

**NAME:** BANKDO  
(BENCH)

**PLACE:**  
PATEL NU FADYU,  
JUDAVAAT,  
CHHOTA UDAIPUR



**MATERIAL:**  
WOOD , NAILS

**TECHNIQUE:**  
JOINERY

**ERGONOMICS:**  
120cm\*30cm\*25cm

## FROM BANCO TO BANKDO

The arrival of Europeans led to the necessity of elevated furniture from west to rest of India.

With the Portuguese came the bench in 16 CE. The furniture got highly accepted in the west. People replicated it with some changes in the carving style. The word **Bannk** is a name given to bench in **Surat, Udvada, Valsad, and Daman**. And in other regions such as **Chhota Udaipur**, it is called as **Bankdo**. The name is derived from Portuguese word **Banco** meaning **bench**.

## ABOUT BANKDO AT RAKESHBHAI'S HOUSE

The bankdo is generally made by the male of the house. Seeing this it would be made after 18 CE (cause the saw was invented in 14 CE and seeing the seat it would be made after and as the joinery is done with nails, nails were invented in 18CE.). The trees that grow in Chhota Udaipur is teak and sal, seeing the picture it would be made by sal. As the picture suggests the trunk of two trees act as legs and the seat is made from the branches of the same tree left after cutting the trunk. The bankdo will be above 2 generation old.

## PURPOSE AND PLACEMENT

Generally, the bankdo is kept outside the house in a shaded region. It can accommodate about 3-4 persons. The banco was a church furniture but in the west, the bankdo is kept outside for the people to sit in the veranda or farm to observe the cattle and also to get fresh air and communicate with people around in open. The people of the house use it during the day. Generally a house has one bankdo.

## References:

<https://en.wikipedia.org/wiki/Saw>

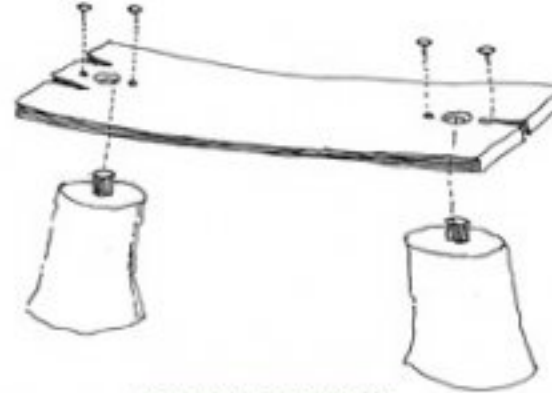
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## COMPARISON

Comparing the bankdo of Chhota Udaipur to the bank of Surat, Udvada, Valsad, Daman. The bank of these regions have massive proportions, curves on the bank and locally sourced ceramic tile fitted whereas the bankdo has two sizes, one for a two-seater and another for three seaters. The two-seater bankdo has backrest whereas three seaters will have armrest and backrest both. But the bankdo found in Chhota Udaipur is a rudimentary version of bankdo. The bankdo of Chhota Udaipur will be appx. 120cm by 30cm by 25cm.



JOINERY OF BANKDO



HOW PEOPLE GENERALLY USE BANKDO



BANKDO AT CHHOTA UDAIPUR



ORNAMENTED BANK OR BAKDO

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 in Judavaat situated in Chhota Udaipur.



**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 sl- 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](#)

## 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 strips of bamboo are then separated



**STEP 6:** Each strip 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 to 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 in judaavat located in Chhota Udaipur.





The theme talks about the objects that have major significance in the house when the guest arrives or the house hosts some function in the community. The people lived mostly in a joint family and so they had lot of occasions to celebrate together in the community. Each house or community has a certain way of welcoming the guest.

With the guest comes the furniture has given them to sit, sleep, rest, etc cause in India we believe in "atithi devo bava" When you think of big festivals and function with that comes the visit of relatives who would stay with you in the house during the festivals, in the same space where your family lives which will lead to the use of a different kind of furniture to adjust and make more space.

Festivals are one of the celebration that brings family and community together. Some of the festivals that are extensively celebrated in Gujarat are Makar Sankranti, Holi, Guru Purnima, Raksha Bandhan, Janmashtmi, Ganesh Chaturthi, Navratri, Vijay dashmi and Diwali. Each place has its own tradition, the place in Chhota Udaipur has a tradition that they show their gratitude of welcoming with putting khatla down and offering to sit and talk.

In Viramgam, when the guest arrives, if the lathi (lakdi) is kept resting the wall means that the guest will eat the food course before going. When the people lived in small houses the guest was given the bed to sleep and others may sleep on floor or on mattress, sometimes the house did not have fan and so every one would sleep on terrace.

Each house mostly had diva and during the time of festivals some would decorate it on diva stand. Sometimes the house had so many guests and having hot water for them on Chula was hard and so some house also had a "BAMBO". The water was stored in paniyaru and it was situated just at entry, so the guest will have water as one enters. I hope that you all will be my guest in the exhibition.

# अतिथी

FURNITURE TO WELCOME



## KHATLO



Name : Charpoy

Dimensions : 100 cm \* 90cm \* 30cm

Materials : Wood

Place : Chota Nagpur

Function : Used as sitting by the head of family

It is used as sitting by the head of the family and also for other members. When the head of the family sits on the cot, before the dusk, it means respect is given to the guest. Another purpose is on the end of cot, members can drink tea for multiple purpose.

Source : Design Innovation and Craft Resource Centre (DICRC), IIT Guwahati



## PAANIYARO



Name : Water storage

Dimensions : 100 cm \* 100cm \* 90 cm

Materials : Earth, Wood, Rope, Bamboo

Place : Chota Nagpur

Function : Used for storing water in the house

This is used as storage of water and stores the guest. In rural area, when the water is scarce, this is used as storage of water and stores the guest. It is placed under water tap or the window. Generally kept outside the house, so that the water is clean and it also is used for.

Source : Design Innovation and Craft Resource Centre (DICRC), IIT Guwahati



## BAITHAR



Name : Floor Sitting

Dimensions : 100 cm \* 50 cm \* 12 cm

Materials : Textile

Place : Garo, Jaintia

Function : Used as a floor sitting at time of 'get-together'

Generally used by elders to sit and discuss, but also used by young when they visit guests. Also used for 'get-together' when making decisions.

Source : Design Innovation and Craft Resource Centre (DICRC), IIT Guwahati



## MAACHI



Name : Stool

Dimensions : 100 cm \* 45 cm \* 12 cm

Materials : Wood, Rope, Cotton strips

Place : Garo, Jaintia

Function : It is used as low height seating.

Generally used as sitting by the members and also used as sitting by the guest.

Source : Design Innovation and Craft Resource Centre (DICRC), IIT Guwahati



## DHICHANYU



Name : Floor Rest

Dimensions : 100 cm \* 10 cm \* 12 cm

Materials : Wood

Place : Manipal, Assam

Function : Used as a floor support.

The stool is generally used by elders when sitting on the floor. It helps the guest to sit when they have the floor.

Source : Design Innovation and Craft Resource Centre (DICRC), IIT Guwahati



## SANGAMACHI



Name : Floor Chair

Dimensions : 100 cm \* 45 cm \* 12 cm

Materials : Wood, Cotton strips

Place : Nagaland, Assam

Function : Used as low seating with back rest.

It is generally used by head of the family to sit. If the guest is the head of the family, then he or she is offered seating. Design made is also offered to the 'guest', generally featuring traditional practices.

Source : Design Innovation and Craft Resource Centre (DICRC), IIT Guwahati



## DHOLIO



Name : Charpoy

Dimensions : 100 cm \* 80 cm \* 40 cm

Materials : Wood, Cotton strips

Place : Nagaland, Assam

Function : Used for sitting by the head of the house.

This is a cot used by head of family and other guest is offered and there guests. The cot is used by head of family and other guest. It is placed under water tap or the window. Generally kept outside the house, so that the water is clean and it also is used for.

Source : Design Innovation and Craft Resource Centre (DICRC), IIT Guwahati



## DHOLNI



Name : Charpoy Table

Dimensions : 100 cm \* 80 cm \* 45 cm

Materials : Wood, Cotton strips

Place : Garo, Jaintia

Function : Used as sitting.

Under Dholni, there is an arch made with wood. This generally the elder members are sitting on it and a cot is placed to receive the guest. It is a cot to sit and rest, to the guest.

Source : Design Innovation and Craft Resource Centre (DICRC), IIT Guwahati



## KINCHKO



Name : Sitting

Dimensions : 100 cm \* 60 cm \* 45 cm

Materials : Wood, Ceramic tile, Metal banding

Place : Garo, Jaintia

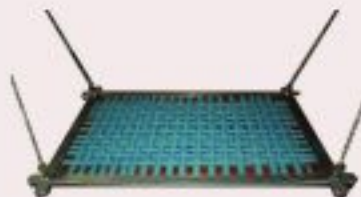
Function : Used by the head of the family to sit and sitting.

Stool is used for sitting and resting. Generally by the head of the family, but also the guest. It is a cot to sit and rest, to the guest.

Source : Design Innovation and Craft Resource Centre (DICRC), IIT Guwahati



## KHAAAT



Name : Sitting

Dimensions : 100 cm \* 45 cm \* 45 cm

Materials : Wood, Rope

Place : Garo, Assam

Function : Used as sitting by the family members.

This is a general stool used by all members of family and when the guest is sitting here it shows the love and respect of guest in family.

Source : Design Innovation and Craft Resource Centre (DICRC), IIT Guwahati



## DAMACHIYU



Name : Mattress storage

Dimensions : 100 cm \* 60 cm \* 10 cm

Materials : Wood, Glass mirror

Place : Bodhi, Jaintia

Function : Stools, Kuch

This is used to store mattress and also used to sleep when guest come. One of the local people have many bed, so mattress are stored in the way, so when many people come over, mattress can be put in the way, so that the guest can sleep in the morning and can be folded.

Source : Design Innovation and Craft Resource Centre (DICRC), IIT Guwahati



## PALANG



Name : Bed

Dimensions : 100 cm \* 190 cm \* 60 cm

Materials : Wood, strip, cotton, weaving, 'Palm'

Place : Meghalay, Assam/Jaintia

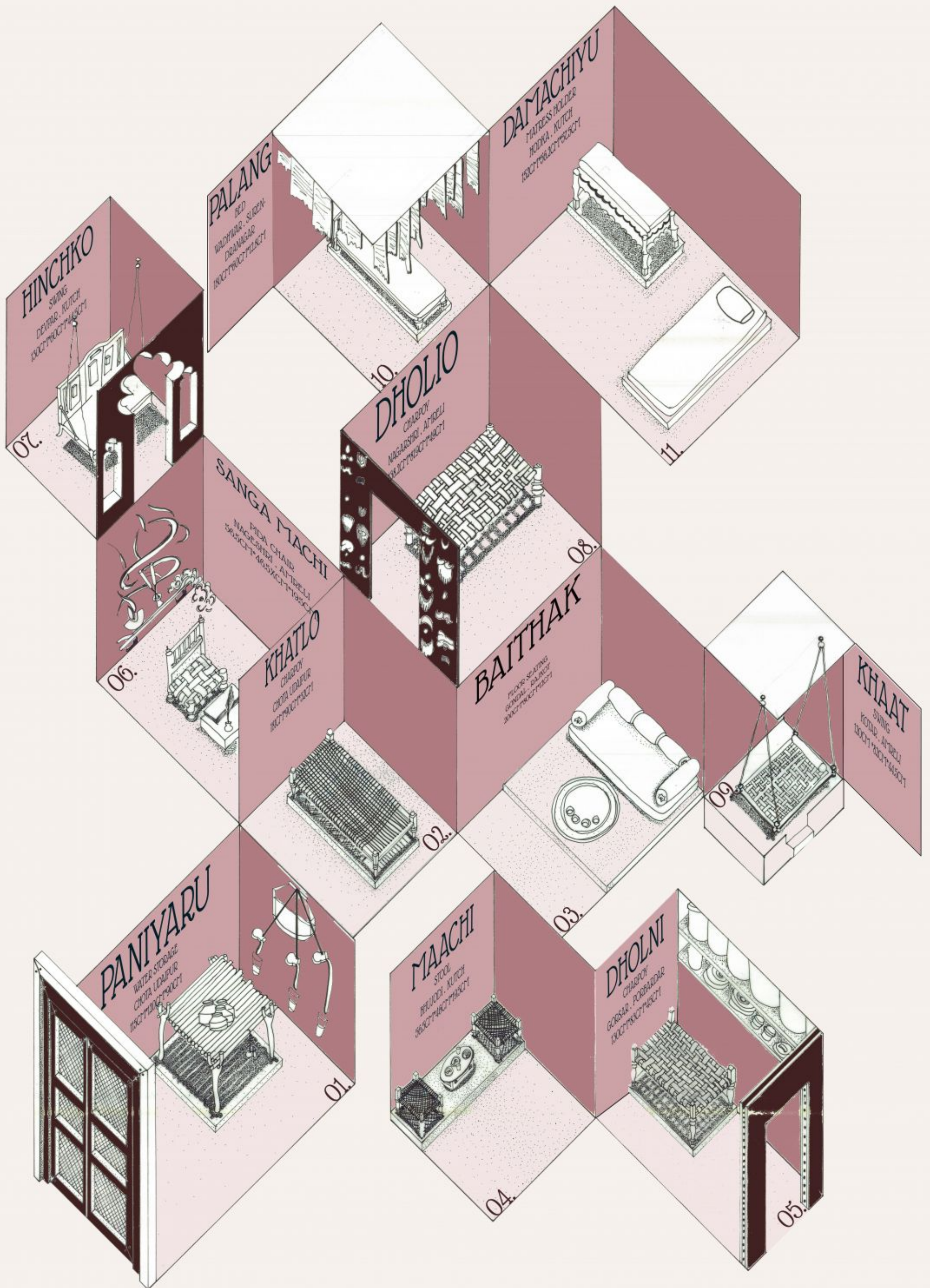
Function : Used for sleeping.

According to 'Anch Dooi Bich' the guest is equal to god. The guest who is sitting overnight is generally given to sleep on palm/strip. The bed may also be made of wood. This is a way of showing respect and making guest feel comfortable.

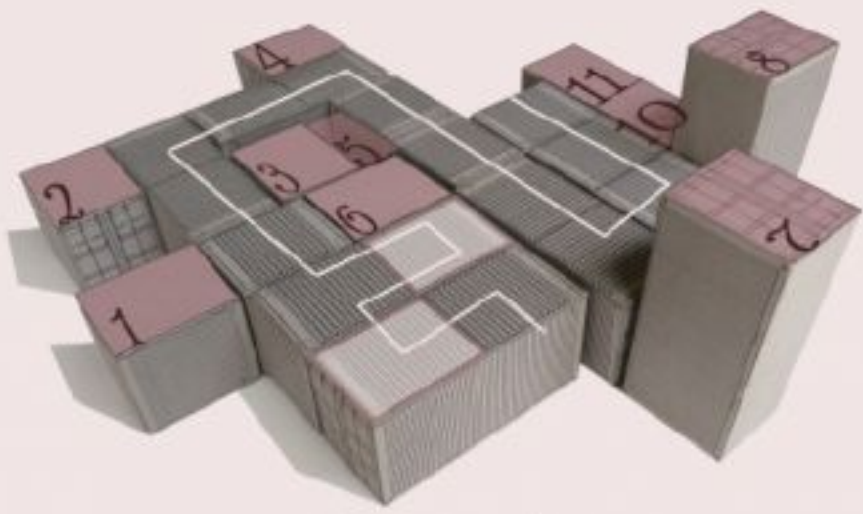
Source : Design Innovation and Craft Resource Centre (DICRC), IIT Guwahati





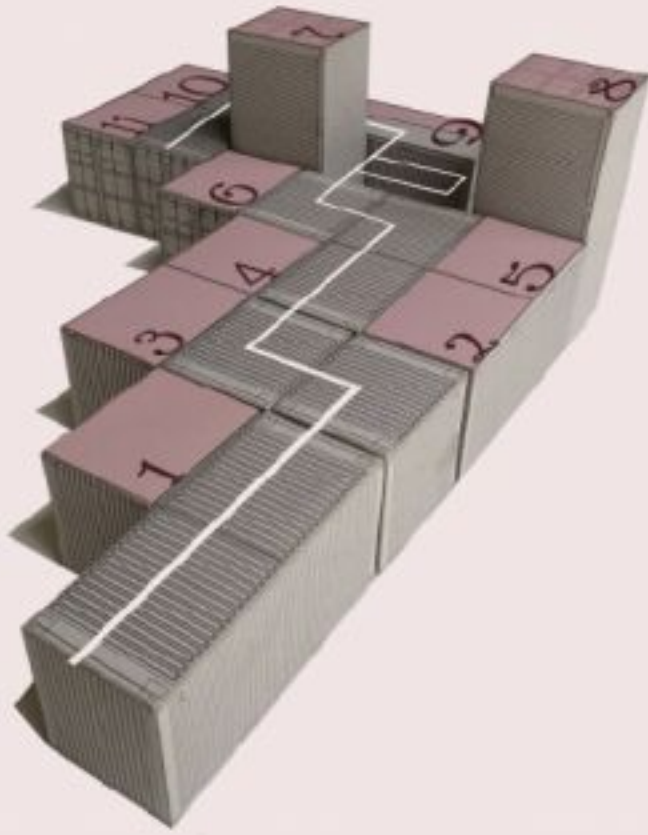






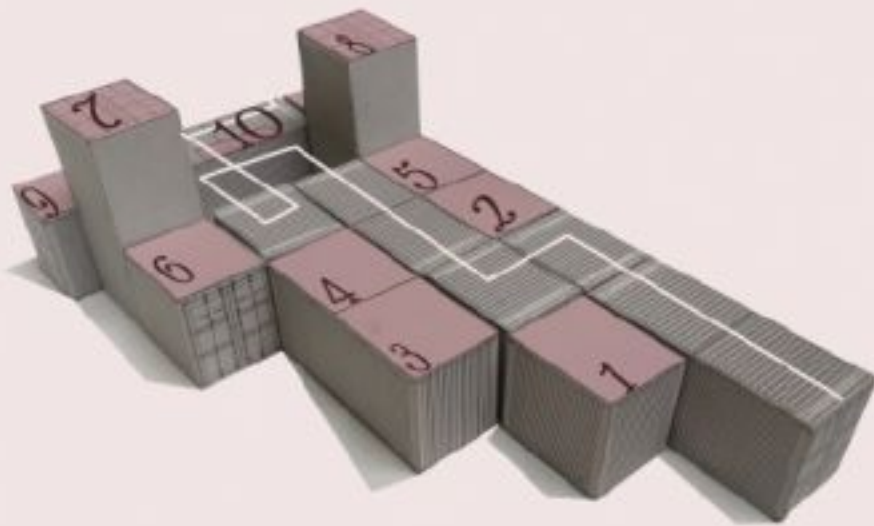
### CONFIGURATION 1

The configuration has 2 rectangles showing baggage area. This configuration is working well due to the window display but the 2 towers of wing and dholo are too near and the requirement of the courtyard is not being able to be fulfilled due to this arrangement. And the circulation is a bit disturbing as you need to walk all the way round to parking after exiting exhibition. The amount of container being used is too much.



### CONFIGURATION 3

The configuration has better configuration, but the circulation from furniture 6 to 9 is confusing and will make the visitor go anywhere and according to sequence. This configuration does not have any baggage counter, making it hard for the visitor to circulate with baggage. The concept of courtyard is not significant as it is needed. The amount of container used is too much.



### CONFIGURATION 5

The configuration has a best suited circulation before it reaches the towers. The towers make people circulate in a circle which makes it a bit confusing about which to see first. The 7th or the 8th furniture seems a bit less and its better to keep the circulation and object in different container. The 10th furniture in middle interrupting the circulation. The courtyard formed nice but can be worked out to enlarge it. The use of containers is too much.

## FINAL CONFIGURATION

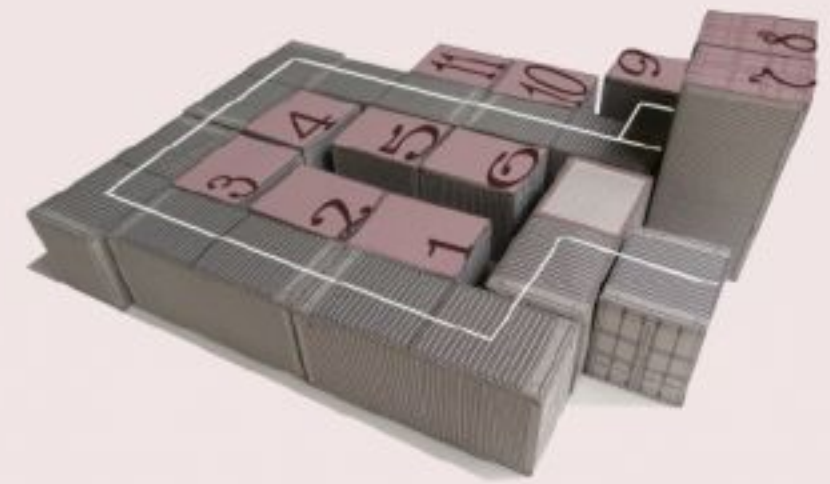


EVENT CENTER GROUND, SABARMATI RIVERFRONT, AHMEDABAD



PLAN

The configuration has a baggage counter in the entry to the left. The containers are arranged in such a way that apart from the container used for furniture display. The container's side surface is open to form a courtyard and a circulation path in one. During the time of entry and exit. The river is to your right. The courtyard is extended due to 20 ft space between two containers used are very less. The configuration works efficiently for the Theme which demands linear circulation and courtyard in the middle. Its like you enter as ATITEI from front door and exit from back as a member.



### CONFIGURATION 2

The configuration has a better circulation which is somewhat cyclic. The two towers of hindko and dholo are placed next to each other due to which it would be hard to focus on one. And the windows of the furniture are placed sticking to each other, which makes it look like chaotic. The courtyard is and making it look too claustrophobic. The amount of container is too much.



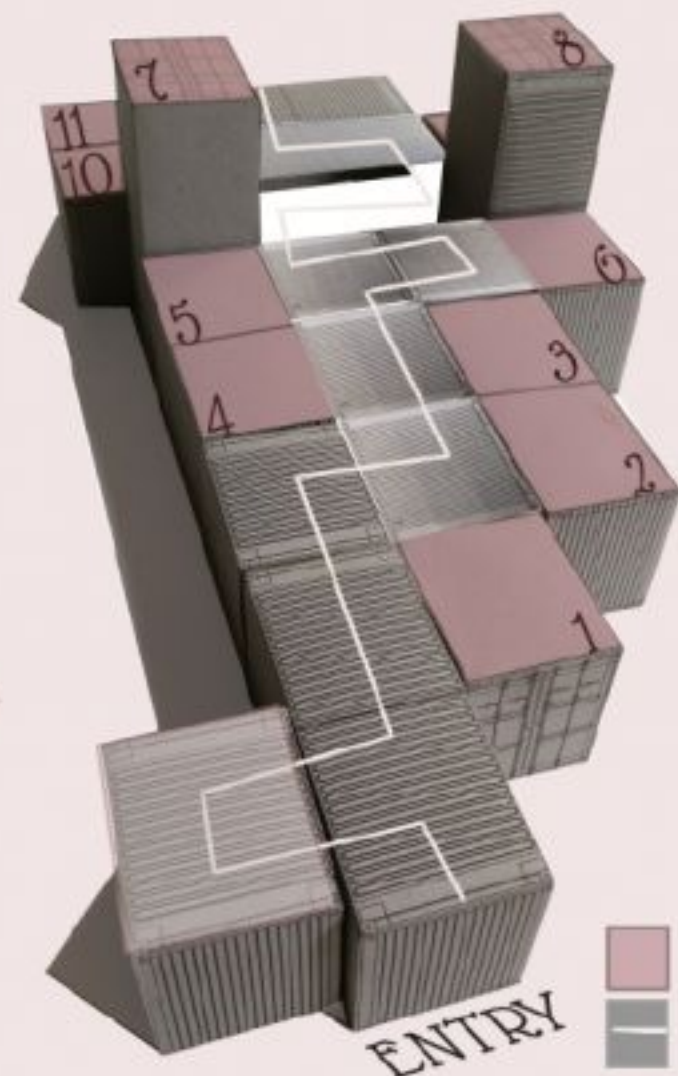
### CONFIGURATION 4

The configuration has a circulation which works well. The two towers have a better distance and the turns form courtyard outside. But the sequence is not fitting with the solution cause the furniture 8 will be between two towers making it hard to circulate cause the power of the tower may be lost in this circulation. The no. of container should be reduced.



### CONFIGURATION 6

The configuration has too many container used for circulation. But still the circulation of object 8 and 6 is not working properly for this sequence. There is no formation of courtyard happening. The baggage counter will be seen after furniture 1 and so the journey from one furniture to another will be interrupted.

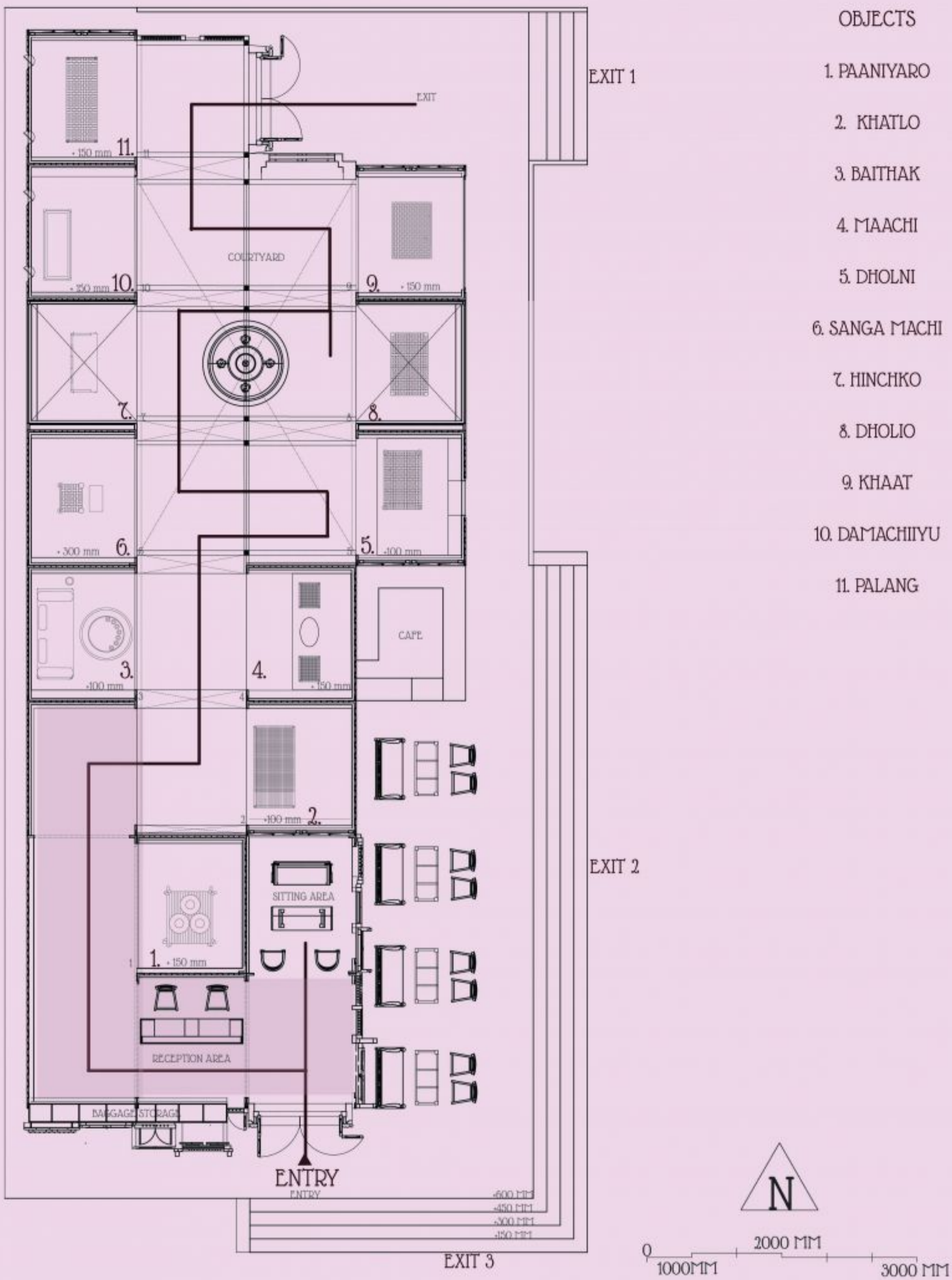


- LEGEND
- CONTAINERS WITH OBJECTS
  - LINE SHOWING CIRCULATION
  - BAGGAGE COUNTER

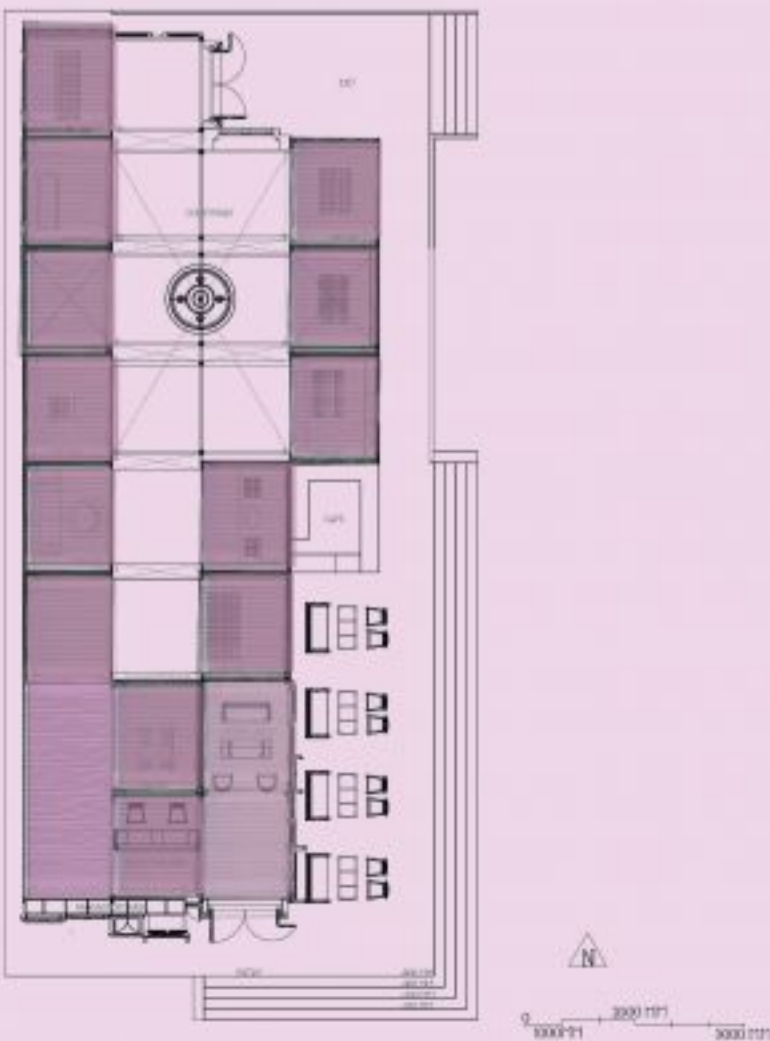


OBJECTS

1. PAANIYARO
2. KHATLO
3. BAITHAK
4. MAACHI
5. DHOLNI
6. SANGA MACHI
7. HINCHKO
8. DHOLIO
9. KHAAT
10. DAMACHIIYU
11. PALANG



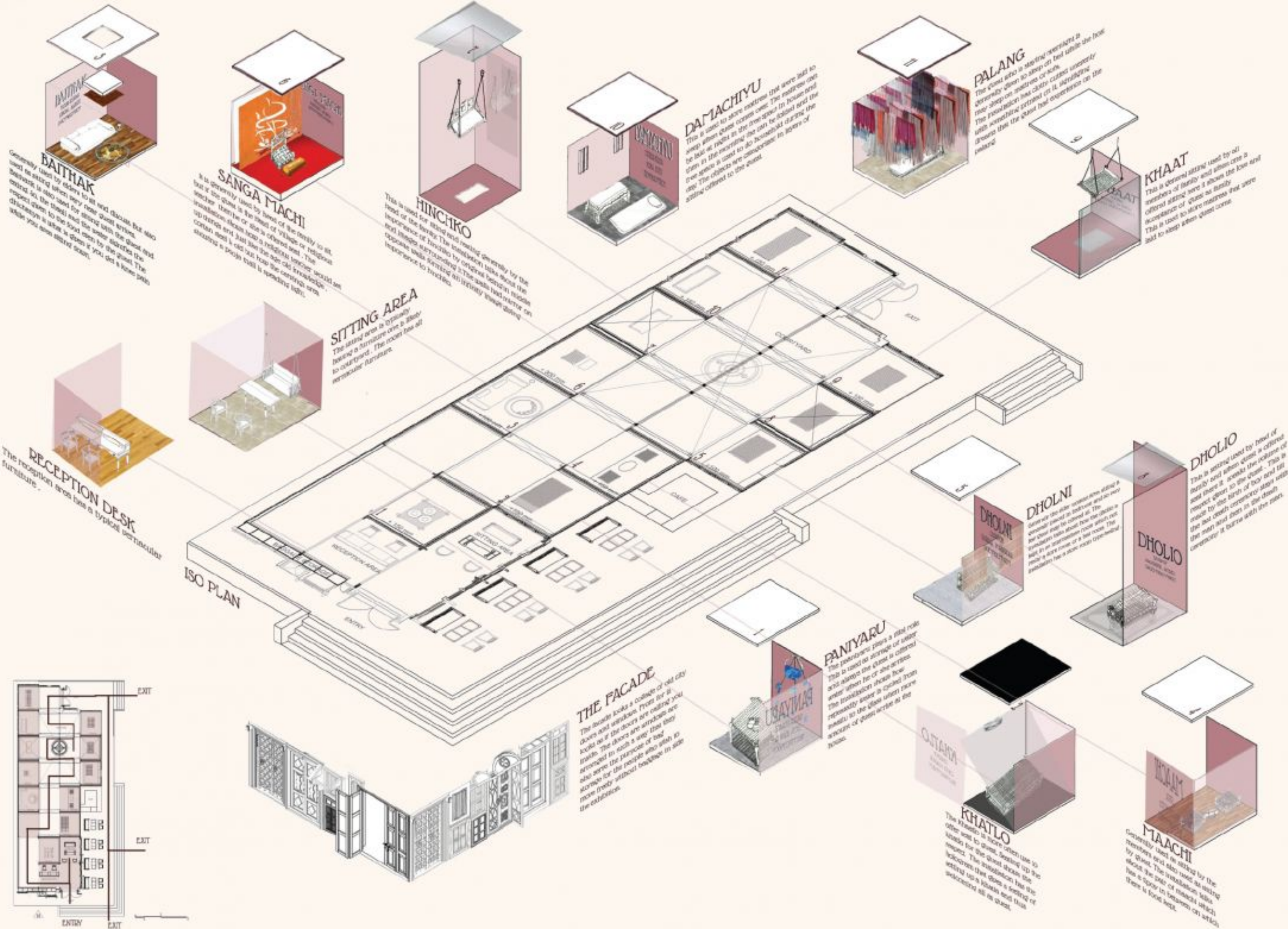
CLOSED CONDITION



OPEN CONDITION







**BAIYHAK**  
Generally used by elders to sit and relax but also used as a bed for young children. It is also used for storing items like clothes and bedding. So, the bed is used with the guest and the room is also used for the guest. The structure is made of wood and it is a low bed. When you are sitting on it.

**SANGA MACHI**  
It is generally used by head of the family to sit but if the guest is the head of village or religious leader then he or she is offered seat. The inscriptions about local religious leader would be on the wall and just like the old tradition, the corner seat is old but from the corner area, showing a people wall is spending light.

**HINCHKO**  
This is used for sitting and resting generally by the head of the family. The construction is about the head of the family by original but in modern times, the construction is different. The wall has some of opposite wall forming an infinity shape giving importance to brother.

**DAMACHYU**  
This is used to store clothes that were left to sleep when guest comes. The mattress can be laid in front of the free space in house and then in the morning it can be folded and the free space is used to do household during the day. The objects are considered in terms of sitting offered to the guest.

**PALANG**  
The guest who is staying overnight is generally sleep on mattress or sofa. The mattress has cloth covers usually with something printed on it, highlighting the guest's experience on the island.

**KHAAT**  
This is generally sitting used by all members of family and when one is offered sitting here it shows the low and acceptance of guest as family. This is used to store mattress that were used to sleep when guest comes.

**SITTING AREA**  
The sitting area is typically having a furniture one is able to comfort. The room has all vernacular furniture.

**RECEPTION DESK**  
The reception area has a typical vernacular furniture.

**DHOLONI**  
Generally used to store items like clothes and bedding. It is a low bed. When you are sitting on it.

**DHOLIO**  
This is sitting used by head of family and when guest is offered sitting there it shows the low and acceptance of guest as family. This is used to store mattress that were used to sleep when guest comes.

**THE FACADE**  
The facade looks a collage of old city doors and windows. From far it looks as if the doors are ordinary but arranged in such a way that they also serve the purpose of bed storage for the people who wish to move freely without bookings in the entrance.

**PANYARU**  
The panyaru plays a vital role in this is used as storage of water and always the guest is offered water when he or she arrives. The traditional house has panyaru in the glass when more amount of glass water is the house.

**KHATLO**  
The Khatio is more often used to offer used to guest. Seating used to store for the guest shows the low and acceptance of guest as family. This is used to store mattress that were used to sleep when guest comes.

**MAACHI**  
Generally used as sitting for the members and also used as sitting for guest. The construction is like a square in between on which there is a low bed.





THE PLAN



# अतिथी

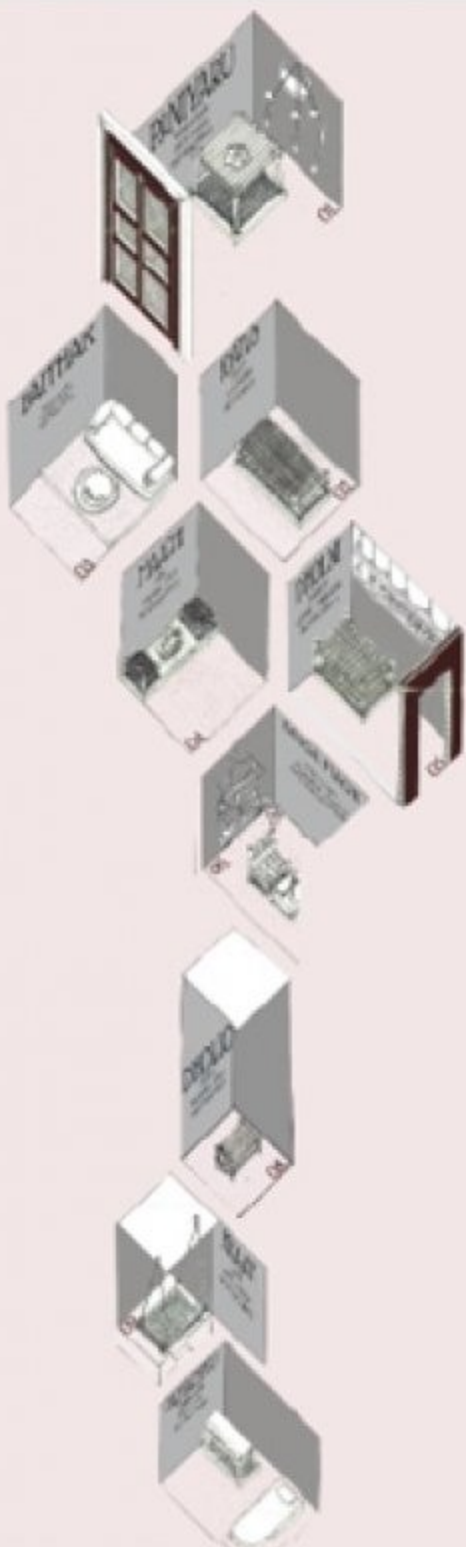
FURNITURE TO WELCOME

The theme talks about the objects that have major significance in the house when the house when the guest arrives or the house host some function in the community.

## OBJECT SEQUENCE:

1. PANYABU
2. KHATLO
3. BATHIAK
4. T'ACHIE
5. DHOONI
6. SANGA T'ACHIE
7. HINCHKO
8. DHOLO
9. KHAAT
10. DAMACHYU





The sequence of the display in the exhibition is based on how the guest passes one layer to another while being in ones house, starting from paniyaru (drinking water) which is offered first to palang (bed) which symbolizes overnight staying of guest. The journey as the guest starts as you enter the exhibition and put your baggage into baggage area. (The facade of doors are placed in such a way that they act as the doors of the baggage storage. ) After keeping the baggage one has two options , to sit in the sitting room which is made of traditional vernacular furniture . As one proceeds one can see the reception counter and passing that you journey as a Guest starts . Where will see 12 installation , 1 installation per furniture .

#### Paniyaru (water container)

The installation which has matlu , doya and glass made of acrylic and water running in it filling matlu to doya and then glass . This installation talks about the process of water filling when guest arrive at home .

#### Khatlo (charpoy)

The installation talks about the act of setting up a khatlo for the guest of exhibition through a 3d program .

#### Bathak (low seating)

The installation talks about how a bathak and thalli are connected and also dhicharyu is kept (It is used to support knee while sitting down). The small water stream around thalli talk about the respect everyone gives to food God .

#### Machi (stool)

The installation talks about 1 guest coming to the house and sitting with a Tipoy (side table) in between filled with the plates of snacks .

#### Dholri (charpoy)

The installation has a small room created where the wall niches have storage of debar (container) and the dholri is kept (placed used for chitchating with female guest.)

#### Sanga mechi (pida chair)

The installation talks about how the seat is offered to religious teacher and how he or she would set up. The backside has a cortan steel sheet with engraving with light of knowledge spreading out. Hinchko (swing)

The installation has the hinchko hung high from the glass ceiling (seems as if it hangs from the sky) and the 2 facing walls forming infinity mirror giving importance to the original hinchko

#### Dhollo (charpoy)

Thus the installation talks about the dhollo kept on a mirror and the long double height and ceiling made of glass. Signifies that after the death the body goes up and then to the sky. The mirror is an image and so signifies the death.

#### Khaw (swing)

The installation talks about khes being with the view of Sebermati river

#### Damachiyu (mattress storage)

The installations shows when the Guest arrives they are set so that the guest is given the palang (bed) to sleep and the owner sleeps on mattress .

#### Palang (bed)

The installation talks about how a guest would sleep on it and see many dreams, the cloths hanging on the ceiling are cut unevenly signifying the dreams and memories that weren't fully perceived and he left those all in your room.



PLAN SHOWING CIRCULATION



