiring needlework. In the following art of these basic patterns, the people of same communities show the traditionalistic survival history of their cultural beliefs.

Though the concept exists in almost all parts of the world, the form of quilting that prevails in Bengal is unique and not only serves as a functional article but also represents the cultural identity and folk art. The art of reflection in life, aspirations, and culture of the village women show their significant visibility of artistic pattern in needlework such as ‘Nakshi Katha’. It is essentially a type of folk art where colorful patterns and designs are embroidered into a quilt with a running stitch called ‘Kantha Stitch’. Now this ‘Kantha Stitch’ generates various activities in different art on Fashion wear.

Using of the used clothes represents nakshi artists economic status and shows how one can make an art piece by using old clothes. In village, when they married of their daughter or when a baby born, they gifted the bride or the child those ‘Nakshi Katha’ as a tradition. because of its unique design and creativity and opens a door for employment the woman in rural area. However, the rural nakshi artists didn’t limit in their creativity in the katha or bed sheet, they started to make table clothes, dress, lungi, wall mat, moneybag etc which is popular all over our country as well.

“সুইসুতোরগল্প: A Platform For Nakshi Art and Artists” is a project is about the featuring of Jamalpur Nakshi artists and giving them a platform. To aim of this project is to bring out the art to the local and foreign people as well as includes proper civic facilities for the workers as well so that their long-lost traditions can be revived and put into proper use. To promote development and sustainability of nakshi art products by creating proper civic spaces and functions and also giving spaces to the weavers so that they can use this platform to show their talents as well as earn their own by it. It is an attempt to preserve the cultural heritage of Bangladesh and save it from the clutch of extinction.

1.2 Project Brief

1.2.1 Name of the Project:

সুই সুতোর গল্প

A PLATFORM FOR NAKSHI ART AND ARTIST

1.2.2 Client: Bangladesh Handloom Board.

1.2.3 Site Location: Jamalpur, Melandha Upazilla.

1.2.4 Site Area: 8 acres.

1.3 Problem Statements

Jamalpur is famous for Nakshi Katha and other Nakshi artworks. But this art sector is facing difficulties and problems day by day. Nakshi artists who used to work in this area they are shifting their professions or place to make their profit more. Because their art works are not limited into one group of people. Now sectors are divided by thread, material, clothes and other sectors and the economic profit divided into different ways. on the other hand, many brand company or other entrepreneur bought these crafts from the local artists with cheap prices and sell them into expensive price. So, the artists are not getting the money what they deserve and it's hampering their business as well. Another thing is that, there is no fixed land or area for the artists so that they can all come together and show their creative art piece and sell them. All those weavers are situated in different

areas and it's hectic for the people to find them separately and bought their products from them. Even many people don't even know how and where this weaver sell their crafts. The main problem is people have less knowledge about nakshi art and they do not even know it is our cultural heritage. This is why, Nakshi heritage is getting lost because of people's less knowledge and proper preservation of this art. So, this is why government is making a platform for both, the people and the artists and giving them a space to interact with each other and know about this cultural heritage as well as weavers can have profit what they actually deserve.

1.4 Project Rationale

Jamalpur is one of the districts of our country where the nakshi art is very popular and many entrepreneur and brands started their business from there. This area has a brand value for the buyer and famous brands usually bought nakshi products from there. There are among 3 lakh people in Jamalpur works with nakshi art and crafts. On the other hand, in the sadar upazilla, the main economical wave is happening through those crafts. All the main product is supplying from sadar upazilla and this is why government is choosing this area for this project.

One of the main focus of this project is that make the civic spaces and functions as well as gives spaces for the artists. This will bring out two positive sides, one is local and foreign people will know about this cultural heritage and know learn about this as well.

On the other hand, the artists will be able to show their talent and creativity as well as can sell them in exact price so that they can't be fooled by the others buyer. It will be an interactive platform for both, the visitors and for the weavers as well. There are some programs government is providing for them. They are

Programs:

- Multipurpose Hall
- Cafeteria
- Administration
- Research and Design center
- Workshops
- Dormitory
- Display and Sales center
- Mela Space

1.5 Scope of the Project:

- Site study and analysis of the surrounding.
- Observing and analyzing the artists and to know how they work
- To know about socio economic culture and how it will be used in this project.
- The facilities of that area.

- To know how government is giving them facilities and are these are enough for them.
- To know about the nakshi art and how this art created into the products and crafts.
- Finally getting the knowledge about culture heritage and making documentation of it.

1.6 Aims and Objective of the Project:

- To spread knowledge about nakshi art and stiches.
- Bring this art to local and foreign people.
- Creating opportunities for local artists and entrepreneur.
- To make economic solvent and make a platform for them.
- To bring out the culture and creativity of this nakshi stiches.

1.7 Methodology

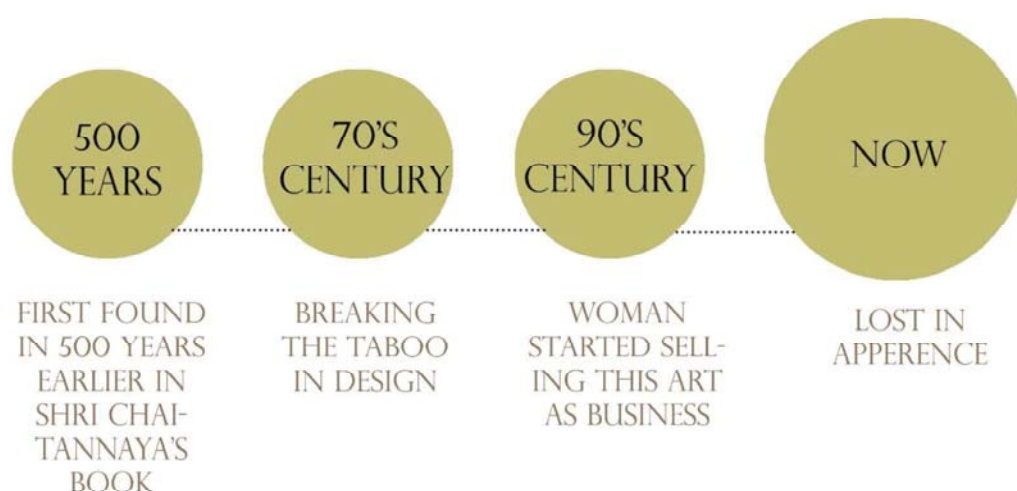
For building the concept of the project, reviewing many literatures has been done, as well as reviewing Govt. and non-Govt. official documents, official reports, articles on nakshi artists and their history to get proper information. To analyze the situation, some interviews have been taken and surveys were done from the site and nakshi artists. Primary data sources were newspaper report, interviews etc. Secondary data sources were relevant articles, books, reports from different organizations. Apart from quantitative research, some qualitative research has been done to establish the reasons and situation. The interviews and articles directly reflect their existing situation, where books and relevant articles helped to analyze the situation

Chapter 02: Literature Review

2.1 History of Nakshi Stitch

For centuries, women have been telling stories through Nakshi Katha, a type of folk art where colorful patterns and designs are embroidered into a quilt with a running stitch called "kantha stitch". Nakshi Katha tells the story of life in rural Bangladesh. It tells the story of the joys, sorrows and the dreams of the future. Originally produced for the use of the family Nakshi Katha has seen a revival and is now produced commercially.

The earliest mention of Bengal Katha is found in the book called “Sri Chatitanya Charitamrita” by Krishnadas Kaviraj and it was written back in five hundred years ago. The second earliest reference was found in Zaman’ book who seemed to have encountered a woman in a district of srihatta of Bangladesh, who recorded her story in



her katha starting from her marriage to old age.

Figure: History of Nakshi katha (Souce: Author)

Back then the design were divided by the religion and moral values. For example, the hindu nakshi artists used to make design with faces, animals, Gods, symbols and all. On the other hand Muslim artists used to make leaf, flower patterens in their nakshi katha. But after 70's century this taboo has been broke. after 70's century the nakshi artists started to make design despite of their religion and ethnicity. they stared to mixed up their design and put out their their emotion through the needle.

However, People were aware of Nakshi art back in the days but it got popular when poet Jashimuddin wrote poem called “Nakshi Kathar Math” back in 1929. the other thing is that, the nakshi art business started to bloom mainly in 90's century. because of the demand both globally and nationally, rural woman started to sell this art to improve their economic solvency. But they didn't have proper access to the business or to go to the seller. so they had to sell through middle man. This is way they didn't get the weges that they deserve. though the art has demand, but becace of the less profit, artists started to shift their business and thus nakshi art is now lost in apperence day by day.

2.2 Quilt (Katha) Art of Bengal

Bengal Katha making is little different from other quilting artistry. Niaz Zaman in his book stated that “Nakshi Katha is a woman's art” (The art of Katha embroidery). From a very long time, Bengal cotton and silk had been very popular because of its quality and fineness. When such creation was worn and old, our Bengali woman did not see any reason to throw them away. They preserved those series, dhotis, lurgies, bedsheets and

put them on layer by layer with beautiful sari borders and made beautiful art of stitches and bring out the Nakshi Katha. This is how it became the first recycling art of the world.

Bengal katha makers reflect their traditions in choosing their designs. The Hindu Katha makers would tend to choose from religious motifs for example God and Goddesses and the alpanas representing lotus flower, conch shells various birds and beast like peacocks, parrots, elephants, lion, tiger, whereas the Muslim woman are usually restricted to geometrical designs and plants and flowers. But day by day these restrictions became less prominent and woman started to stitches what they want to stitch and bring out their story from it.

2.2.1 Hindu symbolism in Katha design

the rich harvest of material available in katha art could be attributed to the ancient roots of the primitive art and to the cults which surrounded the tropical jungles and riverine ganges plains. besides the humans have both social and personal behaviour or interaction within group or community and thus form a sense of symbols and objects that satisfy and strengthen their own positions.

thus hindu societies emblem, the sign, symbols and becomes the visible form to worship that would give them strength and established individual's appearance.

so the development in katha art, the hindu symbolism became a huge part. it became an exclusive art form of the women and it developed its own vocabulary.

moreover, the unique creation of katha art which developed and drew inspiration from the ritual art of alpana. This is aptly described by Stella Kramrisch “The kathas of east bengal are saturated with and express a numinous power, the shakti of this religion working through its woman and given form by innumerable diciplined stiches”

2.2.2 Islamic Decorative Motif

“In islamic art, ornamentation or zukhuf is not something added superficially to the completed work of art to embellish it in an unnessential way. it should never be regarded as mere filling of space to escape emptiness, rather to fulfill specific functions”

mainly the islamic motif is inspired by the “transfigurations” of natural forms and this can be also means of “infinite patterens” the patterens are mainly came from nature, leaf, flowers etc.

the other thing is that, the circular design of the nakshi katha also inpired from Macca. The circular circulation and form and patteren can also be found in the katha of our subconitent as well.

2.2.3 Bangla Katha Stiches

there are some katha stiches are popular and can be found in our country. they are-

Running stitch

The running stitch kantha is truly the indigenous kantha. They are subdivided into Nakshi (figured) and par tola (patterned). Nakshi (figured) kanthas are further divided into motif or scenic kanthas.

Lohori kantha

The name was derived from Persian word *lehr*, which means wave. This type of kantha is particularly popular in Rajshahi. These kanthas are further divided into *soja* (straight or simple), *Kautarkhupi* (pigeon coop or triangle), *borfi* or diamond (*charchala*, *atchala* or *barachala*).

Lik or anarasi

The Lik or Anarasi (pine apple) type of kantha is found in the Chamapinawabganj and jossore. The variations are *lik tan*, *lik tile*, *likjhumka*, and *liklohor*.

Cross-stitch or carpet

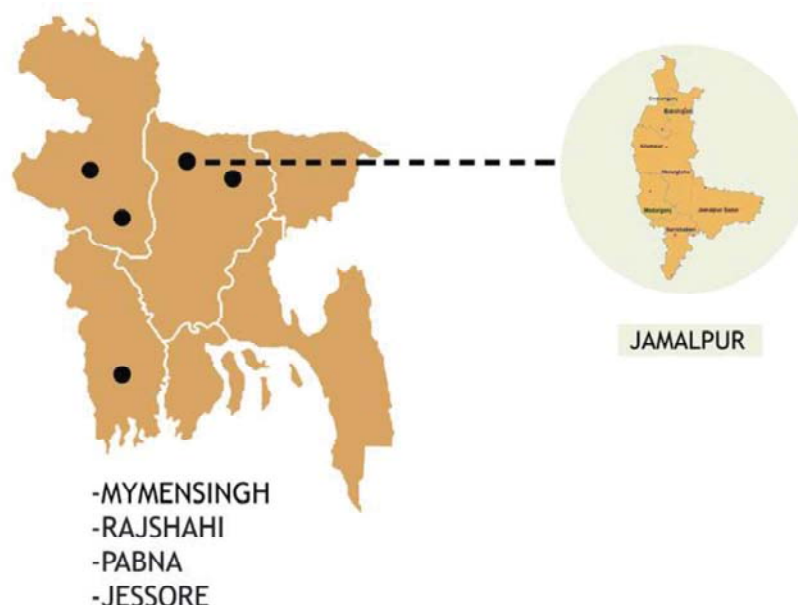
This type of kantha was introduced by the English during the British Rule in India. The stitch employed in these kanthas is the cross stitch.

Sujnikantha

This type of kantha is found only in Rajshahi area. The popular motif used is the undulating floral and vine motif.

2.3 Nakshi art in Jamalpur

Nakshi art can be found in some cities of our country. They are



Mymensingh, Rajshahi, Pabna, Jessore and Jamalpur.

Figure: nakshi art in bangladesh (Source: Author)

But among all of them, Jamalpur's nakshi art is one of the popular one. Basically Jamalpur's nakshi art started in 80's century. It started with personal usage. but they started to run this art as a business after that. Jamalpur is one of the poorest city in our country. So to make their economical solvency, the woman of jamalpur had to make their art into sell. they started to sell their crafts through ngo's or ther comapines. because jamalpur's stiches has unique qualities soon the business expands globally and nationally.

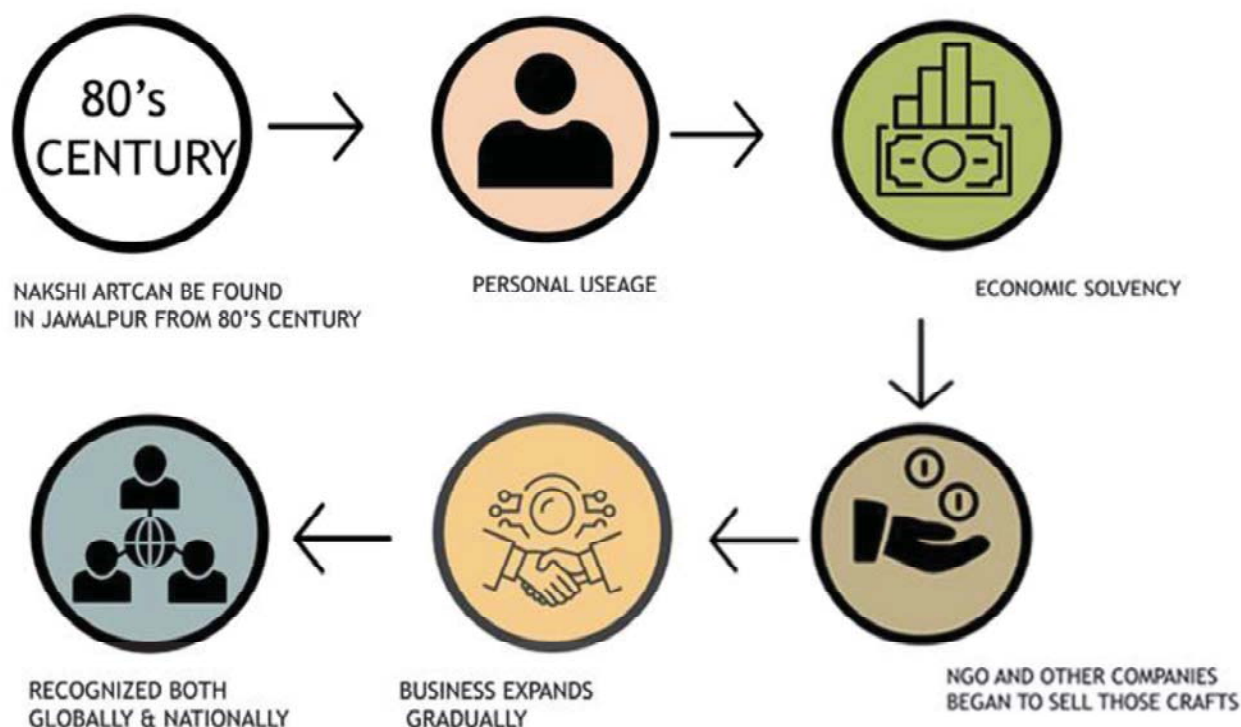


Figure: Jamalpur's nakshi art (Source: Author)

Jamalpur's nakshi art is famous among nationally and internationally, because of three things. One is Jamalpur nakshi stitches have more uniqueness than all other cities' nakshi art. Those stitches can only be found in Jamalpur. Because of that, it creates brand value as well. Because of its unique stitches, people want Jamalpur's nakshi crafts very passively. Finally, it is not very known, but Jamalpur's nakshi art is known as local heritage. So Nakshi art is very important in Jamalpur city rather than other cities of Bangladesh.



Figure: Jamalpur nakshi art (Source: Author)

2.4 Present Scenario in Nakshi industry in Jamalpur

Nakshi art is one of the cultural heritages of our country. But sadly, this traditional art aren't that popular like before. It is dying day by day and people are unaware of it. Lack of awareness, unfair wages, lack of intuitional credit, lack of marketing, unfair completion, lack of infrastructure and organizational problem, nakshi art is dying day by day. Artists are suffering from not having contemporary technology and inadequate spaces. Though they have talents and skills but they are not making enough money from it. This is why they are shifting into other business to make more profit. On the other hand because of textile growth people are now unaware about this art.

Moreover, Nakshi art products are not situated in jamalpur into platform. It is divided into many districts and there are not one centric platform to show their talent and sell their products.

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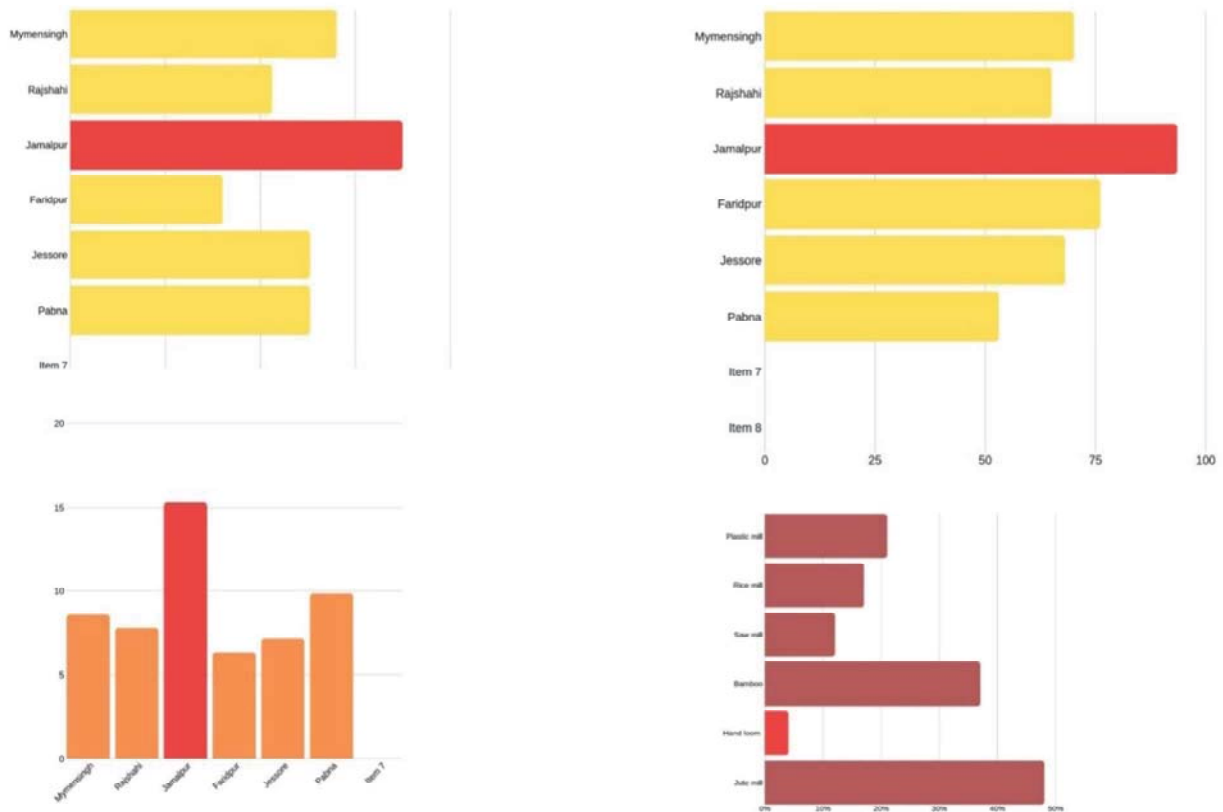


Figure: Statistics (Source: Author)

Statistics shows that, despite of the high demand of nakshi art in jamalpur, there is no center or platform to sell and show nakshi artist's crafts. Only in jamalpur, other sectors of business is expanding, but the lowest rate of the business expand is the nakshi craft.

So this is why government is taking steps to gather the weavers into one place and show the local people as well as foreigners that this beautiful art is still exists and it has demand to the society as well.

2.5 Problems of Nakshi Products Industry

Though Nakshi product is one of prominent sector in our industry and it is one of the empowering rural woman economy statuses. It has been a great sector for rural woman to improve their economy, having an employment, alternating their poverty and most of all a sector to show off their talents and skills.

However the sector has many problems. The first problem is the marketing. Because of lack of marketing, the local people are unaware about this sector. So this is why, there are very less people who want invest their money on this business. So export of this products are lesser than other textile products.



Figure: Price Ratio (Source: Author)

The second problem is the unfair wages. The people who are associated with nakshi products are getting very less amount of wages what they deserved. Many big companies come to them and buy their products in very cheap prices and sell them into great profit. And this is how the other people are getting profit but not the one who are making this art with their soul and hard work.

Finally the biggest problem is not having modern technology and lack of infrastructural support from the government. The weavers are in different places and they don't have any platform to sell their products as well as show their talents as well.

2.6 Nakshi Products sector seeks good marketing

The nakshi products are consisted of Katha, Kamiz, Saree, lungi, orna, gamsa, betsheets, pillow covers, table mats, curtain, bags, apron etc. and this products needs good marketing to gain monetary values. So these products should have good marketing in our country as well as in India as well to promote this rt and culture. So that global market can also know about this art and take their interest in it. This is how the industry will bloom and will come out with new ideas, fashion and color schemes. On the other hand fashion

and design education should also be re-oriented and make nakshi art as one of the center pieces of fashion for Bangladesh as well as for the world.



Figure: Marketing strategies (Source: Author)

2.5 Export of local Nakshi products worldwide

From the very early age our textile products are quite famous in worldwide as well. The excellence of Bangladeshi hand-woven fabrics was known to the West before the dawn of the British era. The lure of fine Muslin and exquisite weaves found their way to a number of European markets. At present days the nakshi products needs to be improvised and need a good marketing for worldwide. There are some company that are selling products outside of the country, but in this case only the company is getting benefited not the weavers or the country as well.

For the development of nakshi art and products, Bangladesh handloom board has been implementing a number of package programs for supplying input, innovation of suitable design and modernizing the technology and efficient management and formation of sound weaver's society. This step will be great for nakshi products to go outside of our country and have befitted to the weavers as well as for the country as well.

In a word, this industry has no alternative in the development of rural economy. These products can play a vital role in our rural economy and flourish our art and culture as well.

Chapter 3: Site Appraisal and Contextual Analysis

3.1 Site Location

The site is located in Jamalpur district in Melandaha upazila. It's located in Jhinai bridge, on the bypassing way of Jamalpur to Melandaha upazilla. It takes 6 hours by road to reach site from the main city of Dhaka. Rather than main road, there is also a rail track adjutant to the site and it's called Jamalpur court railway. One can also came to the site by train from Dhaka, because there is a railway stoppage 1km away from the site.

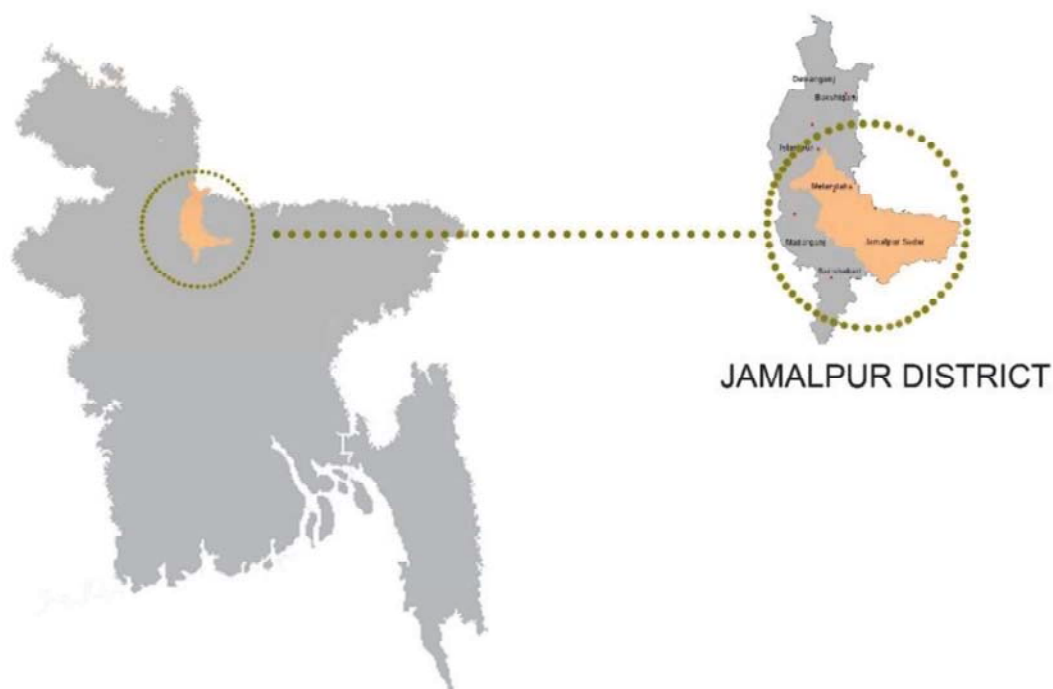


Figure: Jamalpur, Melendaha Upazilla from Bangladesh map (Source: Author)

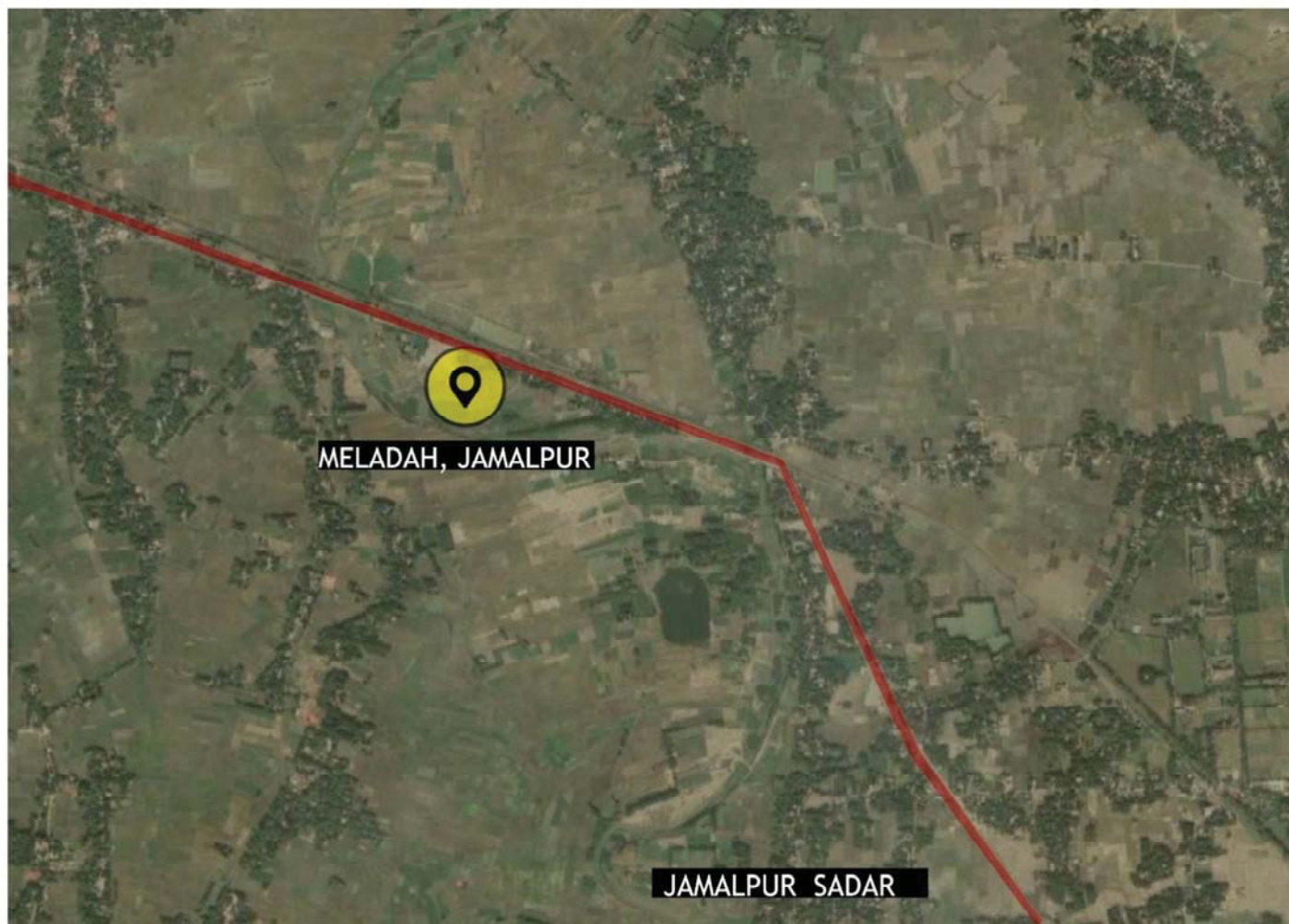


Figure: Site location (Source: Author)

The area of the site is 8 acres (3,484,80 square foot) with 30% open spaces, 15% water body, road and hard surface with 20%. So, it makes 65% of 8 acre which stated that build space can be 2.8 acre (87,210 sft) from 8 acre.

3.2 Site Surrounding

3.2.1 Existing Site

The existing is an agriculture land owned by the government. In current scenario, the main land is empty but there are some people already build some houses temporary. Site has water body which used to called “Jhinai nodi”, now it's all dried and had small portion of it.

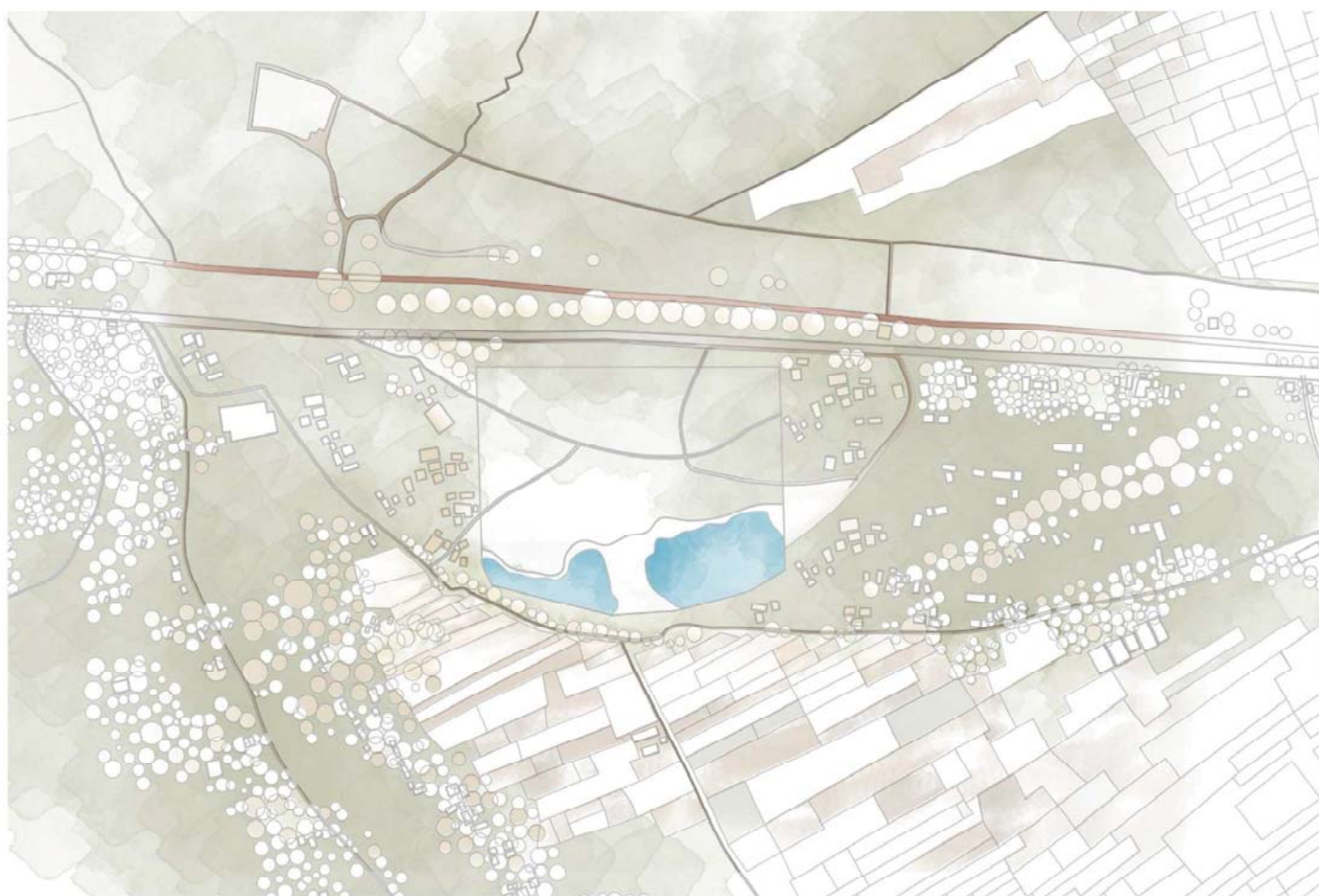


Figure: Site (Source: Author)

3.2.2 Road Network



Figure: Road Network (Source: Author)

Site is adjacent with 20' feet wide main road and also a rail track. The main road is the bypass of Jamalpur sadar to Melandaha upazila. The site is exactly located in the starting point of Jhinai bridge as well. It takes only 15 minutes to go to the site from Jamalpur sadar.

on the other hand, there are some pathway are existing in the site as well. those pathways are used as secondary road. the secondary roads are mainly for walkway and about 8'-10' wide

3.2.3 Site Mass



Figure: Site mass (Source: Author)

Surrounding the site have many informal houses. all of them are 10' height made with tin and brick.

Fundamentally Government select this location since it is the midpoint of Jamalpur and Melandaha bazar. This can be imperative since in both bazars, nakshi dress and

materials are sold by individuals. On the other hand, the most nakshi product's trade and consequence commerce are happening those two places. The other thing is that, the location is encompassed by the neighborhood lodging. In those neighborhoods lodging each lady are related with nakshi craftsmanship and stich works. So, it's useful for them to have that as platform to offer and appear of their items as well. Additionally, the location associated with street and rail tracks, it's exceptionally simple for individuals to reach there as well.

3.2.4 Current condition of the site



Figure: Site Pictures (Source: Author)

Current site location surrounded by cha shop, Jhinai bridge, rail line, water body and some build form. The build forms are temporary structure as well.

3.3 Existing Housing study

The Site surroundin have some prototype of housinng and mostly are informal. Those houses has some unique layout, funtions and guidelines that can be helped in the design phrase.

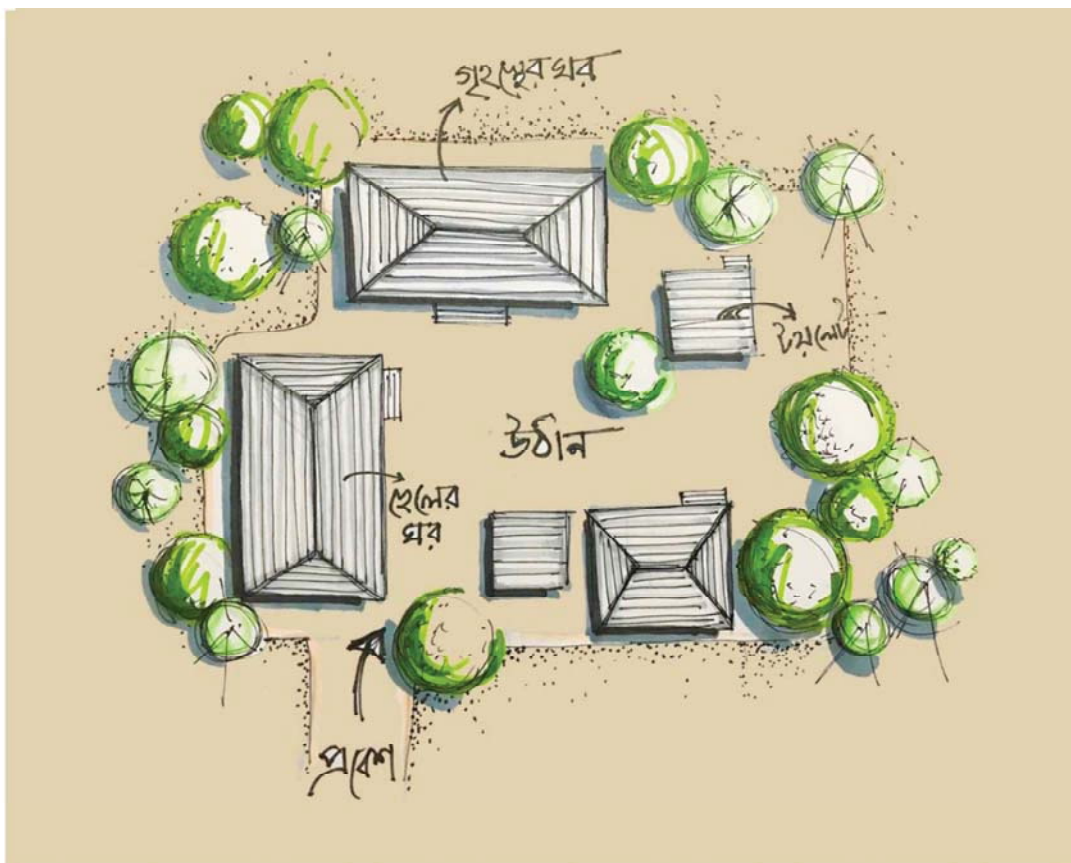


Figure: Bonna's House (Source: Author)

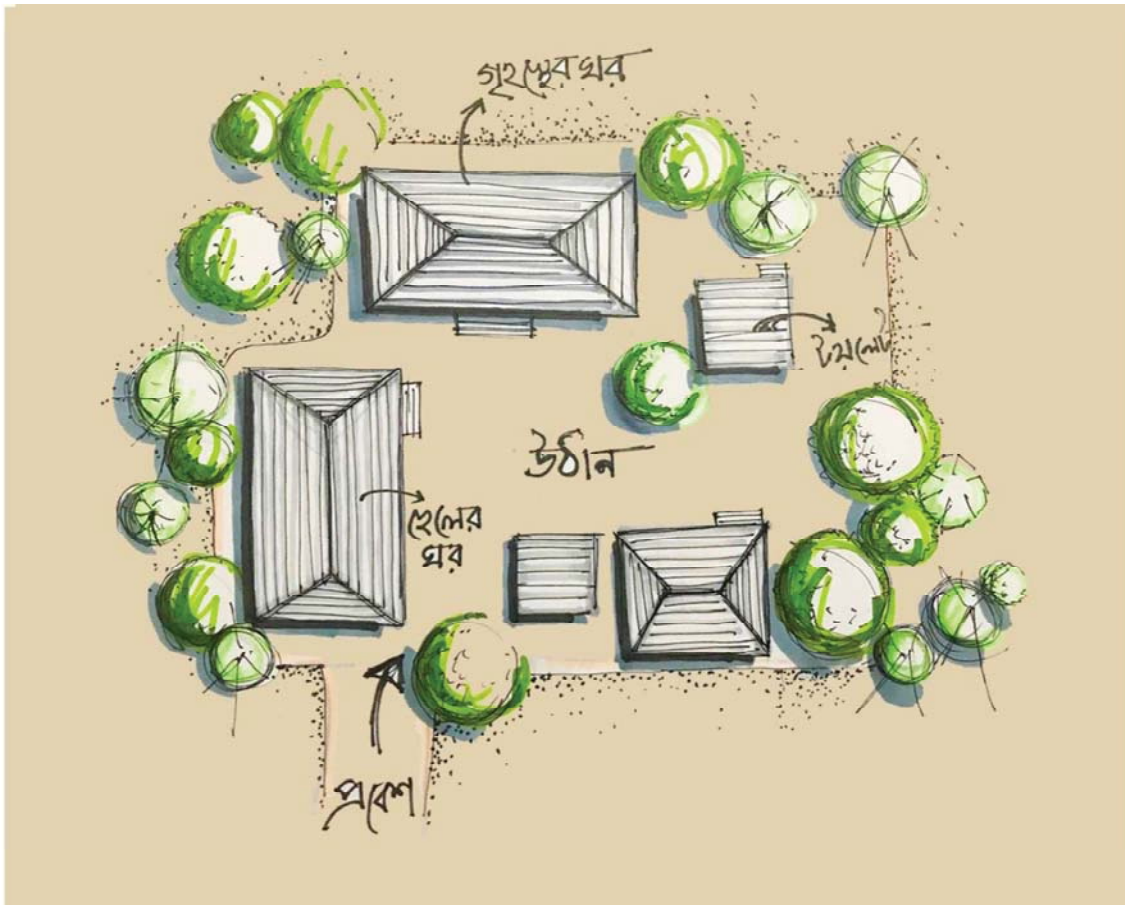


Figure: Romana's House (Source Author)

From the study what can be seen that all houses entries are from pedestrian walkway. and then a big courtyard can be found after the entry. the functions are surrounded by the courtyard. and buffer zoen are created by the tress and servies.

on that courtyard the women of the those households create their nakshi art and crafts. so that courtyard is important for their creating the artworks. However the court can be conncted to other household as well and they share that space when they do the artworks

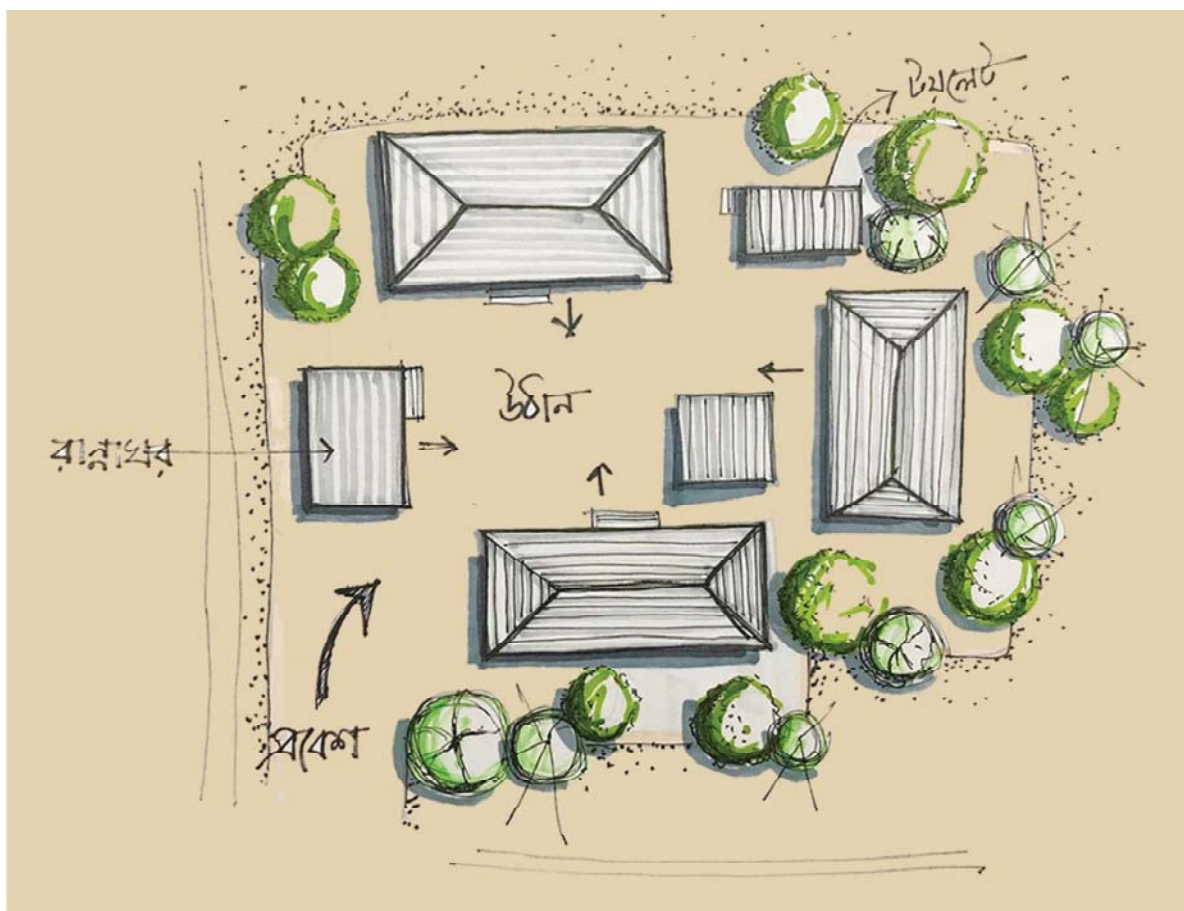


Figure: Fatima's House (Source Author)

3.3.1 Existing Housing Study Projection

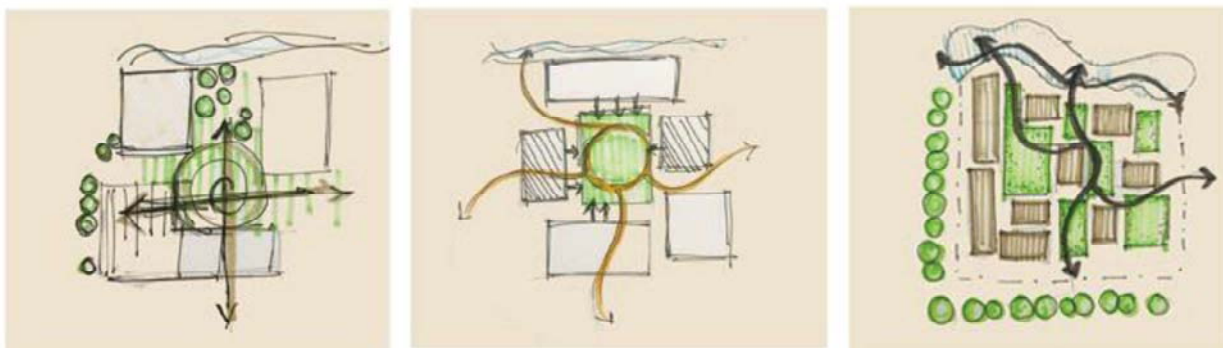


Figure: Housing Study Projection (Source Author)

- Every house surrounded by inner courtyard
- That courtyard varies 10'~25'
- Nakshi artists create their artworks in that court
- One house to other house's circulation through those courts
- Houses are basically liner in shape

3.4 Climate of Jamalpur

The climate in Jamalpur is warm and temperate. In winter, there is much less rainfall than in summer. According to Köppen and Geiger, this climate is classified as Cwa. The average annual temperature is 26.0 °C in Jamalpur. The rainfall here averages 1080 mm.

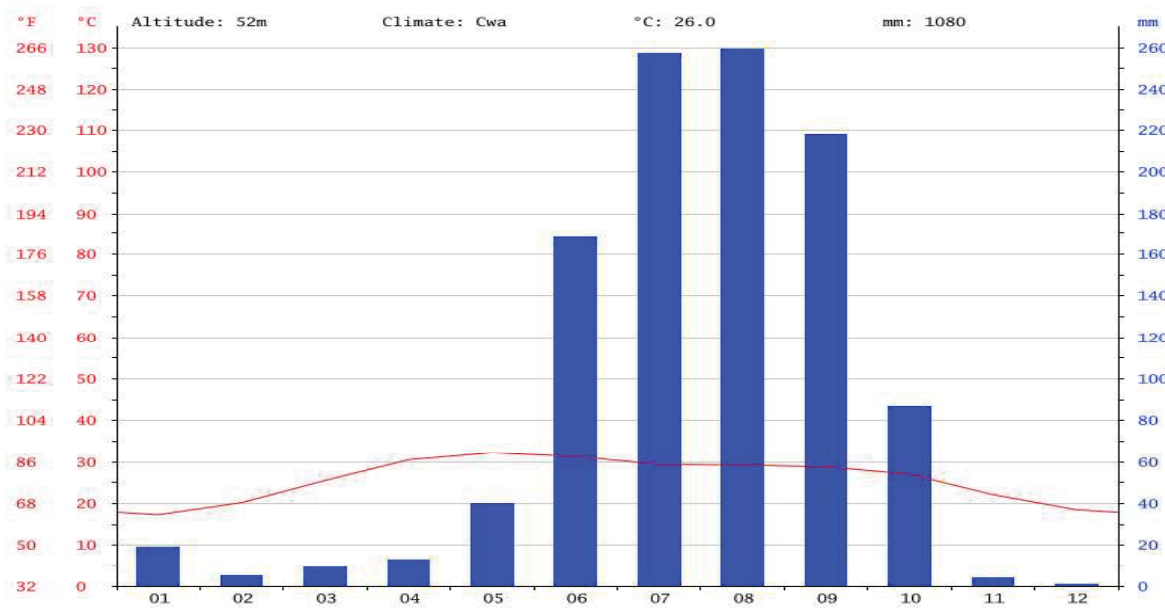


Figure: Climate Graph of Jamalpur (Source <https://en.climate-data.org/asia/india/bihar/jamalpur-969190/>)

The driest month is December, with 1 mm of rain. Most precipitation falls in August, with an average of 259 mm

AVERAGE TEMPERATURE JAMALPUR

May is the warmest month of the year. The temperature in May averages 32.2 °C. In January, the average temperature is 17.3 °C. It is the lowest average temperature of the whole year.

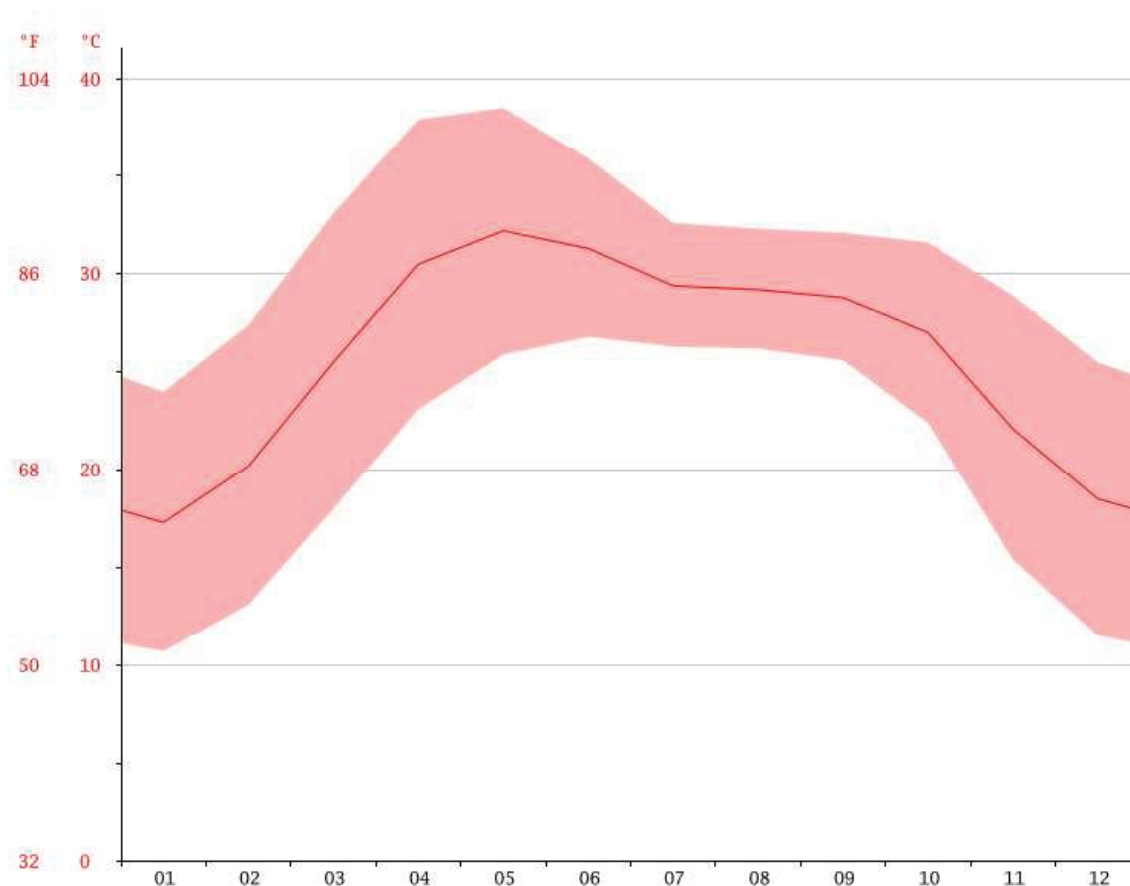


Figure: Climacteric graph, (Source: <https://en.climate-data.org/asia/india/bihar/jamalpur-969190/>)

From the climatic chart, it is aware that there can be rainfall in July to august. On the other hand, the climate is very tropical and satisfying and this consideration should be in design process as well.

3.4.1 Climate of Jamalpur Projection

- The climate of jamalpur is quite satisfying but heavy rainfall can be a consideration in to a design process.
- Jamalpur's climate can be considerate as quite considerable for infrusstutuce and local building material can easily used because of suitable climate.

3.5 SWOT Analysis

Strength

- The site is quite close to Dhaka city.
- The site is now open agriculture land, so there is no structure on the site.
- So, this is why site can be manipulated according to the necessities.
- The site has a scope to revive the Jhinai nodi.

- Site has enough greens.
- Not only road but also there is a rail line in the site which has stoppage in 1 km from the site.
- Site is very known to the local people.
- It takes only few minutes to go to the site from Jamalpur Sadar Upazila.

Weakness

- Site doesn't have existing any urban life or features.
- Site is now basically empty agriculture land, so it will take time to grow the urban aspects.

Opportunity

- The site is located in a very strategic position, and can provide an interesting platform for the convergence of artisans and weavers from all over the country as well as designers and enthusiasts from the city and abroad.
- The site is located in a new and barren development, and holds the strength in controlling the urban sprawl that shall direct to a new visualization.

Threat

- Because of the future urban development, there is a chance to harm the present landscape and cause environmental pollution, if the design doesn't address properly.
- Can disrupted the local community
- Choosing the building material should be sensitive because it may disrupt the local identity.

Chapter 4: Case Study

As there are no exactly similar projects like this, therefore in this chapter different aspects of the project would be briefly analyzed with one national project and two international projects.

4.1 Viettel Academy Educational Center

4.1.1 Project Profile

Location: ThạchThất, Hanoi, Vietnam

Architect: VTN Architects

Area: 2651.0 m²

Project Year: 2019

4.1.2 Project Description

Viettel Academy Educational Center is located in a Training Center Campus at Hoa Lac Hi-Tech Park, which is 30 km away from Hanoi. It has a cooling microclimate as it is surrounded by beautiful landscape, lakes and abundant green space. The Educational Center is very accessible from the residential zone and other facilities due to its central location within the campus.



Figure: Photograph of Viettel Academy Educational Center(Source: <https://www.archdaily.com/916067/viettel-academy-educational-center-vtn-architects>)

The project is aimed to create a quiet and peaceful space for the trainees to focus on their studies, away from the hustle and bustle of city life. It will provide short-term accommodation and training courses for the staff of Viettel Corporation, Vietnam's largest mobile network operator

4.1.3 Space Analysis

The Educational Center consists of 12 blocks, accommodating classrooms, meeting rooms, halls, and offices. The main blocks are 4 to 5 stories whereas the rest are only 2 to 3 stories high. These blocks are surrounded by an overflow pool, which not only creates beautiful reflections of the buildings and surrounding landscape but also helps in regulating its microclimate.



Figure: First Floor Plan (Source: Author)



Figure: 2nd floor plan (Source: Author)

The blocks are connected by multi-level circulation paths, such as corridors, ramps, and staircases. This offers many interesting views as well as various quiet areas for studying. Due of the humid tropical climate in Hanoi, a lightweight concrete roof is designed to cover the majority of semi-outdoor spaces, which also functions as sky walk. Besides, the roof helps to reduce direct radiation from sunlight.



Figure: 3rd Floor plan (Source: Author)

Garden system is arranged alternately among the blocks, creating a friendly atmosphere for trainees and bringing them closer to nature. Roof gardens on different floors form a series of hanging gardens that provides students a relaxing space for interaction during breaks.

4.1.4 Elevation Analysis



Figure: Corridor Space (Source: <https://www.archdaily.com/916067/viettel-academy-educational-center-vtn-architects>)



Figure: Corridor Connecting through functions (Source: <https://www.archdaily.com/916067/viettel-academy-educational-center-vtn-architects>)

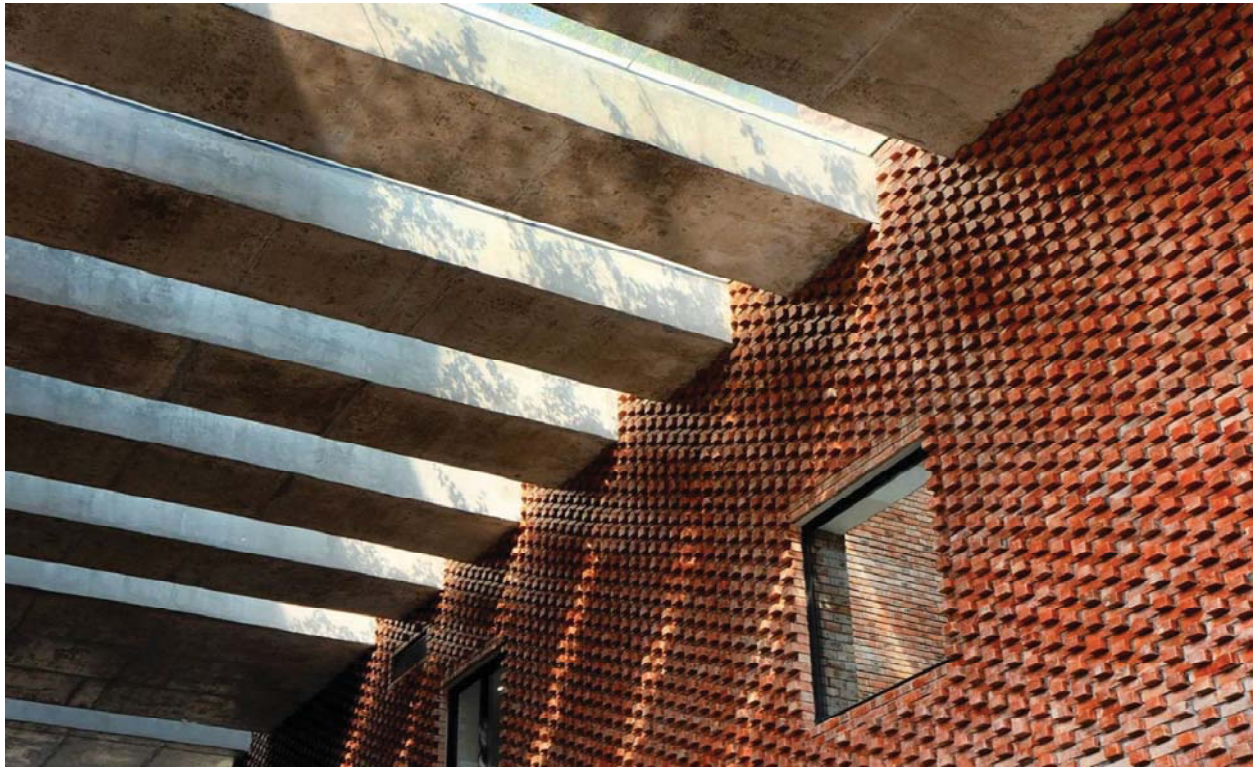


Figure: Brick Blocks(Source: <https://www.archdaily.com/916067/viettel-academy-educational-center-vtn-architects>)

Local bricks are used as the building finishes, creating an impressive red-brick facade for the whole project. The monolithic facade exudes a strong and rustic presence. The 300-400mm-thick facade is made of 2 layers of brick-wall with void in-between for insulation to reduce energy use. The brick facades become the backdrop of activities that are taking place around the blocks, creating a vivid memory for the participants during the training course. The combination of red bricks facade with green space will bring a harmonious atmosphere with nature.

4.1.5 Findings and Observation

- The project has Microclimatic sensitivity understanding of that particular context.
- Functions are connected by the corridor circulation.
- Every functions have inner courtyard.
- Project created in a way that can be peaceful and blending through nature and that will help the students nad trainess to focus on their works more.
- Suitable classroom organizations.
- Using local brick and that will help reduce energy use.



Figure: Section (Source <https://www.archdaily.com/916067/viettel-academy-educational-center-vtn-architects>)

4.1.6. Tentative Projection

From this project, the tentative projection can be how the corridor becomes the part of the design element that can be used as circulation as well as the leisure activity spaces. on the other hand the inner courtyard makes the environment more to the nature and bring harmonious to the climate. These two important things can be used in design process.

4.2 Star Engineers, Administrative Building and Factory

4.2.1 Project Profile

Location: Vietnam

Architect: Studio VDGA

Area: 40000.0 m²

Project Year: 2017

4.2.2 Project Description

This project explores the rustic and discreet material palette aligning the client requirements to the site context. Being a corporate office and factory setup within the same campus, spaces were planned introvert. A series of courts interwoven in the work zones breathe freshness in the ambience. A gaze across the office presents one with the

pleasing view of landscape and water instead of the blind partitions and decorative interiors.



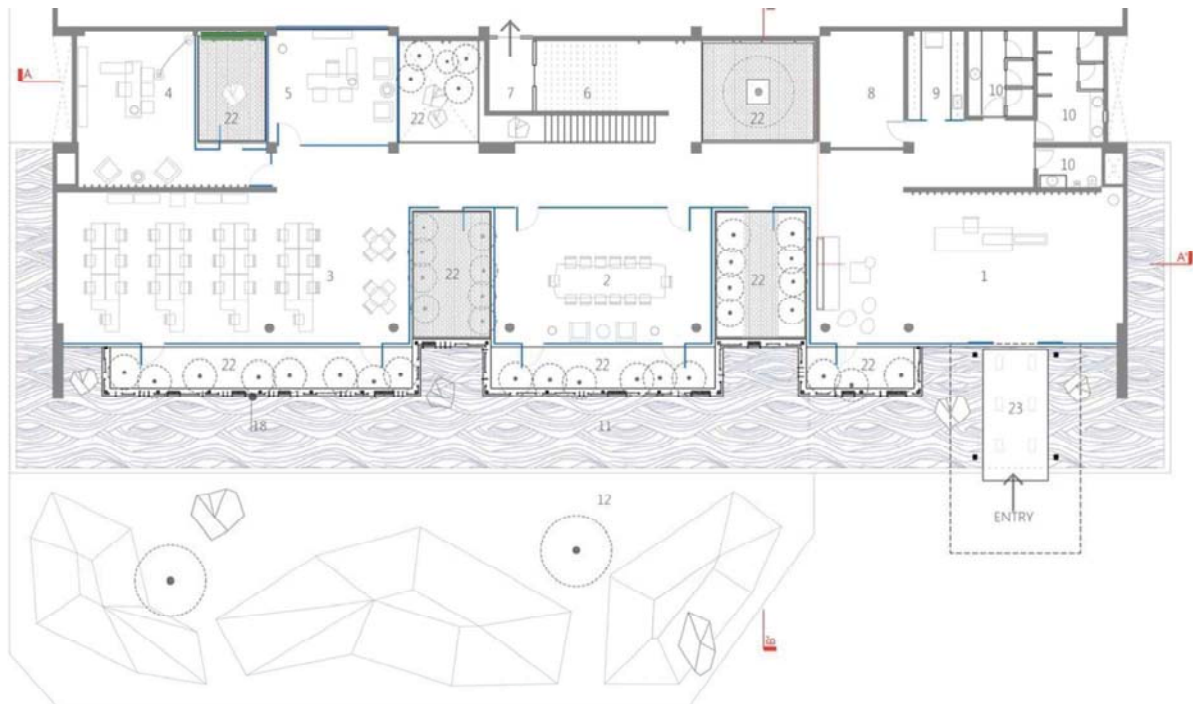
Figure: Photograph of the entrance (Source: <https://www.archdaily.com/902485/star-engineers-administrative-building-and-factory-studio-vgda>)

This project establish the brickwork, the climatetic sensitivity and esthetical functional spaces through inner court screens and solid void relationship.

4.2.2 Space Analysis

The whole building is divided into front and back bays. The front bay of the building adjoins the factory floor beyond, separated from it by a long brick wall. The reception area is a bold statement in itself. The brick wall as the backdrop of the wooden reception desk is distinct. The court basks in brilliant shadows casted by the vertical

brick offsets in the plain unobtrusive brick walls. As one traverses through the passage, a series of courts are encountered along.



- | | | |
|---------------|----------------------|--------------------|
| 1. RECEPTION | 6. PRE FACTORY LOBBY | 11. WATER BODY |
| 2. CONFERENCE | 7. SANITIZATION ZONE | 12. LANDSCAPE |
| 3. WORKSPACE | 8. SERVER ROOM | 18. BREATHING WALL |
| 4. MD CABIN | 9. PANTRY | 22. COURT |
| 5. GM CABIN | 10. TOILET | 23. PORCH |

0m 2m 4m 10m ADMINISTRATIVE BUILDING PLAN 04

Figure: Ground Floor Plan (Source: : <https://www.archdaily.com/902485/star-engineers-administrative-building-and-factory-studio-vgda>)

The partition walls for all the cubicles and workspaces give way to transparent glass. Hence the spaces seem interwoven into each other looking into all the intermediate courts. The mass is a simple form-finished concrete envelope with long colorful perforated metal screen adorned with landscape. Grid planning while carving out the quintessential courtyards is the strength of design.



Figure: Inner transparent partition cubicals, entrance brick works

(Source: : <https://www.archdaily.com/902485/star-engineers-administrative-building-and-factory-studio-vdga>)

Hanoi experiences a warm humid sub-tropical climate with enough rainfall while winters are dull and hazy. Hence the effort was to create an ambience which would do justice to the interior spaces both in summers as well as winters. Series of '*internal courts*' as many as eight keep the office areas fresh by bringing in enough natural light even when the sky is dull. A long-perforated panel's screen adorned with landscape in and out on the front facade cuts off the glare in the summer months. This screen also negates the use of blinds/curtains in the front façade. The panels painted in different hues stand-out in the otherwise restrained concrete façade.



Figure: Perforated Screen (Source: : <https://www.archdaily.com/902485/star-engineers-administrative-building-and-factory-studio-vdga>)

4.2.2 Elevation Analysis

Demand for understated interiors in the tropical-temperate climatic zone of Vietnam, allowed us to fully utilize the beauty of earthy materials. The strong sunlight beautifully enhances the material palette. Be it the vacuum dewatered floor, the brick wall or the raw metal, light reflects brilliantly through them.

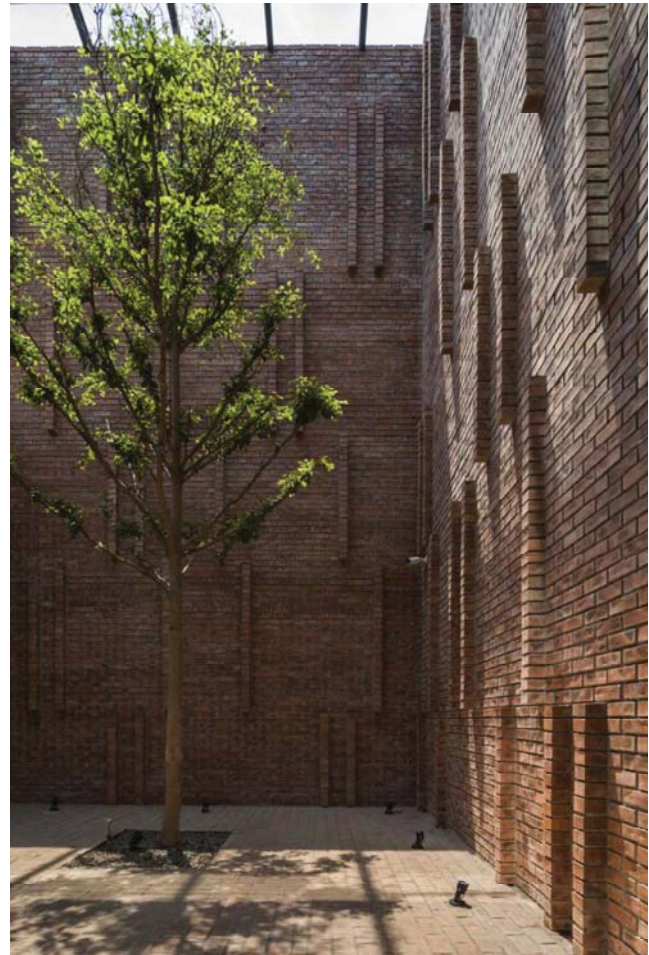


Figure: Brick Facade (Source: : <https://www.archdaily.com/902485/star-engineers-administrative-building-and-factory-studio-vgga>)

Brick is the main element of interior design in this office space. Various forms and hues of brick make for a unique element in the interior spaces. The twisted brick wall forms the reception backdrop and it drew inspiration from a visit to a local brick kiln in Hanoi. The building envelope in form finished concrete offers a subtle contrast to the fierce red of the brick. The floating MS staircase imparts the lightness to the circulating areas. Customized stretched metal ropes in place of staircase railing offer the transparency.

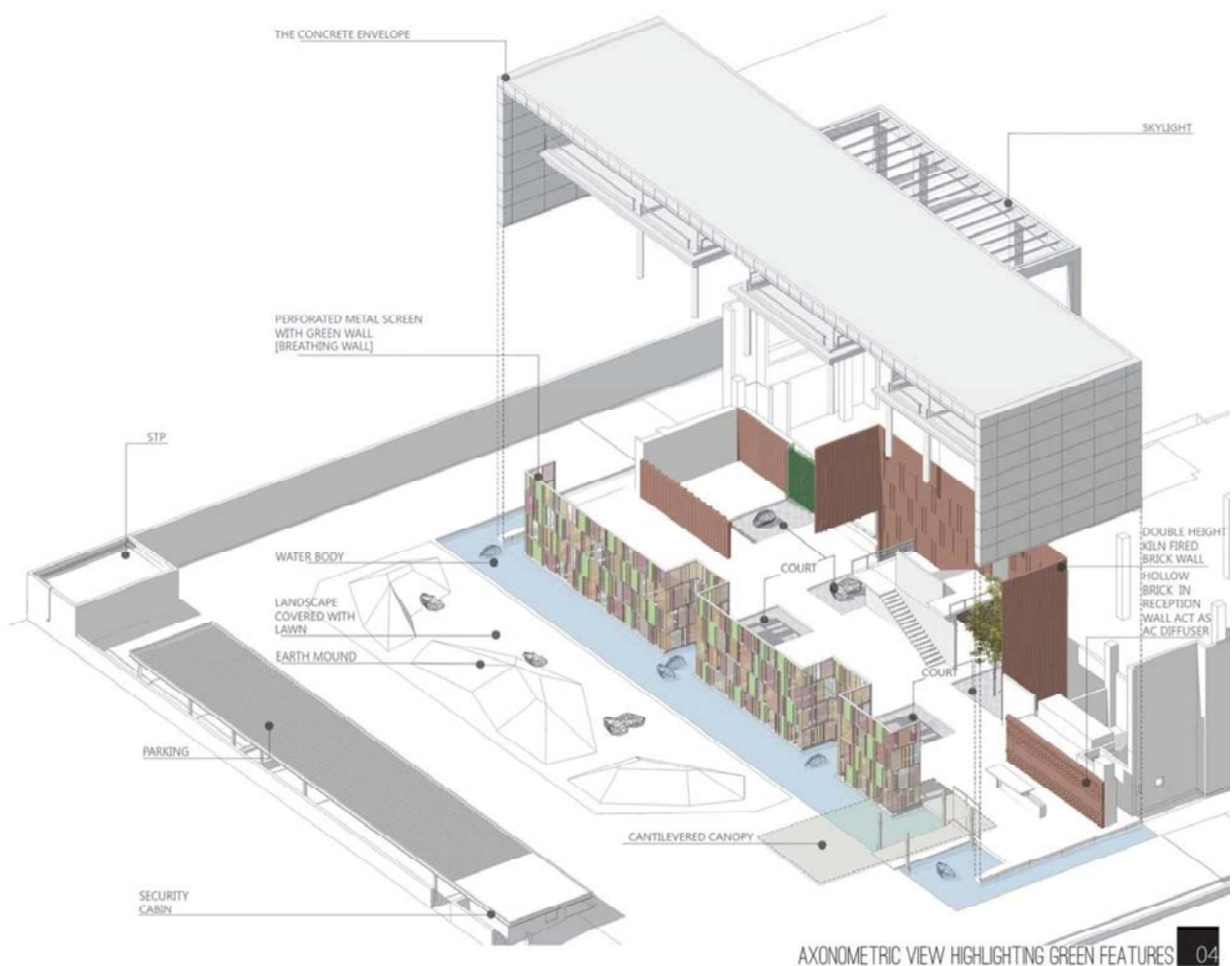


Figure: Axonometric view of facades and features(Source: : <https://www.archdaily.com/902485/star-engineers-administrative-building-and-factory-studio-vdga>)

4.2.3 Findings and Observation

- Microclimatic facade treatment
- Using local material.
- Using screens to reduce heat.
- Inner court brings harmonious with nature.
- Transparent partition walls brings more lights and visibility.
- Entrance brick wall decoration shows culture of that context



Figure: Sections (Source: : <https://www.archdaily.com/902485/star-engineers-administrative-building-and-factory-studio-vdga>)

4.2.4 Tentative Projection

From this project, the Brickworks and the screen design can be an inspiration. The method of working with concrete, screen, brick and glass is quite amazing. and also the spaces has inner court that inspires working within the nature.

4.3 Sanskriti Kendra

4.3.1 Project Profile

Location: Anandgram, Delhi, India

Architect: UppalGhosh and Associates

Site Area: 8 acres

Building area: 925 sqm

Year of Completion: 1990

4.3.2 Project Description

The Sanskriti Kendra is situated away from the hustles of the overcrowded city of Delhi, at the foothill of the Aravillas. It is a far cry from the desultory attempts at modernization where traditional building methods have been lost in the oblivion as steel, glass and concrete structures overshadow historical monuments like the QutubMinar close by. In

many ways it is the embodiment of all that Sanskriti Pratisthan stands for and the myriad of activities it is involved in are:

1. Preservation and presentation of indigenous heritage, craftsmanship,
2. Craft
3. Literature
4. Children's education
5. Performing arts The Sankriti Kendra complex consists of:
 - a. Museums
 - b. Library
 - c. Workshops
 - d. Residential dormitories
 - e. Amphitheatre
 - f. Studios

4.3.3 Design Philosophy

In the words of the architect Uppal Ghosh, "I like simplicity in architecture. A building should project a client's concept and not the architect's perceptions. Sanskrit Kendra is

the result of planning that extends over a period of eight years. In this time the complex has grown organically with plans altered several times along the way.”



Figure: Blending with the nature with build form (Source Architecture Plus, Vol. 4)

This in essence is the nature of Indian architectural tradition where the master craftsmen does not design on a table but build with his own hands three dimensional models. This essence has been largely reflected in the design of the Sanskriti Kendra.

The complex offers a space where nature mingles with modernity and creativity thrives. It serves as a place where creative minds devoted to diverse disciplines can study, interact, and reflect upon their respective areas. It is thus a land of bliss where the environment these creative minds are not distracted from the daily hustles of the city.

4.3.4 Space Analysis

The Sanskriti Kendra opens up and greets its visitors with a large banyan tree where the rural landscape gradually reveals the buildings of the complex. The two museums, Museum of Contemporary Terracotta and the Museum of Everyday Art are situated to the east of the complex. These are built as modern units around a landscaped courtyard. At some places the Terracotta Museum is nothing but a square platform, a room with a roof and no walls, while in others a room with walls but no roof.



Figure: Blending with the nature with build form (Source Architecture Plus, Vol. 4)

The Kendra is a self-contained village with its own courtyard. Its dormitory type residential units accommodate school groups and provide spaces for craftsmen to live and work. The southern edge of the complex houses 12 studio residences for artists around the world.

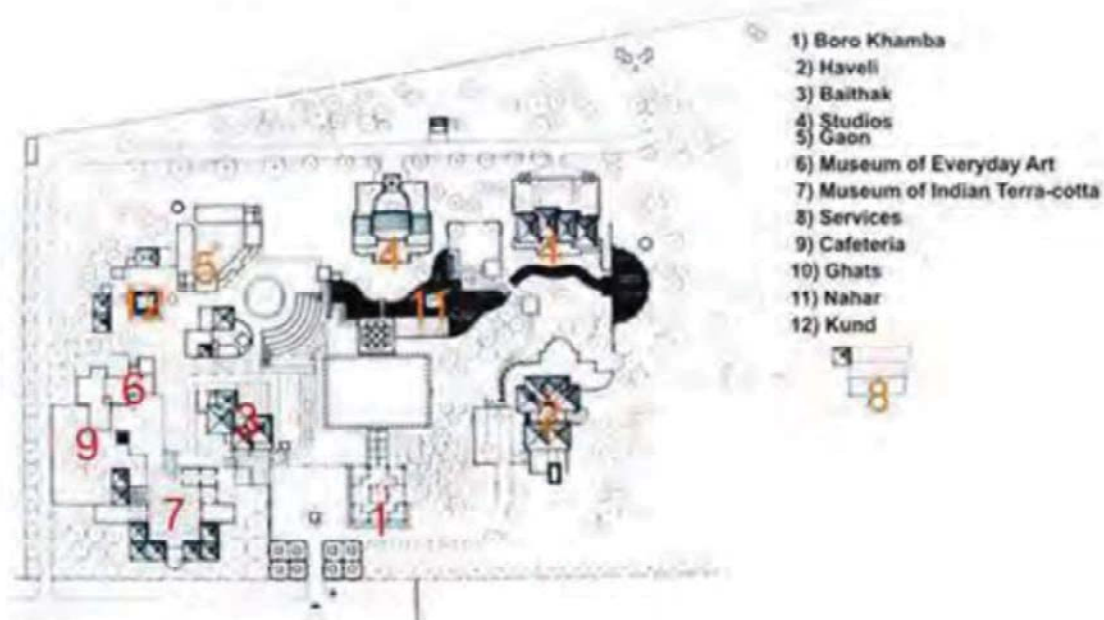


Figure: Site plan(Source Architecture Plus, Vol. 4)

The layout of an arrangement of the spaces allows for plenty of breathing and strolling space between them, yet close enough to avoid a sense of isolation. The orientation of all the buildings is designed to have minimal dependence on cooling systems. The studios have provision of cross ventilation and shade from the trees which protects the studios from the extreme heat of the sun. A 200 seated amphitheater creates a platform for cultural synthesis and an ambience which creatively inclined may work in contended isolation or intermingle with fellow guests.

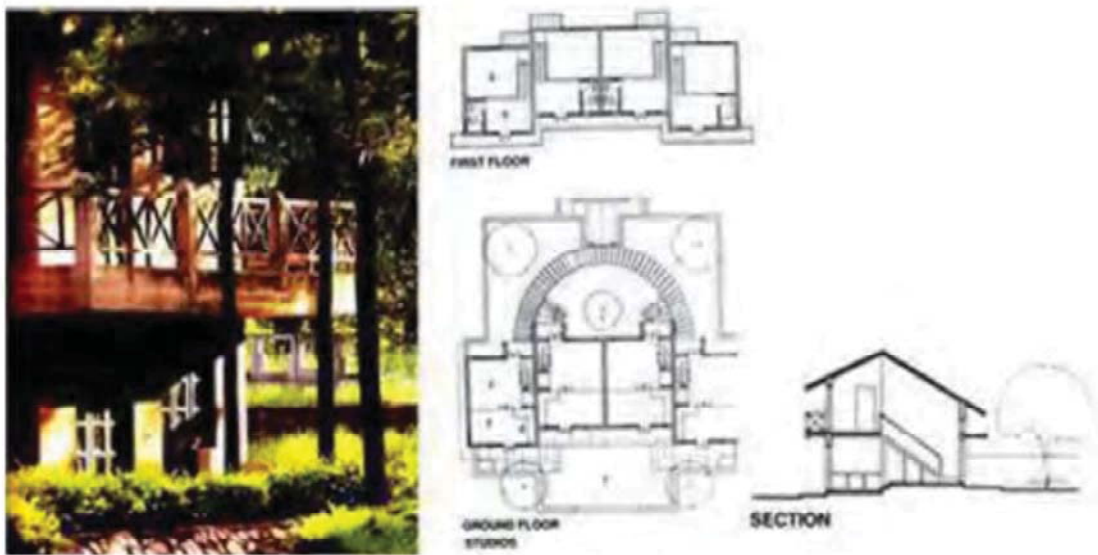


Figure: Plan and section of studios, (Source Architecture Plus, Vol. 4)

4.3.5 Material and Scale

The material use of Sanskriti Kendra is very simple and traditional of semi rustic finish. The complex is very low profile, subtle and typically Indian where rural and urban architecture is successfully blended without flamboyance.

4.3.6 Observation

- Respecting the rural context
- Indoor, outdoor relationship.
- Creating a breathing space in between the buildings
- Natural ventilation
- Connecting the spaces with the courtyards.

4.1.4 Tentative Projection

From this project, tentative projection can be, blending nature within the build form. This project respects the rural context as well as creating the breathing spaces. The design of plan can be inspired for my own project.

4.4 Friendship Center

4.4.1 Project Profile

Location: Gaibandha, Bangladesh

Architect: KashefMahmoob Chowdhury

Area: 2897.0 sqm

Project Year: 2011

4.4.2 Project Description

The friendship center is situated in Gaibandha, Bangladesh. This project was for an NGO which works with some of the poorest in the country and who live mainly in the river line islands with very limited access and opportunities. This center uses for the facility for training programs and this center will rent out for meetings, trainings, conferences etc. as for income generation.

In an irascible terrain that alternates between emerald green rice paddies and swirling, churning flood waters, a new project called the Friendship Centre seems like a woven terracotta raft that has been swept out from a remote village in a distant time, and now lies stranded on the flood plains that surround the small town of Gaibandha in the north of Bangladesh.

The site for the center is a low-lying area outside Gaibandha, a predominantly agricultural land.

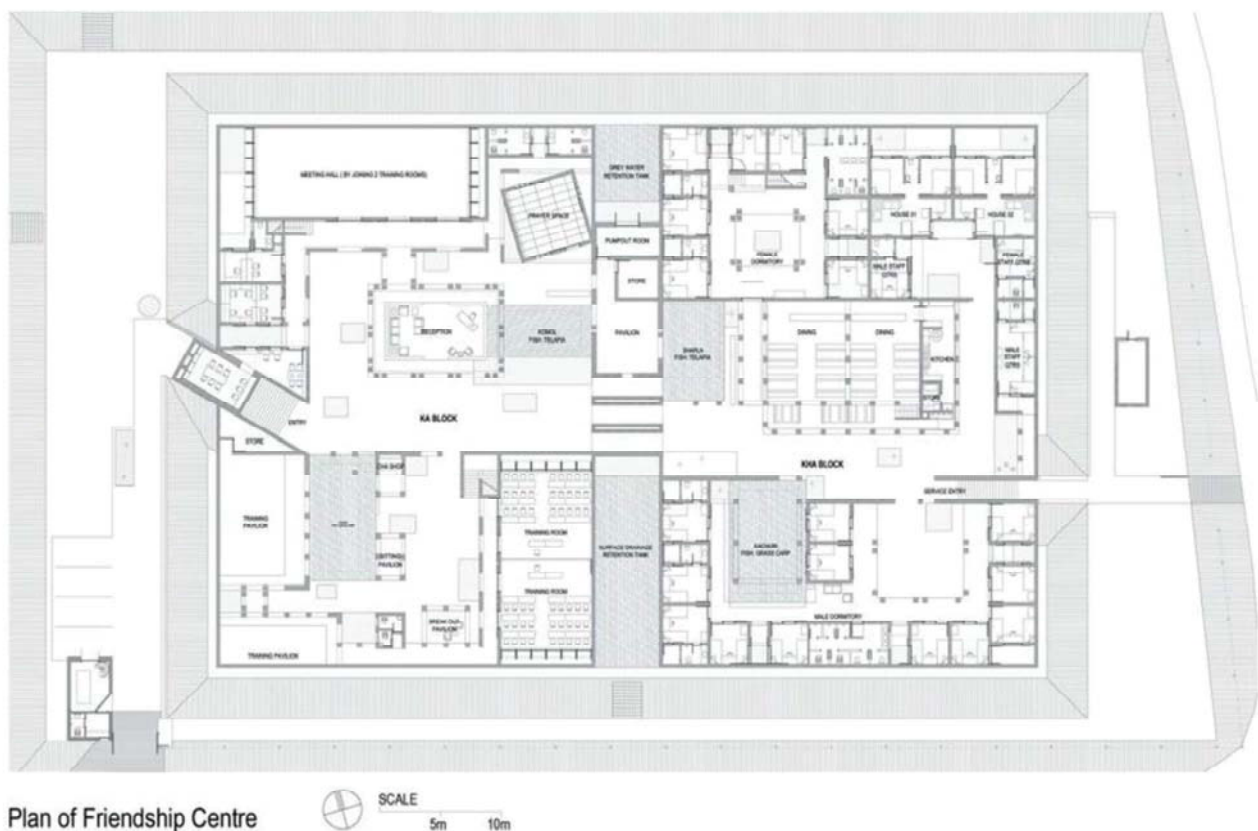


Figure : Plan Layout (Source:<https://www.archdaily.com/423706/friendship-centre-kashef-mahboob-chowdhury-urbana>)

land susceptible to flooding if the embankment for the town is breached. Prohibitive costs for landfill, as well as seismic activity and the low weight bearing capacity of the silty soil, discouraged adopting the usual response of raising the whole site above the high flood level (8 feet); limited funds for the project were directed towards the extensive program of the center.

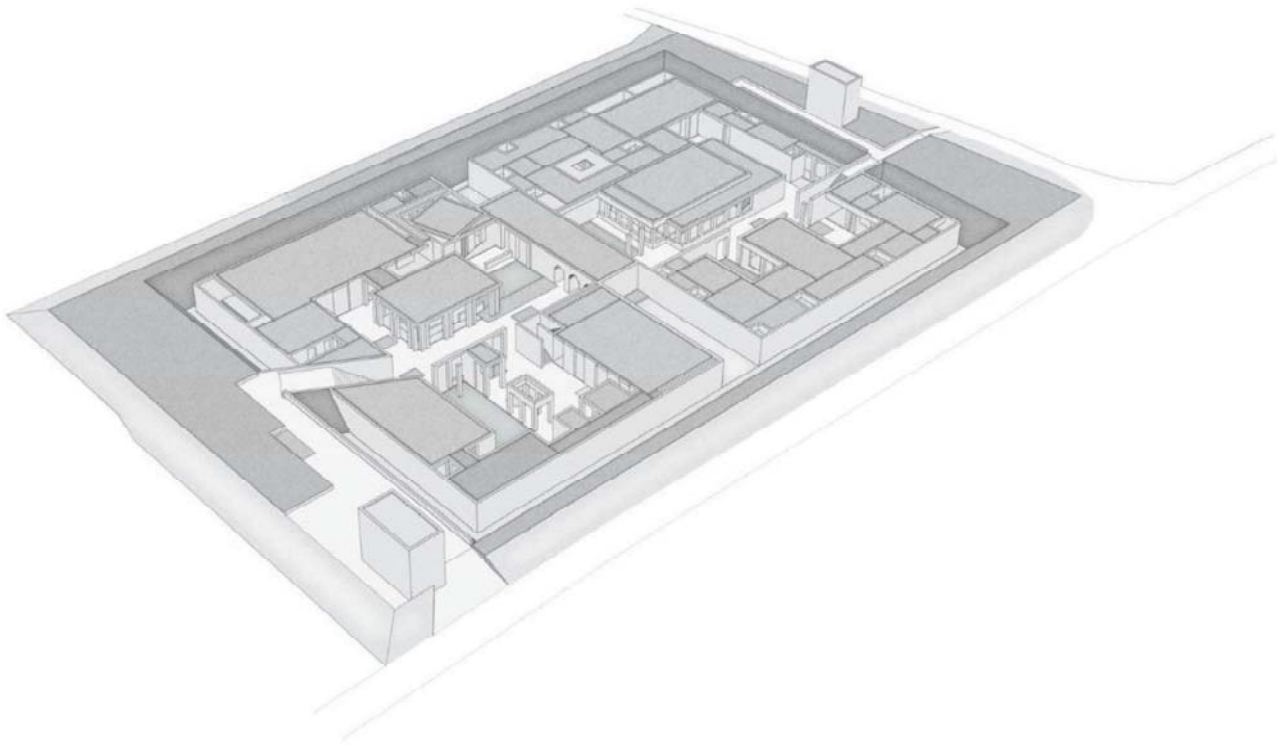


Figure :Axono view, (Source :<https://www.archdaily.com/423706/friendship-centre-kashef-mahboob-chowdhury-urbana>)

The complex is laid out as a mat of pavilion-like buildings, open courts, pools and walkways. Buildings house offices, a library, meeting rooms and pavilions, a prayer space, and a tearoom. A separate area contains dormitories and spaces for private functions. There is no air-conditioning in the complex; fractured and pavilion-like building volumes allow for natural ventilation and cooling, also facilitated by courtyards and pools, and earth-covered green roofs. The environmental sensitivity of the project also extends to the creation of an extensive network of septic tanks and soak wells, so that sewage does not mix with flood water.

4.4.3 Space Analysis

There are three blocks included in this project. The 'Ka' Block contains the reception pavilion, offices, library, training/conference rooms and pavilions, a prayer space and a small 'cha-shop'. The 'Kha' Block, connected by three archways, is for more private functions and houses the dormitories, the dining pavilion and staff and family quarters. The laundry and drying shed are located on the other side of the pond.

Spaces have Large openings in the walls bring natural light and ventilation through the buildings, while a sequence of small courtyards and pools allow cool air to circulate.



Figure:Zoning (Source: Author)

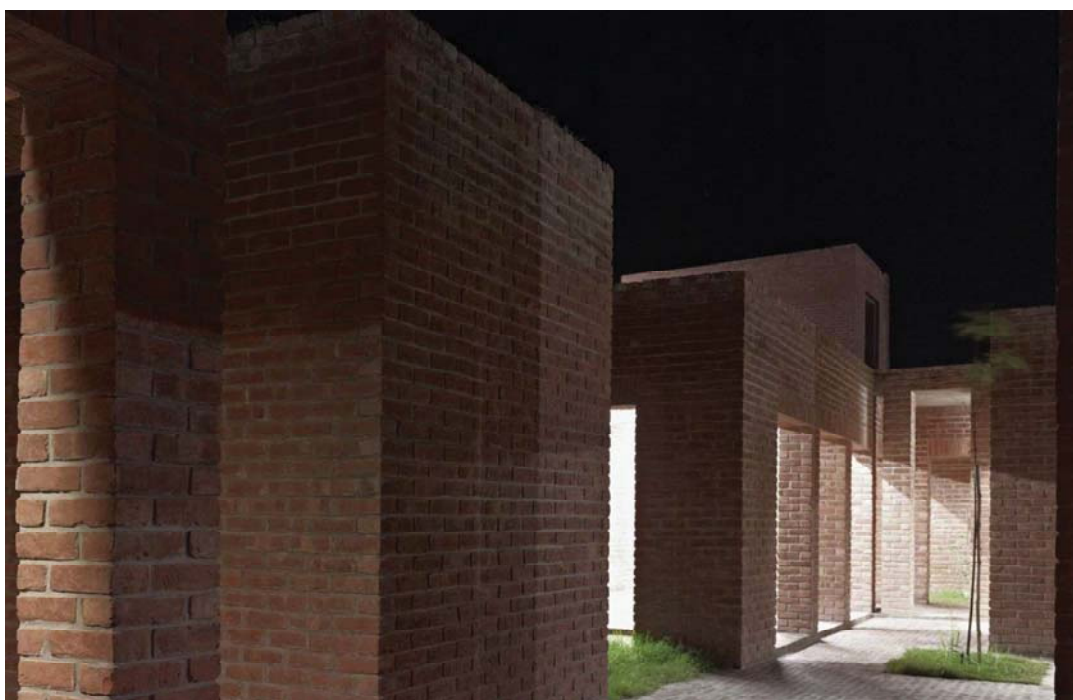


Figure : Light and Shadow (Source: (<https://www.dezeen.com/2013/08/21/friendship-centre-by-kashef-mahboob-chowdhuryurbana/>))



Figure: Indoor courtyard (Source:<https://www.dezeen.com/2013/08/21/friendship-centre-by-kashef-mahboob-chowdhuryurbana/>)

As in construction, so in conception - the complex of the center rises and exist as echo of ruins, alive with the memory of the remains of Mahasthan (3rd century BC), some sixty kilometers away. Constructed and finished primarily of one material - local hand- made

bricks - the spaces are woven out of pavilions, courtyards, pools and greens; corridors and shadows. Simplicity is the intent; monastic is the feel.

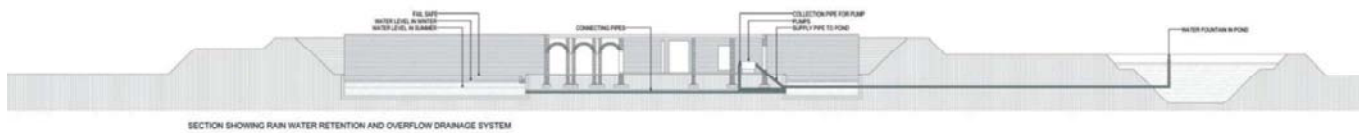


Figure : Section (Source: <https://www.dezeen.com/2013/08/21/friendship-centre-by-kashef-mahboob-chowdhuryurbana/>)

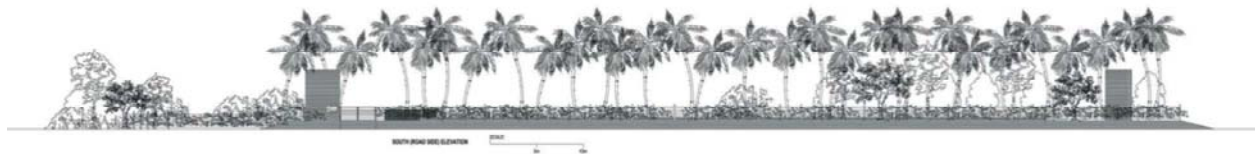


Figure : Section (Source: <https://www.dezeen.com/2013/08/21/friendship-centre-by-kashef-mahboob-chowdhuryurbana/>)

4.4.4 Findings and Observation

- Respecting rural context
- Indoor outdoor relationship
- Using local materials
- Connecting spaces with courtyard

4.4.5 Tentative Projection

From this project, the tentative projection can be the construction and main concept of this project in the rural context. This project respects the rural context with construction techniques, material and humble approach. The indoor-outdoor courtyard, connecting through the arches and dividing the spaces were very inspiring for my project as well.

Chapter 5: Program development and Analysis

5.1 Program Rational

The analysis and development of the programmatic requirements of the project are gathered from the literature overview and given programs from the client. From literature review, it is strongly established that, for affluent this project the programs should be addressed the marketing policies of the finished goods, having a proper research facility and having a proper civic space.

In this sector, the given programs with detailed information are analyzed here. The programs can be categorized into three zone, the public zone for all the visitors and weavers, the semipublic zone for research and work and finally the private zone for the weavers and for the guest as well. Besides the mela spaces and display spaces are proposed for civic spaces so that project can became successful.

Basically, this project is mainly for the weavers and for the community to improve their economic factors and to showcase their talent as well.

5.2 Square Feet and Area for program

Functions	Area in Sq ft
Multipurpose Hall Space required/ person – 10 sft No of users – 1,200	12,000

• Cafeteria Kitchen and Store main serving area for 250 people Outdoor space for kiosks (2,000 sft)	8,000
• Administration Reception – 500sft Admin office – 650sft Account section – 250 sft Computer and engineering- 300 sft Conference room – 600 sft Information and resource center – 3,000 sft	5,300
• Reserch and Design Center Material treatment lab – 2,000 sft Research lab – 1,200 sft Material archive – 800 sft	5,200

Fabric analysis lab – 600 sft Chemical testing lab – 600 sft	
Workshop Admin, director and staff zone – 2,000 sft Classrooms x 3 – 1500 sft Finished good storage – 2,000 sft Common space – 1,000 sft	6,500
Dormitory No of user: 100	14,000
Display and Sell center Display center- 7000sft Sales center- 7000sft	14,000

Guest Accomodation No. of rooms – 10 Sft / room – 300 Common Lobby – 1000 sft Dining and kitchen – 1,000 sft	5,000
Mela Space	
Circulation 30%	
Total	91,000

5.2 Functional flow and Program Analysis

The programs are analyzed on the basis of studies and then zoning is done. They are facilitated with functions and as such the entire community intersects. Proposed programs are given below-

- MULTIPURPOSE HALL
- CAFETERIA
- ADMINISTRATION
- RESERCH AND DESIGN CENTER
- WORKSHOP
- DORMITORY
- DISPLAY AND SALES CENTER
- ACCOMNDATION (For guest/visitor)

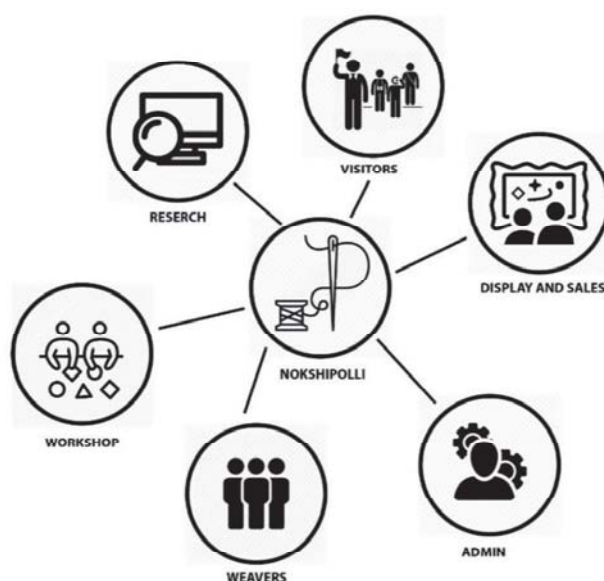


Figure: Program analysis (Source: Author)

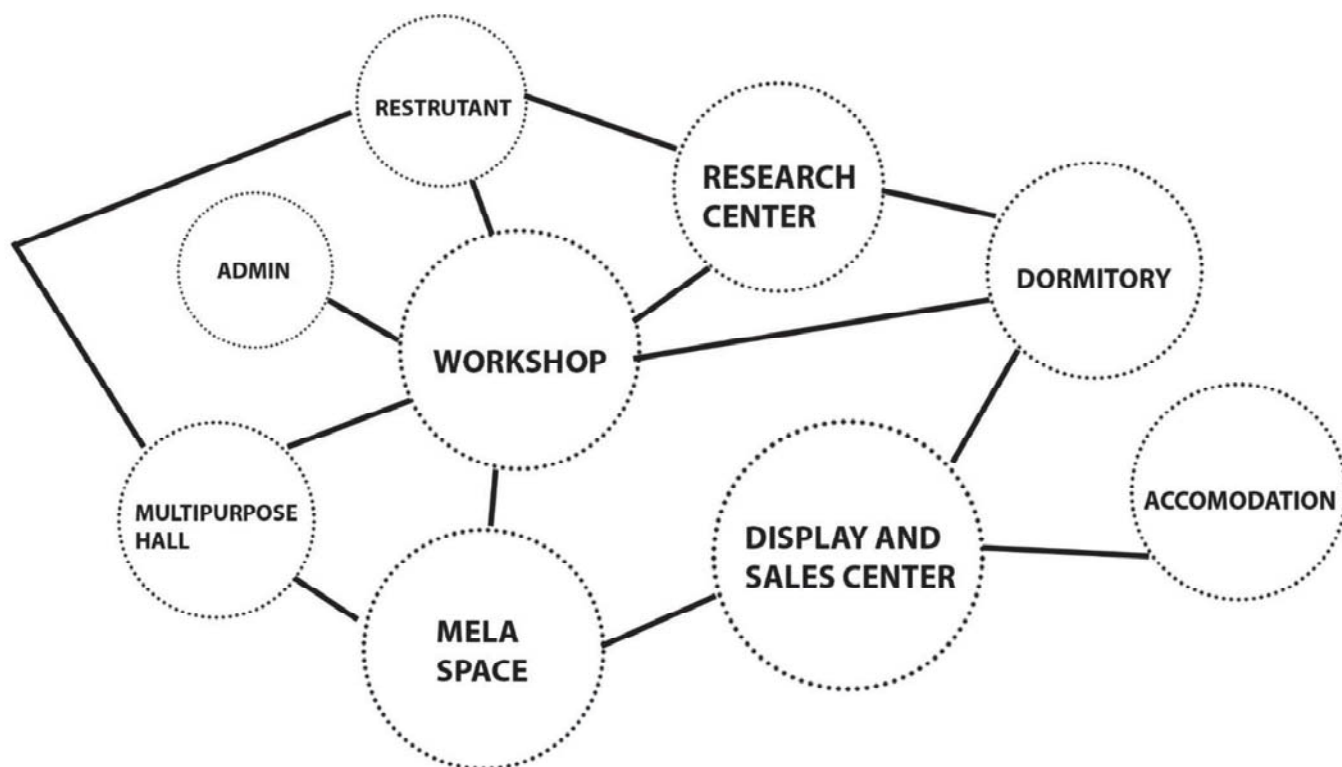


Figure: Functional Analysis (Source: Author)

5.3 Area Coverage

Land aera: 8 acre

Open spaces: 30%

Water Body: 15%

Road and Hard surface: 20%

Total 65% of 8 acre

So, build space 2.8 acre from 8 acre (3,484,80 sft) which means build aera 35% of land aera.

Chapter 6: Concept and Design development

6.1 Introduction

Initial design process includes the site study, the pattern study of nakshi katha and the structure of nakshi katha and art. this design process includes create a platform for nakshi art and artists as well as local people. so the design process includes the vocabulary of nakshi patterns and contextual impacts within humble and sensitive approaches.

6.2 conceptual Development

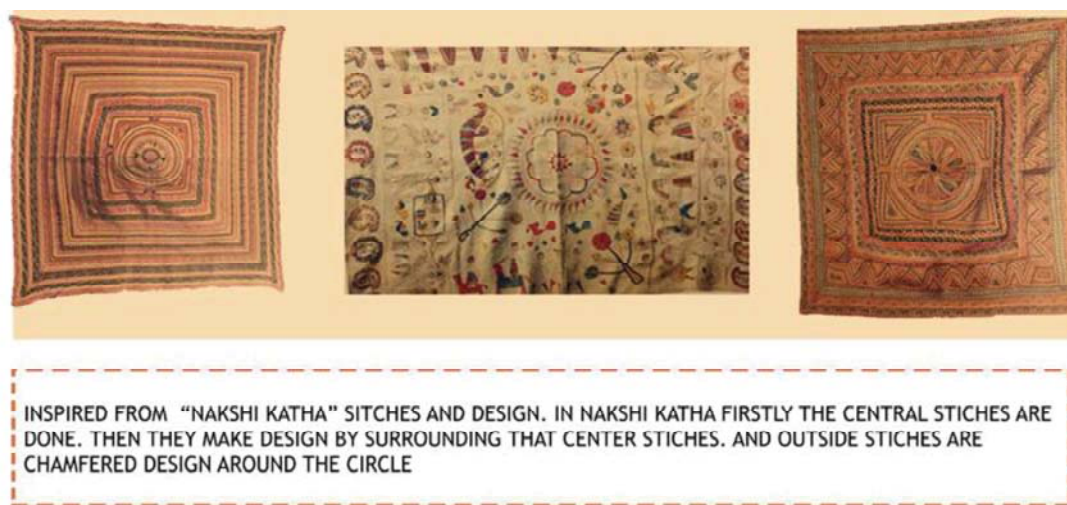


Figure: Concept derive (source: author)

Mainly, the concept derives from Nakshi katha stitches. from the study it can be shown that nakshi katha firstly includes the central stitches . For six layers of clothes occupied together, the central stitches are needed for main structure. Then around the central stitches, the square stitches are formed and it chamfered the around the circle.

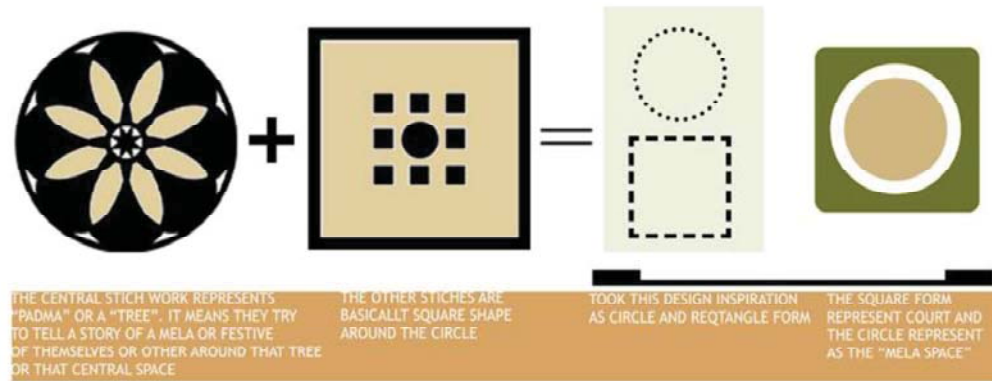


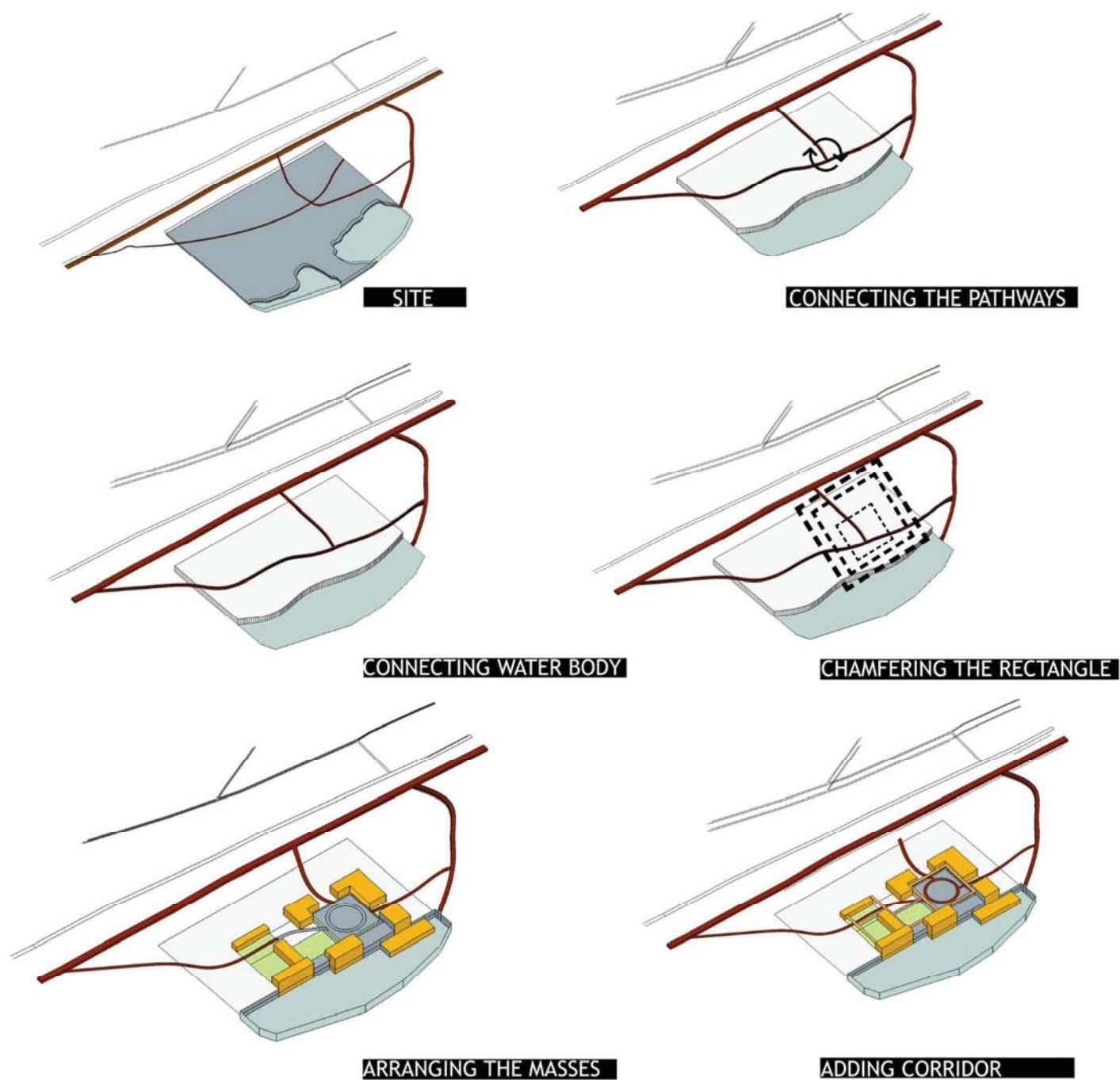
Figure: From concept to form (Source: Author)

The other thing is that the central stich work represents “padma” or a “tree” that represents artist life’s or their surrounding’s story of joy, festival or happiness for example “mela” or a “festival”. The other stiches are basically square shape around the circle. so taking the design inspiration an circle and square form that can be represent the mela space and the inner court.

6.3 Design Development

First Design derives from the site pathways and water body. the water body are now dried so it can be connected. then the pathways centralized in one point. so that point can be the circular main court as the mela space. Around the main court the square form can be oriented and if it is chamfered that functions can be generated as well. finally the circulation can be connected by the pathways as well as the corridor as well.

Figure: Form generation (Source: author)



ZONING

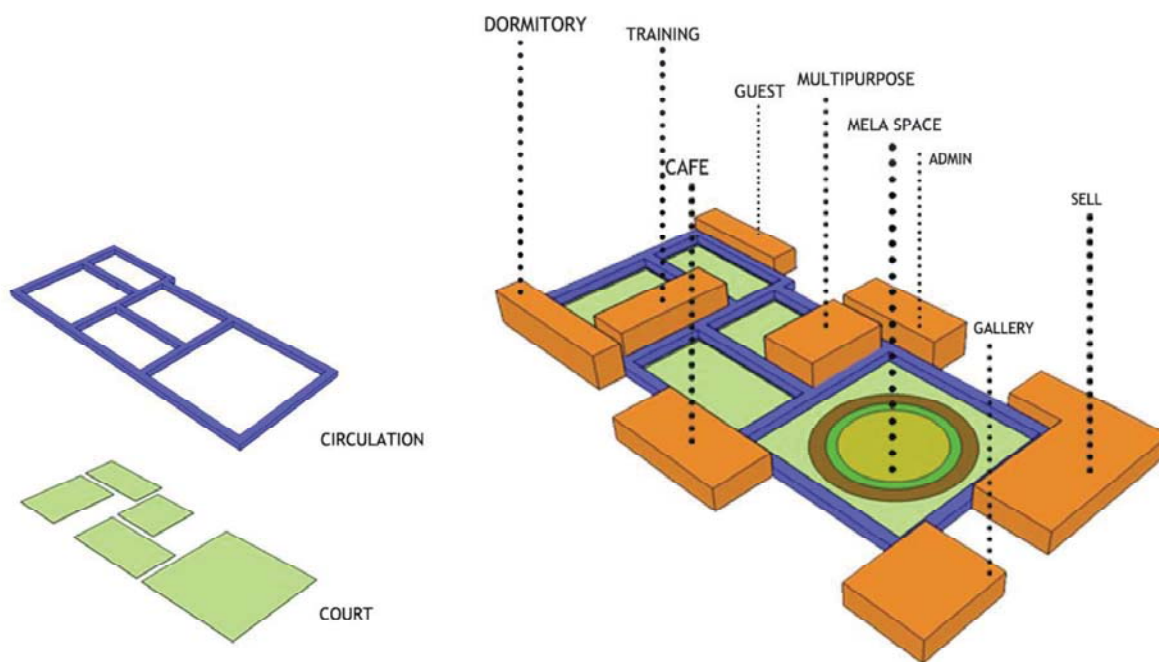


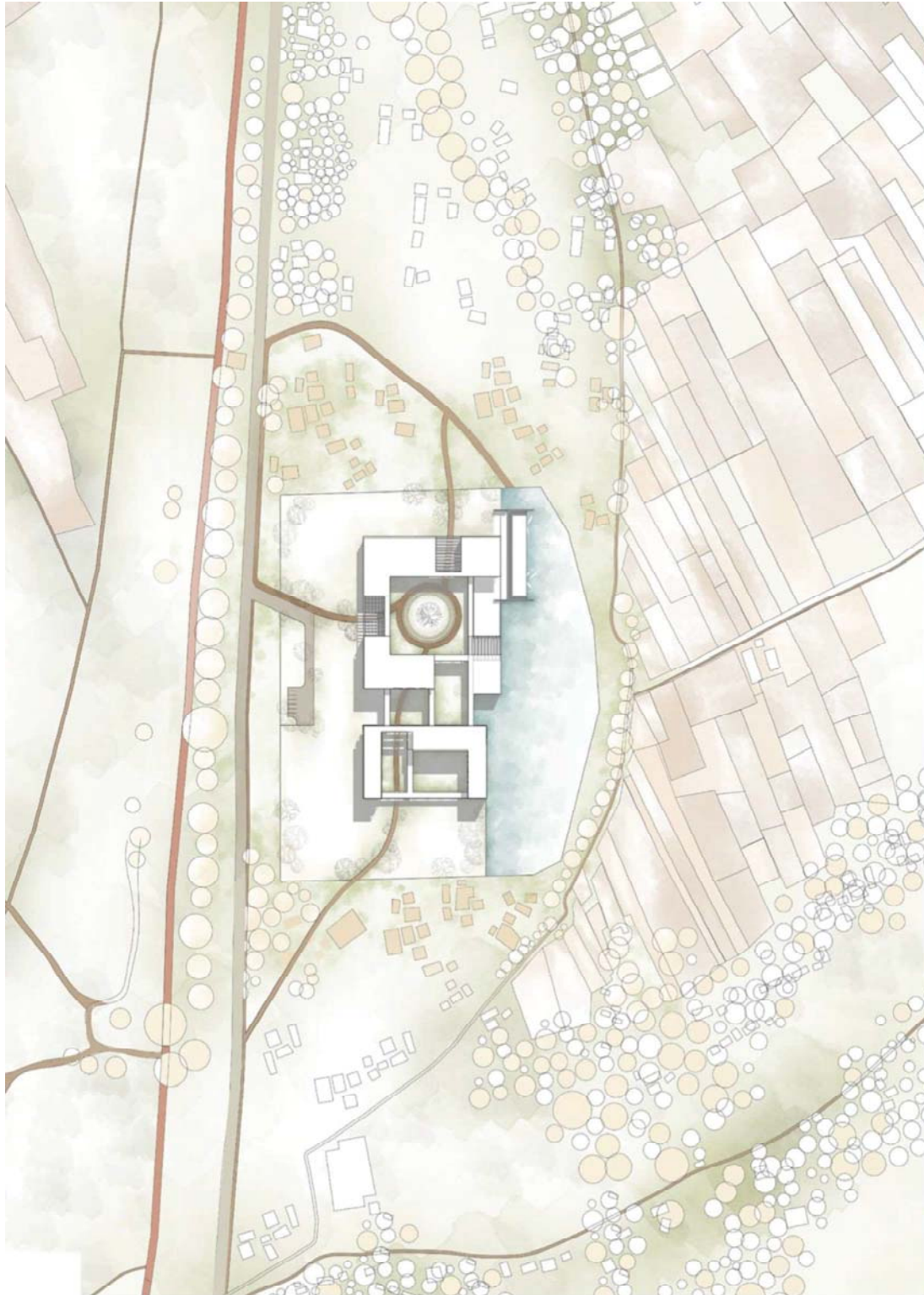
Figure: Zoning (Source: Author)



CONCEPTUAL SKETCHES

Figure: Conceptual Sketches (Source: Author)

6.4 Final Design Drawings



ROOF PLAN
SCALE: 1/64" = 1'-00"



Figure: Roof plan (source: Author)

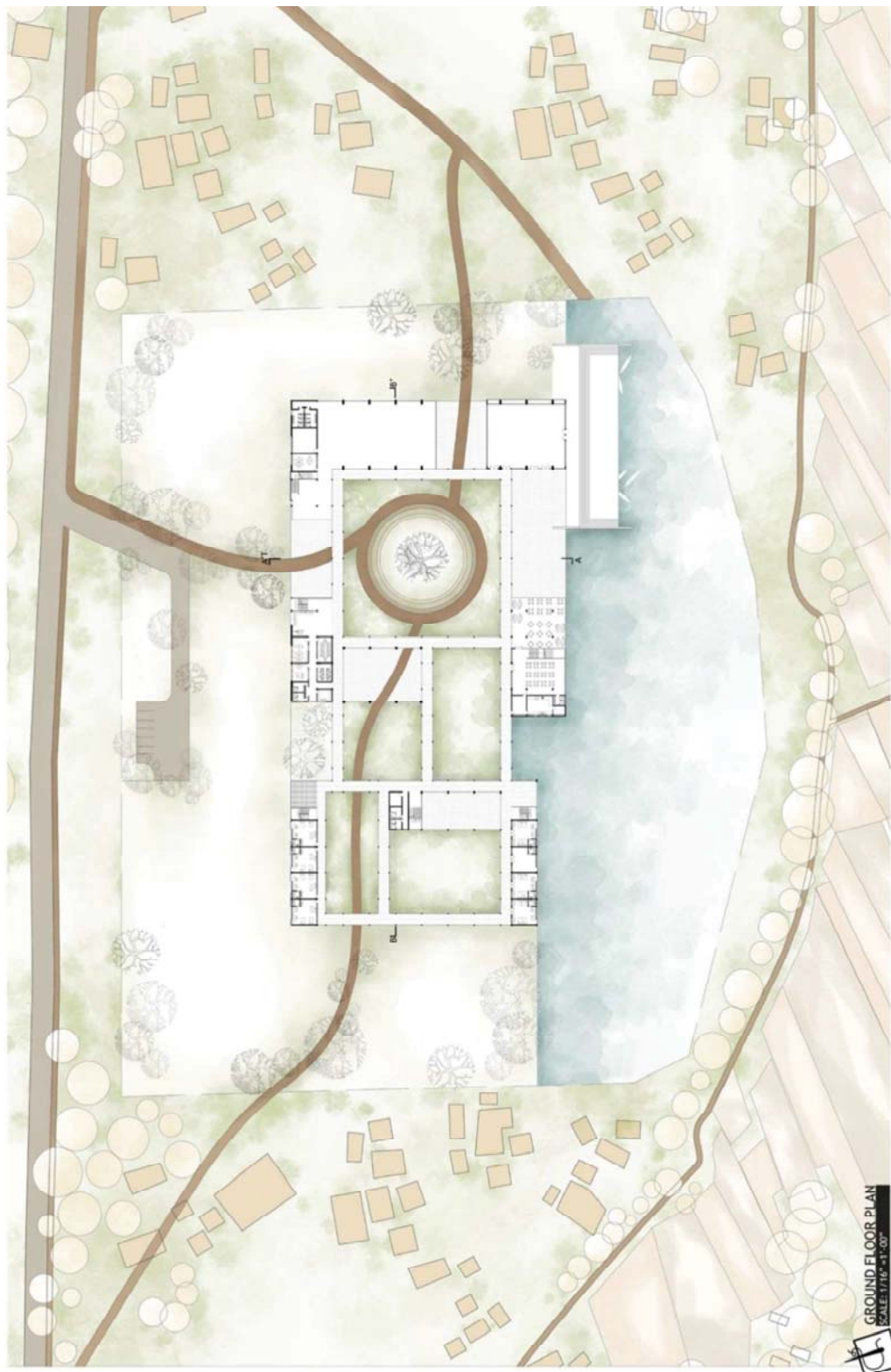


Figure: Ground Floor Plan (Source: Author)

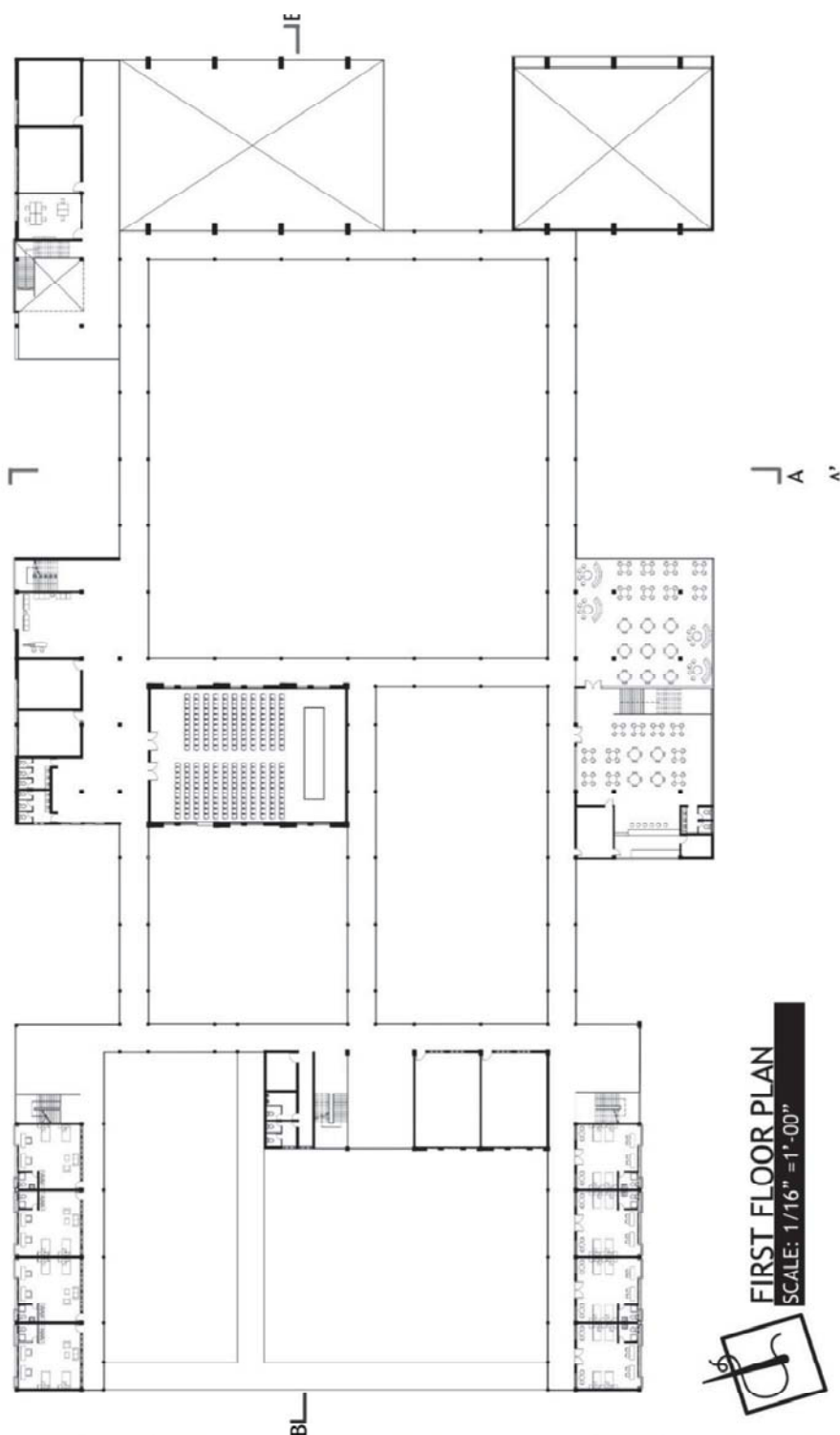


Figure: First Floor Plan (Source: Author)

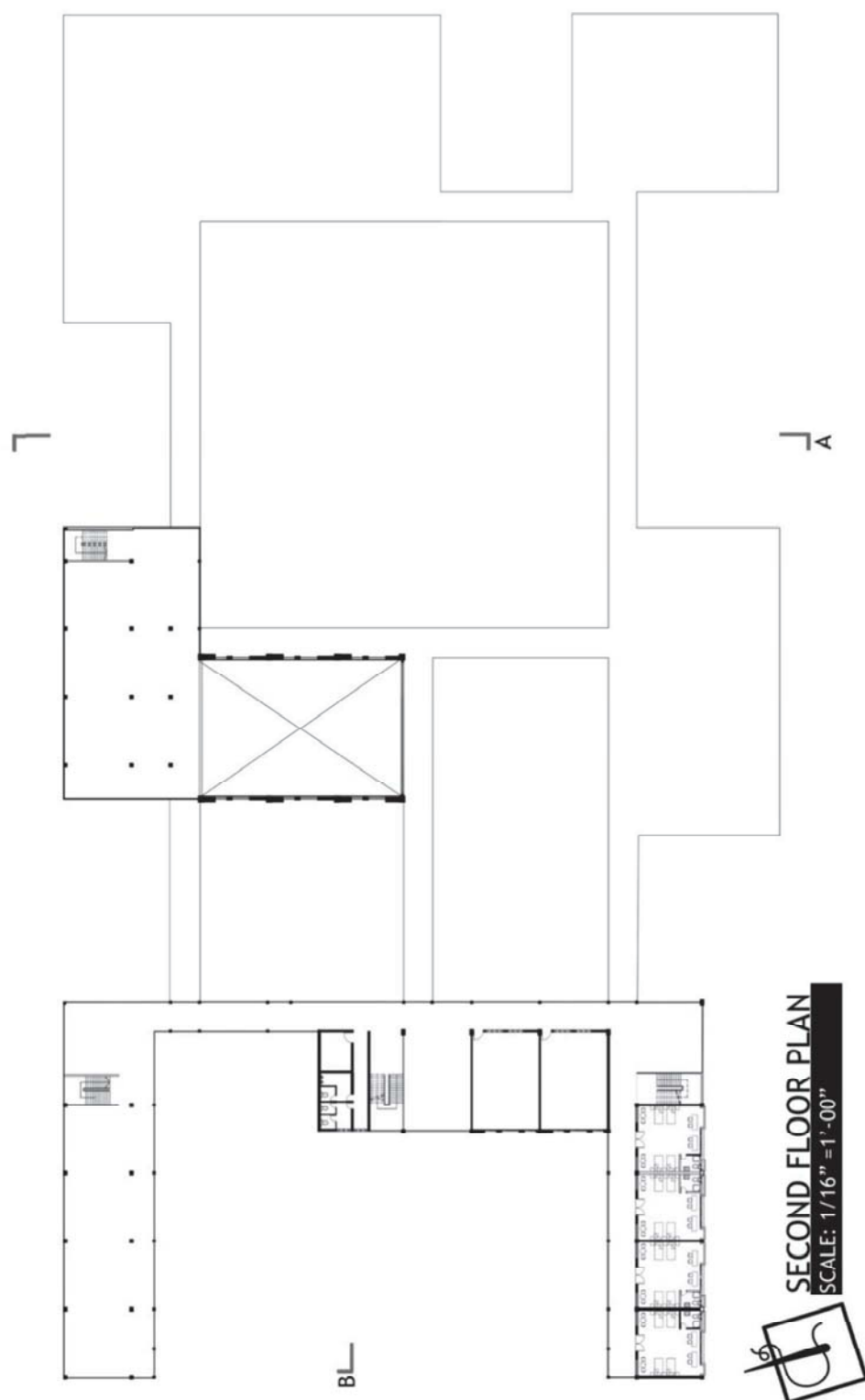


Figure: Second Floor Plan (Source: Author)



Figure: sections and elevations (Source: Author)

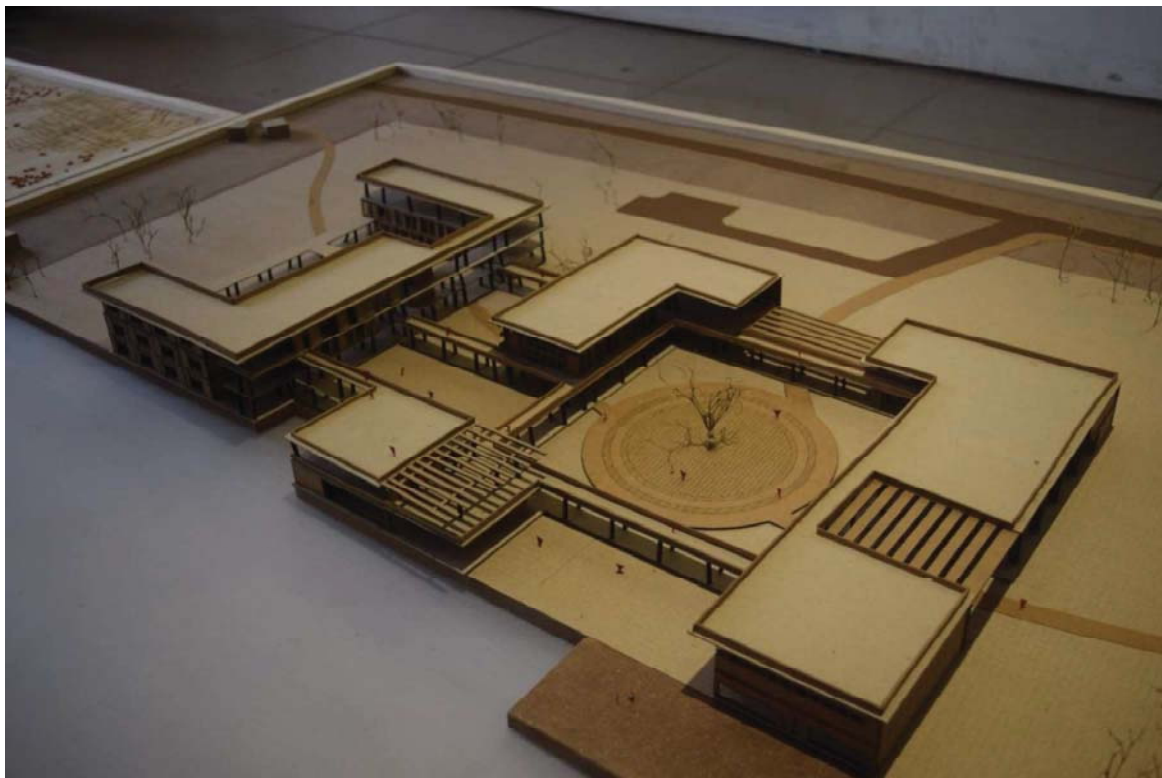
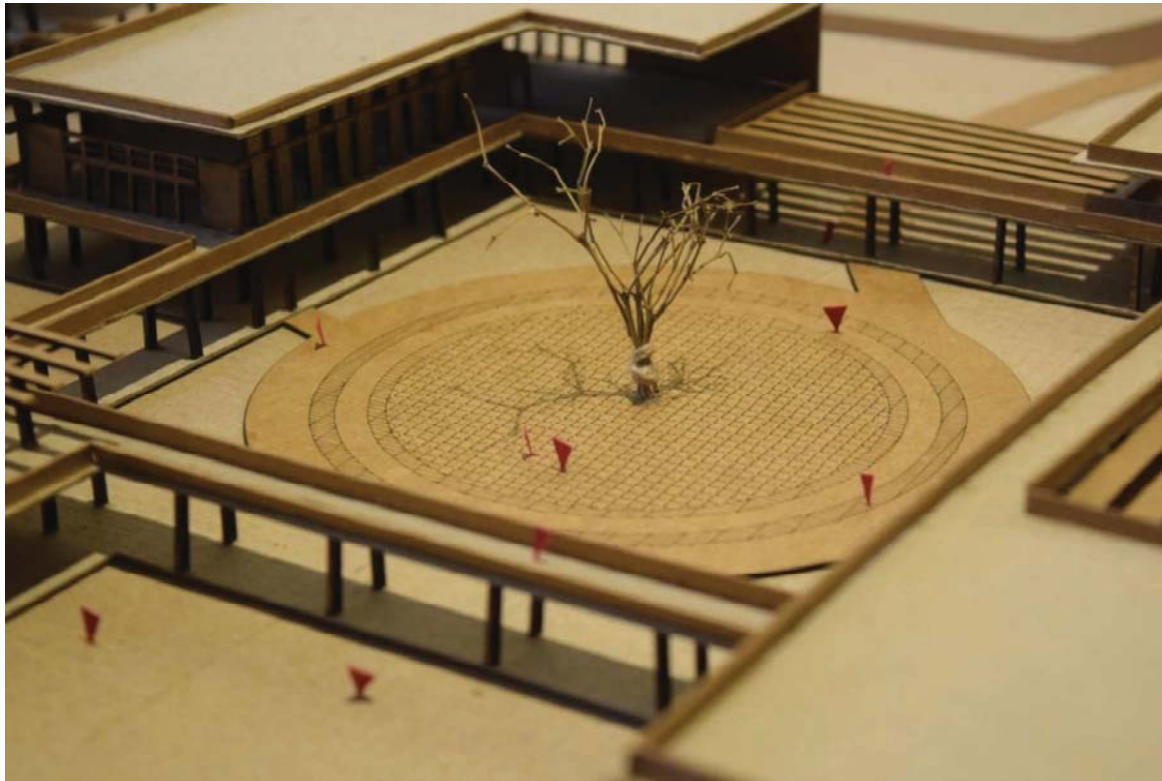
6.5 Perspective views

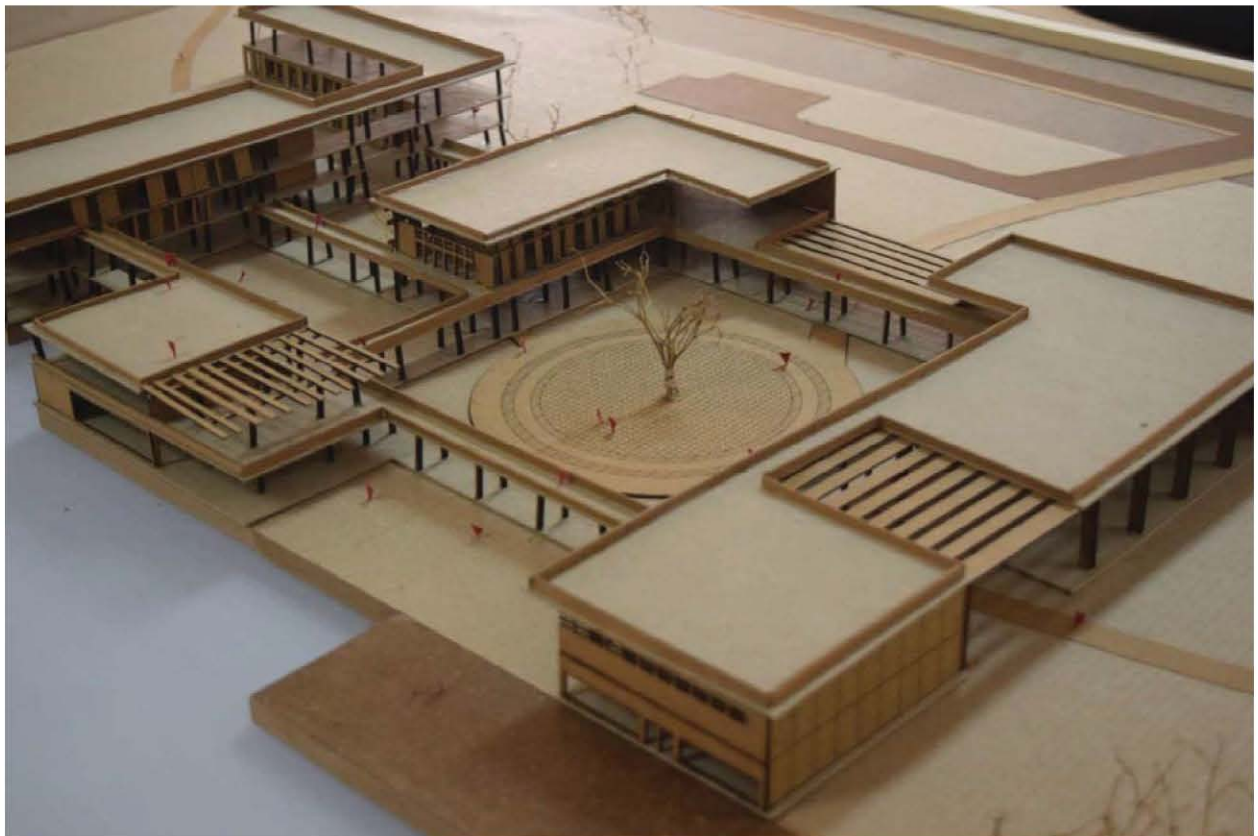




Figure: Perspective views of the project (Source: author)

6.6 Model Pictures





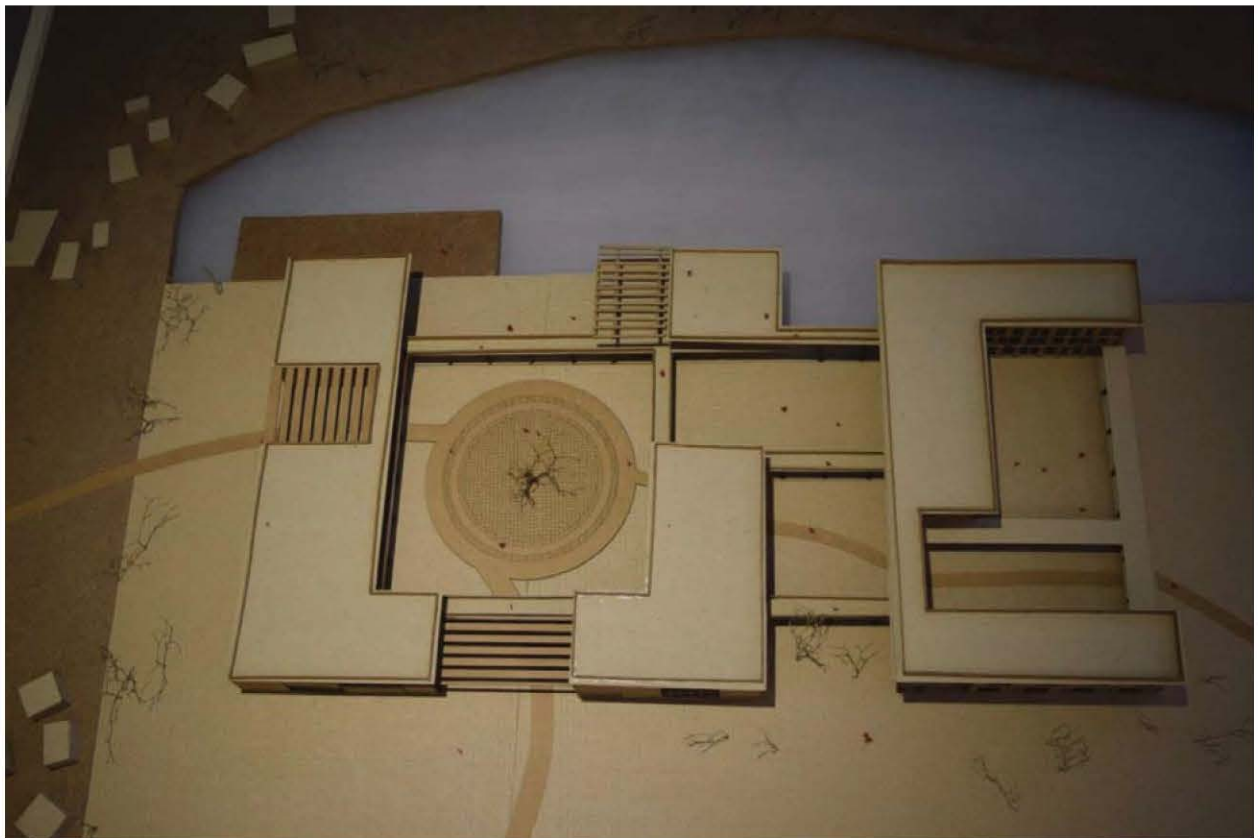
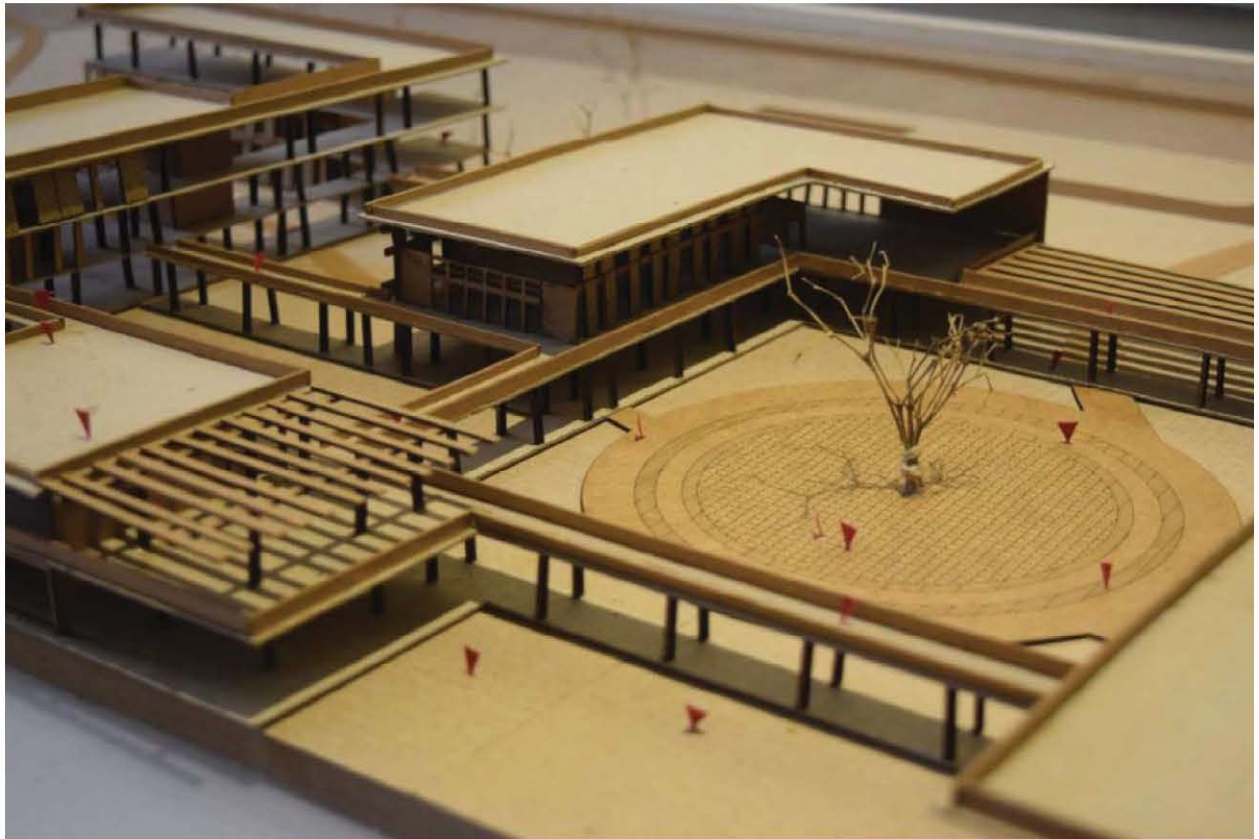




Figure: Model images (Source Author)

Conclusion

“সুই সুতোর গল্প” is a project that dedicated to all the Bangladeshi nakshi artists especially in Jamalpur. This project can be an opportunity for woman empowerment and economic solvency. Besides, this project can being a platform for the artists to show their talents and hard work they put through the needle. As a local heritage, the promotion of nakshi art and culture will bring through the design and infrastructure. This project can be a welfare to the nakshi artist’s community as well as to the country.

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