



इशोपरामल

वेड्डेहरा  
एवेंट

इस्टेट्स ऑफ़ इंडिया  
एक्झिबिशन

Date: 18th to 24th September, 2017

Done by :  
Fashion and Lifestyle Accessory  
Department &  
Fashion Design Department  
Semester 7





# acknowledgement

We would like to thank National Institute of Fashion technology, Hyderabad to give us students an opportunity to get a real life experience through one week of exposure and hardwork in the Shilparamam Dussehra project.

We would also like to acknowledge the support given by the entire team of Shilparama for assisting us and helping us gain exposure in the field of visual merchandising and graphic design.

We are grateful to Mr. G.kishan Rao ( Special officer ) and Mr. Kishan Das ( GM ) for giving us an opportunity to work with people of other departments and get a hand on experience on creating a real-life project for a larger target market .

Finally, we would like to show my sincere gratefulness to Mrs. Yashaswi Anand for organising the event for the benefit of the students and constantly providing her support and help during the entire week of the program.

- Entrence
- Concept Area
- Restraunt
- Eat Street





# about శిల్పారామం

Shilparamam is an arts and crafts village located in Madhapur, Hyderabad, Telangana, India.

The village was conceived with an idea to create an environment for the preservation of traditional crafts. There are ethnic festivals round the year.

Shilparamam, a crafts village, conceived in the year 1992, is situated just about few kilometers from Hyderabad city. Sprawling over 65 acres (260,000 m<sup>2</sup>) of land in the hi-tech hub city of India, Shilparamam gives a scenic ambience of tradition and cultural heritage. For promotion and preservation of Indian arts and crafts and to motivate the artisans, the state government established this platform.

Enchanting the blend of arts and artifact, epitomizing the true legacy with the diverse natural beauty of rural India; Shilparamam is tribute to Andhra Pradesh. Exhibiting the rustic richness and creativity of Hyderabad, it has captivated the imagination of visitors.

The lush and serene environment of Shilparamam is sculpted with woodwork, jewellery, cloths and local crafts of each region of the country. Showcasing a plethora of artistic ethos, Shilparamam is set amidst gardens, cascading waterfalls and natural rock heights.



# entrance

Group members:

Akanchha Kumari

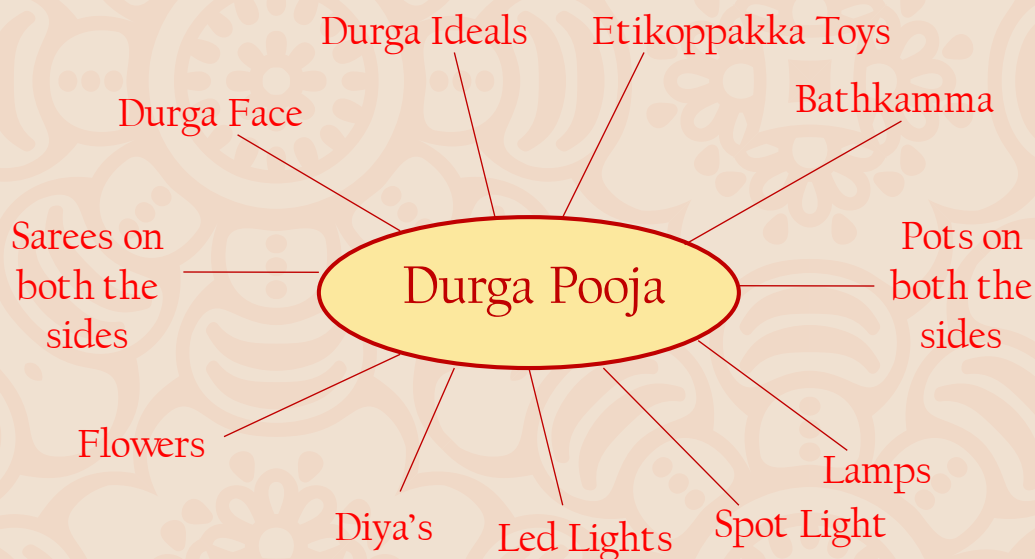
Peethala Pranusha

Terisa Deori

CONCEPT :

Design a layout of entrance about the concept, on Durga Pooja and Saaree Mela.

BRAIN STORMING :



Colors Of Flowers:

Marigold (Orange, Yellow)

Sarees:

It was the saree mela so we have decided to put sarees as decorative prop on both of the pillars to give an idea to the visitors and promote Saree Mela.

Bathkamma:

A festival celebrated in Telangana, on the occasion of Durga puja.



Durga Face :

Navratari celebrations is all about worshiping Goddess Durga in all her nine phases. The Durga idol symbolize s power eternity win of good over evil. It represented the phase of the Indian women wearing bindi on her head to symbolize our motherhood and calmness and holding a sword in another to depict the strength and power to protect her children.



Concept of Entrance

Concept of Entrance according to theNavratari theme.



Completion of Entrance



## CONCEPT OF ETIKOPPAKA TOYS IN THE ENTRANCE

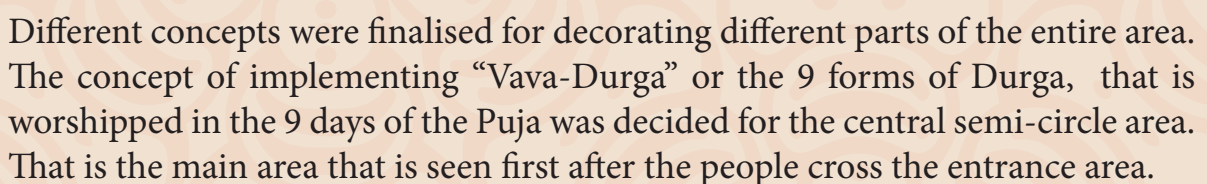


Etikoppaka dolls handicraft of Telangana called as wedding dolls gifted in weddings to new couples for blessings.

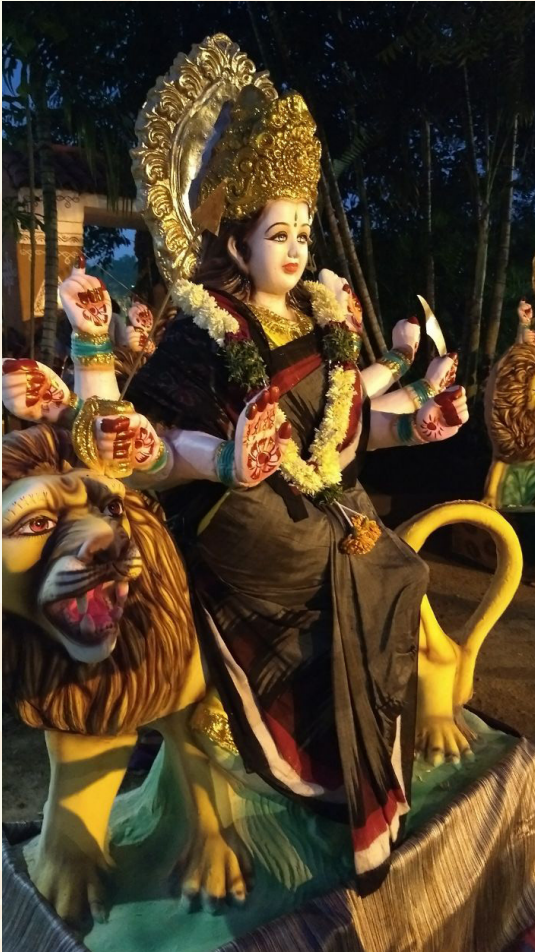
The dolls depict a new ray of hope, a new beginning & a new sunshine. The installment of these dolls of South Indian Culture in this auspicious & pious occasion of North India depicts our oneness as Indians without any communal difference.











The semi circular area comes just after the main entrance which is why it serves as the major attraction point for the audience. The concept implemented in this area was that of the 9 forms of Durga worshipped in the 9 days of the Puja. All the 9 forms have different characteristics. The 9 statues of Durga were arranged in a semi-circular way so that each one was easily visible. The 9 forms were draped with 9 different handloom sarees from different places in India. This was done to bring focus on the main objective of the exhibition that was to promote the handloom sector of India.







The second area was the hut that was a permanent installation at the entrance area. Previously, the hut remained empty just with a help desk. Thereby, the hut was decorated with marigold flowers of yellow and orange colours, earthen pots, diya lamps and Torans of mango leaves and colourful flags.

The basic purpose of the decoration was to create the feel of the fairs that happen during Pujas. On the pots, the motifs used during Pujas in homes were drawn. Over the pots, Diya lamps were placed.

Inside the hut, a loom was placed with a weaver who kept working on the loom. This was done to let the customers know about the importance and the working of handloom. Many people do not know about the hardwork that is put in to make something from handloom. This placement of the loom would help to serve the purpose of enlightening the people about it.

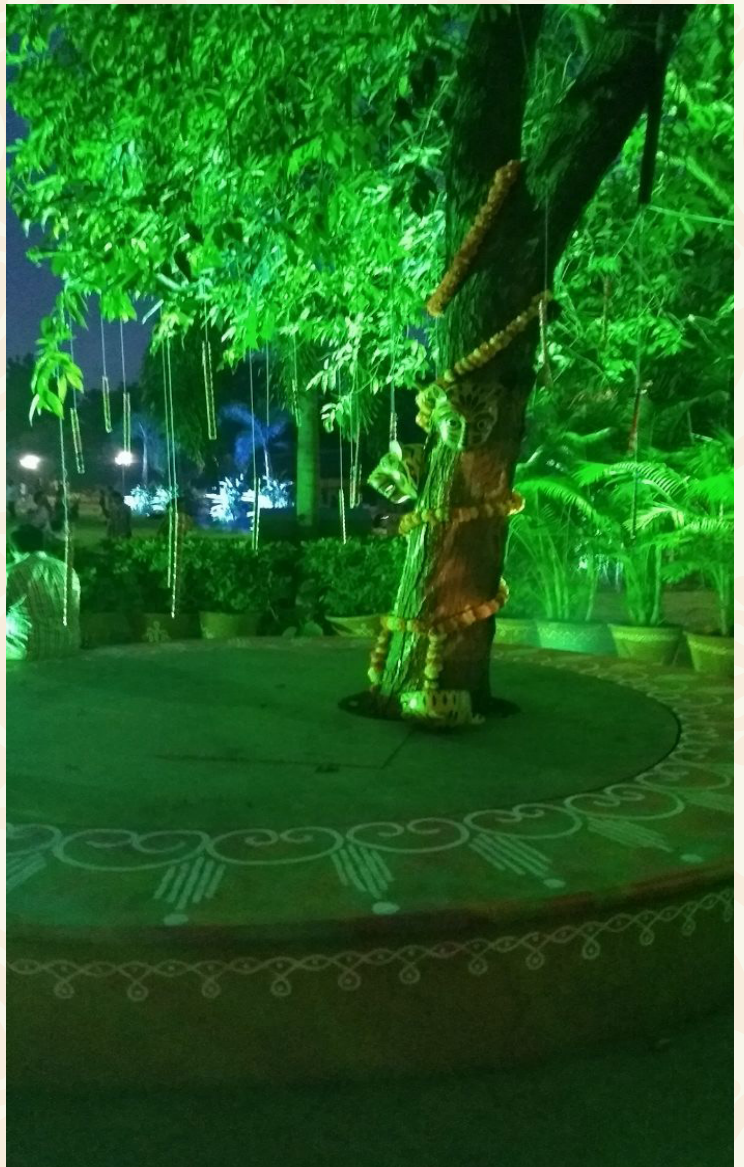




The third area was the one beside the hut. It was an empty area. The area was decorated with columns of earthen pots. Motifs related to Durga Puja were drawn on the pots. The pots were also decorated with flowers and mango leaves. This was done to create the rural feel and atmosphere



The fourth area was a raised elevated platform behind the semi-circular area. The platform had a tree at the center. The tree was decorated with flower garlands and masques of tiger, since tiger is associated with Durga. Motifs were drawn on the platform on the entire border of the platform. Dandiya sticks were hung from the tree to create the atmosphere of Dandiya, which is played in Navratri.











Pictures showing different activities performed during the process of decorating and working on the area.





# Nava-Durgā - नवदुर्गा

## - The Nine Forms of Goddess Durgā -



Navadurga, which literally means the nine forms of Goddess Durga, constitute, according to vedic scriptures, the manifestation of Durgā in Her nine different aspects. Each goddess has a different form and a special significance. Nava Durgā, if worshipped with religious fervour during Navaratri, it is believed, to bestow spiritual fulfilment. The first colour of the Navratri is decided based on the week day when the festival begins or when Ghatsthapna or Pratipada falls. The remaining eight days then follow a fixed cycle of colors.

- 1.) **Śailaputrī** (Day 1 : PINK) -  
Daughter of the Himalayas, draped in *Bandhini*.
- 2.) **Brahmachārini** (Day 2 : ORANGE) -  
One who observes the state of celibacy doing penance, draped in *Kalamkari*.
- 3.) **Chandraghanta** (Day 3 : BLUE)  
One who bears the moon in her necklace, draped in *Pochampally Ikkat*.
- 4.) **Kusmanda** (Day 4 : GREEN)  
The creator of the universe, draped in *Kosa silk*.
- 5.) **Skanda-Mātā** (Day 5 : RED)  
The mother of Skanda, Kārttikeya, born out of her powers, draped in *Banarasi Brocade*.
- 6.) **Kātyāyanī** (Day 6 : PURPLE)  
The daughter of sage Kātyāyana, who incarnated to help the Devas, draped in *Phulkari*.
- 7.) **Kālarātrī** (Day 7 : GREY)  
Black as night, destroyer of Kālī, draped in *Sambalpuri Ikkat*.
- 8.) **Mahāgaūrī** (Day 8 : WHITE)  
The wife of Lord Shiva, doing great penance, draped in *Chanderi silk*.
- 9.) **Siddhidātrī** (Day 9 : YELLOW)  
Provider of Siddhis, giver of mystic powers, draped in *Bhagalpuri silk*.



# ઇત્તી વાદા

## બાલ્કોન રિઅલટફ :

The idea is to specify the names and region of the textile craft so that the customers know the details of the craft. It is to be projected out of the store so the customers know from the entrance itself what craft is there in which stall. The frame is planned in such a way that the name is displayed and there is an option to hang the sari so that the customers can go to their desired store by just taking a glance.

## પોટાં ને તેડ વાલ્કવેયુ :

There are four pots that were inside shilparamam and these gave an idea to do a simple display to add an element of interest in the walkway. So these pots are decorated by draping different handloom fabrics on them to create a simple yet interesting display.



## નિર્દેશ લેપ ને તેડ બેઝોનિંગ્સ ઓફ ઇત્તી :

A textile map of India was created and was placed at the start of the stalls to educate the customers on the various textiles and handlooms that are there in different parts of the world.

## બુલ્લોકે ટાર્ટ :

There is a bullock cart inside shilparamam for a ride inside shilparamam in village style. It has been decorated using fabrics itself to throw light on the handloom exhibit that was happening and to maintain a natural display rather than using plastic and other unnatural materials. The display is done to bring a festive effect on the Dussera occasion.



Group members:

Department of Fashion and Lifestyle and Accessory Design  
Bindu, Likhita, Nikita Bharadwaj, Nikita Jain

Fashion Design  
Anjali, Thejaswi, Visitha, Rositha



**convenience car:** There are convenience cars in shilparamam for a quick ride inside shilparamam. These cars were also decorated like the bullock cart in a festive theme only with fabrics and saris to match the festival Dussera and the sari exhibit.





## *Textile Arts & Crafts of India*



Map designed by :  
Saurav Singh Gurain  
Ad, semester VII



Group members:  
Annie Hazel  
Akansha Srivastav  
Andleep  
Raghavendra Pratap

**Task :** The task at hand was to add creative , interactive installations and decorate the 500 meters long walkway to attract the public towards the eat street and the restaurant for the occasion of Dasara festival at Shilparamam.

**Project Undertaken :** The eatery walkway group came up with several concepts out of which few were permanent installation ideas while others were temporary installation ideas.

- For the starting point of the eatery walkway , the idea was to make it very attractive and luring to the public. The concept for this part was to create a temporary cave using bamboo, gunny bags and plastic sheets for protection from rain. This cave would be a walk-through installation inside which would be the 2D cutouts of the Lord Rama, Lakshmana, Sita and Hanuman on one side with only an opening at the face for people to pose and get their pictures clicked. On the other side would be the body form cutouts of ravana , meghdooth and kumbhkaran. The same face cut out concept applies here too.

On the side of the Gods would be a positive environment created by installing trees, flowers, and sculpture of deer while on the side of the Ravana would be a back drop of the Golden palace and thunder lighting effect.

There would be a spot light on each body form cut out for better pictures.

- Right where the cave would end, Another idea comes in which was to install bamboo poles on the right side of the walkway and attach a running light to them. These poles would be 8 feet tall and a lantern would be hung on them. These would be lit only in the evening. It was also conceptualized to attach a hand crafted bamboo leave bird toy to the running light string. Almost 8 toys would be there between two consecutive poles. These hand crafted toys are a speciality of bamboo basket weavers at Nampally and it is an unrecognized craft of Telangana. We did not want to add any poles on the left side of the walkway to retain the scenic beauty present there.

- The next concept was to add human's life size sculptures at the end of the walkway with a banana leaf thali in their hand , welcoming the public to the eat street and the restaurant. This was to give an authentic, traditional appeal to the ambience.

- One of our permanent installation concept was to design metal junk sculptures of various stages of agriculture ,in a farmer's perspective. This idea was to give more importance to the farmers of India as every food item which is available in the market has it's roots in wheat , rice , pulses and other vegetables. Indian agriculture still has the manual, traditional authenticity which is not there in machine farming in other western and European countries. There would be various frames starting at the point when the farmer prays to the land and sows the first seed of the season and the last sculpture would show the farmer reaping the crops, happily.



# LOOM

A loom is a device used to weave cloth and tapestry. The basic purpose of any loom is to hold the warp threads under tension to facilitate the interweaving of the weft threads. The precise shape of the loom and its mechanics may vary, but the basic function is the same.

## Handloom

A handloom is a simple machine used for weaving. In a wooden vertical-shaft looms, the heddles are fixed in place in the shaft. The warp threads pass alternately through a heddle, and through a space between the heddles, and lowering the shaft lowers the same threads - the threads passing through the spaces between the heddles remain in place. This was a great discovery in the 13th century.



## Handloom Saaree

Handloom sarees are a traditional textile art of Bangladesh and India. The production of handloom sarees are important for economic development in rural India. Completion of a single saree takes two to three days of work. Several regions have their own traditions of handloom sarees.



## The weaving processes

A handloom saree is often woven on a shuttle-pit loom made from ropes, wooden beams and poles. The shuttle is thrown from side-to-side by the weaver. Other weavers use a fly-shuttle loom which can produce different types of patterns. The sarees can vary in size and quality. - Generally handloom saree weaving is a family enterprise and one of India's cottage industries. The handloom sarees are made from silk or cotton threads. Traditionally all the process of thread dyeing and warping were outsourced and sizing, attaching the warp, weft winding and Weaving were done by the weavers. It is important to understand the complex process that plays a major role behind in weaving handloom sarees and the final product which we get to buy from shops, but with time the scenario has changed. Most of the activities are now outsourced. Major regional weaving traditions Weaving takes place in many regions of India. Each region has tradition designs for the motifs, design and colours. Handloom weaving takes place in villages supporting lakhs of families for their Livelihood.

### Types of handloom sarees

Some of the well known Indian Handloom Sarees are Kanchipuram Silk Sarees, Maheshwari Saree, Bagh Print Saree, Chanderi Silk Sarees, Tussar silk saree, Banarasi Silk Saree, Baluchuri Sarees, Sambalpuri Sarees, Kantha stitch Sarees, Bhadrini Sarees and Munga Sarees. Handloom sarees are made out of good quality silks to give it a



## The eight step process

1. Several rows of yarn are stretched out through the length of a house.
2. This length is approximately 10 meters and will create 24 meters when woven.
3. The designer draws lines across the yarn to indicate the design.
4. Rubber binding-s are placed on the yarn according to the markings of the designer. These bindings will resist the dye.
5. The yarn is then dyed with the initial base color.
6. The bindings are removed. The yarn is stretched out on poles in the sun to dry. Sun is very important in this process. If a second or third color is used in the design, then steps 1-6 will be repeated.
7. Once the yarn is completely died and dry. The yarn is placed on cones and on the loom. It takes 32 cones of yarn to make 24 meters.
8. There are two kinds of looms - a manual and an electric. Manual takes 16 hours and electric about 12 hours to spin 24 meters. The design process takes about 5 hours and the dyeing and drying process can take another 1-3 days for 24 meters. Once the loom has been spun, the 24 meters of fabric are ready!



**SHE**



**PARKING**

**NO ENTRY**

**HE**

**EXIT**

**AMPHITHEATRE**

**TOILET**



Sign Boards done by  
Parit Sharma

were put across shilparamam to help  
the people find the way



# restaurant plan

## Group members:

Manali Parkhi  
Pragati Kadel  
Vaishnavi Sahu  
Shreya Saxena  
Pooja Singh

## BRIEF

- Interior design for the restaurant area.
- Inspiration: Village lifestyle
- Design elements for Table-top accessories, Kitchen area, Entrance, Partition panel for the hand wash area, ceiling and walls.

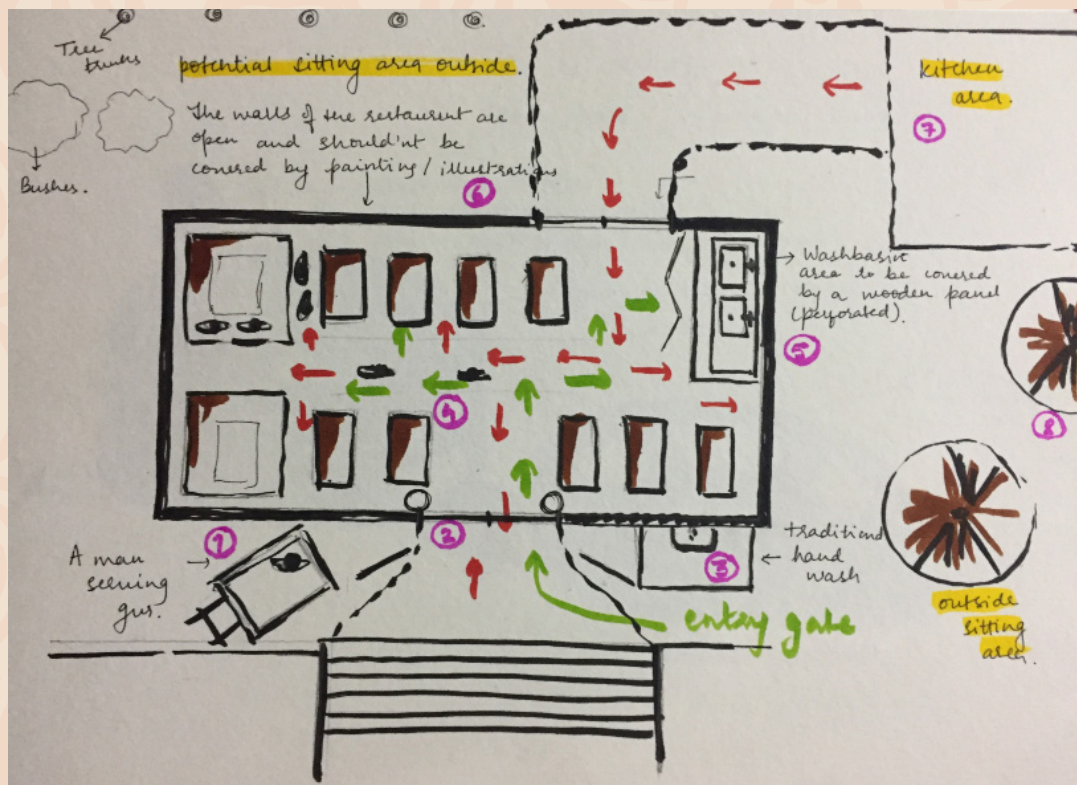
## OVER-ALL PLAN:

In the layout the green arrows show the walkway for the customers while the red arrows show the walkway for the waiters or the server.

At the back side of the restaurant area there is potential sitting area where there are trees which can be used for building up the shelter

.The shelter made out of thick jute ropes can be decorated with lamps

The area marked number 3 consisted of the traditional hand wash area where the men will be standing.





## ENTRANCE AREA:



1

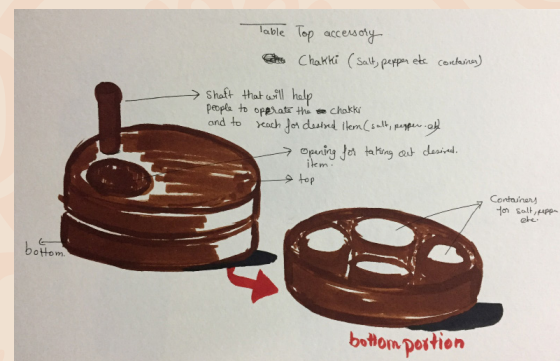


2

1. At the entrance we are planning to keep an elephant shaped waterfall from the trunk of the elephant the water will fall and the flower arrangement are the urli will be decorated

2. Traditional hand washing at the entrance-A man will be Standing and will help the customer To wash hands before eating

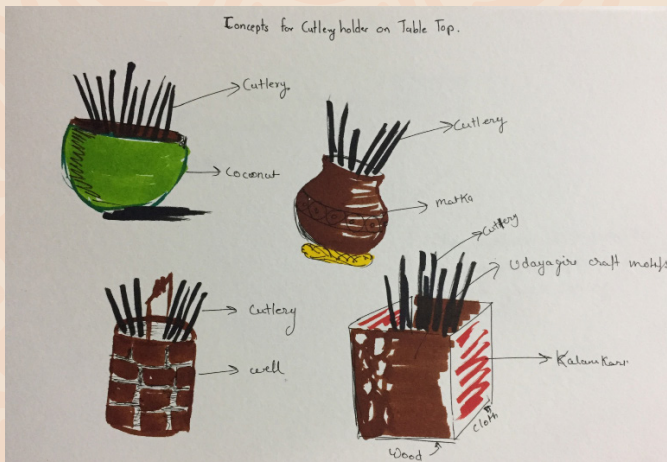
## TABLE TOP ACCESSORIES:



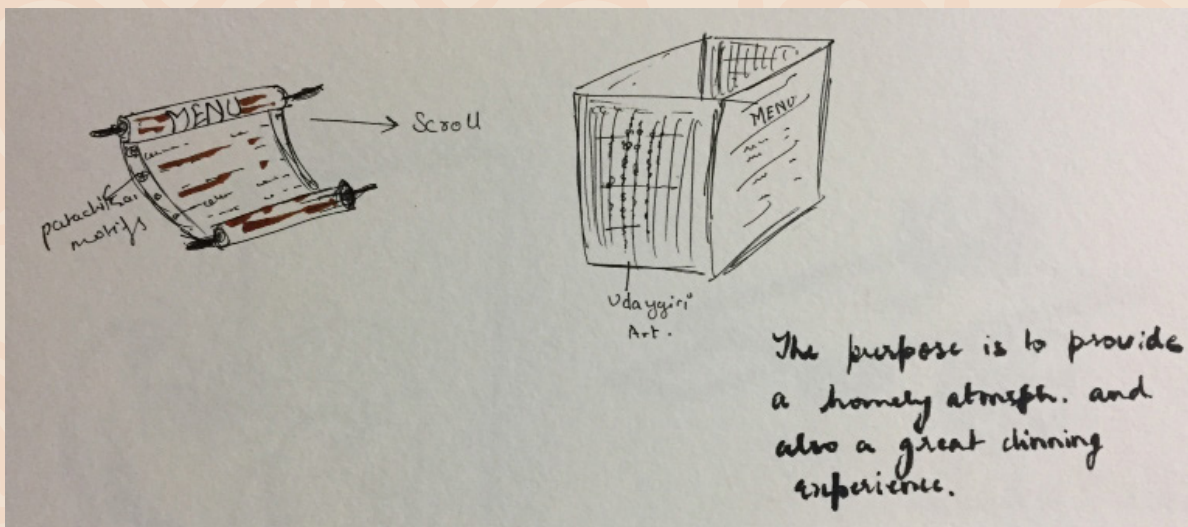
Salt pepper and masala container would be in the form of hollow Chakki forming a container in which bottom part would be used to keep all the items and top part will act as a covering and also it will have a hole through which one can take out the required item top part is movable which is supported by a shaft.



## TABLE TOP ACCESSORIES:



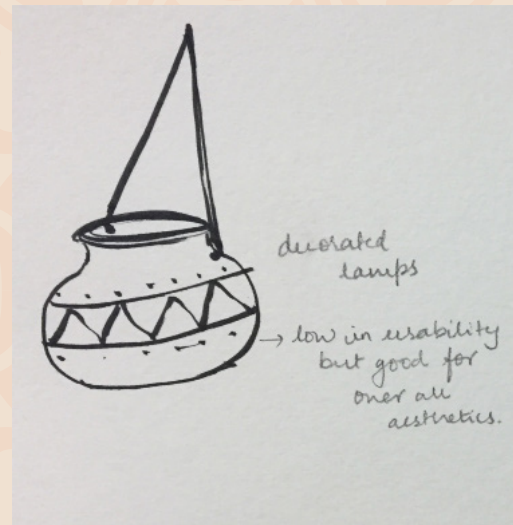
We have 4 concepts for the cutlery holder on the table top. The first one is a coconut shaped container with a look of a well. The second one is a cylindrical shaped container with a look of a well. The third one is a cylindrical shaped container with a look of a well. The last concept includes the craft of wooden cutlery from udayagiri on two sides and Kalamkari cloth on the other two hands forming a cuboidal shape.



For menu cards one of the ideas is to incorporate udayagiri craft in a cubical form where two sides of the cube would be used to display menu while other two would be used as a udayagiri craft panels.



## CEILING IDEAS:

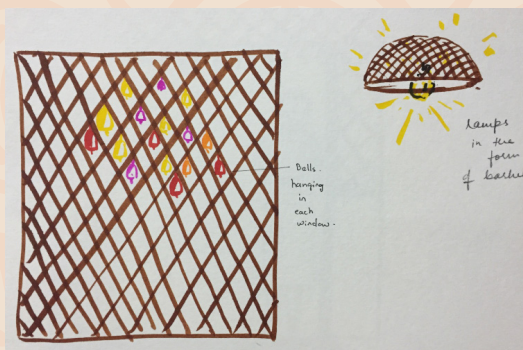


On the ceiling we have decided to put a cluster of basket lamps.

## WASH BASIN AREA :



At the hand wash area we wanted it to cover it and keep it separate to avoid chaos and give a convenient place for customers to wash their hands after the meal.



We have a partition made of Bamboo in a chequered pattern where colourful Terracotta Bells are hanging in the gaps  
This will act as a wind chime as well as a partition



## KITCHEN AREA:



Wall with brick side up of mud texture surrounding the kitchen area.

## EXIT AREA:



For exit we have to dancing dolls South Indian couple holding mouth fresheners  
The lady is 5 feet and the man is 5 and half feet in height.



At the exit there would be a man sitting on a cart and would be serving jaggery to the customers leaving



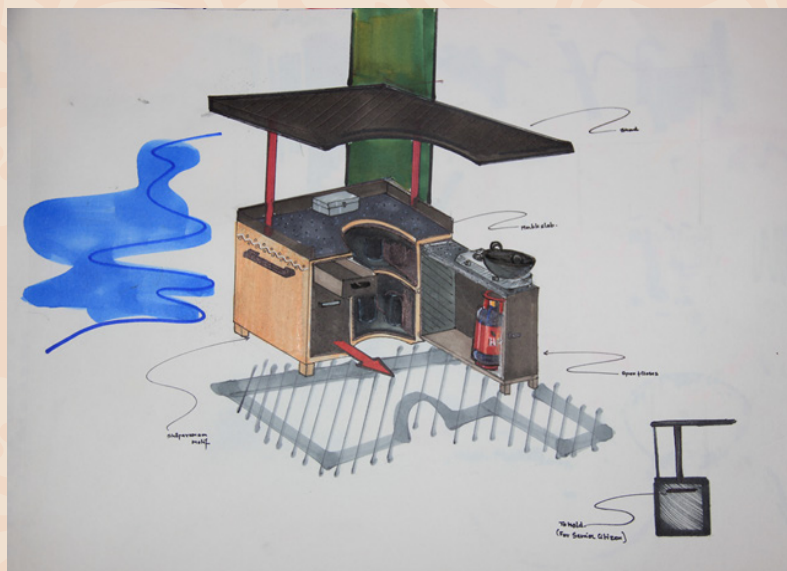
CONSUMER & LOCATION : - Shubham Jhangir

The consumers for the designed product are the people working on stalls.  
The stalls are to be put up opposite the lake in Shilparamam. The stalls will be lake facing.



## DESIGN BRIEF

The design is developed by keeping in mind the problems faced in the existing stalls that are used as food stalls. The design consists of three drawers and a shelf in between. One of the three drawers is designed to keep the stove along with the cylinder, which comes out as a drawer and can be used as cooking space. It can later be closed which not only reduces the space occupied but also keeps the cylinder and stove safe. The shelf in the middle is easily accessible and can be used for things that are used more. A handle is also given to support elderly people who find it difficult to stand and wait. Keeping in mind the curiosity of children who can't wait to have their food, a mirror is placed above in such a way that they can easily see how the food is prepared by standing on the ground. The shed is designed in such a way that the smoke doesn't stay in the stall.



	Length (in inches)	Breadth (in inches)	Height (in inches)
Table	72	48	36
Drawer 1	24	47	10
Drawer 2	24	47	23
Drawer 3	24	47	34
Shed	84	72	5



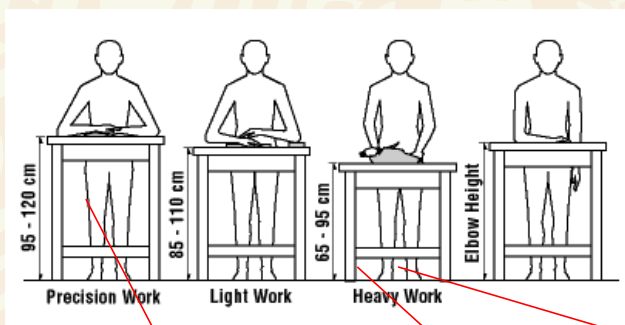
# ઠિઠવે ફાવો વેડફોગ્ર ફપ્લ્લ્લફફીઠફ



Followed by a long walk way comes the Y junction which diverts to the eatery walk way. A narrow and long ppace with iregglar planation f trees and shrubs on either sides of the space given.

-KARISMA KANKARIA





Design suggestion

