

NAME: KABLO  
(GRANARY)

PLACE:  
PATEL NU FADYU,  
JUDAVAAT,  
CHHOTA UDAIPUR



MATERIAL:  
BAMBOO

TECHNIQUE:  
WEAVING

ERGONOMICS:  
2-5 FT

## GRANARY

**Granary**, an object made out of **bamboo** and **mud** is used for storing grains in this region. A granary, locally known as "**KABLO**" but according to **Rakesh Bhai** it is known as "**MUVTI/ MUFTI**".

## FORM AND STRUCTURE

Generally, **granary** has a **flat base** but its shape varies from **cylindrical** to narrow mouthed or **wide mouthed**. Its shape depends on the **weaving skills** of the person and the choice of the family members.

## SIZE

Usually the **size** of the **granary** is somewhere between **2 to 5 feet**, but size **varies** from family to family depending upon the **no. of member in the family**.

## PLACEMENT OR IN THE HOUSE

In **Chhota Udaipur** a granary is located in the **kitchen** as it is used for storing grains. (In **kharod panchmahal** it is located in the **attic** as it is used for storing grains). It is **placed on a stone** to protect it from **pests** and spilled water (prevents excessive swelling of stone due to spilled water). In the **kitchen** it is placed in such a way that it **does not** come in **contact with the water** especially during **monsoons** from **leaking roofs**.

## References:

(2) [Bamboo si- YouTube icing the Naga way](#)  
(2) [Bamboo Basketry - Vellore - YouTube](#)  
[Flora in Kanha National Park | Wild flowers at Kanha](#)  
[how to cut down a bamboo plant - Google Search](#)  
Sahaj , Vernacular furniture of Gujarat

## PROCEDURE

A **granary** is made in a manner which is similar to **basket weaving** by using a **split bamboo**. It is made from the bamboo (**species: Dendrocalamus strictus**) which is locally available in that region. The **male member** in the family makes the **gary**.



**STEP 1:** Searching of bamboo trees in and around the village. After finding the trees they cut the bamboo trees with the help of a sickle.



**STEP 2:** The cut bamboos are stacked together.



**STEP 3:** They split the bamboo into equal thin strips with the help of a wood / bamboo piece and a knife for weaving process.



**STEP 4:** The split bamboo.



**STEP 5:** The straps of bamboo are then separated



**STEP 6:** Each strap of bamboo is cut into thinner strips with the help of a knife.



**STEP 7:** The thin bamboo strips are soaked in water to make it softer for bending and weaving process.



**STEP 8:** A single bamboo strip is taken and is alternately woven on the straps in order to tighten and tie the strips together so that they don't fall out.



**STEP 9:** The strips are woven alternately to the straps where the body of the basket is built. Once the strip comes to an end, other strip is taken and is inserted to continue the weaving process. The end of the basket is finished with lashing of the rim with thin strips of bamboo.

## AFTER MAKING PROCESS

After the **granary** is made, a **thin paste of mud and cow dung mix** (locally known as **lippan**) is prepared by the **female member** of the family which is applied on **both inner and outer surfaces** of the granary. This paste is applied because the mud acts as the **building material** and **strengthens** the granary, while the **dung** acts as a **pest repellent**. The granary **lasts** for about **45 to 50 years**. The layer of **mud** needs to be **changed every time** the **grains** are **refilled** and **put out in the sun** to **free them from any moisture** content and **disinfect** them, thereby **ensuring** the **durability** of the granary. There is **no need** to **oil** the grains which are stored in the granary due the **property of the mud**.



He is Rakesh Bhai. He is the one whose house we visited. He introduced us to other villagers and the objects while moving us around the village. He was the one whom we contacted in case of a query. He lives in Patel nu fadyu situated in judaavat , Chhota Udaipur.

## nar = nari

### The Power Of Duality

Vernacular furniture of india has a great significance and influence in all types of furniture we see today, but they have lost the touch with the inherent furniture designs of india. Most of the furniture has been hand crafted by locals which

Gender inequality is amongst us all in any given society. Although gender is not as simple as it may seem, it comes into play along with a no. of aspects. Gender is the socially learned behaviours that are attached to the sexes, which create gender roles. Since ages people have perceived men to be more powerful and capable of doing work than women, but with time it is decreasing. Still gender inequality exists in many parts of the world specially in small towns or villages.

It is high time that we all see gender as a spectrum instead of two sets of opposing ideals. The theme of the curatorial exhibition is Nar - Nari. The idea of the theme is to explore the power of both man and woman i.e. the power of duality. The purpose behind this theme is to break the conception of people who think men to be more powerful than women. In today's world, both men and women are more on the same page in terms of leadership, making sound decisions for a company, positioning and so on compared to the past.



## DHOLIO



A Dholio is a charpoy with a surface of interlaced cotton tapes and heavy wood turned legs.

Place : Bilkha , Junagadh

Local Name : Charpoy

Dimensions : 819 mm x 1382 mm x 480 mm

Materials Used : Wood and Cotton tapes .

Techniques : Turning , Carving , Joinery .

Picture Credits : DICRC ,Cept University

## DHOLNI



A Dholni is the feminine variant of dholio . Its turned legs are slender as compared to dholio. The ornamentation on it resembles the traditional anklets worn by women in Saurashtra. Unlike the dholio , dholni is not associated with a particular family member.

Place : Gorsar, Porbandar

Local Name : Charpoy

Dimensions : 1300mm x 836mm x 455mm

Materials Used : Wood ,Brass and Cotton tapes

Techniques : Carving , Joinery , Turning , Cladding , Riveting.

Picture Credits : DICRC ,Cept University

## GHODIYU



A Ghodiyu is an infant's cradle. It consists of a structural framework that is either made of rectangular or turned wood and lacquered members. A fabric is tied between the legs.

Place : Nageshri, Amreli

Local Name : Cradle

Dimensions : 1000 mm x 700mm x 1000 mm

Materials : Wood , Iron , Textile.

Techniques : Joinery ,Lacquering , Turning , Bending , Metal Ware.

Picture Credits : DICRC ,Cept University

## KABLO



A Kablo is a huge bamboo basket. Its shape varies from cylindrical to narrow mouthed or wide mouthed. It is flat from the base . It is used for storing grains .It lasts for about 45 to 50 years. It is placed on a stone to protect it from pests and spilled water.

Place : Kharod , Panchmahal

Local Name: Granary

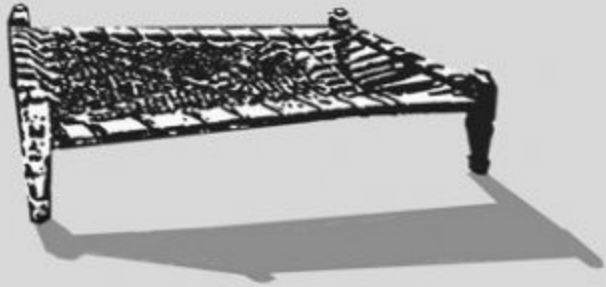
Dimensions : 609.6 mm x 609.6 mm x 1524 mm

Materials Used: Bamboo and Lippan ( a mixture of mud , hay and cow dung ).

Techniques : Slitting , Weaving.

Picture Credits : DICRC ,Cept University

## KHATLI



A Khatli is a charpoy . A small khatlo is known as khatli . It is used as a bed for children as well as as a seat. Due to its small frame it is easy to move around . Therefore its location within a dwelling changes frequently throughout the day.

Place : Dahod , Dahod

Local Name : Charpoy

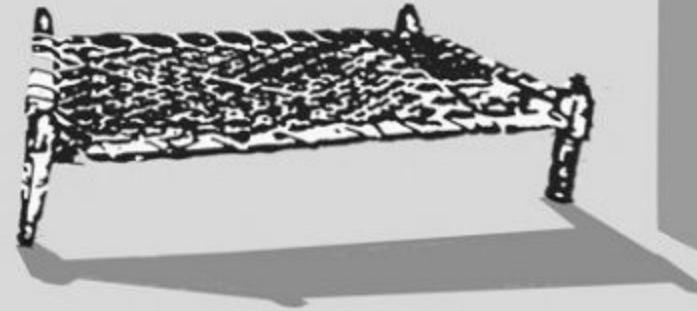
Dimensions : 1500 mm x 610 mm x 280mm

Materials Used : Wood , Rope

Techniques : Joinery , Turning

Picture Credits : DICRC ,Cept University

## KHATLO



A Khatlo is a rudimentary charpoy. Its surface is woven using a rope or a tape. It is generally used for sitting and sleeping. It is used by adults.

Place : Chhota Udaipur , Chhota Udaipur

Local Name : Charpoy

Dimensions : 1810 mm x 900 mm x320 mm

Materials Used : Wood , Jute rope.

Techniques : Joinery , Turning

Picture Credits : DICRC ,Cept University

## MACHI



A Machi is a low stool with webbed seat, woven within a square frame which rests on four supports. A machi is also known as ghanti ni machi since it was used for sitting while using the hand -mill. It is very lightweight and hence mobile in nature. Due to its portable nature it is used as a seat in bullock carts while travelling long distances.

Place : Bhujodi , Kutch

Local Name : Stool

Dimensions : 565 mm x 460 mm x 220mm

Materials Used : Seindri / cotton rope and Wood.

Techniques : Carving , Joinery , Turning

Picture Credits : DICRC ,Cept University

## MATLU



Water pot is used for storing water. It is made from clay . Its basic form is drawn on the wheel. It is beaten up to make the final product . Once it dries it is painted with gheru. After the paint dries , it is kept in the kiln for firing.

Place : Gundiyaali

Local Name : Water pot

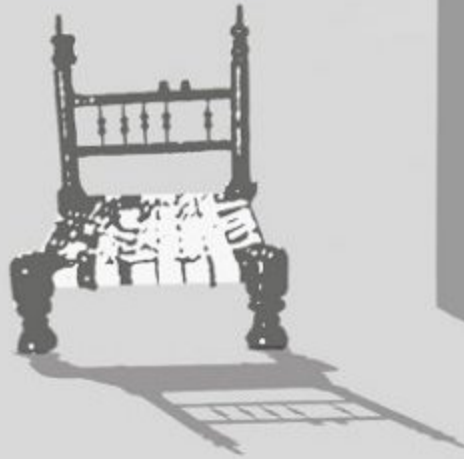
Dimensions : 220 mm x 180 mm

Materials : Clay , Gheru , Black clay , White stone , Thorns , Twigs , Plywood waste , Cardboard waste and Wood.

Techniques : Pit Firing.

Picture Credits : DICRC ,Cept University

## SANGHAMACHI



A Sangamachi is a chair with low seat and adorned armrest and backrest. Its legs, arms and backrest are made with turned wood. Due to its magnificent appearance, it was often used for festive purposes such as monks used to seat on it while delivering sermons.

Local Name : Pida Chair

Place : Nageshri , Amreli

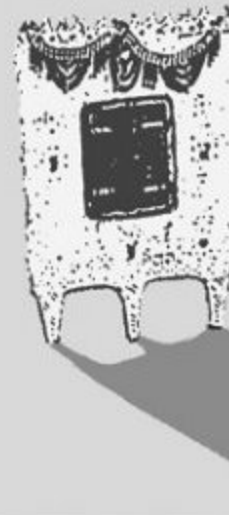
Dimensions : 460 mm x 565 mm x 760 mm

Materials : Wood and Coir / Cotton tape.

Techniques : Carving , Joinery , Lacquering, Turning.

Picture Credits : DICRC ,Cept University

## SANJERIYO



A Sanjeriyo is a mud cabinet with small lockable wooden shutters. It is used for storing perishable food items. It is made using a mixture of mud, hay and cow dung. The cooling properties of mud makes it an ideal place for storing milk, curd and other food items.

Place : Gandhi nu gam , Kutch

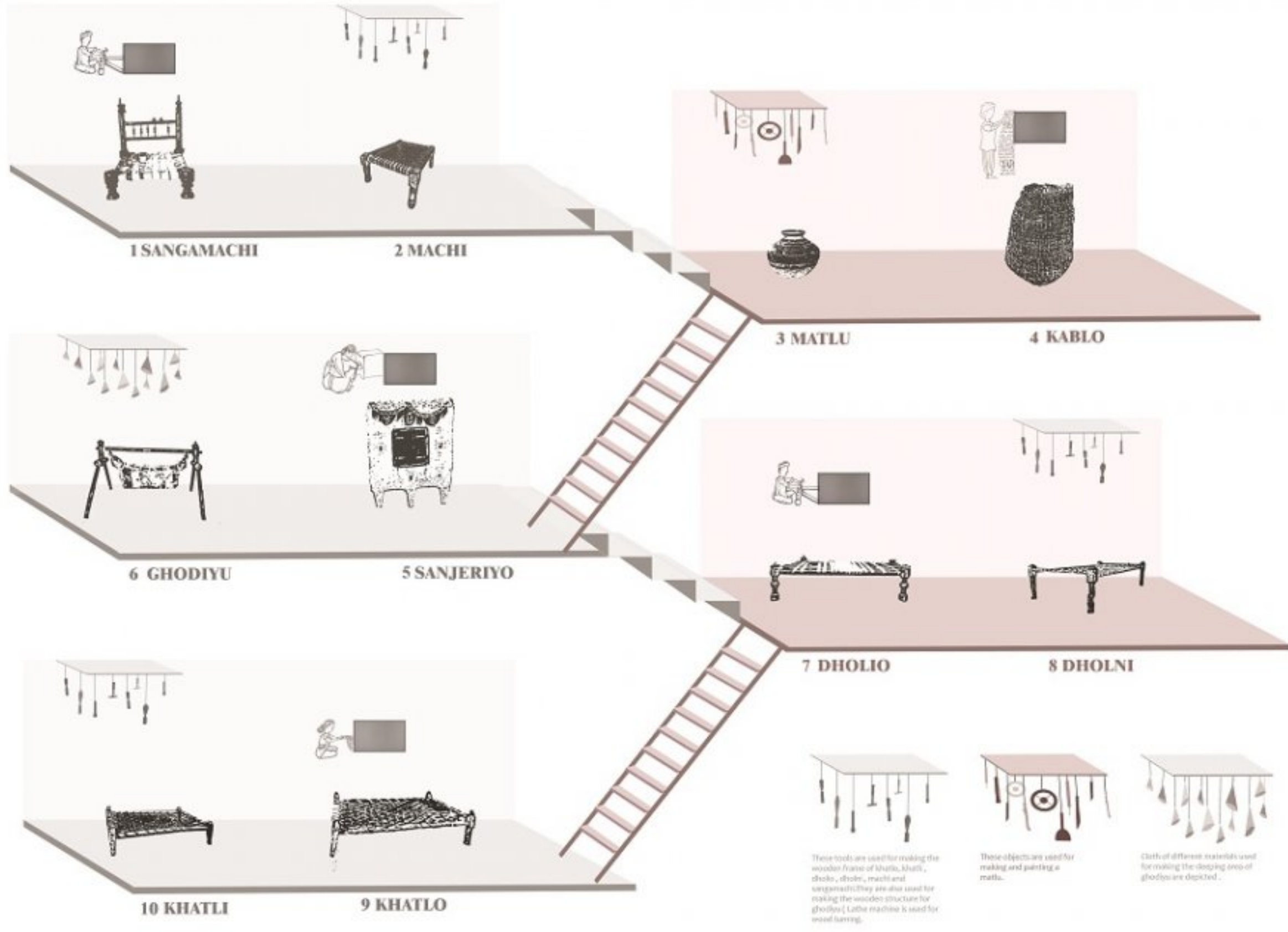
Local Name : Larder

Dimensions : 800 mm x 400 mm x1000 mm

Materials : Wood , Metal , Lipan Kaam , Mud mirror work

Techniques : Carving , Joinery.

Picture Credits : DICRC ,Cept University



**1 SANGAMACHI**

**2 MACHI**

**3 MATLU**

**4 KABLO**

**6 GHODIYU**


**5 SANJERIYO**

**7 DHOLIO**

**8 DHOLNI**

**10 KHATLI**

**9 KHATLO**

  
 This LED shows the process of making the wooden frame of a khatli. The graphic of male is used as he makes the frame.

  
 This LED shows the process of making a sanjeriyo. The graphic of female is used as she makes it.

These tools are used for making the wooden frame of khatli, khatlo, dhoko, drohi, machani and unjani. They are also used for making the wooden structure for ghodiyu. Lathe machine is used for wood turning.

These objects are used for making and painting a matlu.

Cloth of different materials used for making the sleeping area of ghodiyu are depicted.

**10 KHATLI**  
 A khatli is a chair, a stool khatli is known as khali. It is used as a bed for children as well as a seat. Due to its small frame it is easy to move around. Therefore its location within a dwelling changes frequently throughout the day.  
 Place: Bahad, Bahad  
 Dimensions: 1100 mm x 410 mm x 200mm  
 Materials Used: Wood, Rope  
 Techniques: Joinery, Turning

**9 KHATLO**  
 A khatlo is an elementary chair. Its surface is woven using a rope or a tape. It is generally used for sitting and sleeping. It is used by adults.  
 Place: Chivhar, Mahpur, Chivhar, Mahpur  
 Dimensions: 1110 mm x 900 mm x 130 mm  
 Materials Used: Wood, Adir rope.  
 Techniques: Joinery, Turning

**1 SANGAMACHI**  
 A Sangamachi is a chair with low seat and adorned arched and back rest. Its legs, arms and backrest are made with turned wood. Due to its magnificent appearance, it was often used for festive purposes.  
 Place: Nagshri, Anant  
 Dimensions: 1000 mm x 400 mm x 700 mm  
 Materials: Wood and Gold Cotton rope.  
 Techniques: Carving, Joinery, Lacquering.

**2 MACHI**  
 A Machi is a low stool with wicker seat, woven with a square frame which rests on four supports. A machi is also known as ghanti or machi since it was used for sitting while using the hand mill. It is very lightweight and hence mobile in nature.  
 Place: Bhujod, Kutch  
 Dimensions: 500 mm x 400 mm x 120 mm  
 Materials used: Girvanji Cotton rope and Wood.  
 Techniques: Carving, Joinery, Turning

**3 MATLU**  
 Matlu is used for storing water. It is made from clay. Its both forms are drawn on the wheel. It is beaten up to make the final product. Once it dries it is painted with gesso. After the paint dries, it is kept in the kiln for firing.  
 Place: Gunkhyal  
 Dimensions: 220 mm x 100 mm  
 Materials: Clay, Chera, Black clay, White stone, Therre, Tappa, Ply wood waste, Cardboard waste and Wood.  
 Techniques: Potting

**4 KABLO**  
 A Kablo is a huge bamboo basket. Its shape varies from cylindrical to narrow mouthed or wide mouthed. It is flat from the base. It is used for storing grains. It lasts for about 45 to 50 years. It is placed on a stone to protect it from pests and spilled water.  
 Place: Khared, Panchsukul  
 Dimensions: 600 mm x 400 mm x 1120 mm  
 Materials Used: Bamboo and Jipani (a mixture of mud, hay and cow dung).  
 Techniques: Splicing, Weaving

**5 SANJERIYO**  
 A Sanjeriyo is a mud cabinet with small lockable wooden shutters. It is used for storing perishable food items. It is made using a mixture of mud, hay and cow dung. The cooling properties of mud makes it an ideal place for storing milk, curd and other food items.  
 Place: Gandhi nagar, Kutch  
 Dimensions: 900 mm x 400 mm x 1000 mm  
 Materials Used: Wood, Metal, Jipani Kaam, Mud mirror work  
 Techniques: Carving, Joinery

**6 GHODIYU**  
 A Ghodiyu is an infant's cradle. It consists of a structural framework that is either made of rectangular or turned wood and lacquered members. A fabric is tied between the legs.  
 Place: Nagshri, Anant  
 Dimensions: 1000 mm x 300 mm x 1000 mm  
 Materials: Wood, Iron, Textile.  
 Techniques: Joinery, Lacquering, Turning, Banding, Metal Work.

**7 DHOLIO**  
 A Dholio is a chair with a surface of interlaced cotton tapes and heavy wood turned legs.  
 Place: Baha, Junagadh  
 Dimensions: 1010 mm x 1182 mm x 491 mm  
 Materials Used: Wood and Cotton tapes.  
 Techniques: Turning, Carving, Joinery

**8 DHOLNI**  
 A Dhoni is the female version of dholio. Its turned legs are slender as compared to dholis. The unimpressive and resembles the traditional anklets worn by women in Saurashtra. Unlike the dholio, dhoni is not associated with particular family member.  
 Place: Gensar, Porbandar  
 Dimensions: 1300 mm x 850 mm x 450 mm  
 Materials Used: Wood, Jipani and Cotton rope  
 Techniques: Carving, Joinery, Turning, Cladding, Finishing.



## Process configuration :

Process 1



Observations :  
Pros : Continuous circulation inside the container is possible.  
Cons : Less space for courtyard ( too compact ).

Process 3



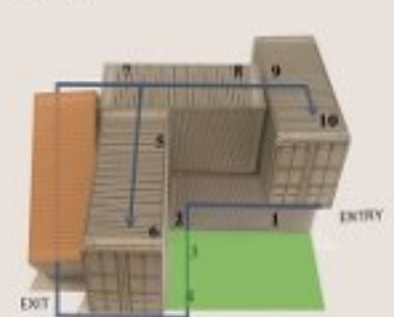
Observations :  
Pros : Possibility of slits between each container.  
Cons : Too compact space for a courtyard .

Process 5



Observations :  
Pros : Possibility of double height.  
Cons : Not enough space to build a staircase inside a vertical container.

Process 7



Observations :  
Pros : Possibility of a courtyard.  
Cons : Due to angled staircase continuous circulation inside the container is not possible .

process 2



Observations :  
Pros : Possibility of two courtyards .  
Cons : Circulation from one container to another not possible inside the container. One needs to come out of the container in order to go into the next container.

Process 4



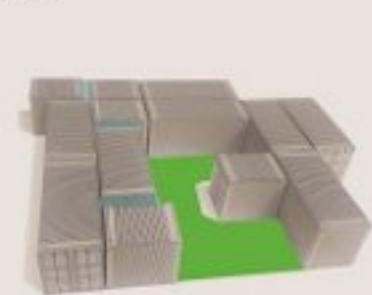
Observations :  
Pros : Possibility of slits between each container.  
Cons : No specific boundary for a courtyard .

Process 6



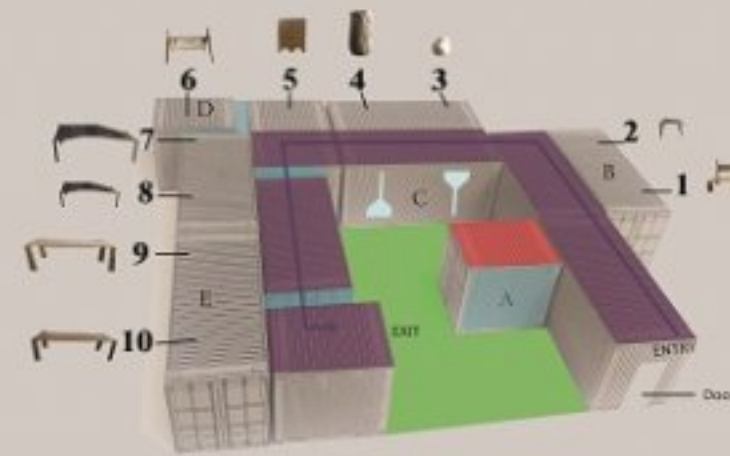
Observations :  
Pros : Possibility of double height .  
Cons : Not enough space to build a staircase inside a vertical container.

Process 8

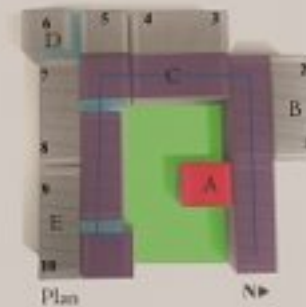


Observations :  
Pros : Possibility of slits between the containers . Courtyard in the center.

## Final configuration :



Observations :  
Pros : Possibility of slits between the containers. Courtyard in the centre.



A big glass opening in the sitting area to give openness and a feel of semi-covered space.



Wall graphics for machi and sangamachi.



Glass slits for natural light to seep into the container and to illuminate the object .



Openings in the shape of tools and glass slit for natural light.



Wall graphics for khatlo and khatli.



## Furniture display:

1. Sangamachi

A Sangamachi is a chair with low seat and adorned armrest and backrest.



2. Machi

A Machi is a low stool with wadded seat .



3. Matlo

Water pot is used for storing water.



4. Kablo

A Kablo is a huge bamboo basket.



5. Sarjeriya

A Sarjeriya is a mud cabinet with small lockable wooden shutters.



6. Ghodru

A Ghodru is an infants cradle.



7. Dholo

A Dholo is a charpoy.



8. Dholu

A Dholu is the feminine variant of dholo .



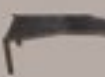
9. Khatlo

A Khatlo is a rudimentary charpoy.



10. Khatli

A small khatlo is known as khatli .



SITE PLAN



Site : Event Center Ground, Sabarmati riverfront.

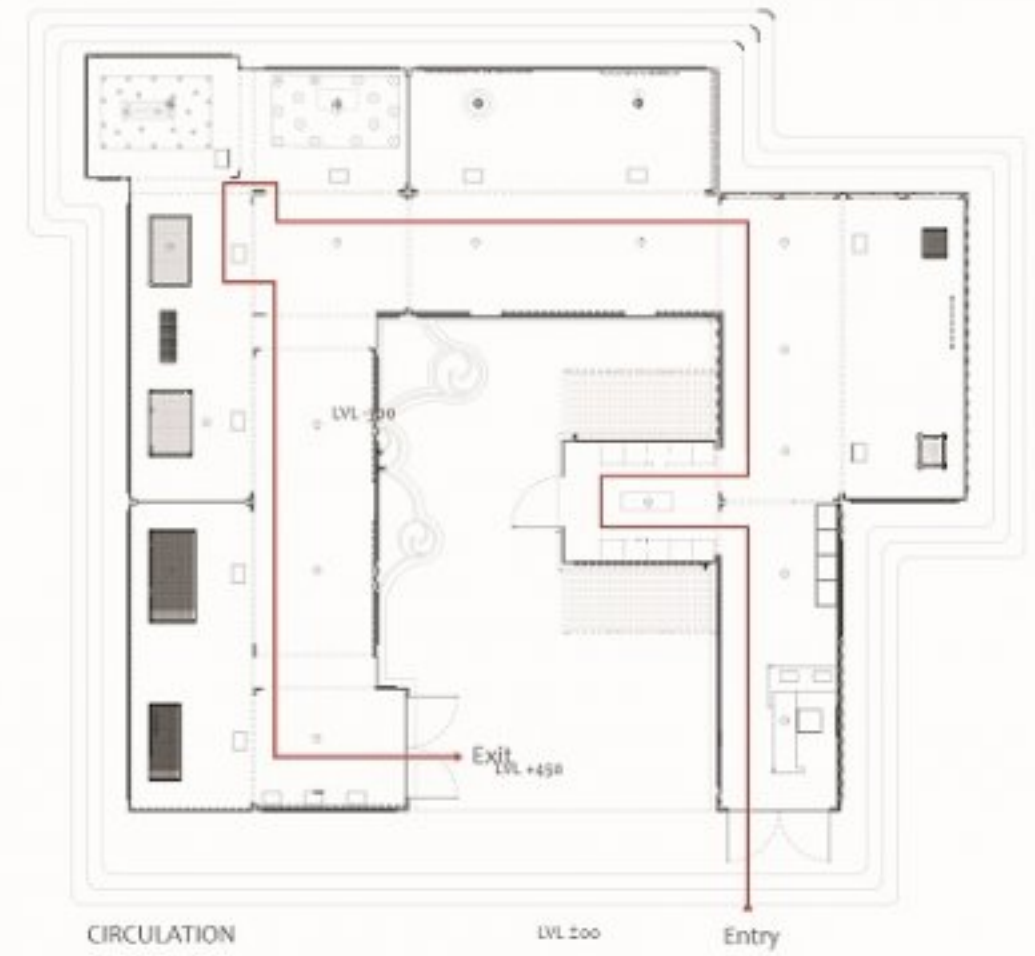


SABARMATI

Legends :

- |              |           |
|--------------|-----------|
| 1 Sangamachi | 6 Ghodiyu |
| 2 Machi      | 7 Dholio  |
| 3 Matlu      | 8 Dholmi  |
| 4 Kablo      | 9 Kharlo  |
| 5 Sanjeriyo  | 10 Khatli |

- Grass
- Water body



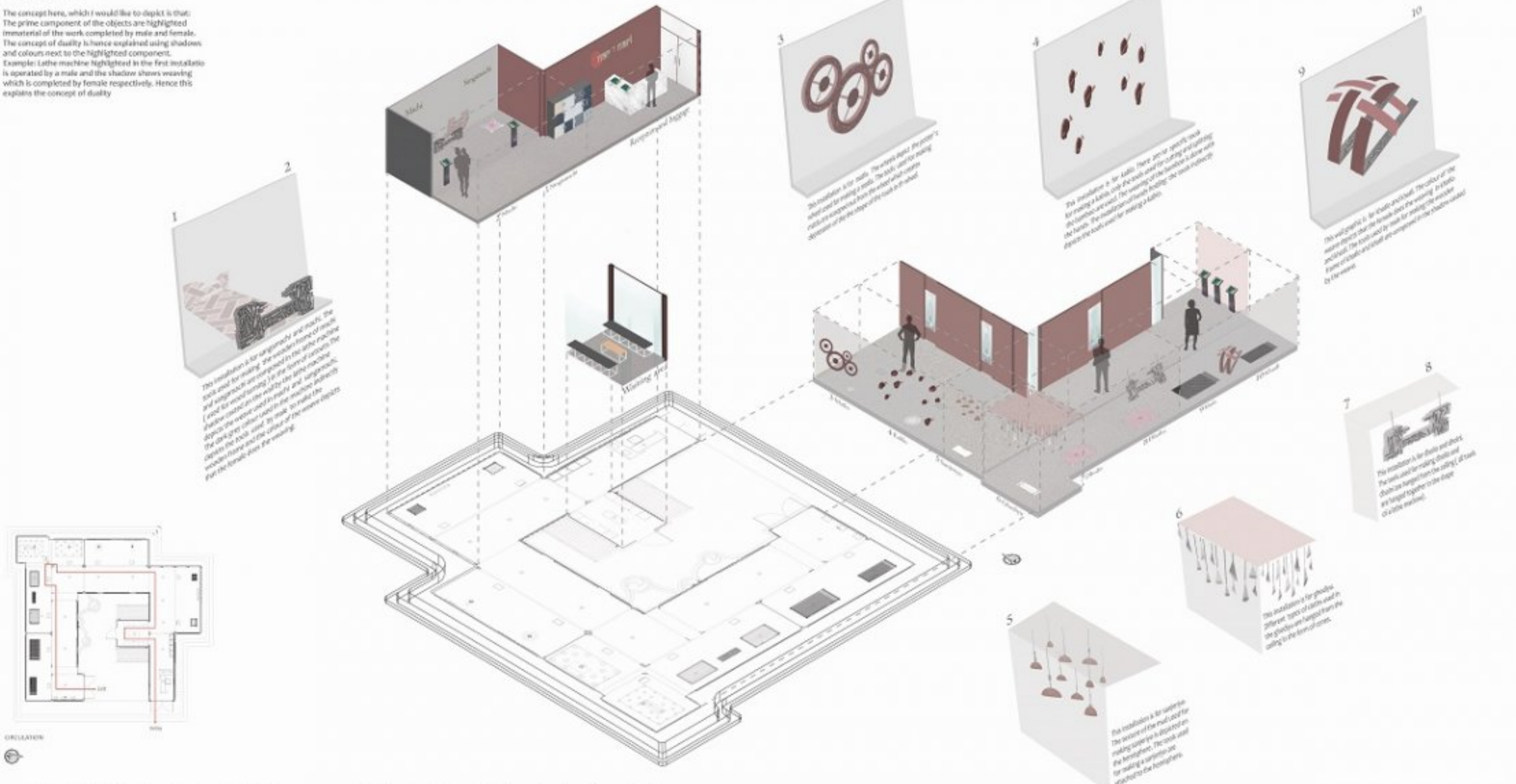
- Reception and baggage
- Waiting area
- Exhibit area
- Feedback area
- Courtyard

Objects :

	Part of object done by female										
	Part of object done by male										
	Weaving (Cotton tapes)	Machi	Machi	Matlu	Kablo	Sarjinyo	Ghodiyu	Dholio	Dholni	Khatlo	Khatli
	Wood work	Weaving (Cotton ropes)	Weaving (Cotton ropes)	Painting	Uppar work	mat work	Tying the cloth	Weaving (Cotton tapes)	Weaving (Cotton tapes)	Weaving (Aute ropes)	Weaving (Aute ropes)
		Wood work	Wood work	mat work (shape of the matlu)	Bamboo weaving	Wood work (doors)	Wood work	Wood work	Wood work	Wood work	Wood work

Installations :

The concept here, which I would like to depict is that: The prime component of the objects are highlighted immaterial of the work completed by male and female. The concept of duality is hence explained using shadows and colours next to the highlighted component. Example: Lathe machine highlighted in the first installation is operated by a male and the shadow shows weaving which is completed by female respectively. Hence this explains the concept of duality

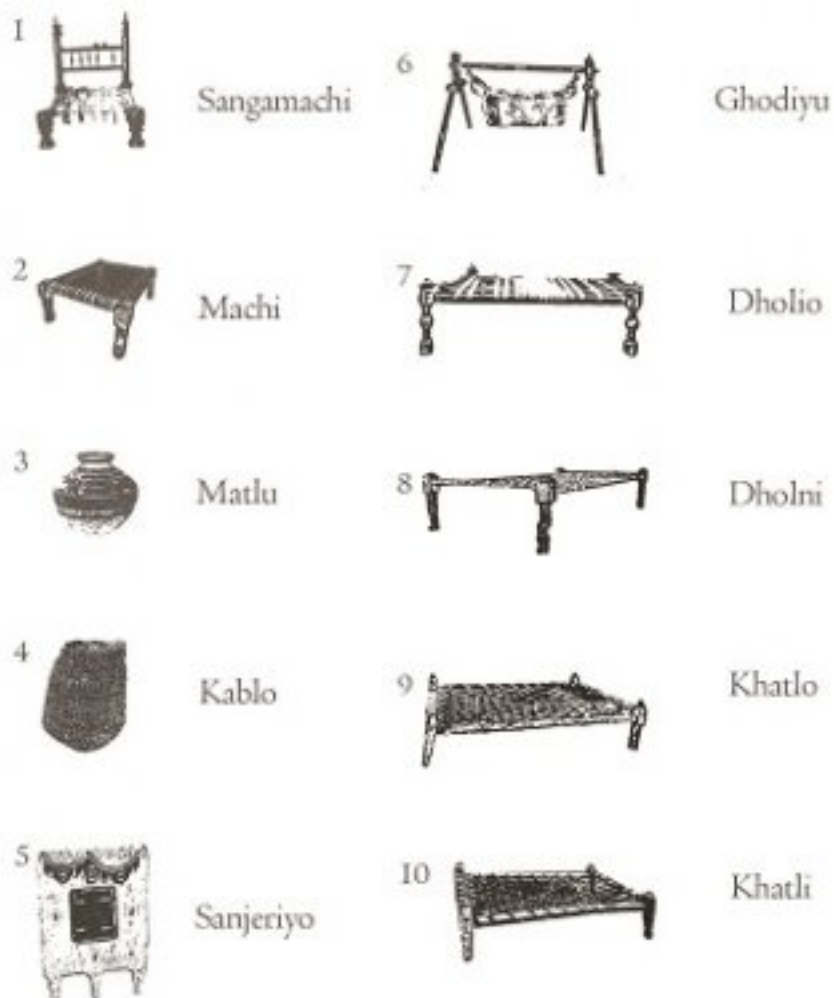


## Theme :

The theme of the curatorial exhibition is Nar - Nari. The idea of the theme is to explore the power of both man and woman i.e. the power of duality. The purpose of this theme is to break the misconception of people, who thinks of men to be more powerful than that of women. In today's world, both men and women are more on the same page in terms of leadership, making sound decisions for a company, positioning and so on compared to the past.

## Curatorial sequence :

The Objects displayed had both male and female counterparts required in their making, which hence satisfies the theme: "Power Of Duality".



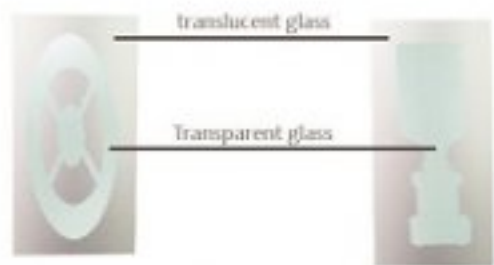
# nar = nari

The Power Of Duality

The idea of the theme is to explore the power of both man and woman i.e. the power of duality through making.

## Spatial configuration :

The Particular configuration was taken to have courtyard in the centre and the exhibits around it where, people can move around in the container and enjoy the exhibition along with courtyard from the windows. The containers are placed along the banks of the river where, people can enjoy its view from the windows



Windows



There are a total of 13 containers. Out of these, one is for baggage and reception, one (waiting area) is to experience the courtyard with glass on 3 sides of the container facing the courtyard (which gives a feel of a semi open space). The last container is for the feedback of the exhibition. The remaining are for the exhibits.

## Installations :

The concept here, which I would like to depict is that: The prime component of the objects are highlighted immaterial of the work completed by male and female. The concept of duality is hence explained using shadows and colours next to the highlighted component. Example: Lathe machine highlighted in the first installation is operated by a male and the shadow shows weaving which is completed by female respectively. Hence this explains the concept of duality

As you proceed from the reception and baggage area towards the exhibits :



The first installation is for machi and sangamachi. The lathe machine is made from corian and the shadow of the weave is a wall graphic.



The second installation is for matlu. The wheels are made from corian which are pop-ups on the wall.



The third installation is for kablo. The hands holding the tools used for cutting and splitting a bamboo are made from corian which are pop-ups on the wall.



The fourth installation is for sanjeriyo. These hemispheres have mud texture on them. The tools used for making the wooden doors are attached to the hemispheres and are made of wood.



The fifth installation is for ghodiyu. Different types of cloths used in the ghodiyu are hung from the ceiling in the form of cones.



The sixth installation is for dholio and dholni. The shape of a lathe machine is formed from the tools hanging from the ceiling. These tools are made from wood.



The seventh installation is for khatlo and khatli. It is a wall graphic.

