



**ACHARYA'S NRV SCHOOL OF ARCHITECTURE
SOLADEVANAHALLI, BENGALURU -560107**

**“BIDAR HASTAKALA GRAMA”
ARCHITECTURE DESIGN PROJECT (THESIS) – 2024-25**

**Submitted in partial fulfillment of the Requirements for the
“Bachelor of Architecture” Degree Course**

Submitted by : PRASHANT DHUMAL
USN : 1AA20AT042
Guide : AR. SANA PARVEEN

A project report submitted to
**VISVESHVARAYA TECHNOLOGICAL UNIVERSITY
“Jnana Sangama”, Machhe, Belgaum – 590018**

ವಿಶ್ವೇಶ್ವರಯ್ಯ ತಾಂತ್ರಿಕ ವಿಶ್ವವಿದ್ಯಾಲಯ, ಬೆಳಗಾವಿ - ೫೯೦೦೧೮



CERTIFICATE

This is to certify that this thesis report titled **BIDAR HASTAKALA GRAMA** by **PRASHANT DHUMAL** of **X SEMESTER** B. Arch, USN No. **1AA20AT042**, has been submitted in partial fulfillment of the requirements for the award of under graduate degree **Bachelor of Architecture (B.Arch)** by Visveshwaraya Technological University VTU, Belgaum during the year 2024- 25.

Guide: Ar. Sana Parveen

Principal

Examined by :

1)Internal Examiner :

2)External examiner 1 :

3)External examiner 2 :

DECLARATION

This thesis title “**BIDAR HASTAKALA GRAMA**”, submitted in partial fulfillment of the requirement for the award of the under graduate of Bachelor of architecture is my original work to the best of my knowledge.

The sources for the various information and the data used have been duly acknowledged.

The work has not been submitted or provided to any other institution/ organization for any diploma/degree or any other purpose.

I take full responsibility for the content in this report and in the event of any conflict or dispute if any, hereby indemnify Acharya's NRV School of Architecture and Visveshwaraya Technological University, Belagavi, and its official representatives against any damages that may arise thereof.

PRASHANT DHUMAL

1AA20AT042

ACKNOWLEDGEMENT

I would like to express my sincere gratitude to the principal **Ar. Sanjyot Shah** and to all who have offered their help in accomplishing this thesis.

I would like to thank my teachers; my guides who have continuously helped me with their guidance's and brainstorming ideas. I would like to thank my guide **Prof. SANA PARVEEN** for his continuous support and his valuable inputs.

Also, I would like to thank **Ar. GRACY DAVID** and **Ar. MALVIKA JAYA CHANDRAN** for their valuable ideas that has been helpful to shape this project.

I also express my gratitude to thank Mr. N. Rajkumar Nareshwar, Mr. Ahmed Quadri, Mr. Sayeed Ahmed, and other artisans of Bidriware for providing me with the requisite information during the data collection.

Also, I am indebted to the reputed personnel of various craft centres for their valuable co-operation during the case study.

I would also like to extend my gratitude to **Smt. Rajashree Shinde, Assistant Executive Engineer of Urban Development authority, Bidar.** Who gave us his perspective on the popularity of the craft and the steps taken to promote Bidar.

THANKYOU

ABSTRACT:

The Indian handicrafts have always been an interesting feature of the art and crafts of India. Bidar district in Karnataka, India is yet one more great site offering ample astounding handicrafts.

These unique handicrafts are still prepared by the craftsmen with skill. Bidar and other regions of North Karnataka feature a big range of handicrafts that will form a part of your life. The glory of those handicrafts is in its traditional mode of preparation.

These handicrafts are not only adored by Indians but people from all parts of the world. Most of the state's inhabitants still believe in the handicraft industry. Craft refers to the activity which involves skill in making things by hand. It requires particular skill and knowledge for doing work.

SYNOPSIS:

AIM

- To create environment for preservation of traditional crafts and to sustain, promote region of Bidar indigenous crafts.
- The aim is also to provide natural village for Craftisans mostly belonging to the socially and economically weaker sections of society.
- To provide big boost to handicrafts made in Bidar district and marketing facilities to Craftisans.
- Serve as a destination for culture for the village.

OBJECTIVE

- The area of talent of Craftisans must be developed by providing a perfect platform to present their, workmanship through Workshops, Gallery and Exhibitions as well as through stalls. That becomes an exemplary livelihood for poor craftsmen.
- A creative-learning platform has to be provided for those interested in crafts sector.

Contents

1.INTRODUCTION	9
	10
1.1 HISTORICAL BACKGROUND	10
1.1.1 OTHER CRAFTS OF BIDAR AND NORTH KARNATAKA	12
1.1.2 PROPOSAL:	15
1.1.3 LIMITATIONS:	15
1.1.4 DESIGN METHODOLOGY:	16
2.1 LITERATURE CASE STUDY:	16
2.1.1 DILLI HAAT	16
2.1.1 LOCATION:	16
2.1.2 HISTORY:	16
2.1.3 CONCEPT:	17
2.1.4 ELEVATION AND SECTION:	18
2.1.4 INFERENCE:	19
3.1 DILLI HAAT-INA, NEW DELHI	19
3.1.1 INTRODUCTION:	19
3.1.2 ABOUT:	20
3.1.3 ENTRY/EXITS:	21
3.1.4 ACCESS AND CIRCULATION:	22
3.1.5 INFERENCE:	23
4.1 LIVE CASE STUDY:	24
4.1.1 SHILPARAMAM- MADHAPUR, HYDERABAD	24
4.1.1 INTRODUCTION:	24
4.1.2 ROOFING DETAILS: -	29
4.1.3 MERITS-	29
4.1.4 DEMERITS- Dormitories are not enough for the craftsmen. Maintenance of thatch roofs.	29
4.1.5 CIRCULATION PATTERN: -	30
5.1 NATIONAL CRAFT MUSEUM, DELHI	31
5.1.1 INTRODUCTION: -	31
5.1.2 PLANNING CONCEPT:	31
The professional	31
5.1.3 CIRCULATION:	32
5.1.4 MATERIALS:	34
5.1.5 INFERENCES:	34

6.1 COMPARITIVE ANALYSIS:	35
6.1.1 INFERENCE:	35
7.1 SITE ANALYSIS:	36
7.1.1 SITE JUSTIFICATION:	36
7.1.2 ABOUT BIDAR:	36
7.1.3NATURAL FEATURES:	37
7.1.4 UTILITIES:	37
7.1.5 TOURISM IN BIDAR	38
7.1.6 SITE ANALYSIS:	39
7.1.7 SITE CONTEXT:	39
7.1.8 SWOT ANALYSIS:	40
7.1.9 INFERENCE:	41
7.1.10 SITE ZONING:	41