



ART AND CRAFTS IN ARCHITECTURE AND INTERIOR DESIGN

A Dissertation

**Presented to the Faculty of the Lovely School of Architecture & Design
Lovely Professional University**

**In Partial Fulfilment
Of the Requirements for the Degree of
Masters in Interior and Furniture Design**

By

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November, 2017



CANDIDATE'S DECLARATION

I hereby certify that the work which is being presented in the dissertation entitled “**ART AND CRAFTS IN ARCHITECTURE AND INTERIOR DESIGN**” in the partial fulfillment of the requirements for the award of the **Master of Interior And furniture Design** and submitted in the **Department of Interior and Furniture Design** of the LPU University , Phagwara, is an authentic record of my own work carried out during the period from **August 2017** to **November 2017** under the supervision under guidance of Mrs. Shinghara Kannappan sir, Assistant Professor, Department of Product and Industrial Design.

The matter presented in this thesis has not been submitted by me for the award of any other degree of this or any other University/Institute

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Date: - November 30th, 2017

This is to certify that the above statement made by the candidate is correct to the best of my knowledge.

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CERTIFICATE

This is to certify that **RAJABABU** bearing Registration Number **11302683** has completed her project titled, “**ART AND CRAFTS IN ARCHITECTURE AND INTERIOR DESIGN**” under my guidance and supervision. To the best of my knowledge, the present work is the result of the original investigation and study. No part of the project has ever been submitted for any other degree at any university.

This paper is fit for submission and the partial fulfillment of the conditions for the award of the degree of Bachelors of Design.

Signature and Name of the Research Supervisor

Designation:

School: Lovely School of Architecture & Design

Lovely professional University

Phagwara, Punjab

Date:

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I might likewise want to express gratitude toward "Shilp Shangh"(NGO) and their craftsmen who helped me to permit to do the live examination this wonderful specialty .His coordination was extremely extraordinary full.

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ABSTRACT

India had always been known as the land that portrayed cultural and traditional vibrancy through its conventional arts and crafts. Every region in India has its own style and folk art which are very ethnic and simple, and yet colorful and vibrant enough to speak volumes about the rich heritage. Folk art in India apparently has a great potential in the international market because of its traditional aesthetic sensibility and authenticity. The two most famous folk craft Madhubani painting and Sikki grass of Mithila. These crafts raw materials are sustainable and bio degradable (sikki grass row material is known as vertiver grass which is very much good for soil erosions so these sikki craft is good for Mithila regions, second reasons is people of Mithila are very poor and illiterate, if these craft adopted by Interior design and product design their economy will boost and craft will maintain. The present study was an attempt to develop designs from these two folk craft. It will be an effort to reveal the unexplored treasures to the world by introducing the newly developed open new avenues for artisans to revolutionize the interior design world and empower them. After completing the study I applied it and covered the more area in terms of Interior and product design.

CHAPTER 1. INTRODUCTION

The literal meaning of Madhubani is forest of honey. The name itself indicates its roots in rural culture. Although Madhubani art has been around for centuries. Madhubani painting is specialty of Bihar in Mithila locale. Which edified about the social structure and additionally social personality of Bihar and the styles of painting has been changing from age to age. Painting is large done by people specialists or traditional craftsmen in three ways: divider painting (bhitti chitra), canvas-painting (pata chitra) and floor-painting (aripana). Among these the divider painting and the floor-painting are exceptionally prevalent in Mithila area. The Wall-compositions or Mural canvases, prevalently known as Mithila painting or Madhubani painting (Thakur: 1982). The convention of Madhubani painting of Bihar has proceeded with unbroken to the present day and has yet developed with the circumstances and changing more .These artistic creations are rehearsed by the ladies people .Madhubani painting is a rich customary style, established in locale of Mithila in Bihar. It isn't just restricted to the craftsman of the towns of Madhubani.

Sikki, the herb (Vetiver grass known around the world) the golden grass of Bihar, is growing in the wet and marshy area of Madhubani district. Traditionally --- and until today, sikki products are made by the women of the family especially the brides and are taken to their husband (s) at home after the wedding as part of of their dowry. To make the grass usable, it is first cut near its base and then dried. The upper part of the flower stalk is then discarded. The remaining part is finely sliced and shaved and used to make the products. Golden grass product as the products are eco-friendly, biodegradable and reduce the use of plastic. Vetiver grows with the earth, and therefore attracts those who actually use the land, farmers and foresters who are more concerned about increasing the production of crops and trees than by stopping the erosion itself. Vetiver is ideal for use in Keyline systems.

1.2 HISTORY

1.2.1 SIKKI GRASS CRAFT HISTORY

The painting of Mithila, as a domestic ritual activity, was unknown to the outside world until the massive earthquake of Bihar in 1934. The walls of the house had tumbled and the British colonial officer of the Madhubani district, William G. Archer, inspecting the damage paintings on the newly exposed interior walls of the houses. It is believed that Madhubani art was born since the time of Ramayana. In the scriptures, King Janak had called for artists to record the wedding paintings of his daughter Sita who gave birth to this style of painting. Customarily this craftsmanship was honed by ladies of the town. Amid any celebration of stylized event, the ladies would paint the dividers of the houses and cottages with these depictions. The perfectly painted bright dividers were characteristic of some holy service, happy season or great circumstances and vital events

1.2.2 MADHUBANI PAINTING CRAFT

A few years ago, when there were not as many diversionary sources in the cities of North Bihar, women used to influence works of art and aesthetic representations for their stimulation, and to make use of utilitarian objects important for their family. Despite each of these progressions, we can see Sikki working in virtually every city in the Mithila region. Bihar. The main areas where Sikki's work is still done on a large scale are Madhubani, Darbhanga and Sitamarhi in Bihar. In the beginning, women made utilitarian objects human figures (mostly gods and goddesses to love), and 2D figures of flying creatures and creatures. Sikki is mostly a female specialty. The young ladies find how to influence Sikki to make their grandmas or moms because it is an extremely old specialty of this range and the lion's share of mature women knows how to do sikki. A young woman of the hour is judged for her creative energy and expertise by the different items she carries.

1.3 Aim

- a) To study the evaluation and development and increase of craftsmanship in the field of interior design and products.
- b) The study should focus on Madhubani's paintings with special emphasis on the current scenario of Madhubani painting and how village painters express their skills through organic colors and a free brush drawing

1.4 Objective

- a) Study the technique, the environment, the materials and the products used in the ruler area.
- b) To study the uses of craftsmanship in these days outside of the interior design.
- c) The purpose of the needs assessment survey is to generate detailed information about clusters to understand the key issues related to:
 - How crafts can be promoted and maintained.
 - How crafts can be kept by their characters.
 - For a better development of crafts and its activities.
 - Create a commercial establishment.
 - Make room for the interior and products.
 - How to create a job for people using this trade. The target of this investigation is to recognize current difficulties looked by Sikki make crafts mans in showcasing and hence discovering open doors which can help them in business development.
 - Crude Material at various phases of assembling
 - Infrastructure setup and work station
 - Skill and methods

- Surface plan designs, styles, themes and artistic creations
- Product frame, shape and use
- Tools and strategies being used
- Capability of the group delivering unit
- Present Market status
- Customer desire and conduct
- Current Competition
- Packaging, calculated and capacity
- Exhibition, show and marketing

1.5 Scope

- There is large scope for value at the artisan level can be extended to a "family-owned" diaspora. Suggestions for value-added products are complementary and not a substitute for traditional forms. Their traditional skill base remains the same, so the traditional craft form and identity are not lost. Thus, a mix of both contemporary and traditional product lines can be developed to meet the aspirations of customers from different market segments. Traditional patterns also need to be simplified and the color palette modified to develop a contemporary range of value-added hand-painted products. All paintings do not need to remain of ethnic origin but can be adapted to ensure a regular workflow to individual units while ensuring a regular hold.
- There is extension to differentiate items (medium for executing the Madhubani painting) with application on various materials, for example, glass, clay, metal sheets, sun mica, textures, papier-mache, wood (pen stands), cotton and felt (women totes), need

adornments, cowhide and so on. These materials can be utilized to create scope of inside and way of life items, home outfitting, articles of clothing, blessing and embellishments in various value extend.

- The scope of these crafts is brilliant by the adaptation by the interior designer for vernacular design.

1.6 Limitation

There is a few restrictions of this art and as a result of it. Mithila painting isn't getting to be noticeably well known and simple to the general population.

- a. The painting is extremely time taking craftsmanship.
- b. Color restriction and apparatuses.
- c. There is no establishments and advancement focus separated from Mithila local.
- d. No particular markets for painting stationary for the novices.
- e. No particular backings from the administrations for the art.
- f. Madhubani craftsman has an adequate request in remote nation.
- g. No specialized supports.

CHAPTER 2. LITRATURE REVIEW

(Bharti Dayal 2001), conclude that Madhubani Painting has been a deep rooted custom that ladies in the field sustained as a training to beautify their hovels from outside and inside on social and religious events. It has developed from a people culture custom into a well-known type of Indian craftsmanship with the wheeling of time. In the former circumstances, signs and images of sexual joy used to be painted on the dividers of the rooms where love bird couples spent the primary night of marriage. With menfolk in the towns of Bihar having taken up Madhubani Painting as a calling, ladies have no longer the syndication over.

(R Bhuvan 2001) In this article, they surveyed socio-economic differences. The paintings made by the women of lower castes like the Harijan exuded raw originality. Their paintings were less intricate and sophisticated than the works of the women of higher castes. They put emphasis on depth and beauty rather than ornamentation. Evidently, the socio-economic differences were apparent in the Madhubani Painting of previous eras. Gobar, Godana, Bharmi, Geru, Kachni and Tantric are some of the popular styles of this traditional art form.

(D Thakur, 2000) They attempted they attempted Poetic and tantric association. According to some art curators, Madhubani Painting was associated with the tantric culture of ancient India though it is still debated. The Mithila region of Bihar has been a seat of tantric practices for the Saiva and Sakti communities. References to the tantric connection of Madhubani Painting are found in the literary work of the poet Vidyapati who belonged to the 12th century. For the general population of Madhubani, these paintings are a culture, a lifestyle. They live and inhale their specialty. They ask before starting work ordinary. Aside from the incredible conventional specialists (Ganga devi, Baua Devi, late Jagdamba Devi, late Sita Devi Mahasundari

Devi, Vibha Das, Dulari Devi) who generally paint Hindu divinities like KriSmash, Shiva, Durga, Lakshmi, and Saraswati, there is the more youthful parcel that likes to explore and enhance. They paint on contemporary subjects like liquor, polio, legislative issues and so forth and take part in a great deal of shows - national also, global.

(Bhoomi Shingh, 2000) The article manages the history and distinctive styles of Mithila Paintings with regards to the part of ladies in it. It draws regard for the contrasts between the conventional divider and floor works of art and the canvas artworks, of present day. It underlines the commitment of ladies to the advancement and notoriety of Mithila works of art over numerous ages, and how they were brought into the painting custom. It likewise demonstrates how this sketch custom gave a chance to ladies in the Mithila locale to collect extra pay for the family when they were tested by common catastrophes for example, dry season. While portraying the present status of the artistic expression, he article requires a reception of suitable measures to hold the custom in its unique frame and power.

(V Todan, 2000) this articles with features of painting Mithila works of art have kept up their unmistakable personality, social foundation and local character. Far from Indian enormous urban areas and the present day world, there lies a wonderful district once known as Mithila, which was one of the primary kingdoms to be built up in eastern India

(Prabhakar Das, 2000) The sikki, which is described by its magnificent brilliant tint, is additionally hued into heap shades to make the items more alluring. The gods that are designed are portrayed with their own unique hues in two-dimensional pictures. The hues most famous are purple, dark blue, splendid yellow, red pink, green, and red, all joined with the regular brilliant to make the last item an uproar of hues. The ladies create the items during the time as indicated by their necessities

(R. V Gupta 2000) the paper reports the utility of a common wetland plant Sikki Grass in traditional craft making in some rural pockets of Jajpur district of Madhubani. The field survey was conducted during the year 2010-2012 to assess the present status of this unique plant based craft as well as the condition of the artisans involved in this craft making Sikki grass is exclusively the hand work of female folk belonging to SC (Scheduled caste) and ST (Scheduled tribe) communities. Most of these artisans are either daily wage laborers or marginal farmers while making such craft is their secondary occupation. The existing conditions of this folk craft as well as the artisans were analysed. Some remedial measures are suggested to save this endangered craft from oblivion.

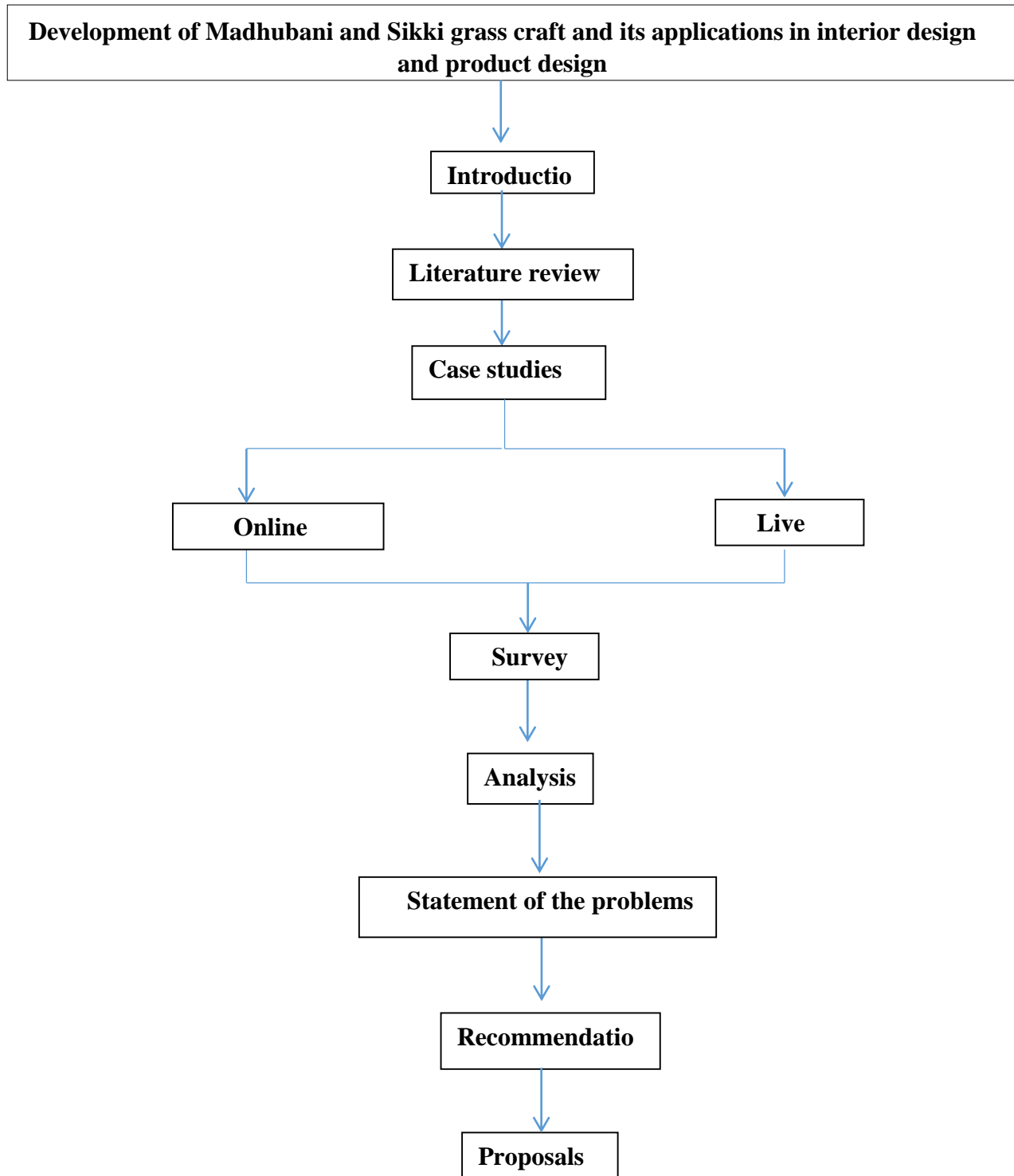
Prajapati and Laila (1981). In his Article tries to clarify that the decent variety showcasing in create industry, suggest market review to aggregate market data to plan workable answers for explain showcase issues.

Thaimani, K.K. (1987). In his Article writer concentrates on the examination concentrated on the absence of market mindfulness is the fundamental hindrance for any town undertakings to set up their items in urban markets.

Dak, T.M. (1989). The creator here has been drilled down explanations behind the disappointment of town specialties, for example, poor plans, low quality materials and wasteful market approaches; subsequently, these shortcomings are misused by machine made urban specialty units, who evidently lockout town creates from worldwide markets.

Florence, K. (2005). The creator audit propose vital measures to enhance markets for town makes, regularly of scattered, deficient and unsystematic information on generation and deals; will be the hindrances for them to create quantitative advertising procedures.

CHAPTER 3. METHODOLOGY



CHAPTER 4. - LIVE CASARSTUDY (MADHUBANI PAINTING)

4.1 SHILP SANGH (ORGANIZATION)

The live logical examination is the best way to deal with separate our subject and our understanding into reality and things that turn out. Without a live logical examination, the chase is seen as divided. These logical examinations outfit us with certifiable learning and. The live logical investigation approaches the broadly useful and step and covers our subject.

Place- Vill-Ranti,Disst- Madhubani (Bihar), Shilp Sangh Society center

For the general pople of Madhubani, these paintingsare a culture, a lifestyle. They live and inhale their specialty. They implore before starting work ordinary. Madhubani lies in the Indian territory of Bihar. There are a few specialists in the Ranti and Jitwarpur towns of this district who paint for a living .Earlier, the painters did not display their work to anyone.

Aside from the incredible customary craftsmen (Ganga devi, Baua Devi, late Jagdamba Devi, late Sita Devi, Mahasundari Devi, Vibha Das, Dulari Devi) who for the most part paint Hindu gods like Krishna, Slam, Shiva, Durga, Lakshmi, and Saraswati, there is the more youthful parcel that likes to try and advance. They paint on contemporary subjects like liquor, polio, governmental issues and so forth and take an interest in a considerable measure of shows – national furthermore, global.

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Fig no. 1-Village of Ranti



Fig no. 2-The building where the women artists of “Shilp Sangh” work.



Fig no. 3- Crafts women doing painting
At the organization center



Fig no.4 - Wall painting inside the building



Fig no.5-Wall painted on wall



Fig no.6- Wall covered with Mithila on painting

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Fig no.7- Design being traced out
From pillow cover.



Fig no. 8.-Design being sketched on the fabric



Fig no- 9-Completed multicolored figure
On the sample cushion cover



Fig no.10. Painting on the exterior wall
The marriage.



Fig no.11. Same as fig no.10 during



Fig no. 12. Painted on wall during “Chhath Pooja” with the subject of Pooja.



Fig no. 13. Madhubani Wall mud relief.



Fig no.14 Self-made of mud



Fig no. 15. Self-made of mud

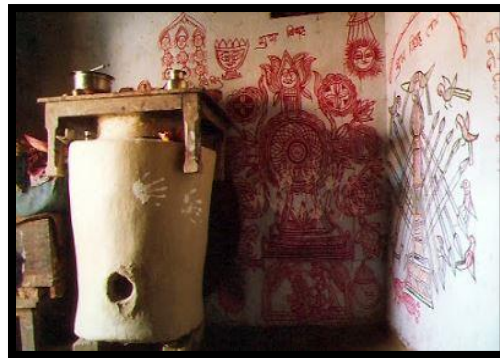


Fig no.16 Grains storage.

4.2 LIVE CASE STUDY 2: MADHUBANI RAILWAY STATION

Madhubani Station is located in Bihar, Madhubani, and Madhubani. It belongs to East Central Railway, Samastipur Jn. District stations are Rajanagar, Pandaul, near the main railway station is Darbhanga Junction.

The Madhubani station in Bihar has just been refurbished. One of the oldest railway stations in India, near Patna, today attracts tourists after hundreds of local artists from Mithila adorned the walls of the world-famous Madhubani painting station. The atrocious work was undertaken as a Swachh Bharat mission and was done for free as "Shramdaan" in order to promote the traditional art form. At least 7,000 square feet of square footage at this Bihar station beneath the East Central Railway was decked out. The painting was begun on the event of Gandhi Jayanti (and is currently finished. The new work of art is likewise liable to draw in guests towards the city and influence them to comprehend the antiquated culture of the place. For this more than 7,000 square feet of Mithila paintings are engraved on the walls. In any popular painting area, such a vast area can have a record in the whole world.

For successful painting A non-governmental organization named Craftwala initiated the effort to beautify Madhubani station walls with Madhubani paintings. To make this sketch, more than one hundred craftsmen are occupied day and night at Madhubani railroad station. Madhubani station is by and large completely ingested with Mithila depictions. Presently taking a gander at the different workmanship certainties made by the travelers coming here, they will be honored with the antiquated craftsmanship culture

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Fig no.17- Madhubani railway station



fig no.-18 panting on front façade of railway station.



Fig no.19-Painting on the bounding of railway station.



Fig no.20-Inside painting of the railway station



Fig no.21-Painting on outer wall of Reservation center of railway station.



Fig no.22-Painting on metal surface, bike parking shade

4.3 ONLINE CASE STUDY: THE INDIA INTERNATIONAL TRADE FAIR

4.3.1 BIHAR PAVILION -2014

Held at Pragati Maidan in Delhi remained as a staunch apex of the accomplishments of ladies in different fields. Upendra Maharathi Shilpkala Sansthan', who authorized the structure configuration, additionally composed live shows by the craftsmans in the artworks lobby to give its guests an essence of their prosperous specialty legacy.

The Bihar Pavilion composed by Delhi-based TOD Innovations exemplified this subject by treating it with a comprehensive approach but then featuring the definite qualities of ladies achievers. Drew motivation from effective ladies who are molding the general public through their financial insurgency as well as bestowing their vision of a more beneficial and wealthier future into the general public. Every segment of the structure was intertwined with the stories of ladies achievers and the stamp they've made on Bihar's future.

- From the structure exterior to the patio and themed corridors, every one of the ranges respect the accomplishments of ladies and the part they've played to change the societal scene of Bihar, while exhibiting close by the various artistries and specialties that Bihar is pleased with.
- To start with, the entrance under the tilted canopy was decorated with 'Sikki Chakras' that are hand crafted discs made by weaving dried grass which was also dyed in vibrant colours. The facade which looks like an abstract 'jali' was designed in a minimalist cubist fashion. This 'jali' was actually influenced from renowned Madhubani paintings which depicted women doing their daily chores, in their traditional roles and peeled off at one corner to reveal the women of today's Bihar.

- The quality of revealing the present from the wrappings of the past is really clear here. The entire veneer shined at night enlivening the fine strokes of the 'Madhubani Jali'.
- The ceiling was embellished with shocking 'Madhubani' artworks that catch the part of ladies in each period of their lives and their excursion to beat their obstacles.
- The 'Tulsi' courtyard commended the fortifying soul of lady achievers with stories about them imprinted on 'Bhagalpuri' silk boards which exemplify the customary, high quality craftsmanship of Bihar.
- The dull mono-chromatic insides punctuated with splendid go overboard of hues bestowed enthusiasm to the space. Here on, an entry enhanced with bamboo 'jali' and embellished by a 'Sikki' ceiling fixture prompt the regulatory and specialties corridor.
- The focal point of the lobby with the 'Tulsi' tree, which is the conventional symbol of womanhood and a basic piece of each family in Bihar, ascended from a group of platforms displaying different specialties and the various achievements of ladies.

4.3.2 Achievements.

For this incredible full outline the Bihar structure got the Gold Medal for the 'Best Pavilion in IITF' 2014.



Fig.no.23-Front facade of Bihar pavilion, with cnc carving with Madhubani motives.



Fig no.24- Chandelier made of Sikki grass Installed in center hall of Bihar pavilion.



Fig no.25 Madhubani painting on the ring, and installed on ceiling as a decorating element in Bihar pavilion which is the focal point of the pavilion. (Source-IITF,Delhi)

4.3.2 IITF BIHAR PAVILION -2015

Bihar pavilion was exhibited in Indian International Trade Fair IITF Dec 2015. The structure is planned by Delhi based outline studio 'TOD Innovations Pvt. Ltd.' on the occasion subject 'Make In India'. This exhibition is one of the most important elements in the history of cultural life. Three of these key elements were designed to emphasize the growth of Bihar in each category. The aim was to design the incorporation of popular local Bihar trades as media.

- The exterior facade was inspired by contemporary architecture with illustrations depicting the power of knowledge, people and natural resources in the growth of Bihar. Illustrations used a triangular module made from a local craft called "Sikki" which is made from dried weaving and died of brightly colored grass on a dark gray cement board background.
- The decorated entrance of 'Sikki Chakras' gave a glimpse of the colorful handicrafts of Bihar. The whole facade lights up in the evening and gives life to complex details.
- The first knowledge on the theme of the room was a large bamboo installation in the middle of the Bodhi Tree's inspired form made of 20000 bamboos by 40 artisans. Printed fabric panels on Bihar's intellectual past were installed around the lobby.
- The middle lobby is a ventured show of the best cases of generation and mechanical qualities of Bihar. An immense establishment of sikki grass pendant lights above staircase was the feature of this corridor interfacing with upper level. The upper level holds a presentation where exhibitors from Bihar show their work in singular slows down for retail.
- The structure displays a photo of current Bihar and celebrates and recognizes the enabled past whose endeavors has helped Bihar to take this jump into what's to come.
- A fascination at the structure was a selfie stall where guests could get themselves clicked with the image of the Make in India mascot 'the lion' that was removed utilizing a mirror

so individuals could see the potential in themselves. Logo utilized Mithila painting as its scenery displaying another acclaimed workmanship from the State.

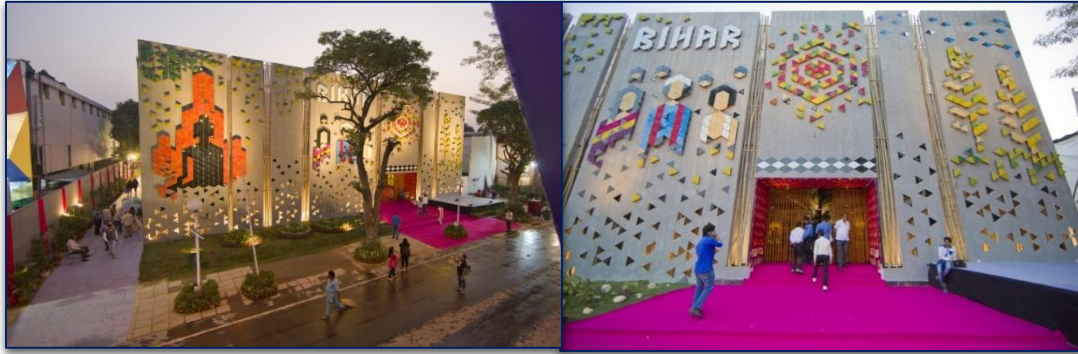


Fig no.26 Front façade of Bihar pavilion IITF 2015.(Source-IITF,Delhi).

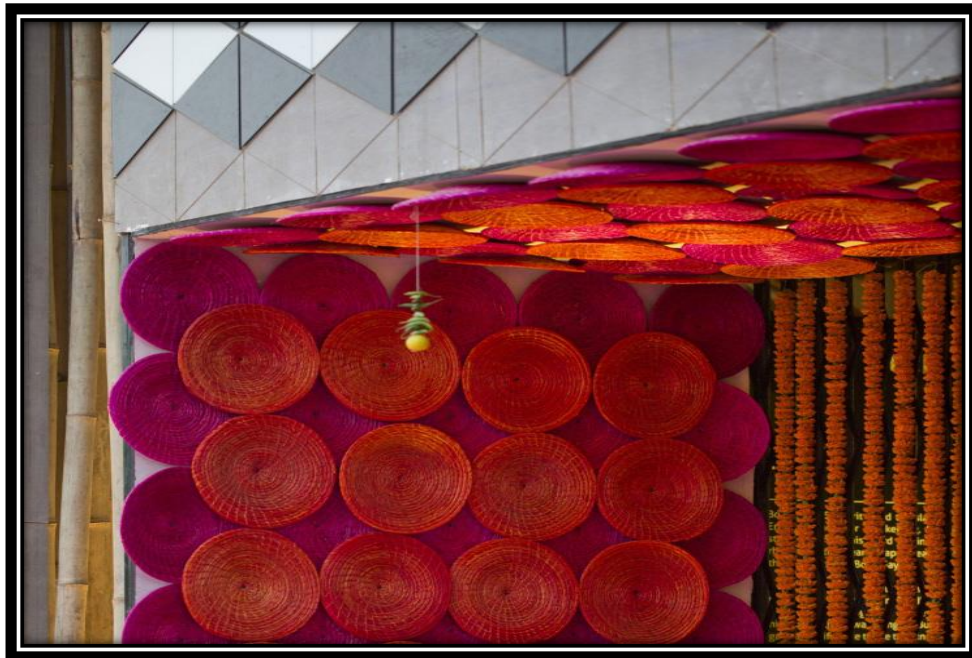


Fig no. 27- Entrance of Bihar Pavilion IITF 2015. Decorated with Sikki Chakras.
(Source-IITF,Delhi).



Fig no.28- A wall partition. (Source-IITF).

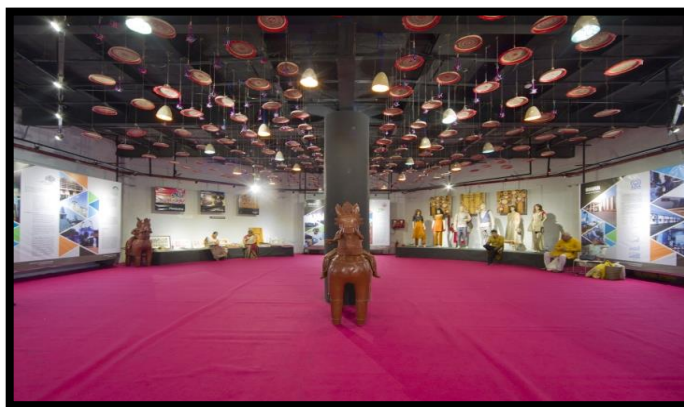


Fig no.29- Number of Sikki grass chakras is installed as hanging with ceiling Of Bihar pavilion.(IITF,Delhi).



Fig no.30-Number of small hanging is installed with ceiling which is made of Sikki grass. (Source-IITF,Delhi)

4.3.3 BUYER PORTFOLIO

Buyer Name	Contact	Products Required	Favourable	Unfavourable
The India Craft House	Omaxe Gurgaon mall, Sohna Road Gurgaon 122018. Mob: 9911622929 Email: info@theindiacrafthouse.com	Cloths item Decoration Stationary and Accessories.	Reasonable price. Online retail store. International clients.	Reach is less Less popular.
Indiamart.com	7 th floor advent-navis business park plot no. 7, Sec142, Nodia, UP. Mob: 9696969696	Madhubani paintings	Trusted Buyer. Online retail store. High on reach.	-
tradeindia.com	Mr.SupriyaPriyadershi SRS Residency C-9/1303, Sec 88, Tigaonroad, Faridabad Mob: 9789178912.	Cloths item Decoration Stationary and Accessories.	Reasonable price. Online retail store.	Reach is less Less popular.
Greenbaaz.com	Kundan Singh Mob no: 8083814113	Madhubani paintings and Handicraft.	Local Store Reasonable Price	Reach is less Less popular.
Fab India	C-40, Okhla Industrial Area, phase-2 New Delhi 110020 Tel: +91 11 40577720 Email: maihus@fabindia.net	Mabhubani work clothes and accessories	Big Player Societal reach Huge Turnover Not profit oriented	-

Chart no. 1.Portfolio of byers. (Source-Jeevika An organization of Government of Bihar, 2015).

CHAPTER 5. SURVEY

This paper is unmistakable in nature and in this way the data introduced depends on optional information. For understanding the market linkage component review forthcoming, cross sectional and exploratory research plans ought to be considered. This exploration design would help me on precise getting ready for gathering and examining the information efficiently. Respective forthcoming examination configuration would help in contemplate the current model of the maker gathering and with enable that attempt to build up a new business to demonstrate for maker assemble associated with Madubani and sikki workmanship and art. Cross-sectional research configuration would help in the one-time learn about these craftsmanship and create and exploratory research configuration would help indepth learn about these workmanship and art.

4.1.1 Questionnaire Survey

Survey of Shilp Shangh owners and sales units. Discussion with unit owner and craftsmen, including outside the sample

- Process of observing artists in action
- Find traces of the prior art and the use of tools and equipment
- Self-observation and analysis.

4.2 Source of data collection:-

There two sorts of wellsprings of information gathering, for example, primary data collection and secondary data collection

4.2.1 Primary data collections.

The sources of collecting primary data are the respondents belonging to following categories:-

- a) Artists involved in Madhubani and sikki art and craft.
- b) Producer group members.

- c) NGO (Shilp Shangh)

4.2.2 Secondary data collections

Apart from primary sources secondary sources can also be used for data collection.Sources are:-

- a) Magazines
- b) Books
- c) Journals
- d) Newspaper and articles

4.3 Method of data collections.

Systematic procedures applied for collecting required information to answer the research questions. The method of data collection can be the following:-

4.3.1 Non Participant Observation

This would help the investigator to study the business process of a Producer group involved in Madhubani and Sikki art and craft through non participant observation

4.3.2 Focused Group discussion

This would allow the reviewer to think about which company to process and present the linking component.

CHAPTER 6: ANALYSIS

After the finished the live and online contextual investigation the result shows actual conditions of this crafts and crafts man, and the great deal of things about my subject and accomplished my point. My examination is clarified beneath.

6.1 Challenge

The various challenges faced by the Sikki and Madhubani craftsmen

6.1.1 Price Non-Uniformity:

Craftsmen face a lot they are not aware of costing procedures that have been used in the organized sector Craftsmen recover the raw material, produce it and sell it they are not sufficiently trained to identify more because of an unorganized distribution network this means that if a nobody buys the same item from two different places that creates customer frustration

6.1.2 Deficient budgetary help:

The monetary condition of these craftsman is extremely poor. In spite of putting as well much diligent work they are not ready to acquire enough cash to help their families. They attempt to take bolster from various neighborhood associations yet ordinarily don't get a reasonable return.

6.1.3 Absence of preparing:

The crafts mans are utilizing their aptitude which they have acquired. They are not having any update of the present buyer request. Because of globalization numerous remote purchasers are additionally keen on buy in the Indian craftsmanship yet their necessities are for the most part not the same as Indian customers. So Sikki and Madhubani craftsmen are confronting this issue of not getting any refresh and preparing as indicated by the evolving patterns.

6.1.4 Absence of assets: The crafts mans are not having any innovative help. The family members produce the articles and pitch it to nearby cooperatives or SMEs. One individual

plays out a few capacities. So number of talented experts is low, in this manner they couldn't ready to satisfy the request. Worldwide purchasers request excellent items. So absence of learning and no standardization of value make a considerable measure of challenges of crafts mans

6.1.5 Absence of assets:

The crafts mans are not having any mechanical help. The relatives deliver the articles and pitch it to neighborhood cooperatives or SMEs. One individual plays out a few capacities. So number of talented skilled workers is low, in this way they couldn't ready to satisfy the request. Further to this, there is no quality standard. Worldwide purchasers request astounding items. So absence of learning and no standardization of value make a considerable measure of troubles of crafts man.

6.1.6 Lack of awareness:

These craft items are made inside the villages. So, there is a lack of Knowledge of new trends, prices, competition, etc. These people are unaware that their product may be easily substituted with another product. Craftsmen are not even aware of the value proposition.

6.1.7 Inadequate Advertising & Promotions:

The craft is produced in the remote areas of Bihar which is not well connected to the main cities. So artisans very rarely travel to the cities to promote their craft. The people here do not know the world of advertising and promotions. They just display the products at the same place where they are doing production. So the craft not only needs promotions in India but also at global level.

6.1.8 Trouble in keeping up conveyance system and store network:

Due to absence of assets, crafts man are finding it hard to deal with the entire inventory network by their own. This outcomes in exceptionally poor proficiency and furthermore less profitability.

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The material isn't provided at correct time, in right quality, in right amount and at ideal place. This makes an immense misfortune these experts.

6.1.9 Inadequate financial support:

The economic state of these artisans is very poor. In spite of putting too much hard work they are not able to earn enough money to support their families. They try to take support from different local organizations but many times do not get a fair return.

6.2 SWOT ANALYSIS

6.2.1 STRENGTH

- a) Strong existing pool of skilled artisans
- b) Low production costs
- c) High potential for empowerment of women, youth and people with disabilities.
- d) Wide range of traditional production skills derived from indigenous knowledge.
- e) Rich and diversified culture producing wide range of unique and exclusive handicrafts.

6.2.2 WEAKNESS

- a) Lack of design, innovation and technology up gradation.
- b) Limited capitalization and low investment.
- c) Lack of design, innovation and technology up gradation.
- d) Limited access to credit.
- e) Limited resources for production, distribution and marketing.
- f) Limited e-commerce competence among producer groups.

6.2.3 OPPERTUNITIES

- a) Rising demand in domestic and traditional market
- b) Government support and interest in preserving the craft
- c) Fair trade practices.
- d) Increasing flow of tourists provide market for products
- e) .Increasing emphasis on product development and design up gradation

6.2.4 THREATS

- a) Diminishing supply of good quality crude material.
- b) Better quality segments, discoveries and bundling in different nations
- c) Absence of value institutionalization process.
- d) High cargo costs related with air load and shipment
- e) High cost of creation rendering Indian specialties less aggressive in the business sectors

6.3 Limitations of study

Since the basic research was conducted within the producer group to enable the producer group to evaluate how satisfied customers are with the product and its service. During the study the following limits were observed.

- a) Absence of appropriate direction amid essential time.
- b) It is exceptionally hard to check the exactness of the data gave.

CHAPTER 7. STATEMENT OF PROBLEM

By contemplating system of market linkage for different craftsmanship and art through maker group (PG) would help BRLPS to discover the proviso in advancing these craftsmanship and art, for example, Sikki, and Madhubani painting and to take up various instruments available to be purchased advancement. The study would likewise enable the association to rebuild the dispersion to channel and disposal of center men for Madbhubani and sikkiart and create.

- The most effective method to create portfolio for the purchasers by concentrate the current model of the Maker gathering.
- What ought to be the model to take care of the demand of the purchasers.
- How does a maker gather apply the instruments of showcasing to advance their item

Furthermore, what are the activities taken by BRLPS, Jeevika (Organizations of Bihar Government) to help the maker.

CHAPTER 8. RECOMMENDATIONS

After completing the study, the problem found and the answers. The Art and specialty are particularly alive in nature and can't be made by any machine, so it requires a human magnificence to design and shape the products.

For an ideal action plan, some recommend steps that can be beneficial for craftsmen, interior de and product designers. I have broken some segments on which a considerable measure of work should be finished. Some of the recommendations are as follows.

7.1. Explorations through the governments and organizations-FOR the investigations of these art, administration of Bihar ought to be advance in this field and make an arrangements for the duplicate privileges of their work and keep observation among skilled workers, intermediaries and the purchasers.

7.2. For the promotion of this government crafts, should take the initiative and make guidelines that is, all governments building keep a certain amount of paint and grass Sikki in terms of interior design.

7.3. Another idea is, governments of Bihar should make a decision to giving gift to national and international delegations which is made of these crafts.

7.4. Standardization of artisans working in the producer group. This means that a standard is established between the artist according to skill, creativity and experience.

7.5. The availability of raw materials should be present for the group of producers, as many artisans working in Shilp Shang have given their opinion that the availability of the raw material is not the reason why the range of products is not so alive .Government should take the initiative to connect or create links between the different groups of producers involved in other activities.

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7.6. Division of work into parts this would enable the crafts mans to finish the item in less to time. As the crafts mans are entirely against division of work, as they imagine that it will hamper their item. Be that as it may, they comprehend the advantages of division of work, as it spares time, Enriches camaraderie and spurs representatives and furthermore makes them more innovative.

7.7. Maker gathering ought to be dealt with as a private association and have guidelines and direction set by Jeevika (Governments association) and give specialists target and give motivating force to the person who exceeds expectations. This would give some opposition to the craftsman and this would work proficiently and enable them to accomplish the maker to amass target and individual objectives.

7.8. Bihar has awesome legacy site like Bodh Gaya, Nalanda, Vaishali, Bodh circuit, Hindu circuit, Jain circuit, Sikh circuit, Muslim circuit, number of fringier comes here all through of the world, so I might want to recommend to makes man to make a Madhubani painting in unique style yet story ought to be their customs.

7.9. Coordination with government's schools.

CHAPTER 9. PROPOSALS

For the eventual fate of this specialty I connected it corporate and in addition in local building. My proposition will help future vernacular inside and item architects.

8.1.1 RECEPTION DESIGN.

I have make proposal for government building (Bihar culture and tourist design), in this proposal

I applied these two craft with combination and without combination.

- Madhubani painting applied on reception counter and ceiling and wall back ground.
- Sikki grass which is in shape of chakras applied on reception back ground.
- For the realization of the focal point, the big sikki grass chakras on ceiling with mirror.
- This design is both artisanal compositions.
- The background chakras with led strips for emphasizing the background.



Fig no.31- Design proposal for Bihar cultural department (Reception counter design)

8.1.2. BATHROOM MIRROR DESIGN

Design with combination of Sikki and Madhubani painting.

- For the outline I took the roundabout mirror in light of the fact that for the most part sikki grass found fit as a fiddle.
- The Background with Madhubani painting.
- For shielding painting and sikki grass from water I utilized PU clean to coat the materials surface.
- For foundation I took plywood.



Fig.no.32.-Mirror design proposal for bathroom.

8.1.3 LIGHT PANEL DESIGN (BEDROOM)

In bedroom for making focal point I made circular on pvc sheet panel with wooden frame and applied painting on this transparent sheet.



Fig.no.33-Ceiling design proposal for bedroom.



Fig.no.34-Ceiling design with sikki grass proposal for bedroom.

8.1.4. LIVING ROOM DESIGN.

In this living design I covered to things.

- On roof I made square profundity for making point of convergence and connected Madhubani canvas painting.
- I made painting on drape.
- Both painting has same example.



Fig.no.35-living room design proposal.

8.1.5 CHILDREN WORKSHOP DESIG.

Madhubani painting has two features one is geometry and second is its color combination which vibrant.

These geometry and color combination it will help to increase the intellectual child knowledge. Child will learn compositions of from the painting during workshop period. For making interesting I shaped the workshop in train.



Fig.no.36 Children workshop exterior view

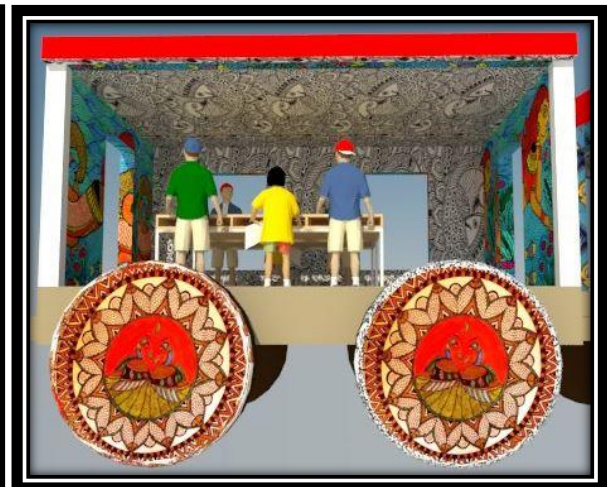


Fig.no.37 Children workshop interior view

8.2. PRODUCTS

For the crafts man people economic development I tried some experiment to daily uses projects.

8.2.1 Shoes

In the event that the will begin painting on canvas shoes then they can offer painting with shoes, so they will get advantage of the two shoes and painting edges.



Fig.no.38-Painting on the canvas shoes.

8.2.2 Self crafted painting.

In Bihar there is bunches of vacationer locales and specialties shops. Guests purchase the canvas yet dread to ruin the gasping, if painting is surrounded with glass there is additionally hindrance of glass, glass might be brake while conveying the artistic creation,

For the artistic creation security I did a few investigations with painting. I influenced the artistic creation with straightforward water to shading and realistic pen after that I covered the composition with melamine (wooden finish), in the wake of coting the depiction, the artwork got polished look like grass. On account of melamine covering the life time of the composition is expanded. This method will enable the specialties to man to decrease of cost of casing glass and they will enhance their economy.

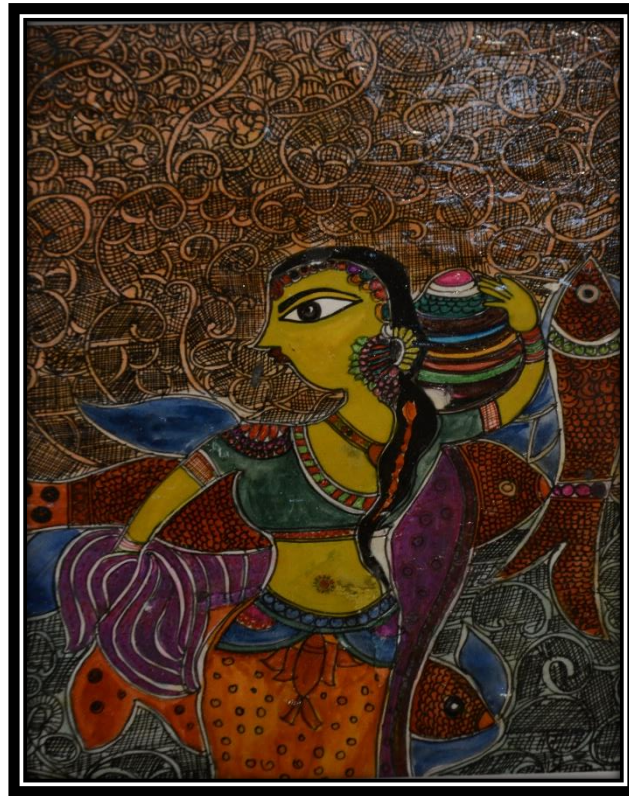


Fig.no.39. Self-crafted Madhubani painting on the paper with melamine coating

8.2.3 Self designed lamp design.

For the art investigation I took a shot at light. The light structures material is bamboo and painting sheet is tracing sheet, the artwork created on that sheet and covered with melamine.

This shabby following sheet allows to change the diverse painting for the clients and the specialties man. So we can change the work of art after ruined painting by use less cash. Lamp is ideal for bedroom, living room, worship room, lobby area.



Fig.no.40-Self designed lamp with beautiful Madhubani painting.

8.2.4 Packaging for prasad.

I made a proposal for prasad packaging especially for the pohja prasad chhath, the name of Prasad is Thekua (sweet snacks are popular in the regions of Bihar) that prasad wildly used during the chhath pooja. In this pooja each father sends this prasad to his married daughter it is tendency that the people of Bihar send this prasad to their parents who are more closely. There is another tendency to this prasad, the lady of Bihar wearing it when she goes home from her father's house, as for the laws of the home.

There is great trend in Bihar yet there is no packaging for the maha prasad, so I want to make a prasad trend with a large Sikki grass pack for this most popular sweet, if we used this sikki grass pack it will help the craftsman to increase the productions of products. If it come in trend, it will be the model for other products. The most outstanding features of Sikki grass are antibacterial materials and can live 100 years without any chemical treatment and it is 100% natural because of these characteristics, it is more environmentally friendly.



Fig.no.41 Packaging design for the Thekua (known as sweets).

8.2.5 Pendent lamp

Pendent light outline idea is originated from the basic Sikki grass create. The two sikki wicker container is connected up-down and putted drove striped light. This light will be perfect for eatery, bar antic shapes and so on.



Fig.no. 42- Lamp design with Sikki grass

8.2.6 Self-designed ladies purse

The purse designed such as very less materials with Madhubani Painting, crafts man can manufacturing without any brokers.



Fig.no.43-self-designed purse

CONCLUSION

Constrained point of view by giving significance just to one component of advertising blend, will hamper development. Value, advancement and circulation likewise assumes a fundamental part for financial trade and development. Madhubani and Sikki art and craftsmanship is such a product that when a buyer likes it, he is ready pay a price that can far exceed the standard price of the product. First the consideration is its connection with the product. Channel agents, such as intermediaries, retailers or the distributor is trying to take advantage of these opportunities and make significant profits the cost of craftsmen. The artisan product can be classified according to the price, the export in the domestic market, ease of maintenance, ease of storage, value in use or decorative value and modernity or traditional orientation. In addition, it is necessary for institutions with the same meet to provide strategic direction and action plans to evolve the systems. By studying the existing model of the producer group, it is necessary to have a channel of distribution by reducing distribution costs. The distribution channel has an inversely ationship with market link mechanisms. Without the appropriate distribution channel, the Madhubani and sikki products can easily penetrate the craft market. Therefore, the the constraints will always be there in every business model until and unless the execution of the model or the plan is not done correctly. The workmanship division is advancing and different bodies connected with it have begun concentrating on entire advertising blend and not on a specific component. The need of great importance is to sort out this Sikki workmanship segment. Specialty is a customary legacy so everybody should take as tep to influence Indian handiwork segment to sparkle at worldwide level.... indeed, even a little advance can have a major effect.

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