

THE ART FOR EARTH

ARC 512
SEMINAR II

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THESIS PROPOSAL

Submitted in partial fulfillment of the requirements
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EXPLORING A LIVING MUSEUM WITH THE INTEGRATION OF ARTISAN'S LIFESTYLE THROUGH CRAFT MAKING PROCESS

WORKING WITH A LIVING HERITAGE OF POTTERY BASED ART AND ARTISANS VILLAGE ,
DHAMRAI, BANGLADESH

ACKNOWLEDGEMENT

This project is a result of almost 10 months. Over this long period I have to go through with different knowledge and experiences where also constantly questioning myself, understanding the multiple layers of our culture, craft, craft persons and most importantly interacting with people who have been by my side throughout the whole process and beyond.

In completion, rather the beginning of a new phase of my journey, I'd like to thank the people, who pushed me every single time I fell back, from the bottom of my heart.

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ABSTRACT

Whenever we talk about Art, pottery will come as the primordial element for the culture of mankind itself. The very first time human kind started to form any or some sort of utensils was with clay. Then came pottery as an art to give a new meaning to the works of clay. Pottery has always been a part and parcel of every nation's art & culture. Bangladesh or to be precise this subcontinental area is also not far behind. In fact, our country is enriched with rich cultural history in this particular segment.

Dhamrai has been the abode of creativity for a long time. It has a rich history of artistic creativity tracing back to the Pala Dynasty (800-1100AD), during which time both early Buddhist and Hindu settlements once flourished. Some of the most beautiful crafts like metal casting, pottery, terracotta work etc. have been flourished in this region for decades. But due to mass production in factories, small scale exposure of the crafts and many other reasons these crafts are in jeopardy and so are the artisans. The urge to restore the glory of the tradition of this culture and provide an exposure to the traditional art and artisans with the help of contemporary architectural intervention laid the basis of the hypothesis of this project.

Traditionally being one of the ancient and known rural industry in Bangladesh, it is the semi largest source of rural employment and income after agriculture and is responsible for a very high percentage of the nation's economy. However, today, this prospective commerce is facing threats of extinction because of various problems and obstructions, thus compelling the potters to leave their ancestors profession, clay crafting. The crafts persons, who play an instrumental role in the development of this sector, are deprived from all kinds of basic needs and wages which questions their livelihood and force them

to leave their profession. This beautiful process of turning a mold into a craft is very intricate and deserves high recognition and value. However, the reality is far away from this.

Glorious past, confusing present and questionable future; is the ultimate harsh truth that clay craft is facing now. This paper discusses the approach chosen for the benefit of the artisans' community by taking inspiration from the past and implementing it for the future, thus adding to its potential. It's like an institution within itself which benefits the entire complex as one unified whole. This interaction center, informal shield and accommodating of the craftsman' language is basically an interactive platform for the welfare of the potters' community, and in greater aspect for the entire country.

The main aim of this paper is to deal with the actual scenario of the current situation, identify the limitations and strengthen the possibilities with the intention of preserving the existence of our beautiful craft creations through a collective attempt.

Keywords:

Pottery, Potters, Craftsman, Customer, Institute, Research, settlement, People, Market, Exhibition, Exposure, Knowledge.

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Chapter 1: Introduction

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Chapter 1: Introduction

“We shape clay into a pot, but it is the emptiness inside that holds whatever we want.”

-Tao Saying

The word **arte + factum** means something made by skill like an object which is manufactured or modified by human hands. (Bauman, 1992, p: 204) Clay craft is one of the most ancient and fundamental art ever created by mankind. “The art of clay is as old as man himself”. (Ahmed, 1999, p: 89) There is a popular saying that when a potter’s hand is full of clay and his heart is full of imagination, the shape takes on a soul. Clay craftsman, **potter**s have their own community named **pal para or kumar para**. They belong to the **pal caste** and mostly from the Hindu religion also they follow their ancestor’s occupations. In this sub-continent potters were popularized during the rule of Zamindaris, and they were patronized to make the statues of goddesses, domestic utensils, and other aesthetical items for them. But now- a-days pottery became a decorative commercial product. Nearly **six hundred and eighty villages** are dedicated to pottery making in Bangla nearly half a million people who use clay to make art and surprisingly they do not have a proper place to sell their wares which threatening the existence of the age-old clay craft and those **kumbhakar** community.

Clay is what there is! The purpose of this research is to preserve its cultural heritage of our nation which reflects numerous of our norms and values of both past and present. In parallel, it also aims to create more exposure of the potter community and their artisan’s craft village. To promote development and sustainability of the traditional way of settlement which includes proper civic facilities for the workers so that their long lost traditions can be revived and saved from the clutch of extinction.

1.1 Background of the project

“Then the Word of the Lord came to me, saying, O house of Israel, cannot I do with you as this potter? Saith the Lord. Behold, as the clay is in the potter's hand, so are ye in mine hand, O house of Israel.”

-Jeremiah 18:5, p: 6.

God is the potter and we are the clay. If you're familiar with the process of shaping and finishing a pottery vase made on a potter's wheel, you know that **lump of clay goes through a lot of changes** before it becomes a beautiful work of art. And just like that history of modern society went through thousands of ups and downs before we came to this twenty-first century. (Aulia, 2010) The history of Bangladesh pottery is an old one dating as far back as the Mohenjo-Daro and Harappa civilization where earthenware was found after the excavation of Mohasthangarh in Bogra (300 BC). In fact one of the main centers of the pottery crafts of the sub- continent had been on this soil. Rayer bazar of Dhaka has a long tradition of working with the red clay which is popularly known as **“laal mati”** in this region. In fact it has been famous ever since the Mughal period. So is **terracotta**; another famous form of clay creation. The terracotta art used in the Kantajee temple of Dinajpur is fascinating in terms of texture and quality. **The 'neel padma' found in lalmai hills of Camilla is unparalleled.** Some of these artefacts have been carefully preserved in museums. Folk arts of these categories are now being used most tastefully in modern designs, and for decoration purposes in contemporary lifestyle.

The traditional crafts and artistry of clay has been thriving for a long time in our country but it is a matter of great sorrow that this ancient piece of art work is slowly drying up as the creativity and traditional crafts are being drained out from its chalice of life. Due to the lack of consciousness and preservation practice, the artistic origin of pottery is slowly

fading away. Although it does attract a number of overseas enthusiasts, it barely has the recognition it should have in national and international level as it is not efficiently acknowledged.

The artisans and craft men involved in these traditional professions are not self-sufficient anymore. Only a few artisans still have been toiling to their most to preserve this millennium-old art-form. Most of them are forced to leave their family business and adopt more contemporary jobs for to make a minimum living. This is mainly due to mass industrial production of similar products, modern day crisis, ignorance, and lack of contemporary techniques but most importantly lack of proper guidance and governance of exposure.

1.2 Aims and objectives of the project

The interpretation about the project is to focus on the present scenario of the clay craft sector and their inhabitant community living of their constant degradation. This sheds on the predominant factors for the near extinction of this industry. It is also takes an approach to work with the potter community to give a better space for them to live and create the opportunity to exhibit their works to the enthusiasts.

Despite having a huge diversity, the crafts in Bangladesh are dying. This project aims to give a proper opportunity to the craft enthusiasts to interpret not only the craft but also the life of craftsman. It is an attempt to revive this age old traditional craft that has regrettably fallen on the verge of extinction in the course of time. Shortage of working capital, high cost of raw material procurement, lack of organizing capability, inadequate technology and efficiency, lack of policy support are the prime reasons behind it.

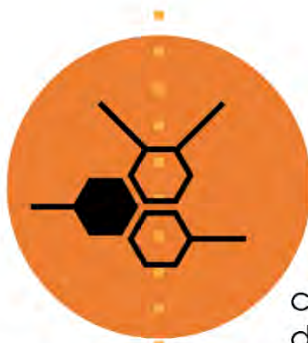
The prime objective is to keep the existence of pottery craft in our society and an approach to work with the community to give a better space for them to live and create the opportunity to explore the clay craft to others.

- To develop the socio cultural-economy and the position of craft.
- To motivate the artisans by providing them an exposure from their own ground.
- To identify their problems, limitations and the reason behind their migration and unwillingness towards their inherent work.
- To provide an opportunity to enhance the field of tourism through our cultural assets.
- To provide a universal platform for the communication of art and craft.
- To develop a cultural corridor in the outskirts of the capital to ensure decentralization of cultural activities.
- To work according to the outcomes and help in revitalizing the industry again.
- To provide a common ground for the easy communication of artisans and designers, students, enthusiasts and buyers across the globe so that there is a direct connection and everything works as a unified whole.
- Enlightening both the local and international enthusiasts about well-known clay craft heritage of our country and its beauty of craftsmanship.
- Constructing the ultimate exposition of art, craft and life to involve everyone to participate in our cultural heritage.

1.3 Why is the craft losing its momentum?

Clay craft is the age old traditional art form of Bengal which follows own cast, community and design process through generation. In fact each community and cast represents their own segment of designs. Some of those patterns and techniques are centuries old and

older generations are passing it away to the newer ones to carry the family tradition. Unfortunately, recent generations are deviating majorly from their ancient roots and culture mostly due to the fact that clay craft itself is casting a shadow on the possibilities of its future existence. There are some major attributes contributing towards the lost momentum of clay crafts.



cost effective similar means of products are driving the market

CHEAPER ALTERNATIVES



handmade products lagging far behind than mass machine made products

LACK OF MASS PRODUCTION



lacking in mordenization and new mode of innovation

LACK OF NEW TECHNOLOGY

Diagram: Major reasons behind losing the momentum of clay craft

(Source: Author)

1. CHEAPER ALTERNATIVES

Ever since the industrial revolution, various alternatives have taken place instead of clay crafted utensils because of colonialism and vast availability of modern technology. Pottery has become a back end decorative and furnished material instead of a day to day goods. People have access to much cheaper alternatives of clay craft such as steel, aluminum, melamine, glass, ceramics and most recently plastic materials have taken over very largely by which clay craft consumer base has seen a major shift throughout this region.

2. LACK OF MASS PRODUCTION

While its competitors are always relying on the mass productions to market and fulfil people's daily needs, clay crafts still depend almost on a total HANDMADE APPROACH. The amount of time and cost it takes just isn't justified in comparison with the mass machine production of the plastic and ceramic materials.

3. LACK OF NEW TECHNOLOGY

Day by day the technologies are improving in every industrial aspect. The latest bits of technologies now easily trumps skill and knowledge. Only with combining all these 3 attributes, one can get the best of result. Unfortunately, there is no enough guidance to our potters and they are using the age old methods to produce anything. That is taking up time as well as cost and at end they are ending up on the losing side.

1.4 Why the community don't have exposure from their own ground?

In terms of handmade craft products there are always some barriers between the traders and artisans during the exchange of goods. The artisans get little or no recognition to the end customers and always have to remain behind this happiness. Many reasons are

responsible for this unwillingness towards their work and professionalism. Two major parts are discussed below.

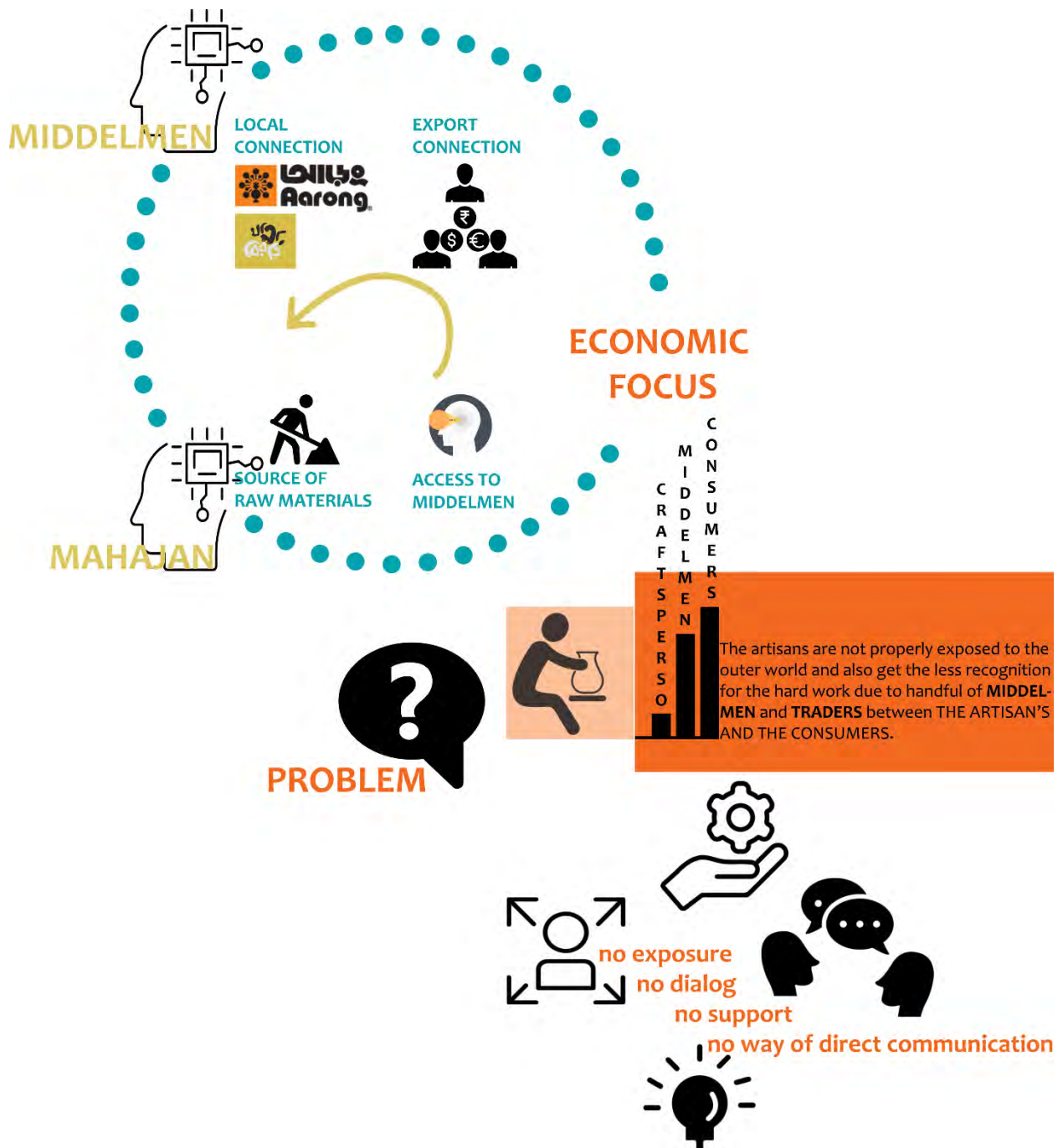


Diagram: These community don't have their exposure from their own ground

(Source: Author)

1. MIDDLE MAN

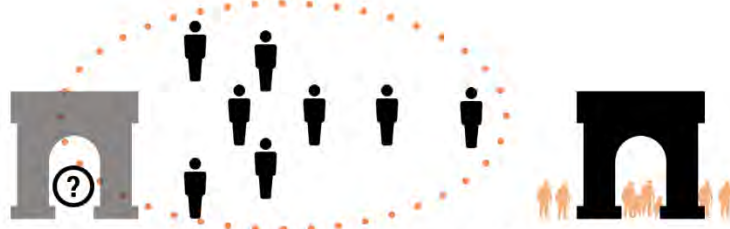
The artisans are not properly exposed to the outer world and also get the less recognition for their hard work due to handful of middlemen and traders between the artisan's and the consumers. There are middle men or popularly names as "Mohajon" who employ them from within a village. Then they are ordered to produce some specific numbers of goods at a cheaper rate because "Mohajon" buys them all as a lot or batch. This way they do not get the proper value of the goods. Big trading companies are hiring talented artisans and buying their products in a lot with very low prices and eventually selling to customers their own trade makes individually at a higher price. The distance between buyer and creator is always quite large due to such mediators, the crafter end up with a lot less than the potential maximum profit.

2. LACK OF EXHIBITION PLATFORM

The community of the potters are not properly exposed from their own ground. One of the primary reasons for this is due to the fact that they are not directly communicating to the end consumers or not even exhibiting their products to the traders in some cases. Like a proper communication scenario, they also lack a proper platform to showcase their products. Which is why they remain always in the back seat and other keep the credit for their work. We as a consumer don't get to meet the real artisan despite paying a higher price for decorative clay crafts.

1.5 Why should the community get revived?

Similarly like many other crafts, clay actually has a very rich history and cultural heritage to live up for in our country. So, there are a lots of reasons why the clay craft should be properly revived. Some major ones are described below.



a part of historical heritage that has the own community and needs to be preserved

TANGIBLE HISTORY



the subcontinent has the highest trace of clay craft work from utensils to building construction

TALES OF PAST work



clay crafting is a direct descendant of PALA DYNASTY'S culture which a thing of ancient pride and modern glory

PALA DYNASTY

Diagram: The community should get revived and economically vibrant.

(Source: Author)

1. TANGIBLE HISTORY

The instruments that are used, the institutions behind it and even the people are an asset to the history. They have carried it along for so many years and represent a greater part of our craft history itself.

2. TIMELESS APPEAL

The clay works are timeless. It's a good tale from our cherished past as well. The artisans were used to be worshipped due to their talent and skill throughout the past dynasties. Be it Mughals, Hariappa, Mohenjo Daro or Zamindaars. The appeal still remains till this date and it's a reminder of such a historic past. .

3. PALA DYNASTY

Clay Crafting is a direct descendant of Pala dynasty's culture. It is one of the few living cultural fossils of that time hence precious to our idea individuality. Along with that, the techniques and skills used in Bangladesh is very unique.

4. LOCALLY AVAILABLE RAW MATERIAL

The raw material and even the instruments are cheap and locally available. There is no shortage of talents and skills either. It's just a question of right guidance toward a proper direction.

5. ENVIRONMENT FRIENDLY

One of the most prominent reasons can be its connection with nature. The thing that has been used to create us and also we will turn to after demise is the raw material for this craft. **Clay is the embodiment of Mother Nature itself.** There is no harmful causes for the environment unlike plastic and some other recent modern invention which aims to overthrow clay craft.

1.6 Research methodology

To conduct this research, many review has been done of similar literature. A lot of articles, blogs, reports and different govt. documents were studied as well as the history of pottery in this area and its cultural significance. Detail surveys were done in multiple existing communities who have been here for hundreds of years and multiple generations. Semi structured interviews were taken from distinguished people to establish both qualitative and quantitative condition of the research. While the blogs and articles shed lights on the previous history, the surveys and interviews reveal the current scenarios.

The manner in which research has proceeded depending on many factors, but the underlying methodology is the most important.

1. POPULATION AND SAMPLING

To get the detail information of their way of living surveys in multiple famous pottery villages of the country. BSCIC office was also visited to gather some further knowledge and insight on the present scenario of pottery industry and govt. plans for their continuation.

2. METHODS OF DATA COLLECTION

Data was mainly collected through structured and semi structured interviews. Self-administered questionnaire were used for different respondents in different communities.

A further case study was also used to get in depth information about the respondents and their residing areas.

3. PRIMARY DATA SOURCES

The primary data was collected from respondents through surveying multiple existing communities and their life and work styles. These famous communities have been here

for a few generations and they were thoroughly helpful to give details on their work. A visit to BSCIC and SME was also useful to learn about govt. plans and current situations of pottery as an industry in govt. officials perspectives.

4. SECONDARY DATA SOURCES

The secondary sources of data was comprised the relevant documents and publications of government agencies, different NGOs, Archive, library, education and research institutions. A lot of blogs were also read and some previous thesis paper on other endangered craft industries also helped out.

5. DATA PROCESSING AND ANALYSIS

The data has been properly processed through editing to improve their quality and coded to convert into a proper shape of writing. Both qualitative and quantitate research methods came into play while processing and analysis were done for the collected data.

1.7 Project rationale

The history and tradition of Bangladeshi pottery has a global recognition as well as significant reputation. Excavations in different archeological sites around the country carries the old signature of Bangladeshi clay works throughout some famous ancient civilizations. Despite having such a rich and cherished history, pottery is an industry which has arrived at the verge of extinction from our country. The famous artisans who carried their works generation after generation are forced to lay down their age old works in search of a better livelihood.

There comes the importance of this project. The project looks to work in the context of Bangladesh and create a community for these potters so that they can continue their works in an even better way. The community will boast with modern amenities so that we

can keep our cherished heritage alive and also get a global recognition in parallel. The site chosen for this project also adds significant value. It is just at the outskirts of Dhaka and already renowned as one of most prominent pottery villages of the country. Being closer to Dhaka will certainly have its benefit as a strong transportation system can see tourists and enthusiasts to easily visit this place. Moreover, the artisans can hold regular fairs and display their work in hope of a good crowd from the capital. They can focus on the local market to strengthen their livelihood pattern. If this project is properly focused and implemented, the dying scenario of the local pottery is certain to change.

Chapter 2: Literature Review

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Chapter 2: Literature Review

2.1 Art Artisans and Culture

Art is a discovery and development of elementary principles of nature into beautiful forms suitable for human use.
- Frank Lloyd Wright

ART is related to the Latin word “**ars**” which is art skill or craft. For the artisans **craft** is the skill of imagination related with the belongings. Art has its **historical** and **cultural** roots of expression, representation and form. Culture is the most prominent ground of people’s lives which characterized the existence of civilization. It helps to shape the way of life and creates the sense of one’s identity to influences their views, values, humor, loyalties, worries and fears. Through culture a symbolic structure can always determine and developed with the assistance of a certain group.

And whenever we talk about **art**, shaping clay will come as the primordial element for the culture of mankind itself. At the very first time human kind started to form any sort of utensils was with clay. Then came pottery as an art to give a new meaning to the works of clay. **Pottery** has always been a part of every nation’s art and culture. Bangladesh or to be precise this subcontinental area is also not far behind. As a matter of fact, our country is enriched with the rich cultural history in this particular segment because the availability of its raw material and its unique creation. In fact in some region people are still living in the mud houses that reflects the admiration for the heritage they have been carrying. The clay work of our country dates back hundreds of years and it’s not only well known to the sub-continent but also in the world for its **ancestral folk art profession**.

(Mcdowall, 2012)

2.2 Craft and Craft interpretation

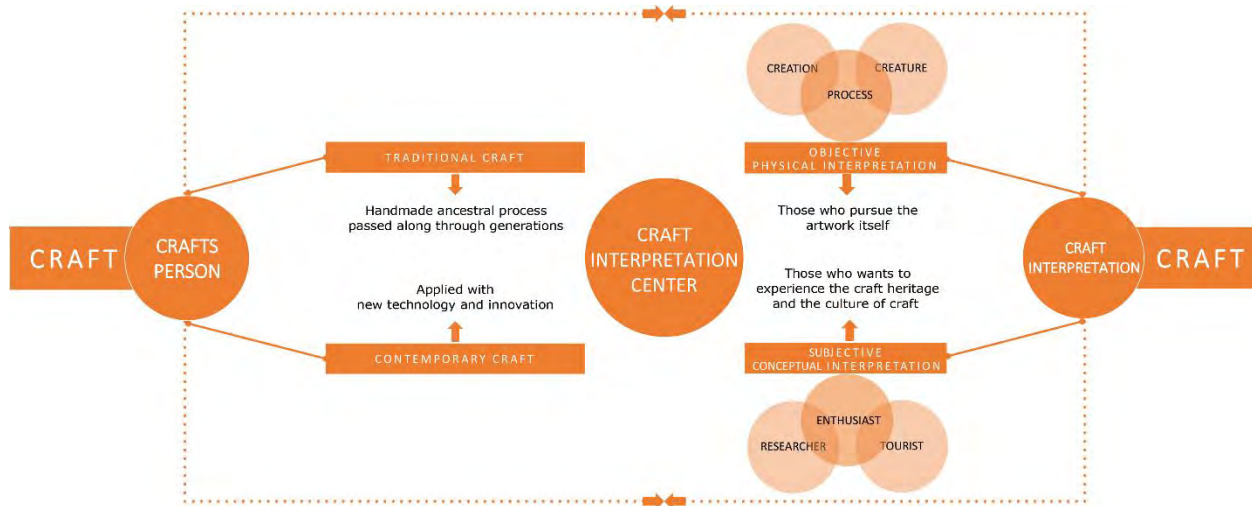


Diagram: Craft and interpretation of craft

(Source: Author)

CRAFT is a knowledge of skilled work which involves making things skillfully by hands. Historically that particular skillful person is known as craftsperson. Through recent times the term craftsman has been replaced as **artisan**. (Pollanen, 2011) Before commercial manufacturing, craft objects were made by hand, and the techniques for creating them were learned through family or community traditions, or occasionally through an apprenticeship program with master artisans. “Craft” also refers to the manual dexterity and artistic skill required in working with materials and in creating objects that can be ornamental, functional, or both.

TRADITIONAL CRAFT is learned from family or community members and is passed along through generations, with each artist remaining true to time-honored methods or techniques, even free to add personal creativity to the process. **Handicraft is the main traditional sector of crafts**, it’s a type of work where useful and decorative elements are

made completely by hands or by using simple tools these goods are made purely by craft production process. Particularly at Middle Ages and earlier, the term is usually applied to the profession where people are occupied in small scale production.

CONTEMPORARY CRAFT is the new interpretations of traditional technique because the exclusive need for functional handmade objects no longer exists, and because the learning of craft processes may take place outside community traditions day by day so that **contemporary craft is marked by innovation in design and materials**. Also accepted as an important art form. Studio craft artists continue to make objects by hand, beautiful pieces that can be utilitarian and are frequently sold in galleries and at art fairs. These individuals have generally learned their skills in more formal educational settings including studying, researching, and experimenting. Some colleges and universities provide instruction in contemporary craft as a part of a broader fine arts curriculum. (Alabama public television, 2010)

INTERPRETATION is a particular adaptation of skilled work, method and style. In the philosophy of art it's an enlightenment of art work and artifacts. So within the matter of aesthetics, **Craft interpret** in two ways i.e. **interpretation of physical objects** and **interpretation of concepts** which is understanding by analyzing through cognitive or emotional coordination.

CRAFT INTERPRETATION is related to its cultural heritage. Any communication process designed to reveal meanings and relationships to cultural and natural heritage to the general people. This is mainly refers to a range of potential activities through which public awareness and understanding can be raised what can enhance the traditional craft by expanding the opportunity of involvement. The interpretation of craft involves two kind of

participations **subjective interpretation** and **objective interpretation**. Subjective refers to the viewer or craft enthusiast to whom the craft is being interpreted. On the other hand objective interpretation refers to the interpreter. In this case it will be the craftsman or artisan himself who is pursuing the work of craft as his profession. The artisan represents the craft and the process of its creation.

CRAFT INTERPRETATION CENTER is the institution for preserving and circulating the knowledge of crafts, artisans and their significant cultural heritage. It does not operate like a traditional museum to collect and study objects. It uses a range of communication methods to enhance viewer's understanding of heritage like exhibitions, multimedia programs, user friendly and effective representations of crafts etc. (Stanford, 2018)

2.3 Traditional crafts and crafts community



Diagram: Traditional craft and craft community.

(Source: Author)

The folk and traditional arts are rooted in reflection of the cultural life of a community.

Traditional craft is related to the **creativity in everyday life** within a **community** to which they belong where's **folk life** includes the artistic expressions and the traditional knowledge that passed down from generation to generation.

If we want to consider a tangible indication of our intangible cultural heritage, **traditional craftsmanship** probably the most prominent one. There are numerous expression of traditional craftsmanship. Now as per **UNESCO** standards the craft has to attain some attributes in order to get the traditional trademark which are as follows:

- Learned informally and work organically within a community
- Rooted in the past
- Defined by the community for the cultural representation of aesthetic sensibilities
- Represent the inherited contemporary way of living
- Using of traditional technique
- Generations of skillful craftsman
- Local raw materials
- Contribute to the long development in a country

Traditional craftsmanship perhaps the most tangible manifestation of intangible cultural heritage. So that Instead of focusing preserving craft objects, attempts should be concentrate on encouraging artisans to continue to produce craft and to pass their skills and knowledge onto others for the survival of craftsmanship. The expression of art changes through time with culture but the values can be inherited.

2.4 Preservation of traditional crafts and crafts community



Diagram: preservation of traditional craft and craft community.

(Source: Author)

Cultural heritage embodied in traditional crafts is an integral part of any nation which reflects the culture and tradition of a particular region. At present it is very important to explore and identify issues faced by traditional craftsmanship in developing countries and to address those issues in order to contribute to the sustainability of traditional craft heritage and ensure continuous transmission of craft skills and knowledge from generation to generation. Now a days it is important to identify several key issues which poses substantial challenges to the preservation of traditional craft heritage in developing countries also create some policies to promote, develop and preserve the traditional craft heritage.

The literature on preservation of handicraft industry is very scarce, most of the studies have focused on preservation of tangible heritage such as built heritage such as monuments etc. (Galletly, 2008). However, the intangible cultural heritage embodied in traditional crafts is of different nature from built heritage, as the techniques and skills cannot be simply interacted or touched with or without use of other means.

Preserving tradition with multiple strategic segments:

- To cater a wider part of the society, govt. should concentrate their efforts to diversify tourism so that it attracts all kinds of people.
- To preserve the heritage, all local delicacies like cultures, cuisines, arts and entertainment must be promoted appropriately.
- Special and qualified products should be protected with patents and copyrights.
- A healthy competition between the local artisans to attract them on a higher sale value
- Organizing fares so that artisans can showcase their skillsets
- Train younger workers and encourage the older generation to bring the latest one into the fold. Maintain a proper fund to benefit them all.
- Create newer resources for raw materials and keep the supply chain running.
- Engage vocational training schools to provide necessary knowledge like modern machineries, proper management of crafts, proper selling techniques, marketing stuffs etc.

Because of untouchable feature of **ICH (Intangible Cultural Heritage)**, it is hard to demonstrate in real life, which is one of the big challenge to prevent it from disappearing.

The UNESCO passed a convention in 2003 to protect ICH which aimed to raise awareness regarding the importance of ICH and ensure its respect and mutual appreciation.

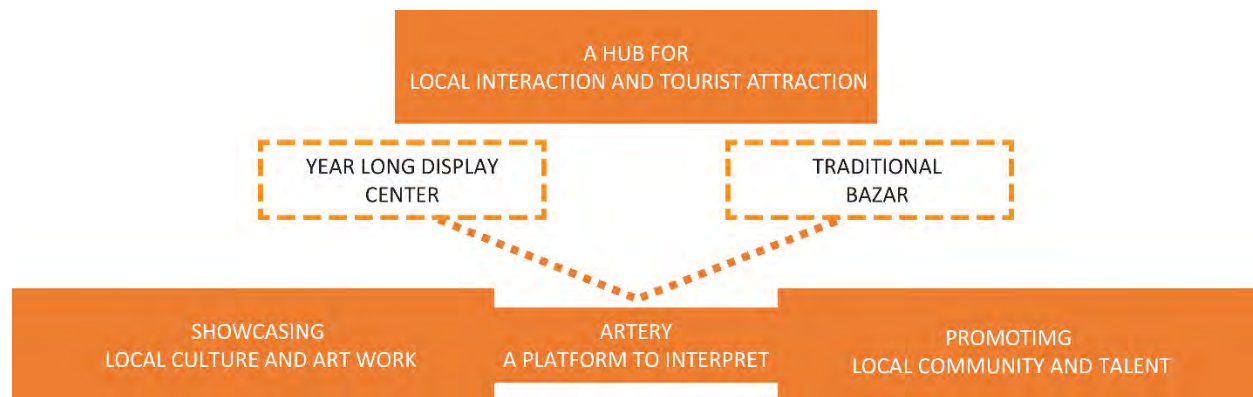


Diagram: Preserving tradition with multiple strategic segments.

(Source: Author)

UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage proposes five broad 'domains' in which intangible cultural heritage is manifested:

- Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage.
- Performing arts.
- Social practices, rituals and festive events.
- Knowledge and practices concerning nature and the universe.
- Traditional craftsmanship.

The convention provided definition of ICH as “the practices, representations, expressions,

knowledge, skills as well as the instruments, objects, artefacts and cultural spaces associated there with that communities, groups and, in some cases, individuals recognize as part of their cultural heritage” (UNESCO, 2003). A movement in the context of China, the Folk Cultural Heritage Rescue Committee of China defines it as culture or cultural products people adopt from their forefathers. (Liu, 2015).

The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next. The social and economic value of this transmission of knowledge is relevant for minority groups and for mainstream social groups within a State, and is as important for developing States as for developed ones.

2.5 History and evolution of carving clay

Pottery is the first synthetic material ever created by humans. The term refers to objects made of clay that have been fashioned into a desired shape, dried, and either fired or baked to fix their form. Due to its abundance and durability, pottery is one of the most common types of items found by archaeologists during excavations, and it has the potential of providing valuable information about the human past. (Violatti, 2014)

- **29000 BCE - 25000 BCE**

Gravettian figurines including the Venus of Dolní Věstonice.

- **16000 BCE**

Oldest pottery vessels known found in Japan

- **14000 BCE**

Pottery production at the Amur River in modern-day Russia.

- **8000 BCE**

Ovens in use in the Near East are applied to pottery production.

- **5500 BCE**

Oldest faience workshop in Egypt founded at Abydos.

- c. **4000 BCE**

Creation at Uruk of first mass-produced bowls.

- c. **2000 BCE**

Pottery wheel introduced to Minoan civilization on Crete.

- c. **1000 BCE**

The first distinctive Greek pottery is produced, the Proto-geometric style.

- c. **900 BCE**

The Geometric style of Greek pottery is first produced.

- **675 BCE - 626 BCE**

Fine bucchero pottery style in Etruria.

- c. **625 BCE**

Black-figure pottery created in Corinth

- c. **625 BCE - 600 BCE**

The Orientalizing style of Greek pottery becomes popular in Corinth.

- **625 BCE - 575 BCE**

Transitional bucchero pottery style in Etruria.

- c. **620 BCE - 600 BCE**

Proto-corinthian reaches its zenith in artistic quality producing the best pottery in Greece.

- **600 BCE - 480 BCE**

Attic black-figure pottery dominates the Greek ceramic market.

- **575 BCE - 480 BCE**

Heavy bucchero pottery style in Etruria.

- c. **570 BCE - c. 560 BC**

- The black-figure Francois Vase is produced in Attica by Ergotimos (potter) and Kleitias (painter).

- c. **560 BCE - c. 520 BC**

Chalkidian black-figure pottery is produced in southern Italy.

- **545 BCE - 530 BCE**

Exekias, perhaps the greatest black-figure pottery painter is active.

- c. **530 BCE**

Red-figure pottery style takes precedent over black-figure.

- **530 BCE**

The Andokides Painter invents red-figure pottery.

- **320 BCE**

Last recorded examples of Attic Red-Figure Pottery.

- c. **300 CE - c. 700 CE**

Haniwa terracotta figurines are placed outside Japanese mound tombs or kofun.

Clay is a material that has been used to make both functional and aesthetic objects since ancient times. Pottery is one of the oldest human inventions, originating before the 30,000 years back from Paleolithic period.



Diagram: History by region

(Source: collected from google)

2.6 Clay craft in Bangladesh

Pottery blossomed in Bangladesh around a few hundred years ago. Most of the potters were of Hindu Pal community. They used to make different household wares like pots, jars, jugs and other utility products. Soon pottery in this region went to whole another level with the invention of the famous Terracotta works. Different types of glazer wares, statues and sculptures took over as the traded goods for pottery. The historical timeline for this is almost as identical as the regular utility products of clay. From then, our country have taken a formidable stance in the world of clay crafts. There were around 680 villages and

15 thousand families involved in pottery back in the 80's. Though the numbers have declined drastically, there are still communities who are doing this from generation to generation.

2.6.1 Regional history of earthenware in Bangla

Pottery appeared in Bengal, in all probability, in or around 1500 BC. In an alluvial country like Bengal, fine clay is a distinctive geological feature. The ancient inhabitants of the region exploited this natural resource for making numerous potteries. Archaeological sites, such as Pandu Rajar Dhibi, Mahisdal, Baratpur, Mangalkot, Chandraketurgh, Tamralirti, Rajbadidanga, Harinarayanpur and Bangarh of west bengal and Mahasthangarh, Govinda Bhita, Bhasu Vihara, Wari-Bateshwar, Raja Harish Chandrer Badi, Mainamati and Paharpur. **(Banglapedia, 2015)**

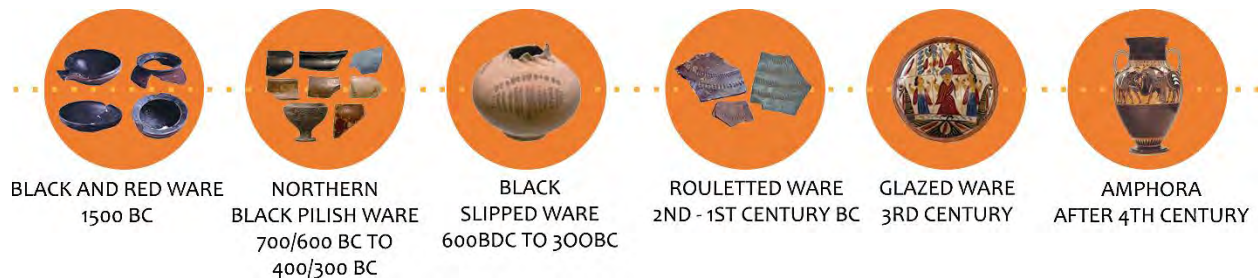


Diagram: Regional history.

(Source: collected from google)



Diagram: Regional history of earthenware in Bangla.

(Source: collected from google)

Black and Red Ware

Most of the black and red ware clay sites have been discovered in West Bengal alone. Total seventy seven to be specific. This type of clay craft mainly flourished in around 1500 BC.

Northern Black Polished Ware

Northern Black Polished Ware, commonly known as NBPW spanned from even further into history, mainly from 700/600 BC to 400/300 BC and even in to the beginning of Christian era in the subcontinent.

Black-slipped Ware

Black slipped ware is usually found in NBPW level. A number of sites have been discovered in Mahasthan, Bangarh etc.

Rouletted Ware

This was mainly found in 2nd – 1st century BC particularly in Bengal.

Glazed Ware

Another famous ware in the same area. This was also commonly found in Mahasthangarh in different color glazes like blue, green, chocolate and others. Although, there is a belief that this one could be originating from Persian Gulf and might have been brought here by traders.

Knobbed Ware

Mainly found in Southeast Asia and some historic Bengal sites.

Amphora

This was discovered near Bengal-Orissa border. This has severe historical significance and importance as it helped to understand historic trade network of Bengal with the Mediterranean region.

Earthenware is mainly being used in all throughout the rural Bengal. Mainly Kumarpada and Palpada people are practicing clay craft from generation to generation. Both these terms are signifies the people who devotes their life for pottery.

Introduction of metal and plastic goods in recent years has been pushing earthen pottery to almost extinction. Potters are now making efforts to keep the art alive by introducing novel ideas and newer methods. Pottery these days is seen more as objects of interior decoration rather than of household necessity. The traditional art of pottery is now finding a new life and status. **(Banglapedia, 2015)**

2.6.2 Identifying the trace in Bangladesh

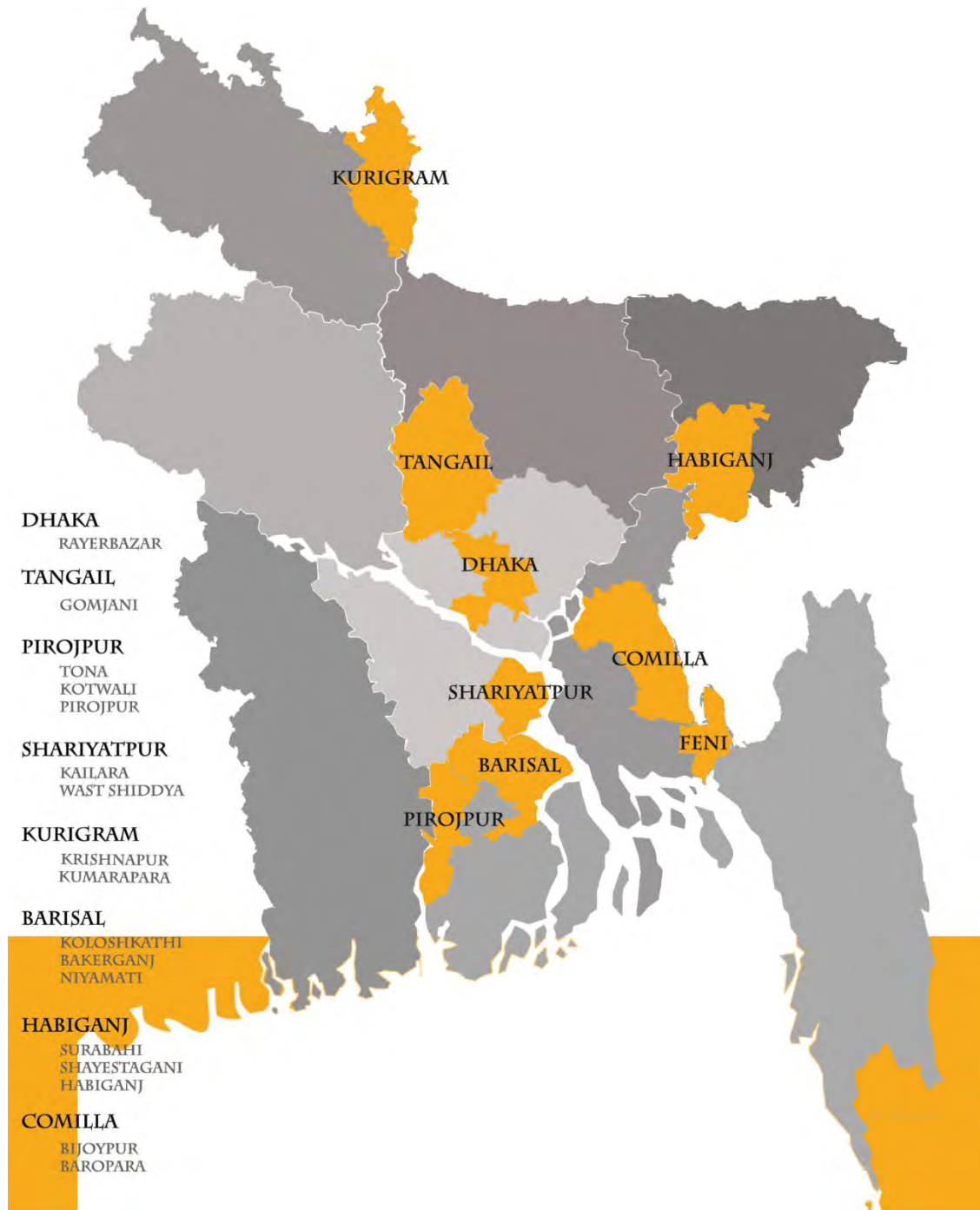


Diagram: Tracking the trace.

(Source: collected from google)

2.6.3 Present scenario of earthenware and Kumbhakar community

At present the pottery made at Dhaka, Rajshahi, Chittagong, Comilla, Faridpur and Bogra is well known throughout the country for its fineness. In the rainy season boats laden with earthenware from these places travel to neighboring districts through river ways.

The subdivisions within the kumar caste in Bengal include Bara Bhagiya, Chota Bhagiya, Rajmahalia and Khatya. Historically, Vaishnava has been the favorite deity of the caste. Their religious observances do not appear to differ materially from those of other Hindu castes of similar social standing. The social standing of the caste is respectable. They are recognized as members of the Navashaka group and [BRAHMANS](#) would drink water from their hands. The profession of kumars runs through family lineage and both women and men work together. **(Banglapedia, 2014)**

Pottery points to the existence of clay work in the country. Earthenware and utensils found in different old [TERRACOTTA](#) point to the existence of superb quality pottery in olden times. Pottery adorned with artistic subtly and creative design has made their way into art exhibitions and museums. With the passage of time, the development of wares of other materials i.e., plastic and metal wares brought changes in the usage of pottery. In the rural areas only the poor use rudimentary and cheap earthenware while wealthy members in urban areas use pottery as showpieces in drawing rooms or as items of interior decoration. **(Banglapedia, 2014)**

Despite taking a heavy toll in last decade pottery is making a comeback in Bangladesh according to the recent reports. The traditional potters are staging this comeback by taking some variations into account for their designs. The decorated veteran potters who were on the verge of leaving their professions for good in continuous market demand for

metal and silverware are also returning to the old professions. They are testing different options mostly in terms of jewelry and decorated show pieces instead of daily household utensils. They are applying more creative thinking and different techniques in their design. As a result, clay jewelries and crockeries items are becoming increasingly popular again.

2.6.4 Place Products and Productions



Diagram: place products and production

(Source: author)

2.6.5 Distribution of products



Diagram: Distribution of products

(Source: author)

2.6.6 Problems in pottery industry

Pottery industry has been going through turmoil over the last couple decades. Especially after the 80's this large industry started going into decline mostly because of the following reasons:

- Rapid development of metal works
- Lower level of endurance for clay works in household utensils
- Same monotonous design levels from artisans. Lack of imagination and new innovation
- Remuneration getting lower day by day. Due to that the next generation are not inclined to pursue the same profession like their predecessors.

- No proper display center or training center with modern edge technology for the artisans
- Lack of proper management and marketing policy
- Lack of modern tools and equipment which can double the production to compete with plastic, metal and other crafts.

2.7 Classes of clay or history of pottery types

How do we define clay? Do we define it simply as dirt? The answer is both yes and no. Of course calling it “Dirt” will tick so many boxes. But clay is much more than just simple dirt. Most clays contain different types of minerals and organic matter which sets them apart. Most of them are the results of decomposing rocks in which the particle size is rather small.

Clay differs from the inelastic earths and fine sand because of its ability, when wet with the proper amount of water, to form a cohesive mass and to retain its shape when molded. This quality is known as clay’s plasticity. When heated to high temperatures, clay also partially melts, resulting in the tight, hard rock-like substance known as ceramic material.

The classification of clays are mainly done based on it’s characteristics and the temperature that is used to for it to be fired in order for it to become mature and reach optimum hardness.

The three most commonly used Clay bodies are earthenware clay bodies, mid-fire stoneware clay bodies, and high-fire stoneware clay bodies. All three are available commercially in moist, ready-to-use form. Clay bodies can also be produced by mixing dry clays and additives with water to create your own desired clay body

Earthenware Clays

Earthenware clays are one of the most earliest and common types of clay that is being used by the potters. These clay can be sticky and highly plastic. As minerals, this clay mainly contain iron and other mineral impurities. This can reach it's optimum hardness at between 1745°F and 2012°F (950°C and 1100°C).

Stoneware clays

These type of clay range in colors like grey and brown. Based on the types of fire, they are also ranked as mid fire stoneware and high fire stoneware clays.

Stoneware Clay Bodies

Stoneware clays get their name from the dense, rock-like nature of the clay body when it is fired to its maturation temperature. Usually, however, a stoneware clay body adds other ingredients for optimal performance. For example, ball clays may be added for plasticity, or fire clays may be added to raise the maturation temperature of the clay body.

Porcelain Clay Bodies

Porcelain clay bodies are known for their hardness, their extremely tight density and their translucence when the walls are thin. Kaolin clays are the foundation of all porcelain clay bodies which is also known as the purest form of clay.

Ball Clays

Ball clays fire to their mature hardness at about 2336°F (1300°C). When moist they usually take the color dark grey and when fired they are either light grey or light buff. A serious drawback of ball clays are that they cannot be used by themselves due to their excessive shrinkage during drying and firing.

Fire Clays

Fire clays have their hallmark as high firing range. These clays are relatively free from mineral impurities. Fire clays are often used in stoneware clay bodies to increase their maturation temperature and to give the fired clay a bit extra roughness.

Kaolin (Porcelain) Clays

Due to their mineral purity, kaolin clays are mainly used for porcelain. Although they do have some range in color which is usually all very light. While moist, they will be light grey and will fire in the range from a very light grey.

2.8 Process of manufacturing clay craft

Pottery is an art which is gets practiced from generations. As a profession, pottery requires immense amount of hard work from both men and women and life of potters are also pretty difficult. Basically women of potter families have to work harder than everyone. They have to remain involved by doing various pottery works along with regular household chores. From collection of the clay to the selling of different designer crafts, a number of processes and tools are involved. Below is a small initiative to make a brief introduction of the most important tools.

The Wheel:

The wheel is one of the main set of equipment. It's a round shaped 2.5 – 3 ft. tool. It is used in a process called “throwing”. During this process, the wheel rotates around a ball of soft clay which is placed in the center of a turntable. The potter rotates the wheel head with a stick and soft clay is pressed, squeezed and pulled gently upwards and downwards to get it into a shape.

Atail:

This is usually a small 1 – 1.5 ft. craft made of wood. This is round shaped and usually gets used with the wheel to get a shape out of different crafts.

Pithna:

This is a small handle like tool which is popularly known by the name “Pithna” to the traditional artisans. It is generally made of wood and the potters use it for decorating and glazing in different earthenware.

Boukka:

This gets used to make the clay pot smoother.

Tanna:

Tanna is a small hammer shaped tool which is used to design different types of clay crafts. Apart from this, potters also use a lot of traditional tools to design and prepare clay crafts. They also need to collect clay and prepare them to be used as a craft materials and burn the premature clay crafts to get them into shape.

The main ingredients of the clay craft is clay. It is known in different names as clays are different according to regions. A few famous ones are “Ragmati” from Rayerbazar, Dhaka, “Iter Mati” from Bijoypur, Comilla, “Bali Mati” from Bajrapur, Jamalpur etc.

The making of pottery:

The making of pottery is one of the very relaxing process to see but exactly the opposite to the maker those who are involve in this process. A long process with a very hard working and long time is required.

The most common steps that take place are:

- (1) Clay collection and preservation,
- (2) Preparing the clay for production,
- (3) Preparing crafts in the wheel
- (4) Drying the ware in the sun and finally,
- (5) Firing and decorating

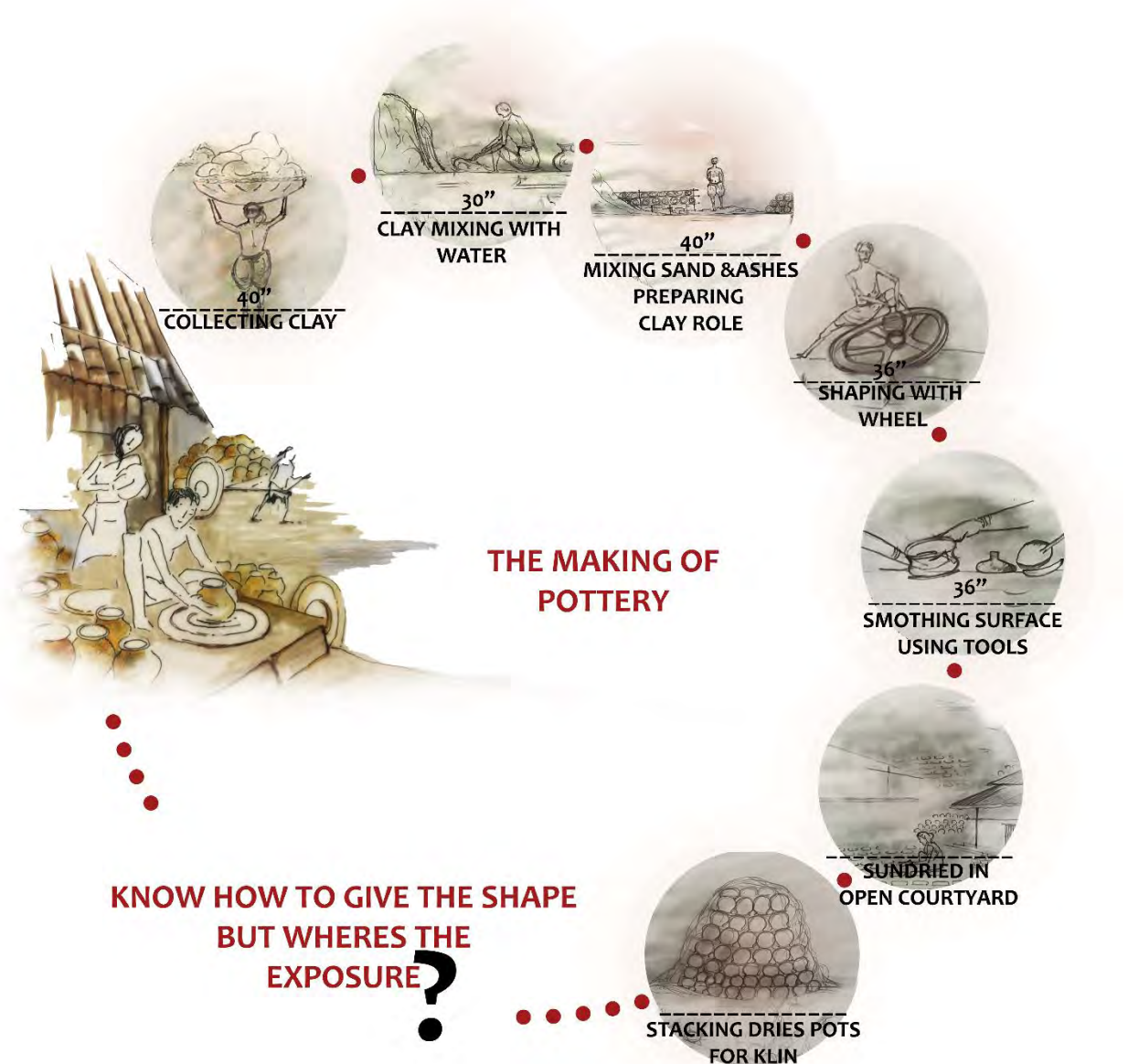


Diagram: The making of pottery.

(Source: author)

Collection of Clay:

The process begins with the collection of clay. An expert artisan can even tell which parts of the clay will be best for crafting. Male artisans are the usual collectors of the clay and

they typically choose the dry season to collect the best form of clay. All types of soils are not ideal for clay craft. Usually the clay which is 4/5 ft. under the ground, that soft version of the clay is used. The clay is usually stored somewhere with a shade and are kept by assembling like a big pot.

Preparing clay to create crafts:

At the very beginning small chunks of clay are being cut from the bigger pot inside the shade. Then they are drenched with water to get them softer. After that, an axe is used to make small thinner cuts of clay from the softer version. Then they are placed in the sun and gets flattened with foot. Those flattened version of the clay again gets drenched and the process is repeated multiple times. When the clay is finally ready, it gets prepared in a big round shaped to start shaping in the wheel.

Preparing crafts in the wheel:

The soft clay is being put in the wheel to give it shape. At first, the wheel is being rotated by the potter traditionally with foot power. When the wheel is moving really fast, the potter places a chunk or round shaped clay on it. The potter presses the rough ball of clay inward and outward into a perfect symmetry which is called centering the clay. The next steps are opening a hollow in the ball of clay, flooring the round bottom of the pot, shaping the wall to an even thickness and finally trimming excess clay to refine the shape.

Drying and decorating the pottery:

When the pot finally takes shape, the potter starts decorating the pot. They use the fingers or different small handmade tools to draw and décor different forms of arts into the body of the craft. After that the crafts are kept in the open to dry up at least for 8 – 10 hours.

When the pots are enough dried up; they turn white. These white pots are then glazed with different colors as per potters choosing. Traditional potters in our country prepare the colors also from a form of clay.

Firing up the clay pots:

The big stove that is used to burn all the clay pots are called “Poin” in our traditional language. All the traditional potters in our country including the famous Pal community also use “Poin” to burn the pots. “Poin” can take many different shapes but it’s preparation process is somewhat same. A huge dump of clay gets arranged at first with a small hole in the middle where fuels like bamboo and dried leaves are given to burn. All the clay pots are then kept on top of “Poin” in a serial and some dried leaves and dead roots of trees are given in the open spaces to cover them up. Finally another layer of clay is being poured on top of “Poin”. Small holes are made in this final layer so that the some can come out. Finally the fuels in the middle hole are set on fire. The fire burns up to 4 – 8 hours. When the “Poin” cools off, potters break the last layer of the clay very carefully and under them all the pots remain fully ready. Thus the clay pots finally become commercially feasible and ready to be sold in the market.

2.9 Market exposure and promotion

Pottery is the ceramic material which makes up pottery wares, of which major types include earthenware, stoneware and porcelain. Product made of clay are plates and pots like households, decoration pieces, terracotta and mostly the idols for religious purposes, sculptures statutes etc.

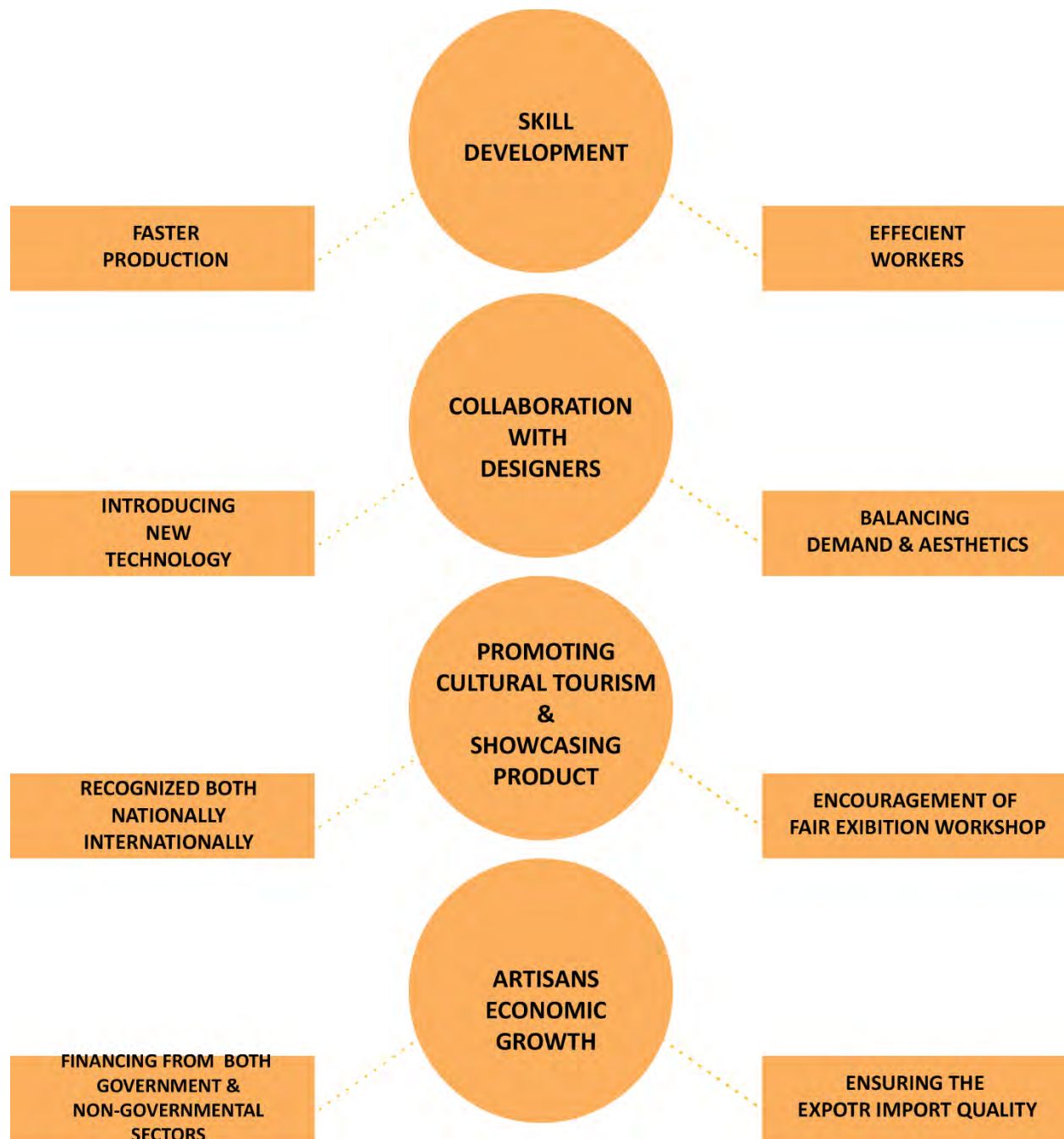


Diagram: market exposure and promotion

(Source: Author)

Pottery is the ceramic material which makes up pottery wares, of which major types include earthenware, stoneware and porcelain. Product made of clay are plates and pots like households, decoration pieces, terracotta and mostly the idols for religious purposes, sculptures statues etc.

Now a days clay products need good marketing to gain monetary values. Innovative design backed by marketing policy is essential to promote pottery in global markets. There is a need to make the pottery tradition more responsive or attractive by introducing new designs and color schemes, potters should constantly evolve, innovate and ensure furnish quality. Technology and design education also need to be re-oriented to enhance the clay craft.

Clay product or pottery is a cottage based industry which was spread throughout the country in different parts. They are almost endangered now. Due to lack of capitals, these are on the verge of closing because large number of potters is migrating from their profession.

Proper marketing policy, providing educational modernized design efficiency training to the rural potters community and circulating technical financial support logistics even some cases loans are now essential to hold this age old craft.

2.10 New modes of innovation: Benefitting the industry

Industry structure grows out of a set of economic and technical characteristics that determine the strength of each competitive force (Porter 2008). An industry's dominant economic features are defined by such factors as market size and growth rate, number

of rivals, scope of competitive rivalry, number of buyers, degree of product differentiation, product innovation, supply or demand conditions, pace of technological change, vertical integration, economies of scale and learning or experience curve effects (**Thompson et al. 2007**).

The declining productivity of pottery industry is caused by simultaneous activation of internal and external factors like-

- Lack of modern innovation
- Lack of quality raw materials and latest technologies
- Competitive rivalry with different industries
- Threat of new entrants
- Threat of substitute products
- Lack of a proper guidance and platform to establish potter's work
- Negligence in preserving the legacy that is being passed from generations
- Lower mode of income
- Lack of proper training to satisfy the taste of new age customers
- Less recognition and development of the actual potters due to middleman
- Higher bargaining power of suppliers due to poverty and illiteracy among the potters

Generally due to conventional process it takes much time to make the goods. Due to low production, workers have low income. So, many of them are eyeing on other professional

fields. In many clusters, only old age people are still doing the pottery but young people are not taking clay craft as their profession.

Training and skill development of the young and introducing them with modern designs can encourage joining the sector. New ideas and technologies can be used which will catalyze this sector and guide it towards the path of success.

2.11 Local and international value

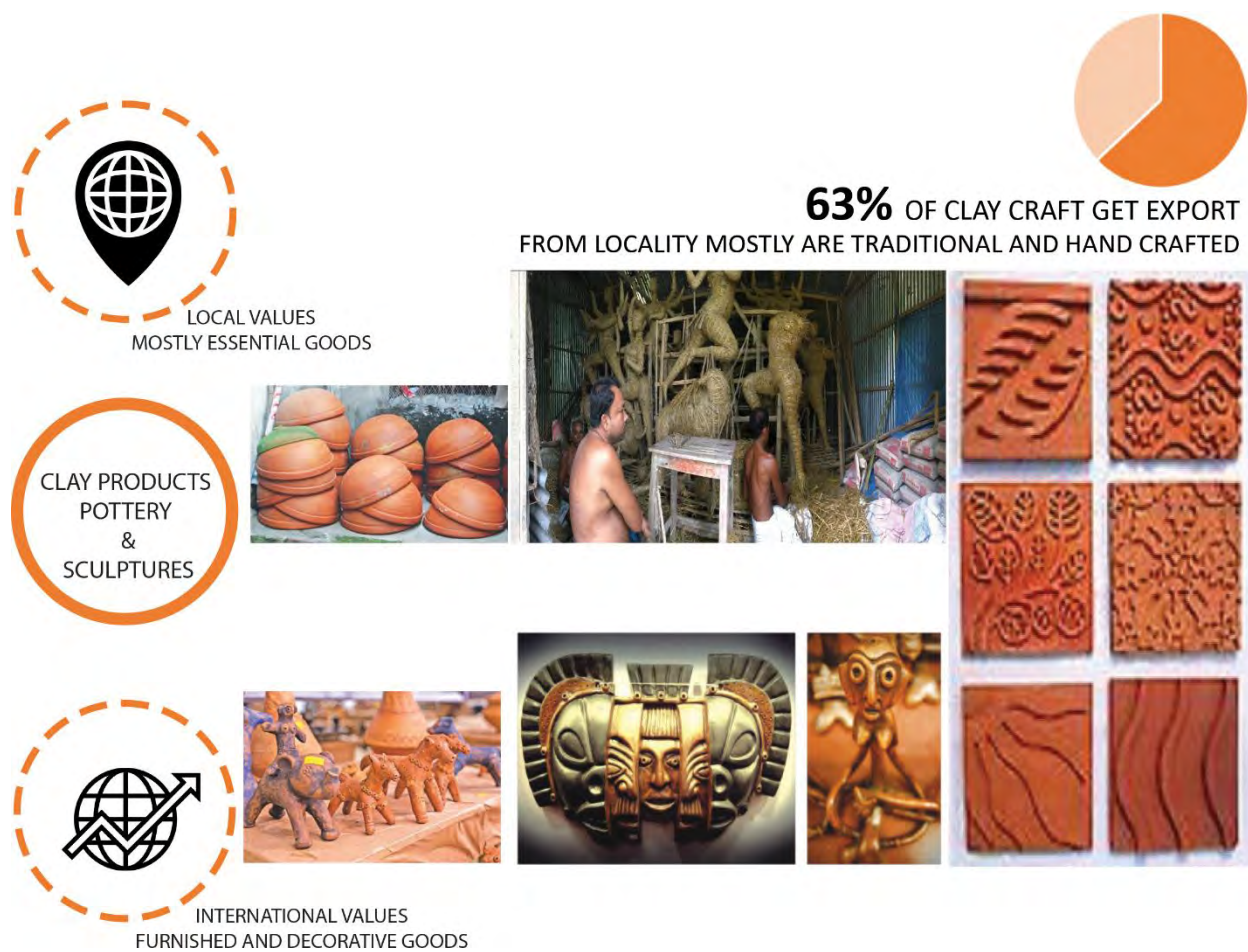


Diagram: Local and international value

(Source: Author)

Hand woven textile goods have a glorious heritage in the history of handmade craft. 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 many countries across the globe import handloom goods from Bangladesh, which needs to be improvised. The products range from traditional fabrics of contemporary furnishing and household textiles. More products should be marketed both in the country and outside since the selling of these commodities worldwide can help a lot in this sector.

For the development of Handloom sector and ensure wellbeing of the handloom weavers, Bangladesh Handloom Board has been implementing a number of package programs covering supply of input, innovation of suitable designs, financing of working capital, development of human resources, modernization of handloom technology, efficient marketing management and formation of sound weavers societies. In a word, the Handloom Industry has no alternative in the development of rural economy. Export of local handloom products can play a vital role in this case.

2.12 Steps towards social sustainability

The pottery industry of Bangladesh could become a basic building block for the country's craft sector; however, this sector is already contributing to the country's economic progress through various ways. But this can do so much more with help and support from government and other agencies. It can contribute hugely in export earnings, foreign currency savings and generating employment. This is very much possible provided the government supports this sector with due diligence. The government has promised to

extend all sorts of cooperation to make Bangladesh the hub of pottery goods production in the world. To bring back the glory days of the past when the clay crafts of this corner of the world used to rule everywhere. Inventor of the famous terracotta based pottery and what not.

Proper steps are needed so that the potter clusters are more encouraged to move forward toward this occupation. More and more opportunity and earning sector need to be created so that the younger generation is interested to pursue their ancestor's heritage. A proper platform coupled with proper user training of latest technology can truly bring wonders.

If the pottery industry of Bangladesh can overcome a few stated limitations above, it has every potential to grow and become a big foreign exchange earner for the country with its dazzling products in the era of globalization.

2.13 Integrated institutional approach to rural development

The Integrated Sustainable Rural Development (ISRD) strategy was designed with a vision to attain social cohesion and stable rural communities with strong institutions, sustainable economies and universal access to social amenities and services.

(UNICEF, 2012)

The key elements of ISRD

- Rural development
- Sustainability and effective participation of communities
- Integration
- Rural safety nets and

- Basket of services

To serve as a reference material for the craftsman who are increasingly losing touch with their own traditions in terms of materials, techniques, designs and aesthetics of their arts and crafts due to sudden changes caused by modern industrialization(Pereira,2008).

Endeavor to promote Bangladesh assertively in the world arena and create demand for craftsmanship and crafts products by continuously adapting supply to the changing consumer habits of the demand countries home and abroad.

The settlement needs to be like an institution with facilities which will benefit each other and catalyze the growth of the overall sector in future.

2.13.1 Rural tourism and Kinds of rural tourism

Rural tourism can be instrumental in keeping old traditions, styles of art, and processes alive to be passed on to upcoming generations.

Rural tourism is defined as tourism taking place in the countryside. **Rural tourism** refers to the practice of creating tourist attractions from segments of rural lifestyles in different areas by allowing tourists to participate in aspects of the rural lifestyle. (Henry, 2015).

Blending handicrafts and tourism development the good way of preservation of tradition and poverty alleviation in rural areas

- **Natural Tourism**

Which is mainly for recreation with little or no ecological impact.

- **Cultural Tourism**

Which is concerned with the culture, history, and archeology of local people.

- **Ecotourism**

Which is a responsible type of tourism which preserves natural resources as well as maintaining the well-being and social values of the local population.

- **Agro Tourism**

In which tourists watch or take part in traditional agricultural practices, without disturbing the ecosystem or the productivity of host areas.

- **Village-Based / Experiential Tourism**

In which tourists share in village life, and rural villages gain economic and other benefits from tourist activities

Bangladeshi handicrafts has much potentials also the Ministry of Agriculture and Rural Development has adopted policies to promote the establishment of craft villages in the direction of rural industrialization and modernization. The State will provide support in the form of capital and technology. Bangladesh has set itself the target of helping to develop a particular craft in each village, which should help generate a large part of the village's annual income and also promote the tourism.

2.13.2 Handicraft village based tourism

- Handicraft and fine arts articles are strong export items of Vietnam. According to the Ministry of Trade, the export value of those items in the first nine months of this year increased 7.496.

- They employ 1.5 million workers, contributing significantly to poverty reduction and increasing income for rural areas. Culturally-imbued and traditional handicrafts have proven to give rise to the country's increasing export value.
- the Ministry of Agriculture and Rural Development has adopted policies to promote the establishment of craft villages in the direction of rural industrialization and modernization
- The State will provide support in the form of capital and technology.

2.13.2.1 Why handicraft village based tourism?

- Higher prices for handicraft products villagers 'income increase
- Marketing reason: more tourists know the products and they will buy more handicraft products in their countries
- Job creation for local communities and poverty alleviation
- Preservation of tradition
- Be beset with some difficulties such as the lack of a market development strategy and poor marketing ability
- Inadequate Authority and Disharmony in Development
- Legislation Problems
- Lack of Manpower
- Insufficient Financial Support
- Lack of Local Involvement
- Lack of linkages between tour operators and villages

2.13.2.2 How to develop handicraft village based tourism?

Governmental Initiatives

- Organization and Management Strategies
- Consideration of inter-departmental coordinating bodies concerned with tourism development at the local level.
- Consideration of the creation of tourism marketing and development boards and councils.
- Appointment of full-time tourism officers to assist and coordinate national, regional and local product development processes.

Tourism planning

- Inventory and assessment of actual/potential tourism handicrafts products for their poverty reduction potential.
- Incorporation of pro poor tourism concerns into larger handicrafts development plans.
- Development of tourism destination plans including visitor management strategies in handicraft villages
- Assessment of the community's capacity to absorb tourism(in handicraft villages)

Ensuring marketing development and Stakeholders Involvement

- All stakeholders must be aware of a handicraft village's tourism products and potential.
- Assembly and analysis of all available tourism marketing information for handicrafts villages

- Identification of realistic market segments (for tourists) to support poverty alleviation initiatives.
- Pro poor oriented tourism products and experiences must be packaged appropriately for target markets.
- Working with all stakeholders to define a village's brands of handicraft products and positions.
- Regional strategies for marketing and promotion to encourage coordination between various tourism entities.

2.13.2.3 Why local resources and services should be the guiding principle for product development?

- Tourism handicraft products should be developed in consultation with local communities and should be based on what they would like to offer to visitors.
- Establishing local professional companies to pave the way for tourism to develop in depth
- There is a need to involve the commercial sector from the outset as they play an essential role in the marketing process.
- Market segments that support poverty reduction should be identified.
- Product development must ensure that authenticity of local culture should not deteriorate.
- Tourists should be encouraged to buy and use locally produced goods and services.
- Information technologies should be fully utilized in promoting handicraft /tourism based villages (**website /portal**)

2.13.2.4 How to foster tourism in handicrafts villages?

- Carry out the restoration and development of traditional handicraft occupations of the folk cultural activities for the sake of building a good environment of cultural tourism
- Improve road condition/review tourism conditions in craft villages. Craft villages must be efficient economical, socially and environmentally
- Renovate temples/pagodas in the villages.
- Develop campaign program promoting craft village as cultural tourism destinations
- Tour operators + How to design tours/specialized tours for tourists who are interested in handicraft and traditional method of production (such as artists, fine art students, professors both domestic and international) +Income and profit? How to divide income/profits between tour operators and the village? +Craft information system at provincial level/village level +Showroom/museum of products produced by master artisans
- Collecting sagas/stories of artisans collection for visitors
- Improving/providing basic services in the villages (**good restaurant/internet**).
- Enhance existing tour to attract more tourists and prolong their visit.
- Establish training courses/design promotion center. Vocational training schools and businesses are encouraged to work closely with artisans to provide on-the-spot training for craftsmen, as well as courses on marketing and management at craft villages. (**Anh, 2005**).

2.14 Intangible Cultural Heritage (ICH)

Traditional, contemporary and living at the same time

Intangible cultural heritage represents inherited traditions from generations to generations but also different contemporary practices in which diverse cultural groups take part.



Diagram: Intangible Cultural Heritage (ICH)

(Source: Author)

Inclusive

Intangible cultural heritage is a mixture of skills, culture, history and tradition which is being passed by generations to generations. These can be from a neighboring village, from a group of travelers or even from different city dwellers. These heritage give us a sense of belonging and identity which we bear in body and soul as a part of something larger than us, a part of a society that has been there ages before us.

Community-based

Intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it – without their recognition, nobody else can decide for them that a given expression or practice is their heritage.

Representative

Intangible cultural heritage is considered exclusive and exceptional. It basically thrives on the custom of knowledge and skill sharing from generations to generations. **(UNESCO, 2003).**

The handicraft sector plays a vital role in income and employment generation and has also been recognized worldwide as a tool for poverty reduction. It is a mean of preserving and promoting cultural and artistic traditions such as various techniques and skills of traditional crafts are transmitted from generation to generation. For many countries, the significant unique cultural heritage is retained in their handicrafts. **(Shafi, 2018).**

Like many other intangible cultural heritage, due to rapid globalization, clay craft is also facing several challenges which have begun endangering its very existence. In order for the craft to adapt to this changes, steps should be taken immediately. These steps can be of various types. One of the most effective measure is promotion of tourism in those areas.

One such project was project CRAFTATTRACT (Traditional craft as new attraction for cultural tourism) which was implemented by Hrvatsco Zagorje and Slovenian partners in the border of Croatia and Slovenia. In order to foster heritage as driving force for

responsible tourist development, Slovenia established a sound basis for preservation of intangible craft and their community.

2.15 ICH and experimental tourism



Diagram: ICH and Experiential tourism

(Source: Author)

.....Chapter 3: Site Appraisal and contextual analysis

3.1 Selection of a site

3.2 Historical and social background

3.3 Site surrounding and significant structure

3.4 Major economic activities and cottage industry

3.5 Site analysis

3.6 SWOT analysis

Chapter 3: Site Appraisal

3.1 Selection of a site



Dhamrai is specifically chosen to conduct the project as it houses the most various crafts of Bangladesh that are highly enriched in aesthetics and artistry for a long span of time. It itself is a city of culture. It is the main center for metal casting in Bangladesh and at present it is the only one to continue this craft.

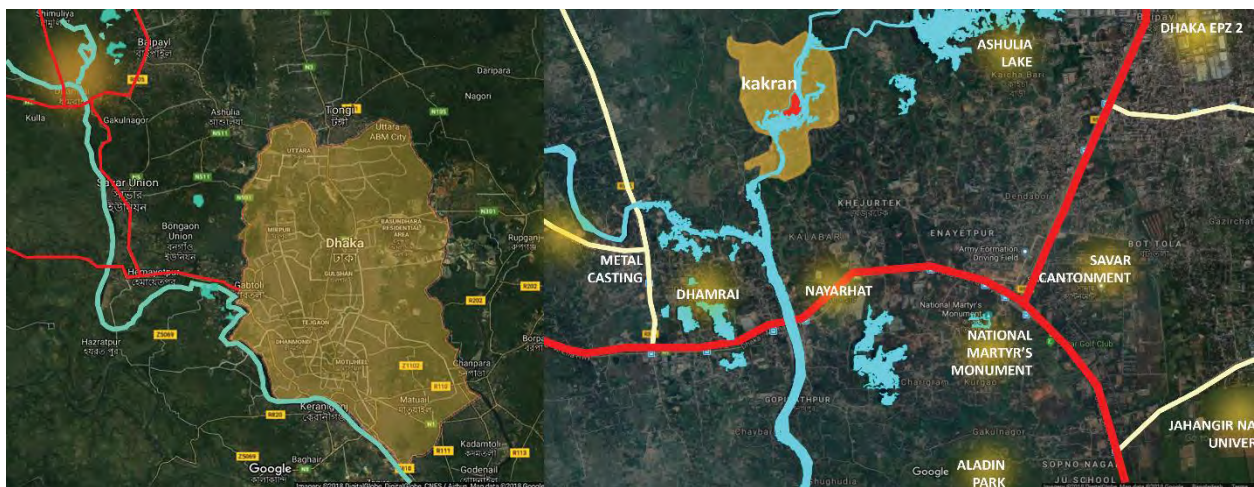
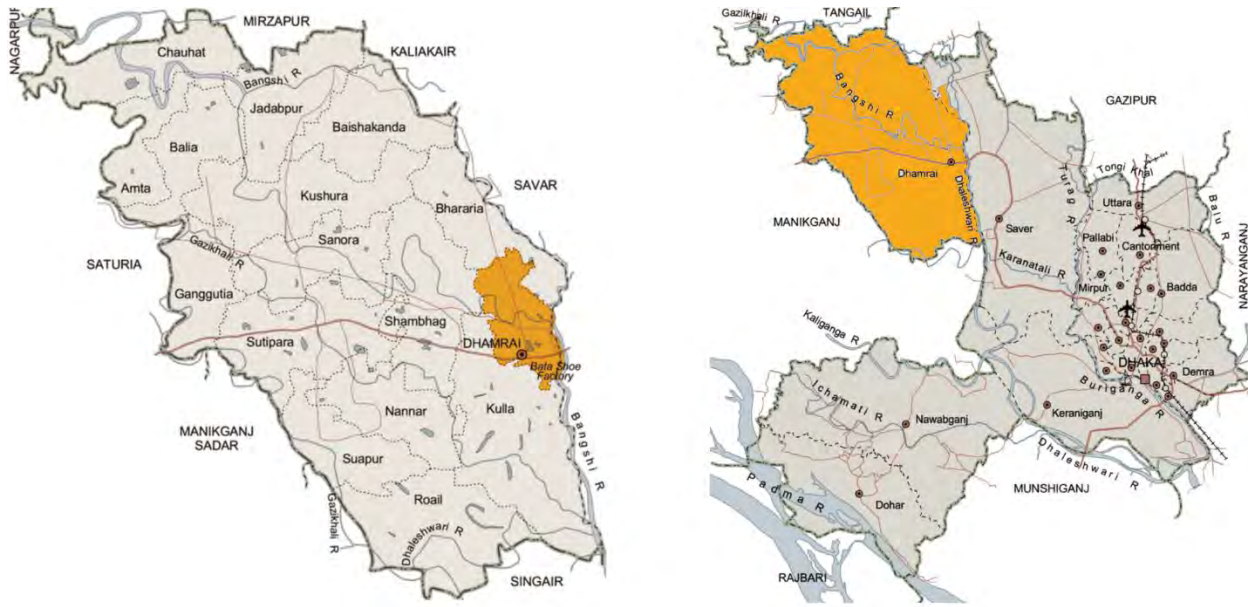


Diagram: Road connection map, Savar, Dhaka.

(Source: Author)



DHAMRAI UPAZILA – 40 KM NORTH WEST OF THE CAPITAL CITY OF DHAKA
WATERBODY – BANGSHI, DHALESHWARI, GAZIKHACHI RIVERS ARE NOTICEABLE
DHAMRAI TOWN AREA – 5.84 SQKM
POPULATION – 22394
MALE – 53.34%
FEMALE – 46.66%
LITERACY – 59.3%

MAIN PRIMARY ROAD CONNECTED FROM CENTRAL CAPITAL

Diagram: Dhamrai upazilla map, Savar, Dhaka.

(Source: Author)

For many generations, this place has produced handmade metal ware for markets throughout Bangladesh, using the 2,000 years old lost wax casting method.

The pottery villages of Dhamrai trace back to 300 years old. The potters of the area have always been appointed as the chief artisans to make Hindu idols for different celebrations. Dhamrai is also well known for the annual Hindu festival Jagannath Rath Jatrall all throughout Bangladesh. The site is situated on the bank of **Dhaleshwari River**.

There are Paal paras (potter communities) and craftsmen communities scattered in many different locations of Dhamrai region.

The site is chosen considering the fact that it will act as the central heart of all the crafts and creativity. Also, the site is chosen to expand along the river to commemorate the ambience of traditional village fairs of Bangladesh that used to sit on river banks for the easy communication with remote villages.

3.2 Historical and social background

There are two versions of how the name of Dhamrai came about:- During the time of Asoka the Great there was a Buddhist Dharmarajika and the name became truncated and in time came to be known as Dhamrai.

The discovery of a prehistoric Buddhist stupa in Savar, about 10 miles away from Dhamrai lends credence to this opinion. The other version, is that a famous Sufi Saint Hazrat Shahjalal came to, what is now Bangladesh, about eight hundred years ago with 360 companions.

Legend has it that five of them (Tirmizi Al- Hussaini, Hazrat Hazi, Hazrat Gazi, Hazrat Zambahadur and Hazrat Shah Magdum) came to Dhamrai which was then sparsely populated and heavily forested. They settled and started leading a secluded life. Food supplies ultimately ran short and one day they slaughtered a stray cow and used the meat to satisfy their hunger. After a few days a couple; Dhama Gope and his wife Rai Goalini claimed that the cow demanded compensation.

The Sufis learnt that the couple was childless. It is said that with their blessings a child was born to the couple and also they named the place accordingly. Thus the name Dhamrai (Dham+Rai) came about.

3.3 Site surrounding and significant structure

Dhamrai can be stated to one of the city of cultures in our country. Not only is it famous for its beautiful artistry like terracotta work, indigenous crafts like pottery and metal casting but it is also a center of celebrations.

Dhamrai remains in a festive mood throughout the year. Here along with cultural events, regional festivals also hold a very high value. The whole year is occupied with fairs, festivals, Roth Jatra etc. keeping the artisans busy and citizens delighted.



Diagram: Site surrounded significant structures.

(Source: Author)

3.3.1 Roth jatra and other festivities

The annual Jagannath Roth Jatra is a famous Hindu festival attracting thousands of people. Dhamrai is well known for this annual festival all throughout Bangladesh. Roth

jatra festival begins on around the 10 day of Bangla Calendar month of Ashar and "Ulto Roth" takes place one week after. A month long Roth Maela is held in Dhamrai for this occasion. The Roth cart is approximately 45 feet (14 m) high and pulled by the thousands of pilgrims who turn up for the event.

Dhamrai Poush Samkranti Mela and **Boishakhi Mela** are amongst the few other festivities continuing for generations in this area.

3.3.2 Brass and Bronze Work in Dhamrai

Dhamrai has always been one of the most remarkable craft villages of Bangladesh, although its prominence did not persevere. The artisans remaining in Dhamrai belong to the generation of those who were once the soul of Dhamrai: the fine craftsmen of ancient Bengal.

Although the traditional metal industry once existed in other parts, it had been the epicenter for centuries due to the quality, workmanship and aesthetic appeal. While in the early 1950's, people of about 30 villages in Dhamrai-Shimulia region were in this trade but as the artisans began migrating now only around five families, against all difficulties, are trying their best to keep this trade alive.

On the other hand, the industry has been facing stiff competition from much cheaper machine-made aluminum and plastic products.

Over and above the aristocracy once attached to using metal crafts had in most instances faded out of our culture. All these in fact contributed for its traditional market to diminish to such a level that special effort needs to be taken by all concerned for its survival.

3.3.3 Pottery and terracotta Work in Dhamrai

The Dhamrai pottery industry is the most renowned village for **pottery in Bangladesh**. There are several pottery villages in Dhamrai, such as Kagojipara, Shimulia Pal para, Notun bondor, etc. These villages are well known for their pottery expertise and the Pal family residence for generations. Most of the artisans work here as freelancers. They make the product and sell it in the local market. A number of artisans in Dhamrai also possess expertise in the ancient Terracotta arts. Terracotta indicates the clay after potty it has been burned by fire and eaten. It is a very popular form of making sculptures via pottery and Bangladesh are often credited as the early inventor of this magnificent form of clay craft. It demands very little as the products made of clay could be baked like cupcake under the sun for one year or burned to give it a soothing orange-clay color and it would greatly improve the durability. Most of the artisans opted for terracotta earlier as it was easier and the cheaper option. Furthermore, their sale value was on the higher side as well. This tradition could also be traced back to the Mahenjodarro and Harappa civilizations.

3.4 Major economic activities and cottage industry

Although once famous for its craftwork, residents of Dhamrai have opted for various sources of income to sustain their lives. While a considerable portion migrates to the capital, Dhaka, every day, the rest still work in places around Dhamrai.

The four major cottage industries that are still practiced in and around Dhamrai are Metal, Pottery, Jewelry and Handicrafts. The whole city besides main capital flourish with multi-cultural activities and infrastructures. Also one of the most vibrant tourist attraction.

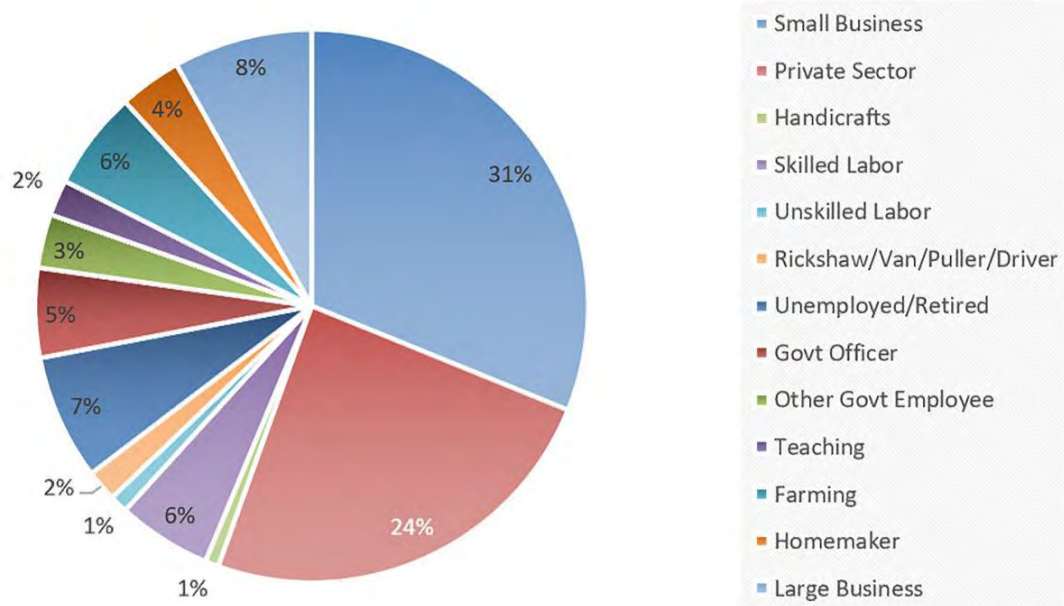


Diagram: data on economic activities

(Source: Author)

3.5 Site analysis



Diagram: Site consideration.

(Source: Author)

Kakran Kumar Pal para is a very old village, it is still trying to keep the pot industry in the village. If they get a good environment to stay and their products are sold and they have the right promotion for their products, then they may be more vulnerable to this work.

The site is situated at the bank of Bangshi River in Dhamrai. Dhamrai is located about 40 kilometers North West of the capital city of Dhaka; it is located within the coordinates of 90.02 -90.14E and 23.50 - 24.02E.Dhamrai town area: 5.84 sq. km



Diagram: Site photographs.

(Source: Author)

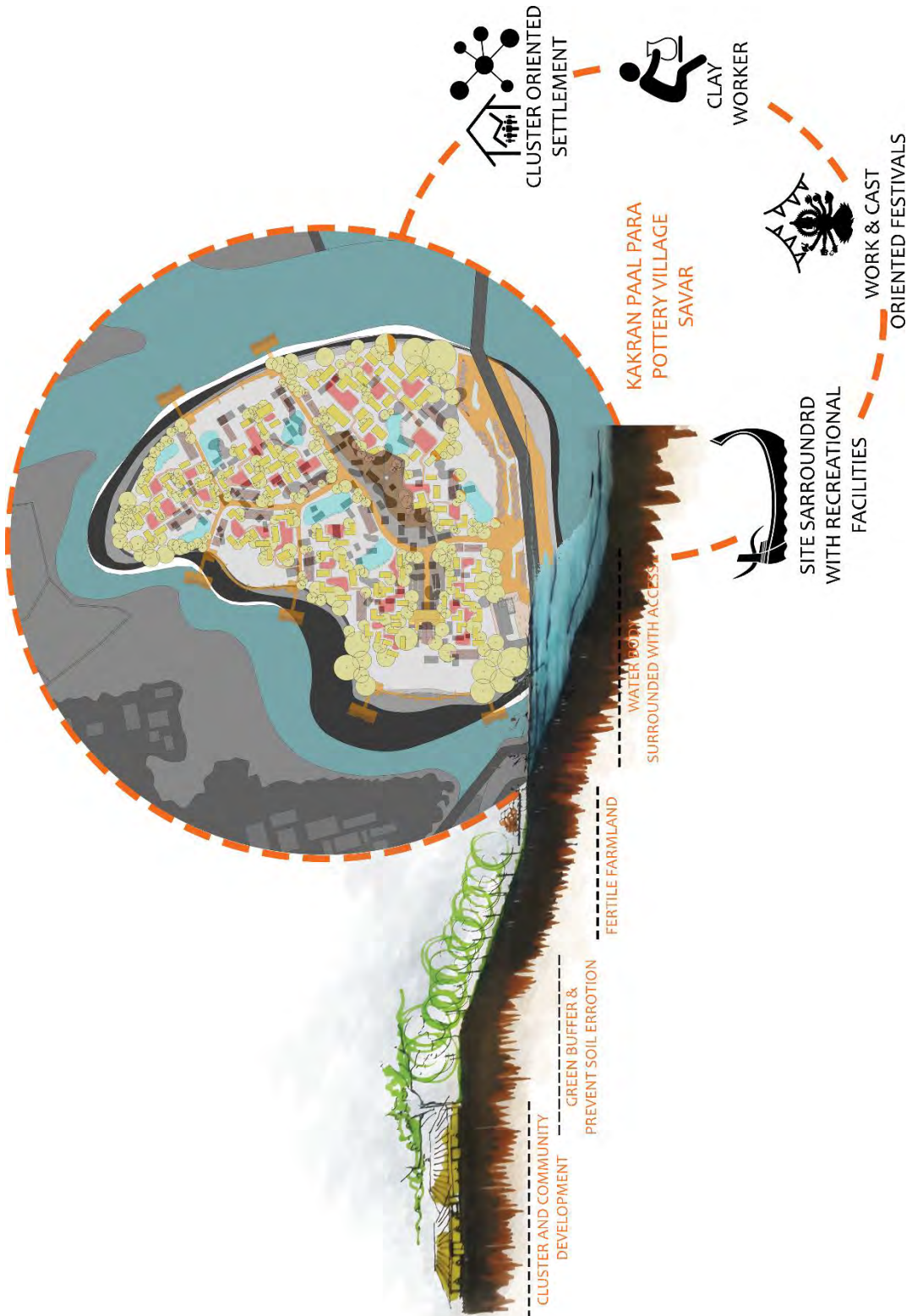
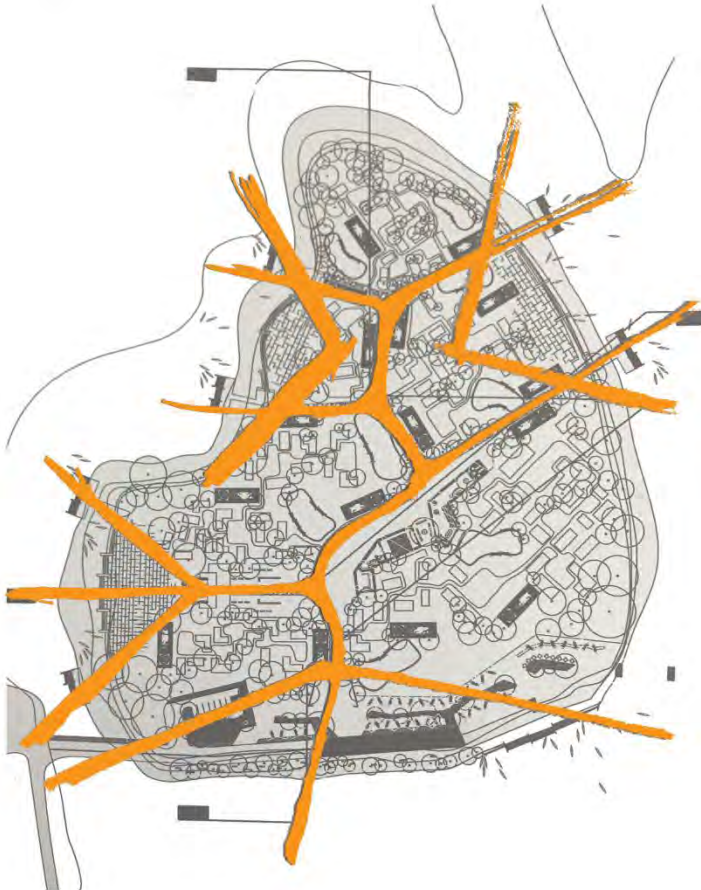


Diagram: Site analysis

(Source: Author)

3.6 SWOT analysis



APPROACH TOWARDS THE SITE WITH EXISTING TRACE

LEAVING THE TREES UNTOUCHED AND DEVELOPED AN IRREGULAR R PATTERN WITH POLYGONS WHICH MAXIMIZE THE VISTA AND ALLOW BOTH THE PATH AND THE WATER EXPERIENCE OF THE SURROUNDING....

STRENGTH

site is located quite close to dhaka city
 epicentre of all the potential areas and adjacent to main city
 enriched with cultural and traditional background
 significant structures with various traditional art and craft
 different cast and festivals attracts tourist and also local visitors
 amount of green and river line is remarkable also enriched with flora and fauna

WEAKNESS

weak access towards site
 insufficient facilities for visitors
 lack of community exposure
 no market exposure

OPPORTUNITY

potential for the assemblage of art craft and life
 the force of surrounding will act as a positive force for craft interpretation and craft work
 potential to flourish as a refreshing public place at the outskirts of dhaka
 slight strategies can make the place economically vibrant with visitors buyers and the artisans

THREAT

gradual extinction of age old traditional craft
 further family extension might impact on ground coverage
 unplanned development may ruin the potentiality
 land encroachment

Chapter 4: Case study

4.1 Case 1: Khamir Artisan village

4.2 Case 2: Makuleka Cultural Project

4.3 Case 3: Aranya Low Cost Housing

Chapter 4: Case Study

4.1 Case study_01: KHAMIR ARTISAN VILLAGE

Project name: Khamir artisan village

Location: 16km from Bhuj, in Kutch, Gujarat, India.

Principal Architect: Architect Neelkanth Chaya.

The name stands for Kachchh Heritage, Art, Music, Information and Resources. Born in 2005 as a joint initiative of Kachchh Nav Nirman Abhiyan and the Nehru Foundation for Development. It serves as a platform for the promotion of traditional handicrafts and allied cultural practices, the processes involved in their creation, and the preservation of culture, community and local environments.



(Source: Retrieved from [http:// www.hunnarshala.org/ publications.html](http://www.hunnarshala.org/publications.html))

This is a place which promotes, expands and aids the traditional skills and knowledge of Kutch art, culture, heritage and national resources. People can visit the village and explore the traditional communities of Kutch. The artisan communities include

Embroideries, Leather Works, Lacquer Work, Rogan Work, Copper Bell making, traditional pottery, wood carvings and much more.

The Khamir campus requires for visitors to wear conservative clothing respecting the local traditions. The village was established in the aftermath of the Bhuj earthquake with the help of non-profit organizations and industry stakeholders in the Kutch region. The projects aims to create a cultural resource center that enables artisans to conserve their traditional way of life by creating a sustainable livelihood build around their crafts.



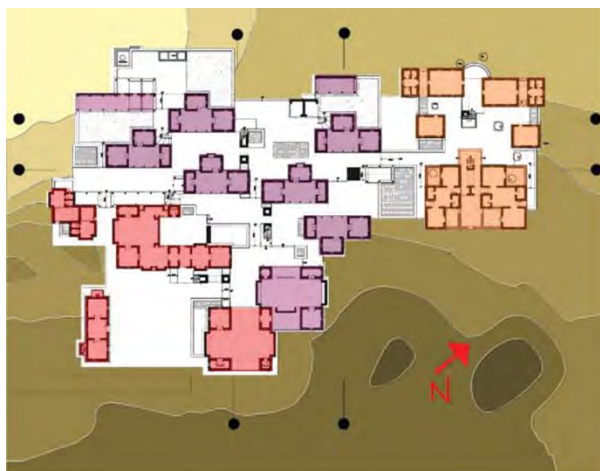
Khamir Artisan Village, pottery work

(Source: Retrieved from <http://www.khamir.org/crafts/pottery>)

Khamir has fostered many collaborations with potters. The prime concern today is the high dropout rate of potters from their craft. In villages where there used to be 30 potters, today there are just a handful of 3 or 4. The major factor that leads to this is the absence of appreciation of their role in society today.



The communities within are represented by the sensitive designs of the dwelling clusters, with user friendly spaces that has workshops and artifacts open for public use as well.



- ADMINISTRATION
- RESIDANCE
- WORKSHOP



- CIRCULATION
- VEGETATION
- PAVING

Diagram: Khamir Artisan Village, Site zoning

(Source: google)

Overall the village gives a sense of inclusiveness that is also necessary for the promotion of pottery craft in this project as well.

At Khamir, they strive to create a democratic and empowering space - a common roof under which a range of stakeholders can exchange ideas and collaborate. They work to shift consumer perspectives and raise the cultural value placed on crafts. They work with the traditional understanding of culture and cult values. They also working with the raw essence of tradition.

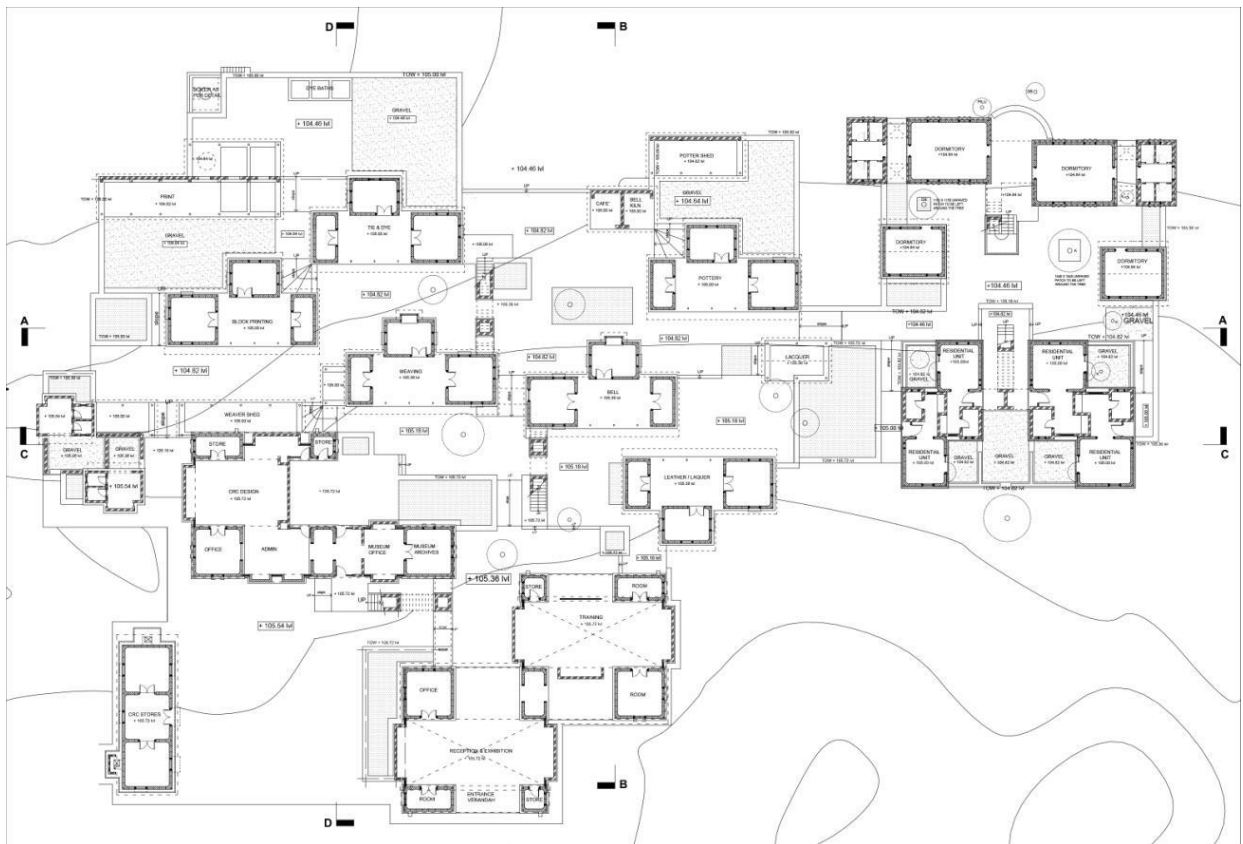


Diagram: Khamir Artisan Village, Site plan

(Source: google)

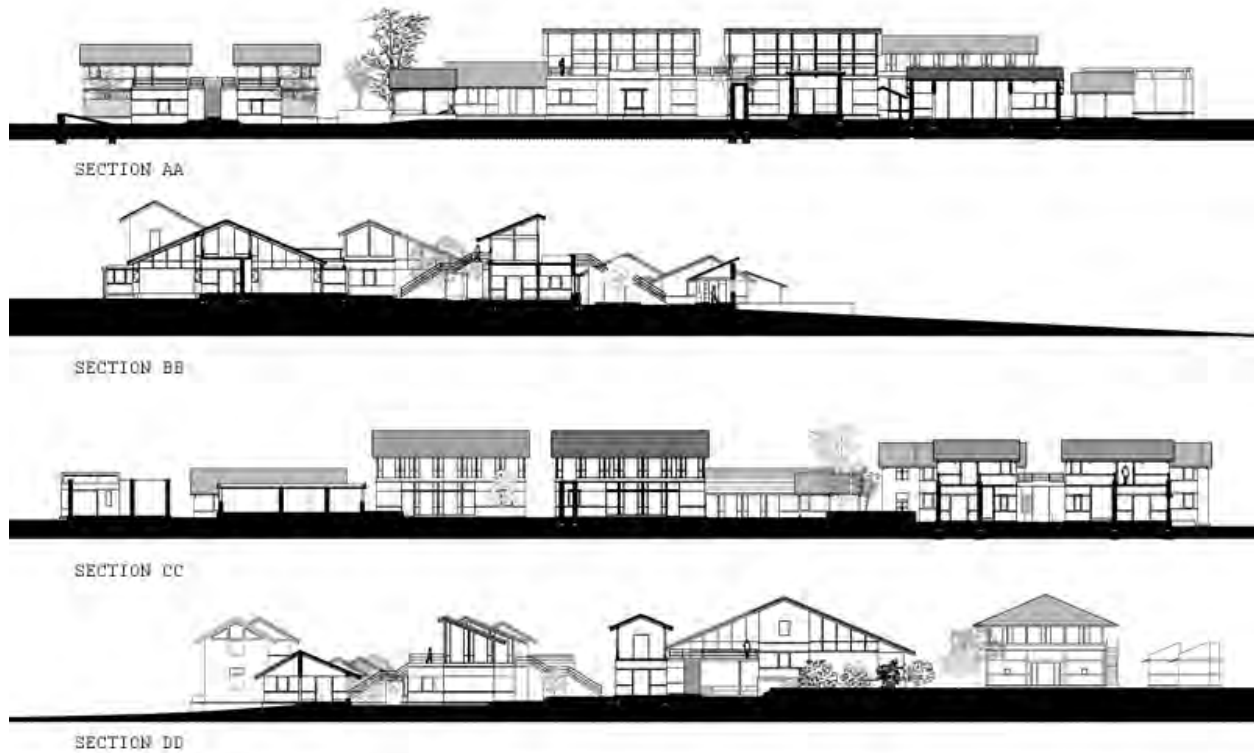


Diagram: Khamir Artisan Village, Site sections

(Source: google)

Conclusion:

- Planning and design is in accordance with the prevailing socio-economic and technological conditions
- Cost –effective construction materials and techniques have been adopted
- Accessibility has been an essential factor for designing.
- Consistency in every aspect
- Climate responsive and site responsive design

4.2 Case study_02: MAKULEKA CULTURAL PROJECT

Project name: Makuleka Cultural Project

Location: Limpopo, South Africa

Principle Architect: Peter Rich

In 1997, Rich was engaged as a technical advisor to a rural livelihoods program service provider to work as facilitator and architect for a displaced Shangaan community at Makuleke village, situated at the border of the Kruger National Park in the Pafuri region. After their forced removal under apartheid, the community had finally been allowed to return to their homeland, an area rich in wildlife and adjacent to a major tourist destination. A craft center and lodge project formed part of a new cultural tourism initiative based on local values and traditions, offering an effective and sustainable base for community economic empowerment.



(Source: <http://www.vayamzansi.co.za/trade/en/articles/entry/article-southafrica.net-makuleke-people-of-south-africa-benefit-fromtouris>)

Cultural tourism initiatives based on local values and traditions offer an effective and sustainable base for community economic empowerment as well as potentially generating a sense of communal pride. Amongst many initiatives was the design and construction of a craft and Interpretation Centre where exhibitions and oral histories would present local heritage and culture. Also part of the initiative is a guesthouse that reflects the local vernacular construction, providing a venue for interaction with tourists and visiting scholars.

Just as the community members became the client, they became the builders of the projects using their traditional skills. Therefore the buildings is an inventory and demonstration of local building techniques as well as an illustration of how new technology can extend and enhance traditional methods.

The visitor will experience the - Living culturell of the Shangaan and will witness a community in the process of reclaiming its identity through the reclamation of a new public space in the center of the village.

Craft and Interpretation Center - Exhibition of indigenous culture and heritage.

Learning Centre - Community Library.

Two eco lodges Pafuri camps-Made of wooden structures and safari tents.

Learning center Makuleke Village, Cultural Center, Auditorium, meeting place by Christian Stowasser Outpost lodge Guest rooms.

On all of these projects locally sourced materials, skills and labor were used: gum poles for structure, thatch for the roof coverings, and locally gathered stone or soil bricks (made using Hydra form presses) for walls, use of solar panels and waste recycling system for community. The Outpost lodge was constructed on platforms to avoid damaging the soil

with invasive foundations. This adoption of local, commonsense technologies meant not only that architectural interventions were sustainable but that they also engaged and empowered local communities.

Not only has the project created opportunity to bring out the culture and heritage of Makuleka but also involve tourists into its traditions and experience the soul of indigenous community, which is after all, the focal idea of the project.

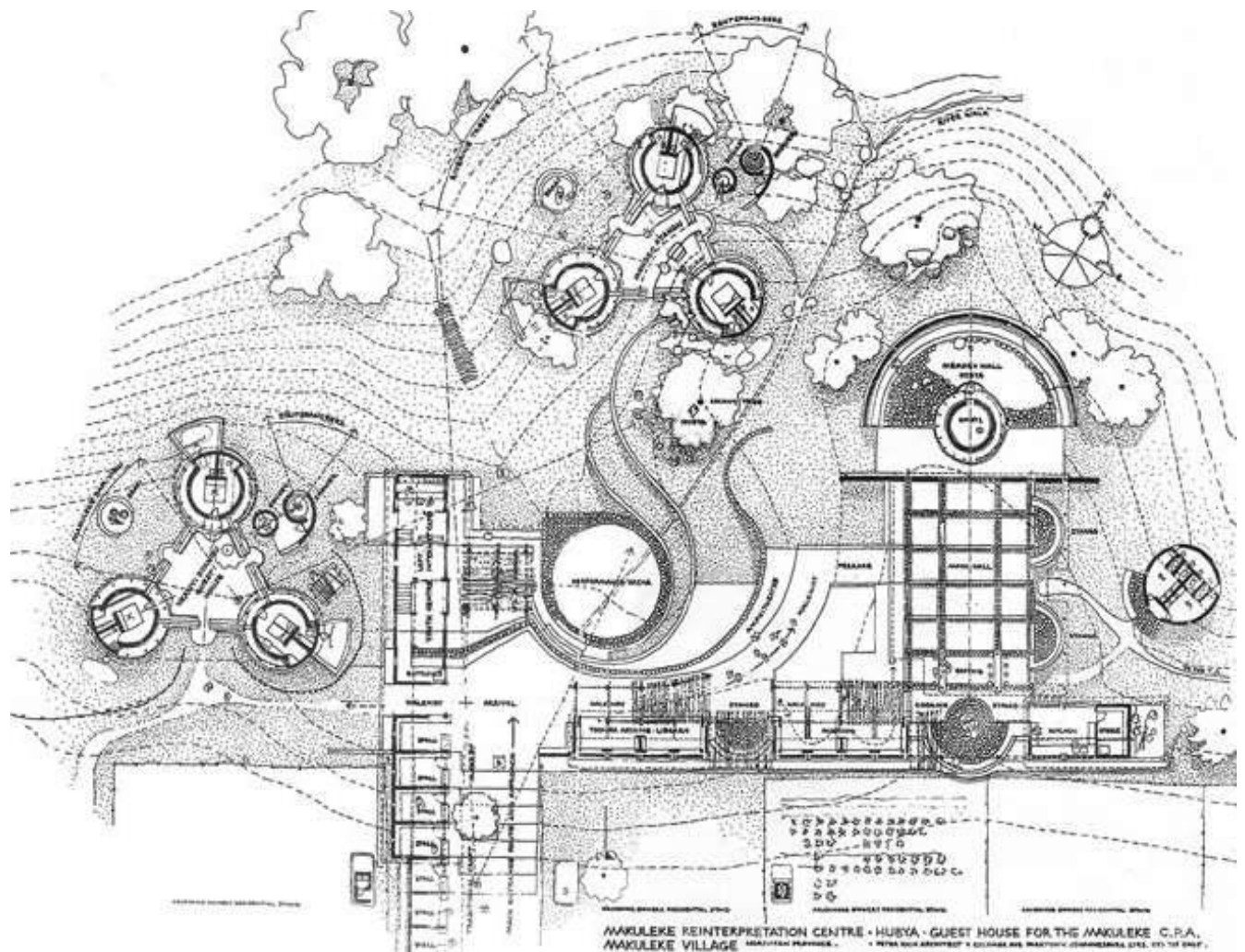


Diagram: Makuleka Cultural Project, Site plan

(Source: google)

Conclusion:

- To understand the various levels of the interpretation center or such civic complex for the inception of its master planning
- To study about the different layers and the relationship among them while conceptualizing such multifaceted civic amenities.
- Study of Jawahar Kala Kendra develops the integrity towards the focused concept as well as edifies environment responsive architecture for indigenous amenity designs.
- The concept of Nishorgo is a great inspiration to explore different types of civic amenities and functions.
- These examples also signify the contribution of architecture to bring out a unique community's gripping aboriginal characteristics and share the experience with everyone. Also, the examples help to understand the sensitivity towards handling such unique communities while designing community-based projects.
- Makuleka Cultural project is a shining example of how local communities can benefit from tourism through architectural interventions. Instead of turning their land into agricultural land and going back into resettle upon it, the people of Makuleke chose to turn the area over for joint conservation and management with South African National Parks, thereby preserving the form and shape of Kruger
- National Park. This project highlights the co-existence of community and contextual conservation that is very necessary for sensitive architecture.

4.3 Case study_03: ARANYA LOW COST HOUSING

Project name: Aranya Low Cost Housing

Location: 6km from the centre of Indore city, M.P. India.

Principal Architect: Balkrishna Doshi

Award: Aga Khan Award for Architecture in 1996

Traditionally, architects have contributed little to housing for the Third World urban poor. Those who opt to work for the poor need to rethink their roles; the numbers are overwhelming, the issues complex and the resources are very limited. One solution is to use land as a resource to produce housing for the urban poor, by allowing them access to it to build their homes. A study was conducted of such initiatives in a case-study in India: The Aranya Housing Project, completed in 1988 and considered a model project. A rectilinear site of 86 hectares was designed to accommodate over 6500 dwellings, largely for the Weaker Economic Section. This was an integrated approach for 'a sustainable society' where the mix of different economic levels of society could stay together.

Indore, India in the early 1980's was facing a shortage of Housing. It had been estimated that approximately 51,000 families were homeless or living in illegal settlements. The Indore Development Authority initiated an affordable housing project for 60,000 people that would tackle this issue and at the same time be affordable to the government and urban poor. Previous efforts by the government to provide low-cost urban housing in India were aimed at supplying ready-built units. However, it took too long to construct a complete house and it became expensive for the low income group and also ate up too many resources.

- To improve and upgrade the existing slum area
- To provide serviced sites for new housing developments instead of building complete houses.
- The general objectives of Aranya were to:
 - Create a township with a sense of continuity and fundamental values of security in a good living environment.
 - Achieve a community character by establishing harmony between the built environment and the people.
 - Create a balanced community of various socio-economic groups to evolve a framework through design.



Diagram: Aranya Low Cost Housing

(Source: google)

Aranya Township was designed as a site and services project spread laid out in six sectors that converge on a central spine i.e., the Central Business District. One of the key elements of Doshi's design was a hierarchy of open spaces that included small courtyards to be shared by three to four families, larger green spaces for each of the settlement's six sectors, and a central playing field to serve the entire development. Open spaces and pedestrian pathways intersect and connect the clusters to the central spine. Each user has an array of options available from one room shelters to more spacious houses, and emphasis is mad on a sense of family and neighborhood while striving to encourage adaptation and personalization according to individual's needs and resources.

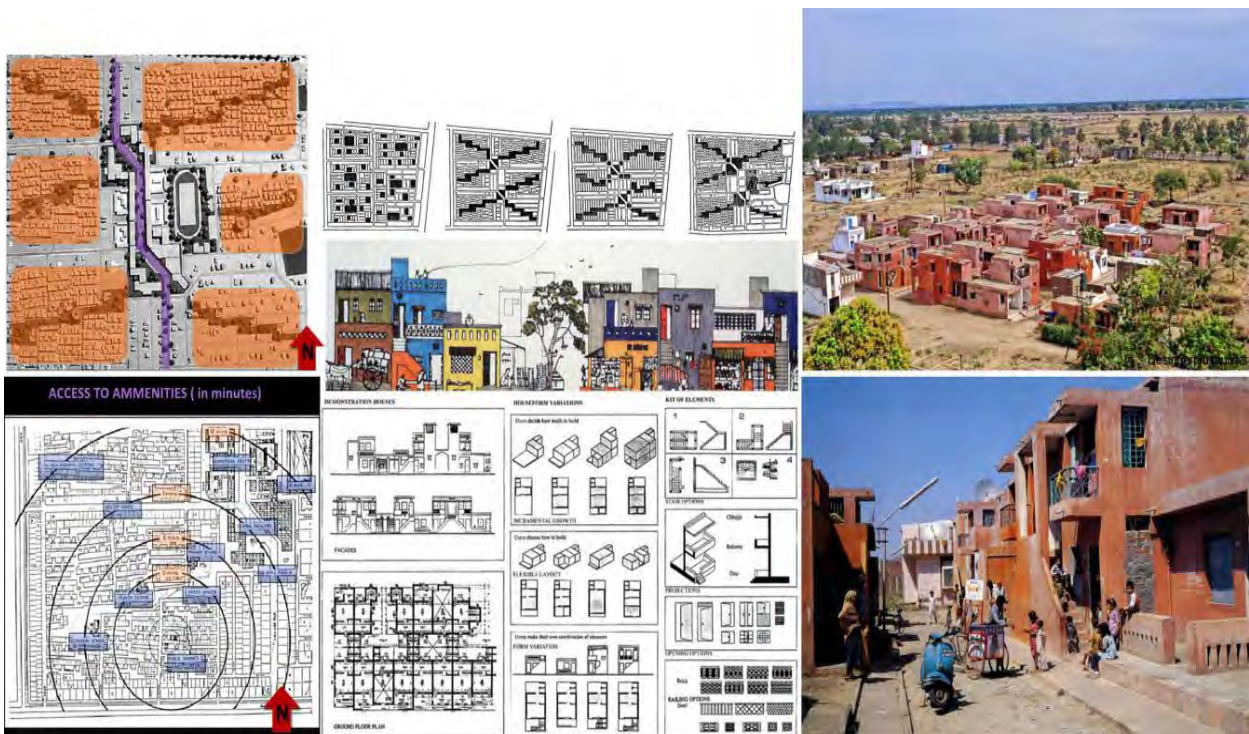


Diagram: Aranya Low Cost Housing, site zoning

(Source: google)

Conclusion:

- It understands the traditional Indian habits
- Planning and design is in accordance with the prevailing socio-economic and technological conditions
- Cost –effective construction materials and techniques have been adopted
- Planning is “whole to part” – i.e. from township level to dwelling unit level.
- Accessibility has been an essential factor for designing.
- Staggered roads, prevent thorough traffic, reduce speed of vehicles
- Climate responsive and site responsive design

.....**Chapter 5: Program development and Functional analysis**

5.1 Rational of the program

5.2 program derivation

5.3 Functional flow and Program analysis

Chapter 5: Program development and Functional analysis

5.1 Rationale of the program

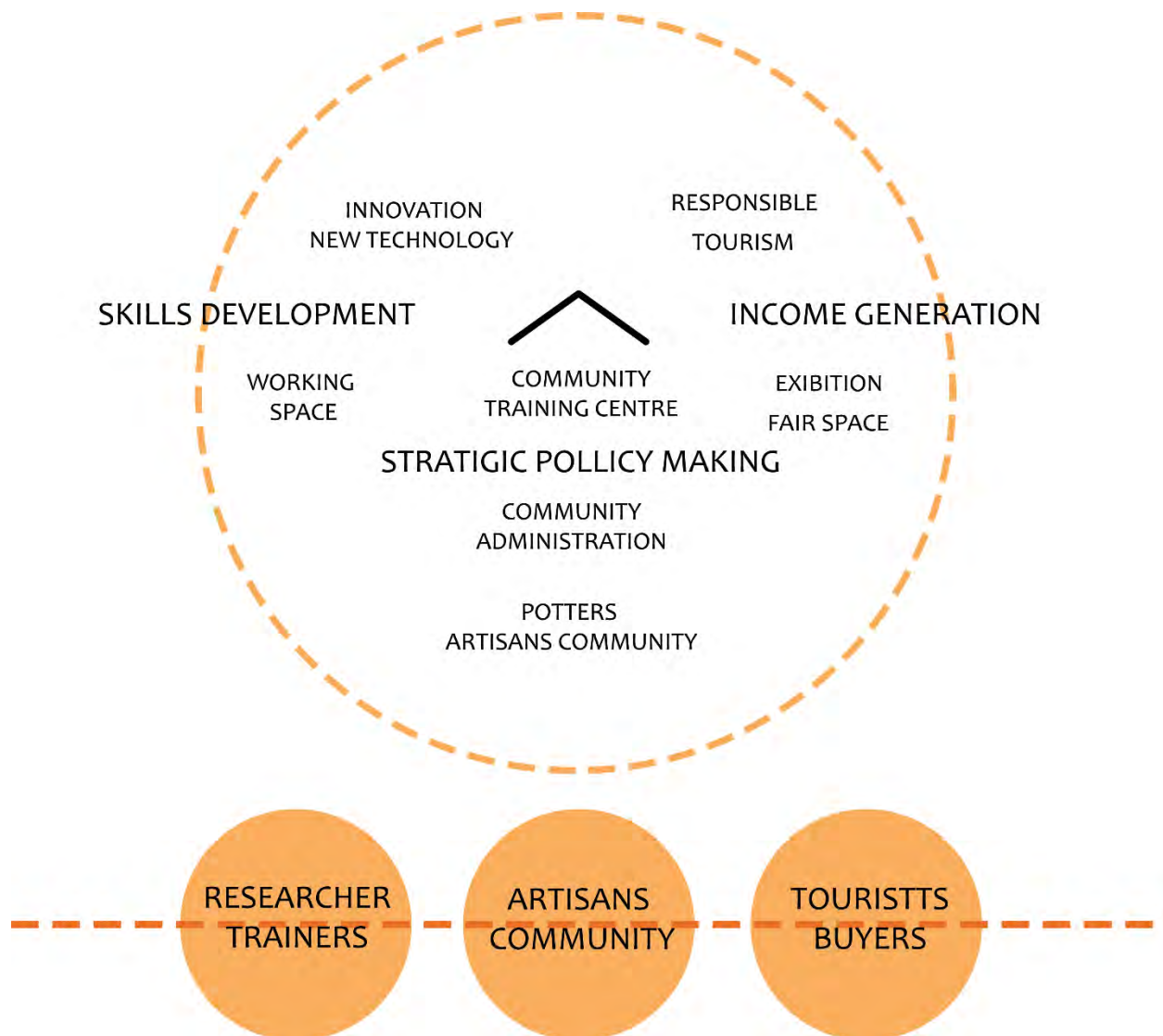


Diagram: Possible users group and programs

(Source: Author)

The basic understanding of the programmatic requirements of the project could be

gathered from the literature overview and existing programs from the survey. Here, a few programs have been added to add up to the existing ones and for the success of the project. It is strongly established in the literature review that for such a project to be successful it needs to address the marketing policies of the finished goods and proper research facilities.

Kakran Kamar Pal para is a very old village, it is still trying to keep the pot industry in the village. If they are a good environment to stay and their products are sold and they have the right promotion for their products, then they may be more vulnerable to this work.

The programs have been selected to develop the complex as a public recreational space as well as a platform where heritage, craft and eco-tourism can thrive.

Temporary exhibition and training center are designed to exhibit the works produced in workshops whereas the museum will house all the vintage collection that the artisans have produced over time.

The dormitory will house the foreign apprentices and teachers as well as apprentices from other areas. Artisans will be able to work in their house and also in specialized workshops and general workshops.

The food corner is designed to accommodate modern amenities for tourists as well as to work as a platform for different mix of people. Above all, the workshops are designed to be the most significant feature of the complex to commemorate the contribution of artisans in our culture as well as to provide the best possible workspace for them. As such, programs with detailed information are analyzed and added here. For that reason the program has been categorized into three zones.

The public zone where all the visitors can also enter, the semipublic zones and the private zones. So that one who is not interested on one side of the process can always come back to the other side which according to him is beneficial for him. Besides, community centers are proposed for positive civic spaces so that the project becomes successful. And also a common fair ground for selling the products besides use as a yearlong fair space.

A common central space which is mainly a community gathered space and also use as a training center for multi connection with knowledge people and where can uphold various training, new technological innovation, visitor's, buyers etc.

These projects have the objectives of providing facilities for the welfare of the potters' community and also improve their quality. Hence, training centers and research and design centers will play a vital role in this case. It has broader aspects to it.

5.2 Program derivation

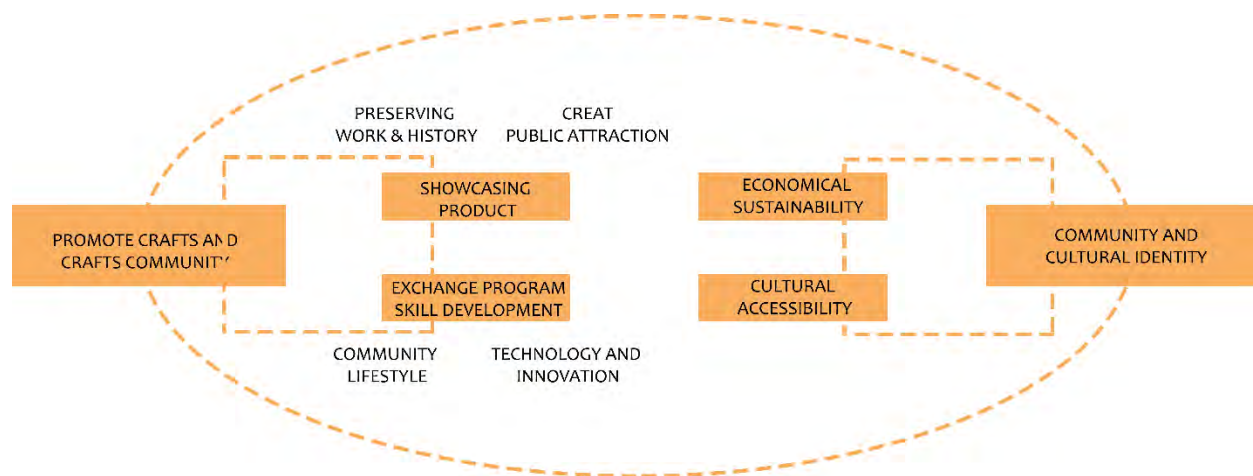


Diagram: Program derivation through existing vulnerability

(Source: Author)

In order to derive program the main focus that was taken into consideration was to figure out the steps that can be taken to promote tourism. The steps are:

- Development of craft
- Improve access to tourism towards the community
- Promote craft (Cultural tourism destination)
- Specialized tours
- Craft information center
- Yearlong fair space
- Museums
- Community training center
- Training course (Design promotion center)
- Promote local entertainments, festivals, fair
- Trade fairs and skills exchange

5.3 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-

- Residential unit
- Pottery work sheds
- Clustered display area
- Community sheds
- Central training center

- Primary training school
- Research and design center
- Exhibition space: permanent and temporary
- Haat corner for selling products
- Display area and sales center
- Workshops
- Information and resource center

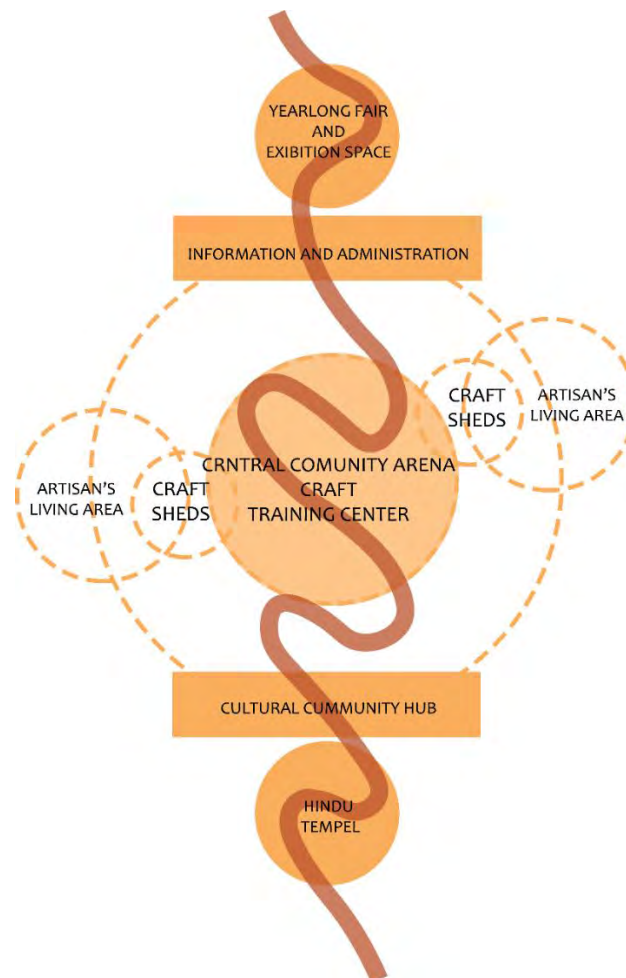


Diagram: Function flow diagram

(Source: Author)

.....Chapter 6: Conceptual stage and Design development

6.1 Introduction

6.2 Concept Development

6.3 Economic interruption inside the pottery village

6.4 Conceptual development and programmatic layout

6.5 Design development phase

6.6 Design drawings

6.7 visualization image

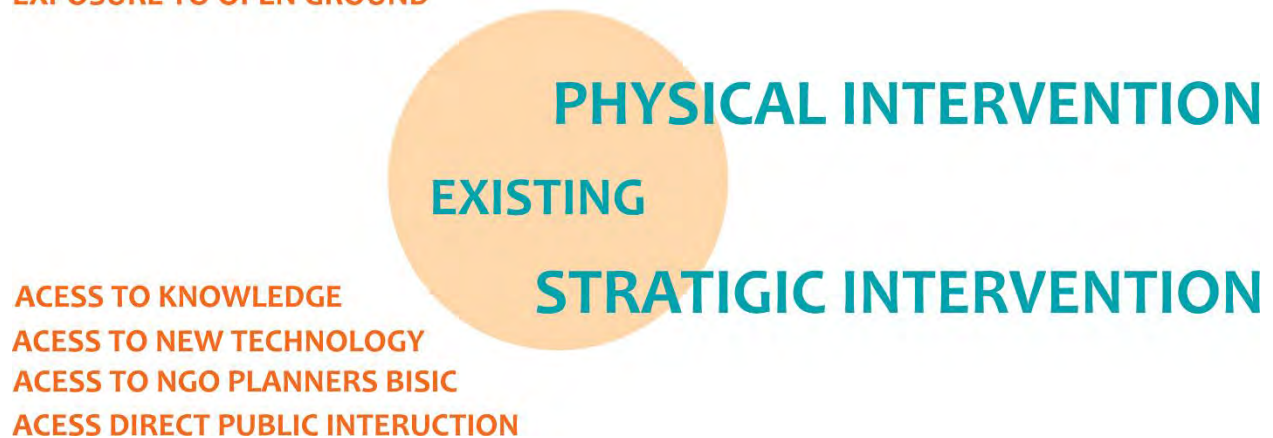
6.8 Model images

Chapter 6: Conceptual stage and Design development

6.1 Introduction

The project is theorized to create a bridge between the artisans and art enthusiasts. The idea is not only to uphold the history and traditional culture but also to improve the situation of the people who have been involved with these crafts for generations.

ADJACENT WORKING AREA
SUSTAINABLE LIVING CONDITION
EXIBITION FAIR CO-OPPERATION
EXPOSURE TO OPEN GROUND



(Source: Author)

As we have established that pottery craft in kakran is unable to attract enough people to generate a considerable amount if economy, it is suggested to create a Dynamic hub by introducing the craft exposure. This will result in a community revitalization through physical concentration and along with that will also generate tourist's involvedness.

The initial work included the study of the existing potters and sculptors through different settlements also recognizing the effects of extinction and then identifying the traces. Finally, connecting the traces accordingly and including them in the site through successive selections. The findings affirmed the need for a collective whole where settlement and the research center, i.e. public centers co-exist. This project is for the potter's community on the whole. A platform for their betterment and welfare.

6. 2 Concept Development

H
 Y
 P
 O
 ARTISANS
 A PLATFORM TO INTERPRET
 ARTIFACT
 H
 E
 S
 I
 S

(Source: Author)

“..... Failure with clay was more complete and more spectacular than with other forms of art”- A.S Byatt.

This two lines simply describe the extensive importance fondness for clay among the artisans. They could shape their own imagination and depict the continuous image going on their mind. This pottery culture originated during the Mohenjo-daro and Harappa when the unique earthenware were found just after excavation. Since then this culture

has been nourished and flourished as well in our country. The theme based folk arts found are still being used for modern artifacts. The potters are pre-dominant Hindus. But with the passage of time this practice is almost on the verge of extinction. They work with their ancestral ideas and live in a community oriented village settlement.

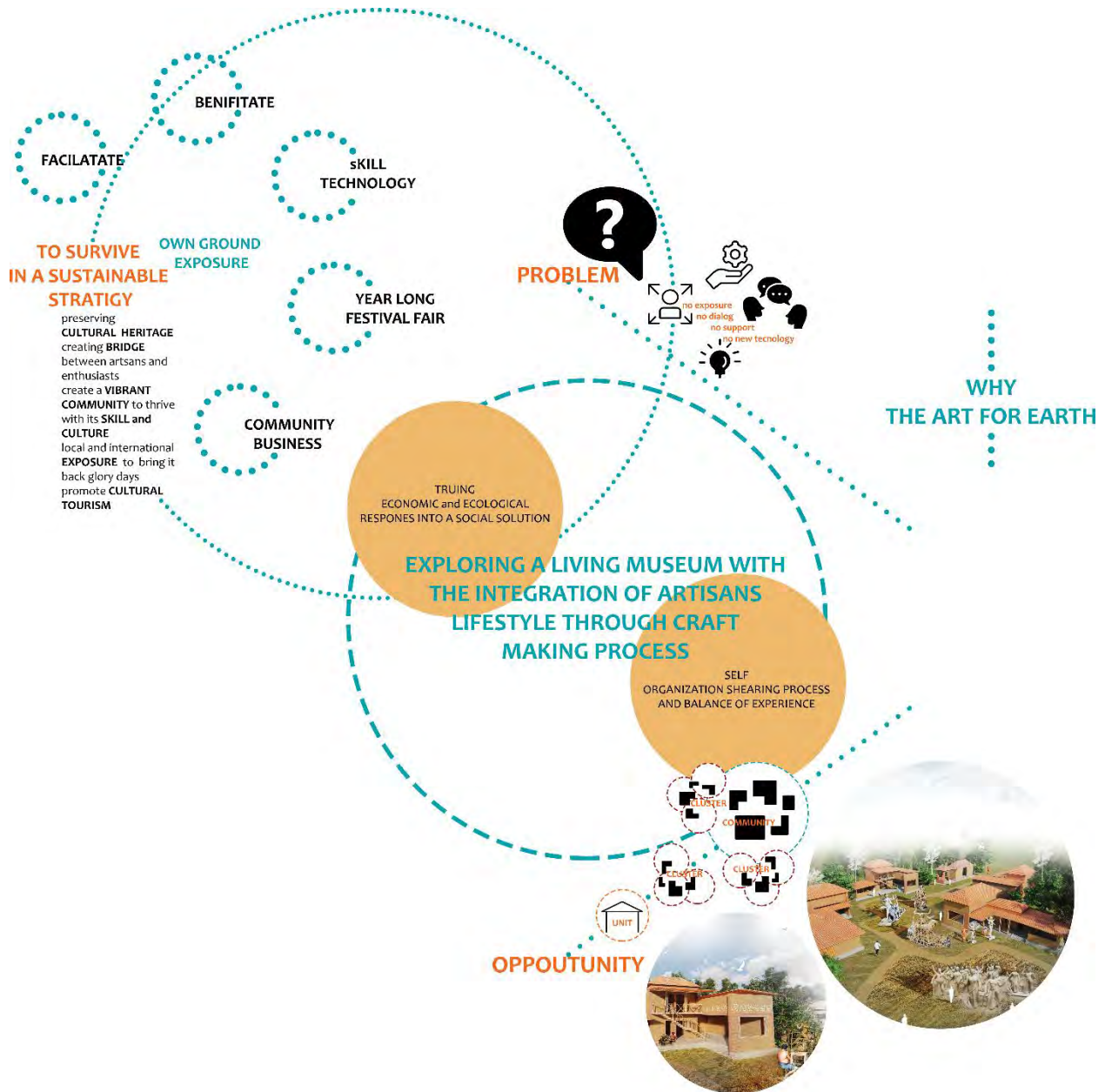
PLACE FOR CONVERSATION PLACE FOR INTERCONNECTIVITY



(Source: Author)

This pottery culture is associated with Hindu culture, myth and history which also drew a thumbnail for their settlement pattern and lifestyle. To promote development and sustainability for this settlement, revitalization of this community through making policy is the prime need. Despite being one of the oldest and most unique cultural form, this art is losing its appeal due to enough exposure, platform, availability of modern interventions, and lack of communication with the buyers and so on. The strategy to make the community revived again is nothing but bringing back their work before mass people.

Such a community based architecture must include the artisans and overall development through economic resilience and give them a better way to portray their future



(Source: Author)

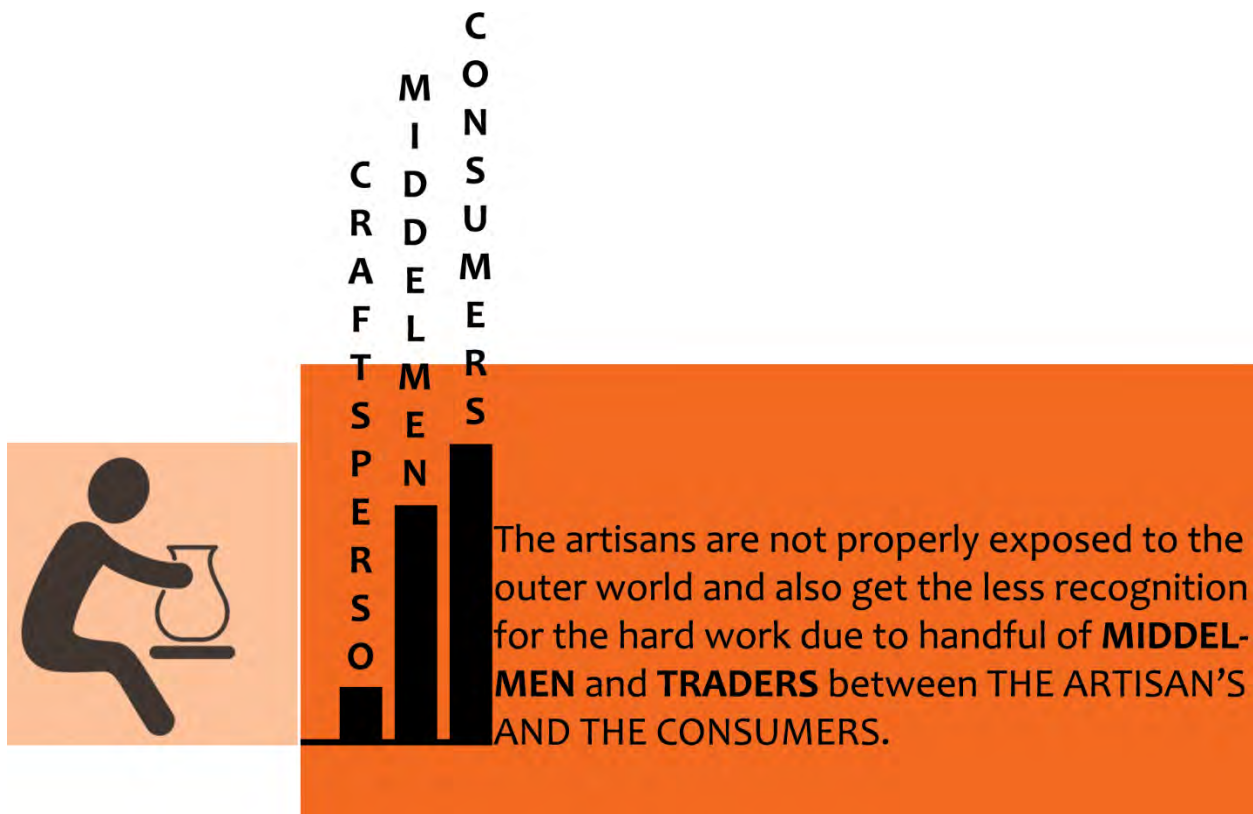
6.3 Economic interruption in this industry

Pottery Production is a beautiful process and the process is very intricate. If we go through the entire process, then it's evident that from clay preparation to finished product, the entire cycle is a beautiful one.

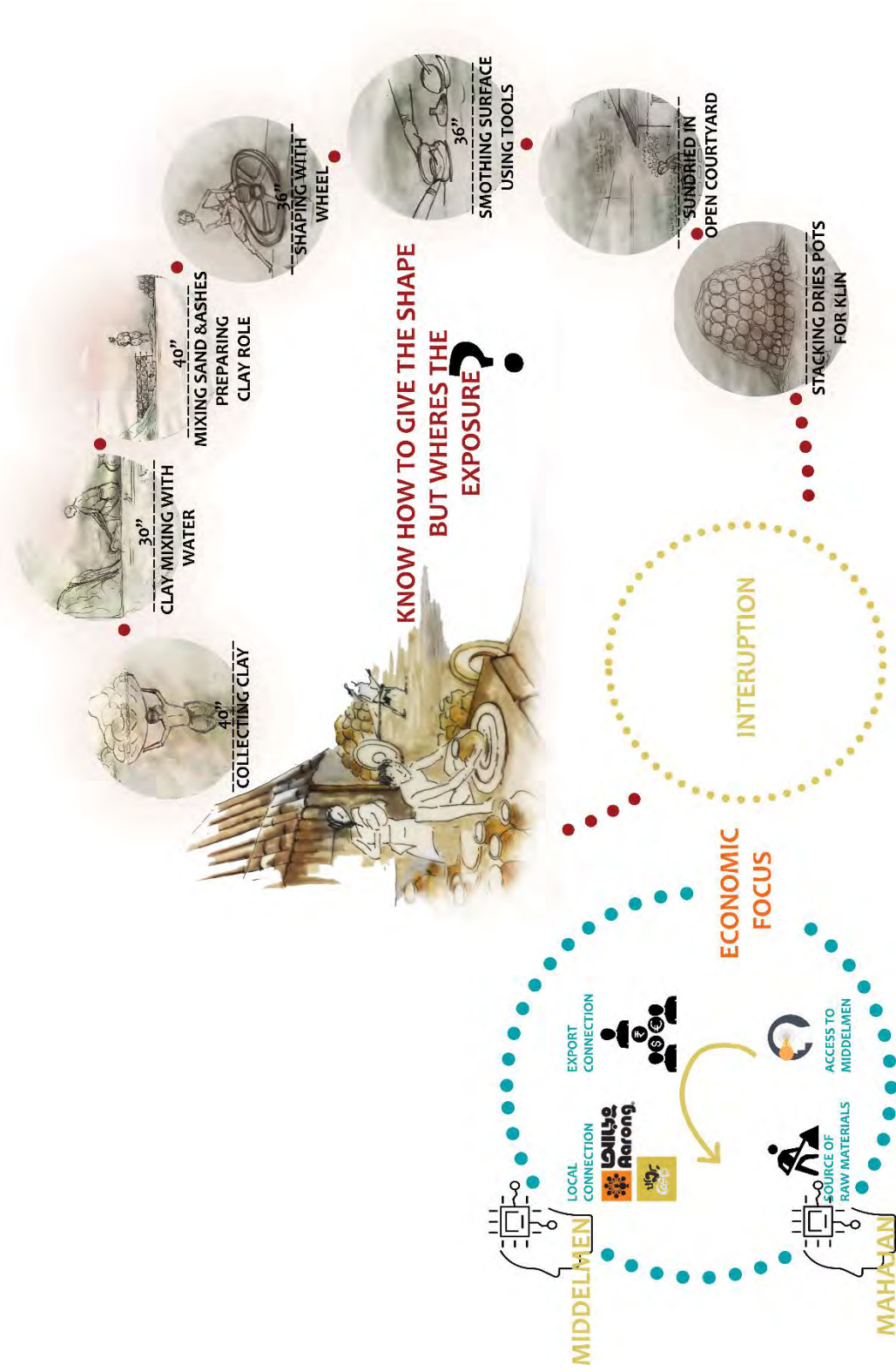
However, there is no direct connection between the customer and the artisans, which results in the failure of exposure and preservation.

For this reason, another step was to alleviate the discontinuity and establish a direct connection between the two such that there exists first hand communication.

This craft needs to be brought into light through proper supervision such that it survives and enlightens the entire nation.

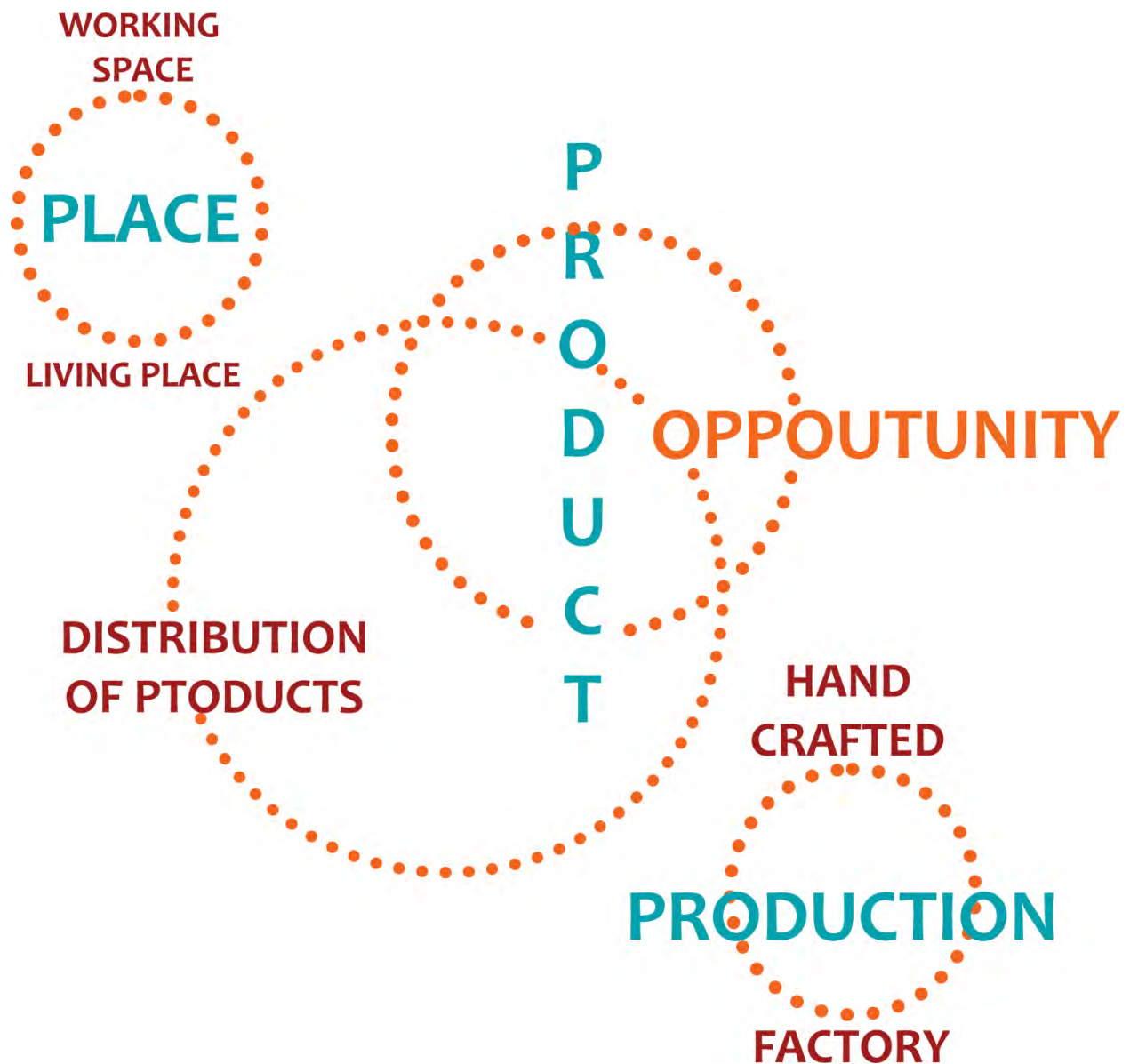


(Source: Author)



(Source: Author)

The community has full of in house opportunities regarding their craft and the craft making process. The current scenario depicts influence of two upper hands and zero profit of the weavers during the entire process. Removal of this and taking steps for the enrichment of the products were a big concern.



(Source: Author)

6.4 Conceptual development and programmatic layout

Through all the analysis it is evident that, the amount of hard work and the level of intricacy depicted by the artisans is unparalleled and they are highly skilled.

They can create different stories but their marketing strategies are what keep them behind. These clay crafts need to be enriched so that we can nurture and uphold them with dignity and pride.

The main concept of this project emerged during interaction with the craftsman. The entire scenario demanded public access and a direct connection between the artisans and the public mass which has been an essential part of the design.



Conceptual existing analysis

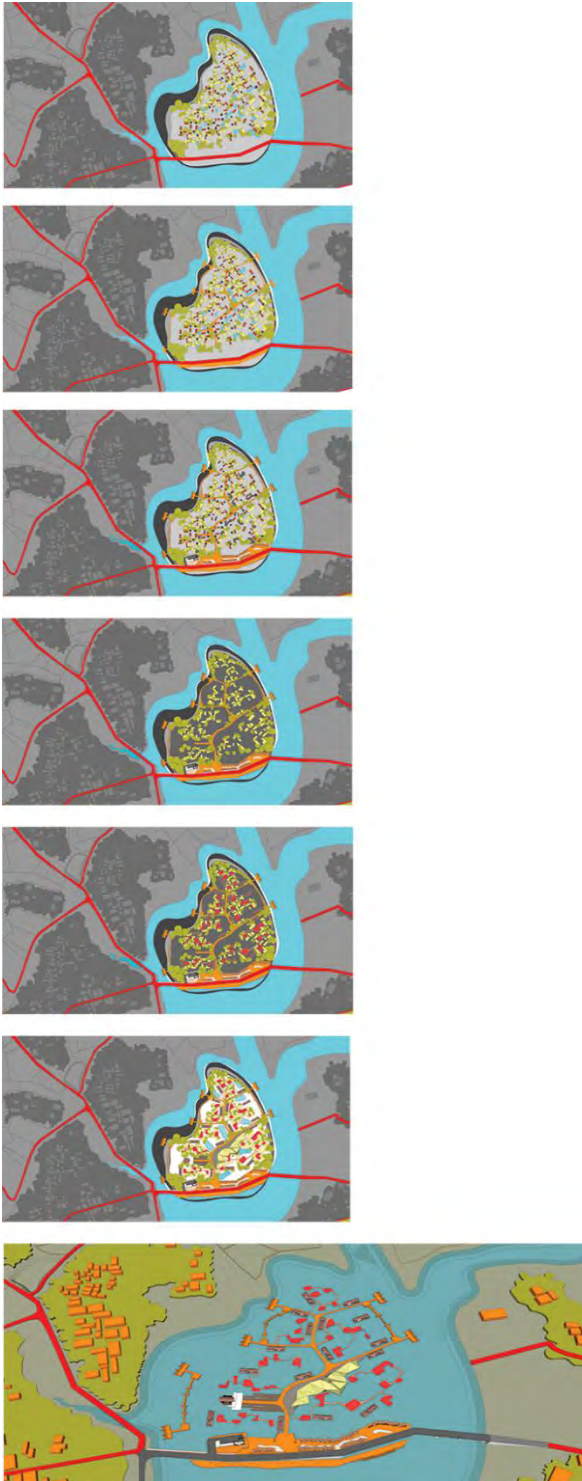
(Source: Author)



Spaces visualized through rough drawings added to further design generations.

(Source: Author)

6.5 Design development phase



Layer of transformation through phases

(Source: Author)



EXISTING SITE



9% GREEN



17% OPEN GROUND



33% STRUCTURE



14% WATERBODY



INTRODUCING CONNECTING PATHWAY
AND MULTIPLE WATERWAY ACCESS
EXISTING MASS





INTRODUCING
YEARLONG SELLING GROUND,
EXPOS, FAIR CENTER IN FESTIVALS



MODIFYING THE
TEMPORARY STRUCTURES



INTRODUCING
INTER CONNECTED INTERNAL
COURTERY WITH MAIN ARTERY




INTRODUCING A TRAINING CENTER REORGANIZED WITH BETTER EXPERIENCE.
RELOCATING THE INSIDE POND SURROUNDING BY THE CLUSTERS.
FACILITATE WITH MORE OPEN AND UTHAN CONNECTED PATH.
TO ENHANCE THE KNOWLEDGE AND EXPLORE NEW TECHNOLOGIES.



OUTCOME OF INTERVENTION THROUGH PHASES

6.6 Design drawings



 **GROUND FLOOR PLAN**
SCALE: 1/32" = 1'-0"
(Source: Author)



SECTIONAL PERSPECTIVES THROUGH SITE
PHOTOGRAPHIC SCALE

MASTER PLAN
SECTIONAL PERSPECTIVE
PHOTOGRAPHIC SCALE
(Source: Author)





**SCLUPTOR CLUSTER PLAN
SECTION**
 SCALE: 1/16" = 1'-0"
 (Source: Author)



Spaces visualized through perspective renders
 (Source: Author)

Both the cluster are designed basis on the artisans need and with the flow of their working process. The circulation of working space and courtyards are connected with the primary and secondary path way which serves both economic and tourist purposes.



POTTERS CLUSTER PLAN



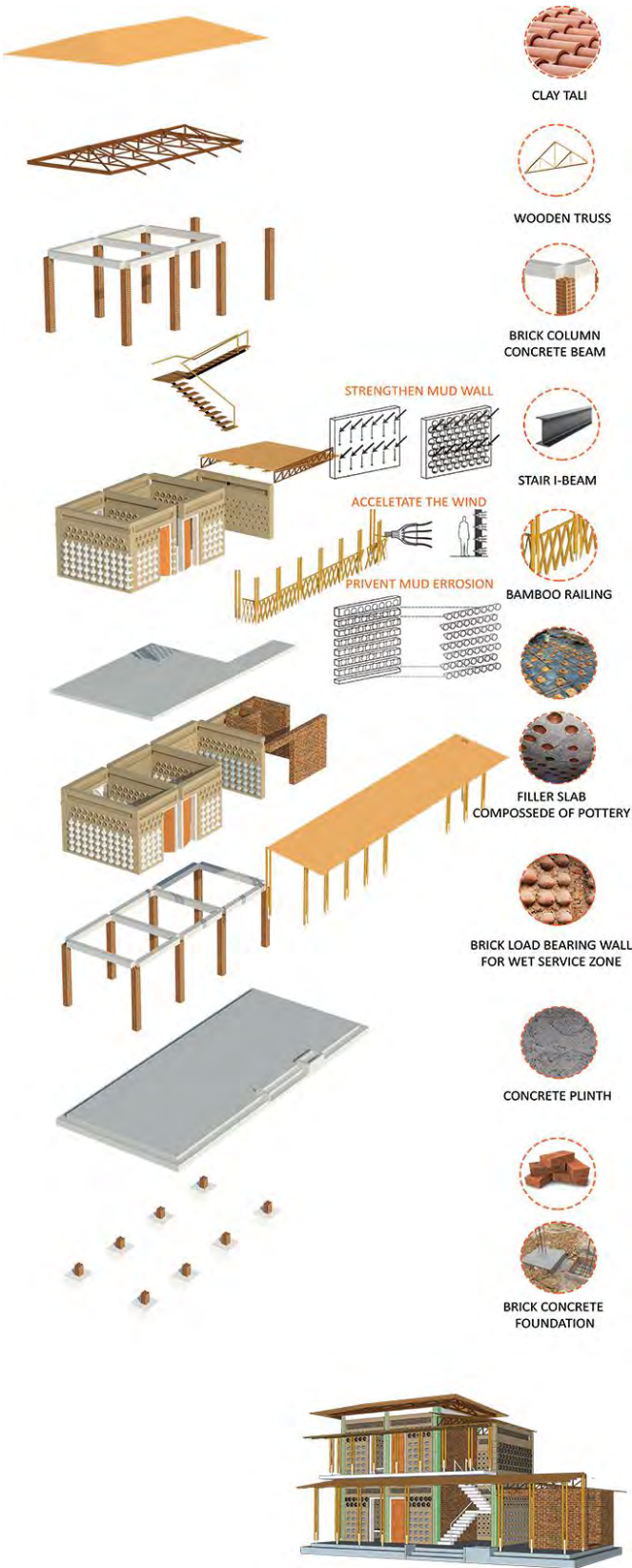
SECTION

SCALE: 1/16" = 1'-0"

(Source: Author)



**Spaces visualized through perspective renders
(Source: Author)**



Exploded axonometric view
(Source: Author)

6.7 Visualization image





**Spaces visualized through perspective renders
(Source: Author)**

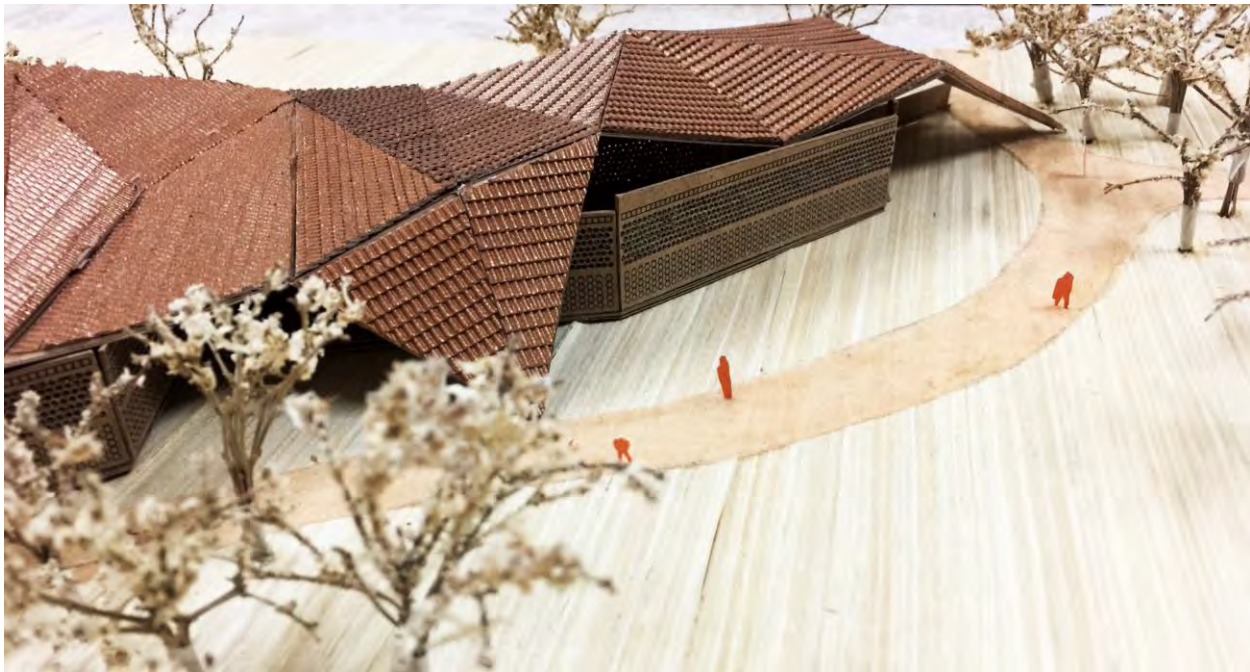
6.7 MODEL IMAGE

Site surrounding model and Conceptual zoning
(Source: Author)



Master model
(Source: Author)





Blow up detail Training Centre
(Source: Author)



Blow up detail Sculptor Cluster
(Source: Author)







Blow up detail Potters Cluster
(Source: Author)





Blow up detail of crafted unit module
(Source: Author)



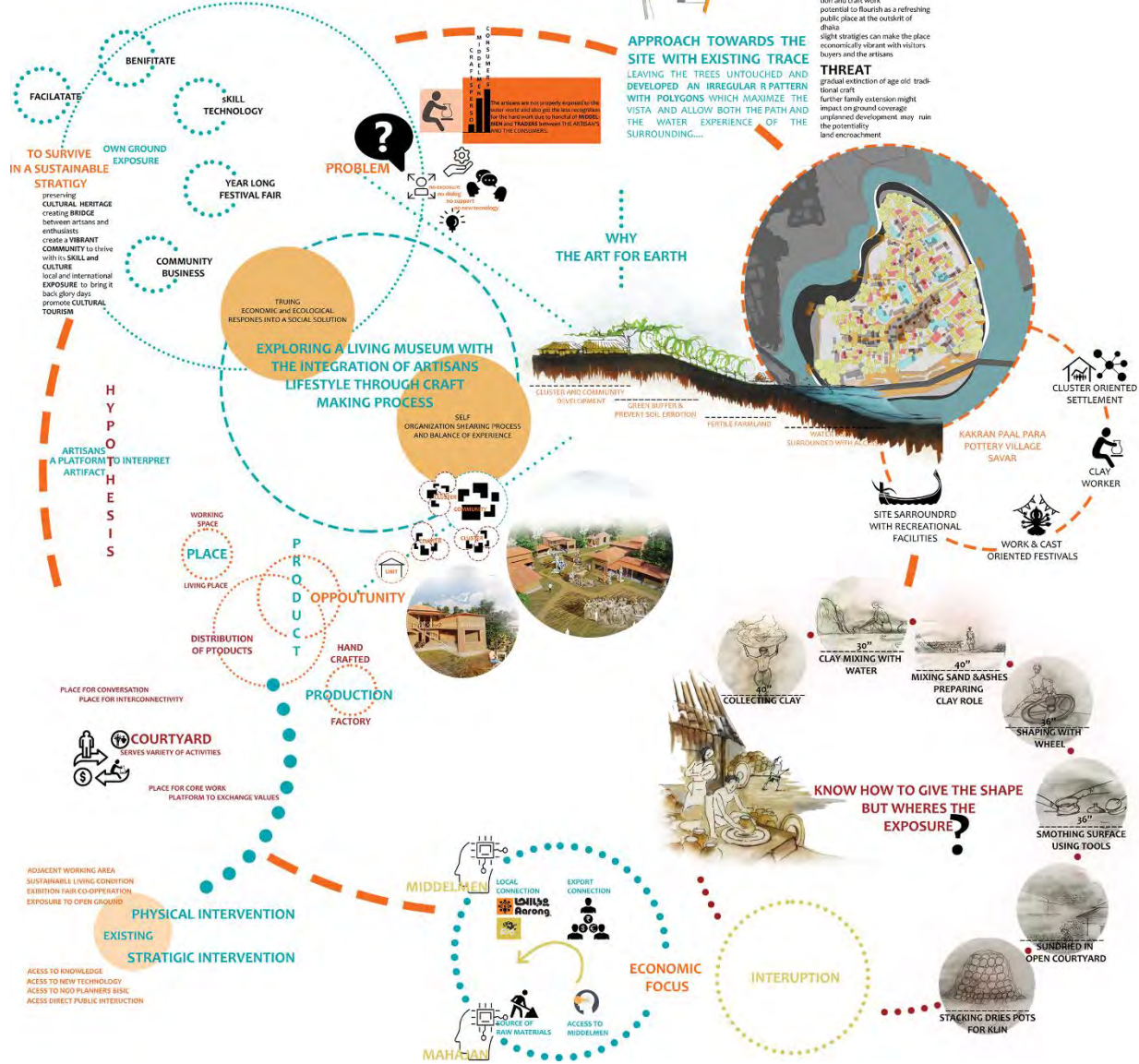


Blow up detail of crafted sectional wall

(Source: Author)

"... Failure with clay was more complete and more spectacular than with other forms of art". A.S Byatt
 This two lines simply describe the extensive importance fondness for clay among the artisans. They could shape their own imagination and depict the continuous image going on their mind. This pottery culture originated during the Mohenjo-daro and Harappa when the unique earthenware were found just after excavation.

Since then this culture has been nourished and flourished as well in our country. The theme based folk arts found are still being used for modern artifacts. The potters are pre-dominant Hindus. But with the passage of time this practice is almost on the verge of extinction. This pottery culture is associated with Hindu culture, myth and history which also drew a thumbnail for their attire pattern and lifestyle. To promote development and sustainability for this settlement, revitalization of this community through making policy is the prime need. Despite being one of the oldest and most unique cultural form, this art is losing its appeal due to enough exposure, platform, availability of modern interventions, lack of communication with the buyers and so on. The strategy to make the community revived again is nothing but bringing back their work before mass people. Such a community based architecture must include the artisans and overall development through economic resilience and give them a better way to portray their future.



Strategic policy diagram (Source: Author)

Conclusion

The idea is to intervene as little as possible to retain the integrity of the site

This project is dedicated to all the craftsman associated with this craft for generations. The design is a spontaneous growth of the necessary elements of a pottery village, with additions that enrich its' potential. It aims in revitalizing the overall growth through strategic solutions. The design is an interpretation of the craft making process 'the language and patterns that makes it unique. To promote our traditional clay craft products and enrich their values is the core idea of this project. It serves as a welfare opportunity for the crafts' community, in broader aspect, for the whole country.

The primary aim of this project was to focus on the present scenario of the clay crafts sector of our country and its constant degradation. It was to offer an interactive platform to connect the universal artists, artisans and art enthusiasts in one thread.

Prominent architect Charles Correa had once said, 'Architecture should always be simultaneously both old and new for it comes into being in the intersection of 3 major forces. The first represents the technology & economics; the second, culture and history and third, the aspiration of people'. Keeping that in mind the author tried to learn as much as possible from what the site and its rich history had to offer and then tried to implement those in the design accordingly.

This resulted a project where the main goal was to do minimum intervention to get the maximum result. How the craft making process can integrated with artisan's lifestyle and give them an exposure with their strength of shaping it.

In a broader scale, this was done by protecting the integrity of the urban morphology and making interconnected spaces and new zoning principles. All of these aimed towards attracting a larger tourist while offering a better quality of life for the inhabitants.

Thus, through this craft making process the part of their life became more than just an artistic way of living, where it turned into a life with art for earth.



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