

KOTHI granary

Place

Judavant, Chhota Udepur, Gujarat

Material



mud



husk



cow dung

Technique

Cob & Lippan kaam

Community

Rathwas and Bhils



BRIEF

Kothi is a granary made of a mixture of mud, husk and dung. This inbuilt furniture is made by women who decorate them while the raw materials are brought by the men. Kotho or Kothi in Gujarati means " body" or "tower. The height of the kothi ranges from 4ft to 7ft.

HISTORY

In earlier times, the royals used kothi to store grains and the surplus as well for the villagers in large stone chambers within their palaces; known as Kothar. Now that the royals are not in charge of the villages, the use of kothar has terminated. Kothis, however, are an essential part of tribal households even today. These granaries are highly revered as a granary filled with symbol is a symbol of prosperity.

PROPERTIES

The kothi has four supports and has a lid made of the same material as that of the kothi. While the dung acts as a pest repellent, the mud forms the base and provides strength as well as maintains the temperature. The porous nature of the kothi allows the grains to dry easily avoiding any bacterial or fungal growth. These granaries are extremely strong and are one of the last objects to be standing whenever a house is broken down.

USAGE

Grains used on a daily basis are stored inside the kothi. The top surface of the kothi is used to store water pitchers or stack mattresses. A small hole called annu at the bottom of the jar acts as an outlet for the grains. The annu is fitted usually with clay peg which acts as a stopper. The kothi can store grains worth the family's supply for two years. Kothis are usually located near the cooking area of the house for ease of access. An unconscious decision to use the same materials to build the dwellings as well as the kothi has resulted in coherence between the architecture and the interior.

Since in some parts of Gujarat these granaries are decorated with clay relief and mirror works and have a curvy-linear form, these granaries are called kothis whereas the masculine version of it which is cuboidal in shape and used to store food items is called Kotho.



A Kotho



Various other Kothos and Kothis

CONSTRUCTION

The kothi is constructed over a span of few weeks and once it is entirely built, it is allowed to dry. A clay-like consistency is achieved by kneading the mud, hay and dung for making the granary. To avoid seepage of water, kothis are usually built either on a concrete platform or fitted with tiny legs that rest on stone slabs. The kothi is finished with Lipan (a mixture of mud and cow dung). The cow dung acts as anti-bacterial and hence protects the grains. Since the Lipan is applied with bare palms, swirling imprints of women's fingers form a beautiful texture which is called okli. In some parts of this tribal community, along with the cow dung, dried neem leaves are mixed with maize which is a staple crop in this region to prevent insects and worms from harming it.



STAGE 1 raw materials collection by the male



STAGE 2 kneading of the materials



STAGE 3 building of the kothi by the female



STAGE 4 application of lipan

“Similar to a how a flower grows incrementally, people also blossom in stages. As we age, we expand our knowledge of how the world works and how other people respond to our deeds. We also expand our language skills in order to communicate both our thoughts and feelings.”
— Kilroy J. Oldster, Dead Toad Scrolls



In Hinduism, it has been described that a man has to go through four stages of life. Each of the stages or ashramas comes with different Dharma. All the four stages of life are important for every human being and one needs to go through these stages to attain Moksha or salvation according to religious scriptures. The four stages of life represent training, creation, service and retirement. These four stages gain one's fulfillment.

The main aim of this exhibition is to portray these stages through various furnitures that are used by a man and a woman and have a specific relevance in that specific stage. In addition to these four stages, two other stages have been added i.e. Birth and Death. The exhibition therefore depicts the six stages of life through some pieces of vernacular furniture found in Gujarat. Housed within a container, each stage will be depicted using different colors that a leaf attains during a lifetime - hence symbolizing a life cycle.

JANM

ઘોડિયુ ghodiyu

CRADLE



PLACE : Nageshwari , Amreli
MATERIAL : Wood,Iron,Textile
TECHNIQUE : joinery, lacquering, turning ,bending , metalware

Used to make babies sleep after they are born, Ghodiyu has been used since ages. Babies are kept in the cradle from day 01 to until they are a year old. Cradling is thought to aid in a newborn's development by creating for them a sense of security. The physical benefits are seen in motor skills development, as the arms are free – yet the body is secure.

BRAHMACHARYA

પુસ્તક પોથી pustak pothi

BOOK STAND



PLACE : Surat
MATERIAL : Wood
TECHNIQUE : joinery , lacquering

Used to keep religious scriptures and other books, Pustak pothi has been used for generations and generations. In earlier times ,since one would be chanting mantras all day in aashrams , they often required a stand to keep the scriptures.

GRIHASTHA

ચક્કી chakki

HAND MILL GRINDER



PLACE : Saronda, Valsad
MATERIAL : Wood , Metal , Stone
TECHNIQUE : carving,joinery , fabrication

Used to grind flour , Chakki has been a part of households since many generations. Used along with a thalo , the chakki is passed on to the next generation and is also used to be taken by a bride to her new house after marriage.

GRIHASTHA

વર્માચી varmachi

LOW STOOL



PLACE : Chuda Sorath , Junagadh
MATERIAL : Wood
TECHNIQUE : joinery, lacquering, turning ,carving

This low stool is special to the ritual of marriage. The varmachi is used for the groom to sit at the time of marriage , hence the word "var" that means groom and "machi" which is a low heighted stool.

GRIHASTHA

લાડી પાટલો laadi patlo

LOW STOOL



PLACE : Mangal Mahudi , Dahod
MATERIAL : Wood
TECHNIQUE : joinery, lacquering, carving

This low stool is special to the ritual of marriage. The varmachi is used for the groom to sit at the time of marriage , hence the word "var" that means groom and "machi" which is a low heighted stool.

VANAPRASTHA

હિંચકો hinchko

SWING



PLACE : Amreli
MATERIAL : Wood , Iron , Textile
TECHNIQUE : joinery, lacquering, turning , metalware

This low stool is special to the ritual of marriage. The varmachi is used for the groom to sit at the time of marriage , hence the word "var" that means groom and "machi" which is a low heighted stool.

SANYAAS

મંદિર mandir

TEMPLE



PLACE : Amreli
MATERIAL : Wood ,Textile
TECHNIQUE : joinery, lacquering, turning

The temple provides opportunity for peaceful reflection. Old aged people normally find themselves at peace and calmness in front of the mandir in their house and try to spend their time chanting mantras.

MRITYU

ઢોલિયો dholio

CHARPOY



PLACE : Nageshri, Amreli
MATERIAL : Wood ,Textile
TECHNIQUE : joinery, lacquering, turning

Used commonly to sleep ,the Dholiyo is often said to have been used throughout out a man's life and is ultimately taken along at the time of death and burnt along with the dead body.

ઘોડિયુ

Found in Amreli, Ghodiyas are used to make the babies sleep. dimension : 1200mm x 700 mm



પુસ્તક પોથી

Pustak pothis are used to keep scriptures or books for ease of reading. dimension : 500mm x 600mm



વરમાથી

Used to make the groom sit at the time of marriage. dimension: 545mm x 460mm x 235mm



વાડી પાટલો

Used to make the bride sit at the time of marriage. dimension: 875mm x 470mm x 105mm



ચક્કી

Used by ladies of the house to grind flour. dimension: 600 mm x 205mm



હિંચકો

used as relaxation place by the older people. dimension : 1895 mm x 600mm



મંદિર

A place to calm oneself down. Old aged people usually spend their time at the mandir after retirement. dimension : 1200mm x 800mm x 500 mm



ઢોલિયો

Dead bodies are taken in the dholio to the crematorium and the body is burnt along with it. dimension : 1810 mm x 900mm x 410mm



JANAM

The beginning or coming of existence into the world. It marks the beginning of a new experience, a new life cycle.

BRAHMACHARYA

Brahmacharya represents the bachelor or student stage of life. This stage focuses on education and included the practice of celibacy. The student went to a Gurukul (house of the guru) acquiring knowledge of science, philosophy, scriptures and logic, practicing self-discipline, working to earn dakshina to be paid for the guru, learning to live a life of Dharma (righteousness, morals, duties).

GRIHASTHA

This stage refers to the individual's married life, with the duties of maintaining a household, raising a family, educating one's children, and leading a family-centred and a dharmic social life.

VANAPRASTHA

The retirement stage, where a person hands over household responsibilities to the next generation, take an advisory role, and gradually withdrew from the world. Vanaprastha stage is a transition phase from a householder's life.

SANYAAS

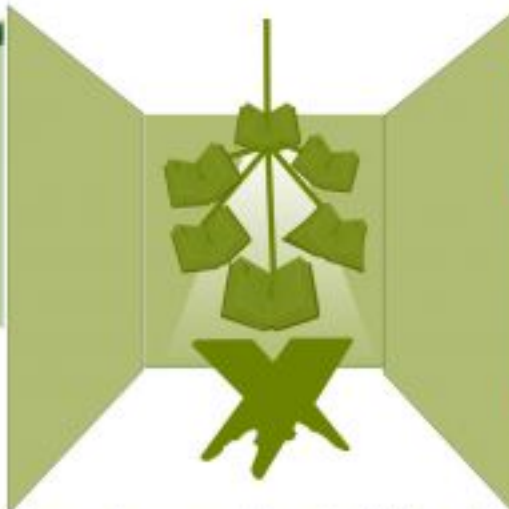
The stage is marked by renunciation of material desires and prejudices, represented by a state of disinterest and detachment from material life, generally without any meaningful property or home (Ascetic), and focussed on Moksha, peace and simple spiritual life.

MRITYU

Death, according to Hinduism, is a series of changes through which an individual passes. When the soul departs from the body, the life-breath follows; when the life-breath departs, all the organs follow. Then the soul becomes endowed with particularized consciousness and goes to the body which is related to that consciousness. It is followed by its knowledge, works, and past experience.



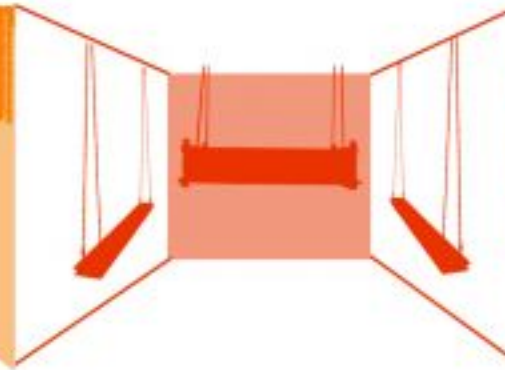
One then enters a well lit space which has fabrics running on the ceiling to show the movement of the ghodiyu.



The next space contains an installation of books that has been used by everybody at the time of their education ranging from Bhagvad Gita to 12th grade mathematics text book. The main source of light falling directly onto the pothi to show transfer of knowledge.



One then moves onto a space full of colourful flowers decorated like that in a marriage. An audio visual would be shown over here about marriages in the villages.



This space consists of few swings and since this space would be facing a serene greenery filled space, it would give a feeling of a calmness and peace.



One then moves onto a space full of bells and diyas to give a temple like environment, at the end of which the mandir will be placed.



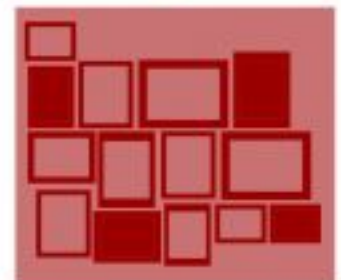
The experience ends with one passing through a warm wooden logs area trying to depict the burning of a body on death.



One begins by entering a womb like space which has spotlights



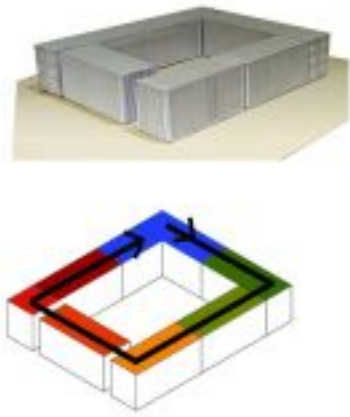
જીવનકાળ



The exit area would contain photoframes with garlands on them.

CONFIGURATION 1

Containers Used : 5

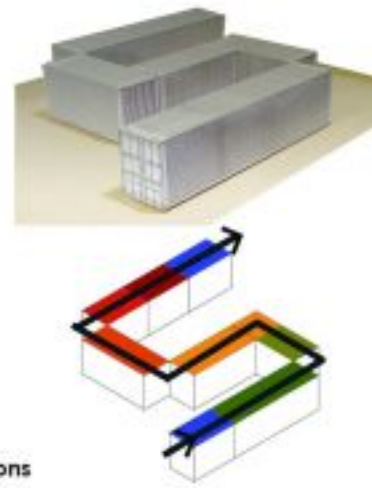


Observations

- This layout aims to represent the cycle of life.
- Creates a courtyard space in the middle that could be used as a spill out space.
- It is too simple and obvious.
- It does not create any sense of curiosity in terms of the circulation and movement.

CONFIGURATION 2

Containers Used : 5

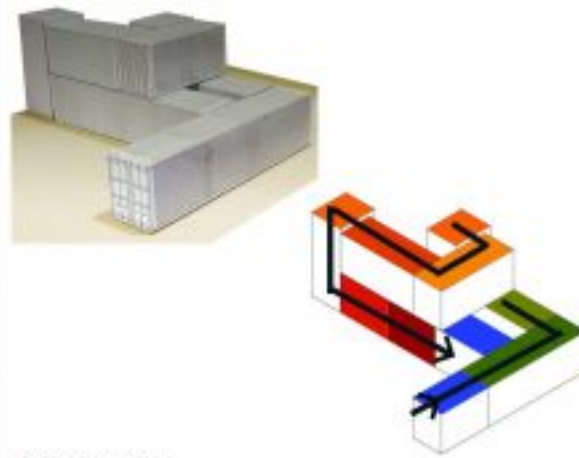


Observations

- Too simple.
- No play with heights.
- The view from the stage 4 container would not be that beautiful.
- One would not get the view of the river from this level.
- Apart from the 2 semi-covered transition spaces, this option does not create any interesting spaces.

CONFIGURATION 3

Containers Used : 7

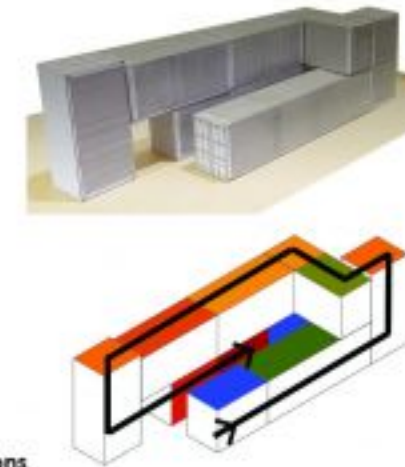


Observations

- Gives a dynamic movement and a better view of the riverfront as well.
- The reason the last container is connected to the first container is because the life is a circle..what dies come back with another life.
- The exhibition ends by entering the stage 1 area but looking at it from outside.

CONFIGURATION 4

Containers Used : 7

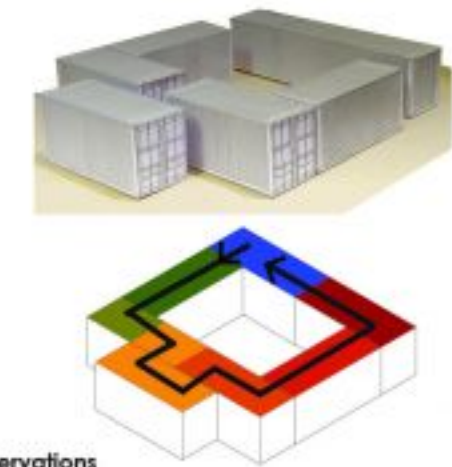


Observations

- Gives a good view for the stage 4 container
- It is too linear.

CONFIGURATION 5

Containers Used : 6



Observations

- This is a bit change in the container configurations where each container is one stage and the 40 ft container has been used as an information and feedback space .
- Hence giving single entry exit which goes with the idea of a life cycle.
- The movement is too obvious again and the stage 4 container would still not get a proper view.



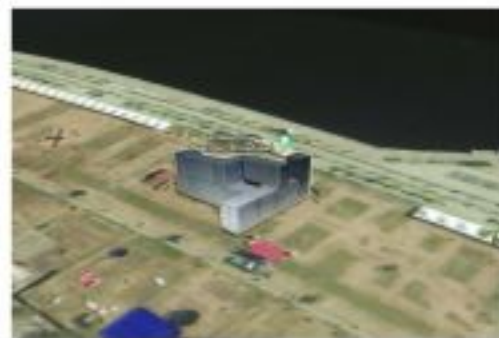
BAGGAGE + INFORMATION	JANAM	BRAHMACHARYA	GRIHASTHA	VANAPRASTHA	SANYAAS	MRITYU	INFORMATION AREA
	GHODIYU	PUSTAK POTHI	LAADI PATLO VARMACHI CHAKKI	HINCHKO	MANDIR	DHOLIO	

FINAL CONFIGURATION

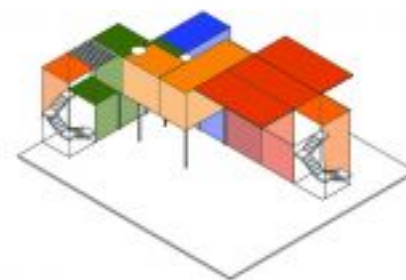
Containers Used : 7



Configuration model



3D View with site



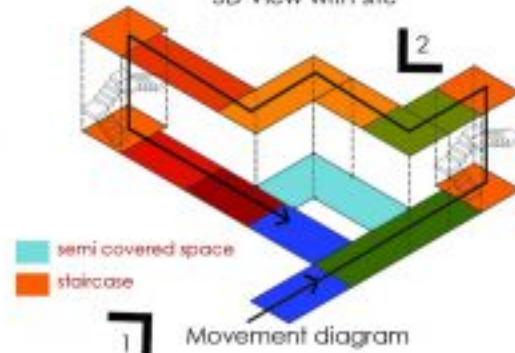
Configuration with openings and staircase (2)



Configuration with openings and staircase (1)

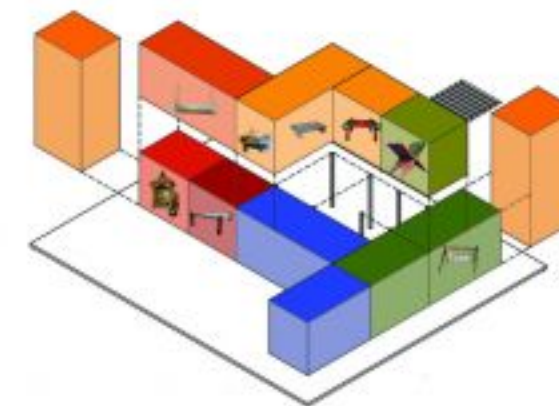


Site Orientation
Site : Event Centre , Sabarmati Riverfront, Ahmedabad



semi covered space
staircase

Movement diagram



Configuration with furniture inside the containers and exploded view of containers

OBSERVATIONS

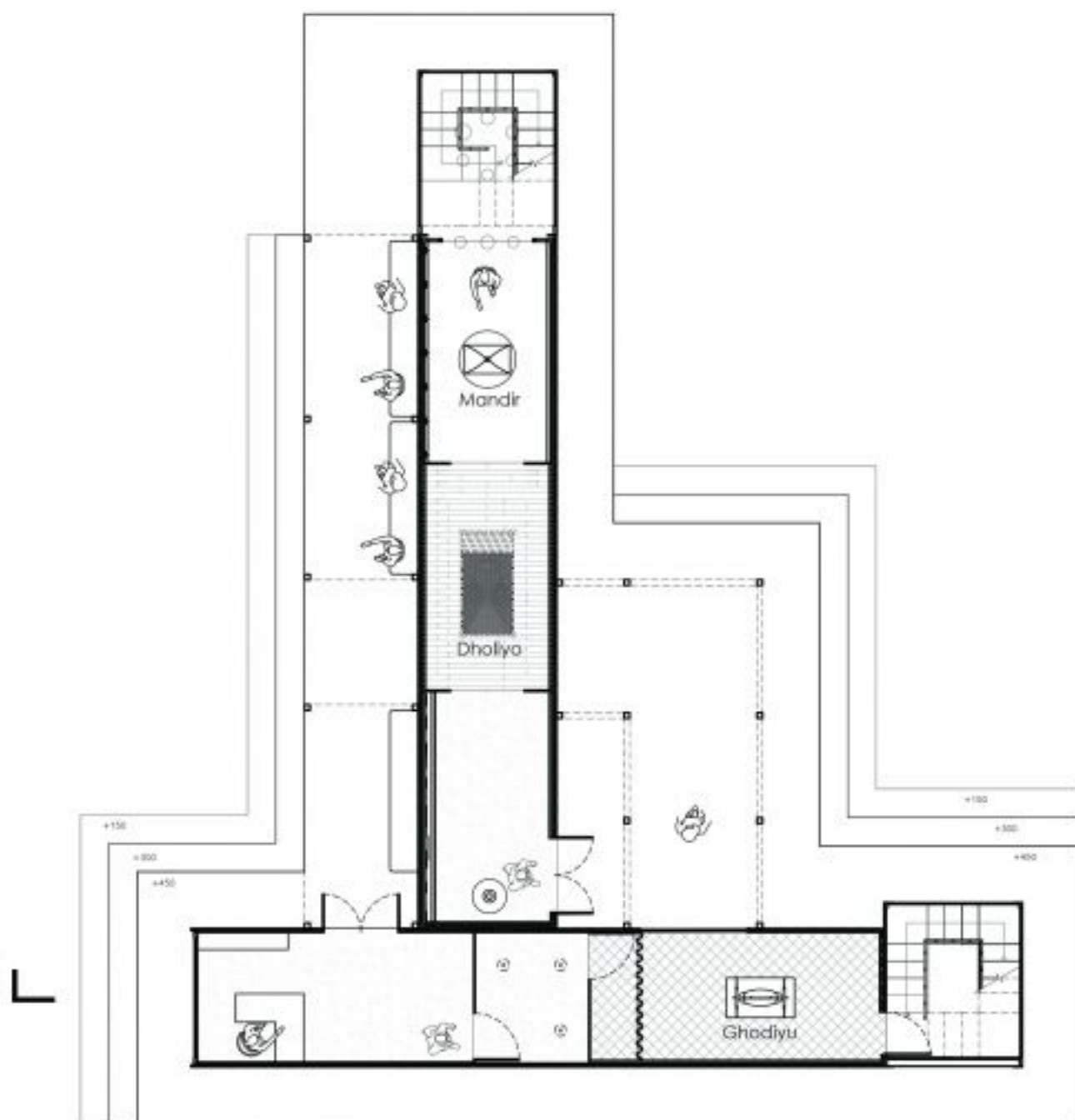
- Gives a very dynamic circulation to the visitor.
- Creates interesting movements.
- The stage 4 container would be facing the river and since it is one level up, one would be able to have a good view of the river.
- The configuration also creates interesting spaces above and below.
- The entry is given facing the road side so that people know where to enter from.
- The exit also faces the roadside and hence avoids confusion to the visitors.
- The placement of the entire configuration is quite near to the main entrance of the flower park so that the visitors do not have to walk much.

Stage Wise Diagram

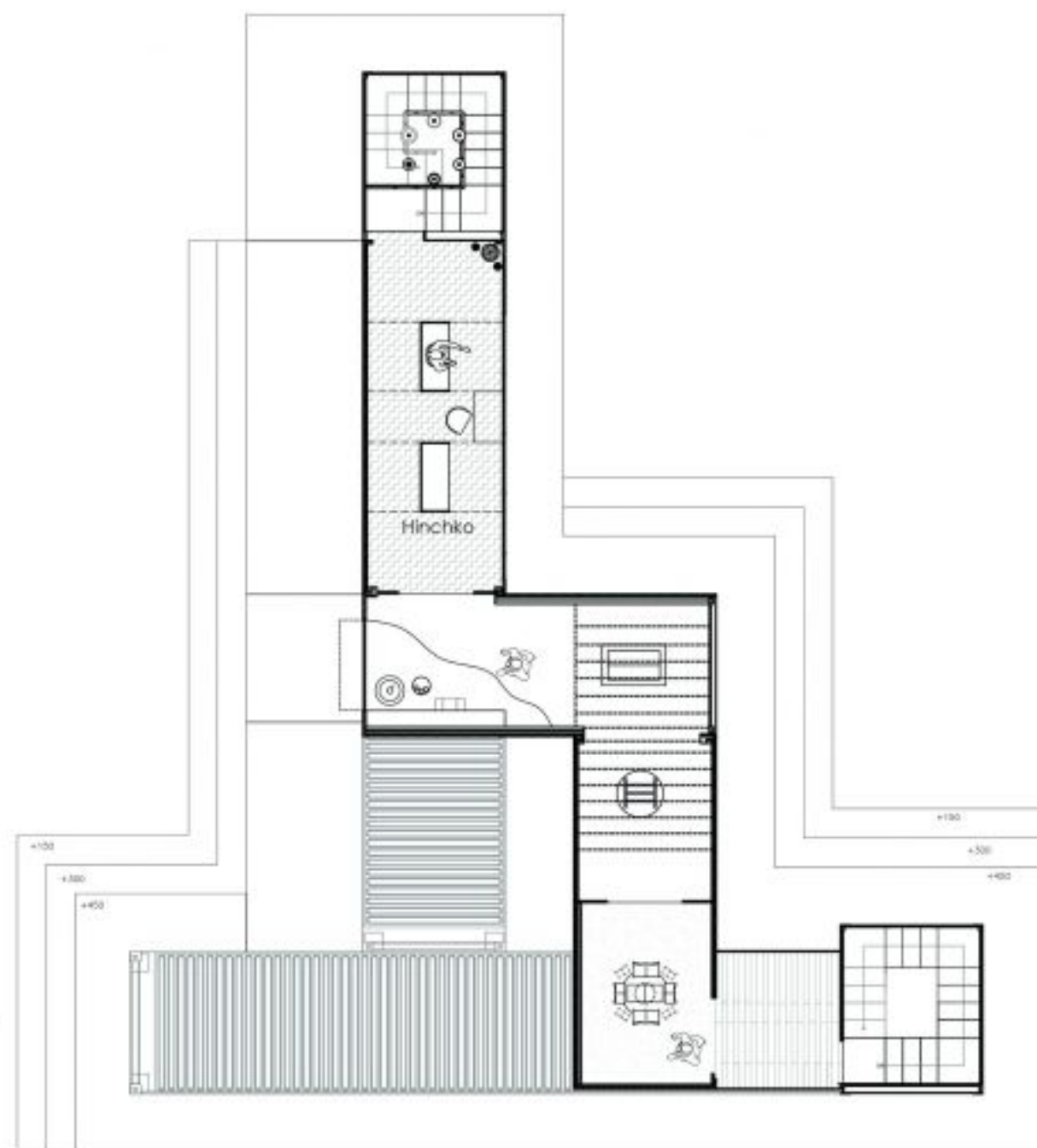
- Info and exit
- Janam
- Brahmacharya
- Grihastha
- Vanaprastha
- Sanyas
- Mrityu
- Staircase
- Semi covered space



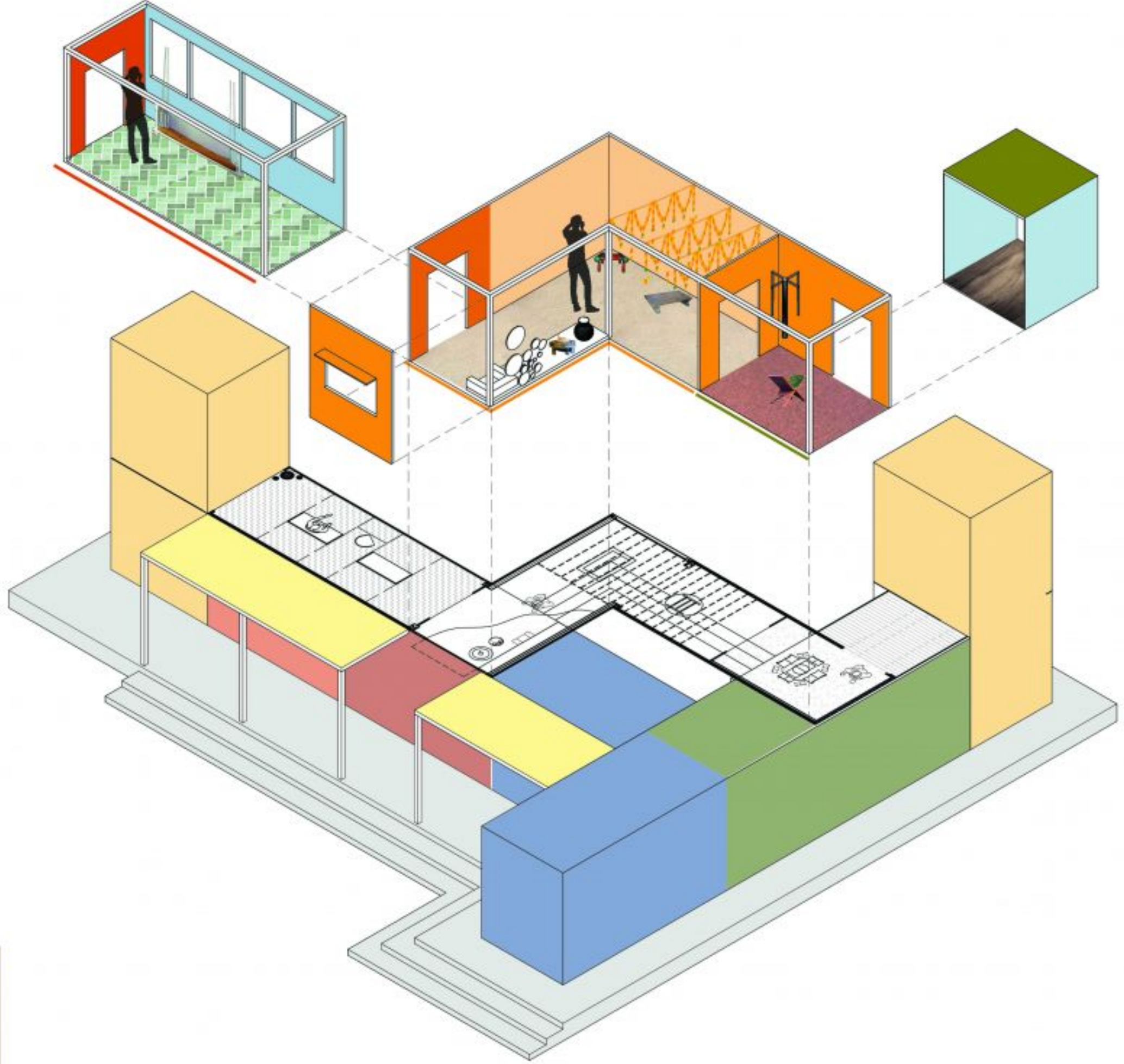
SECTION



GROUND FLOOR PLAN



FIRST FLOOR PLAN

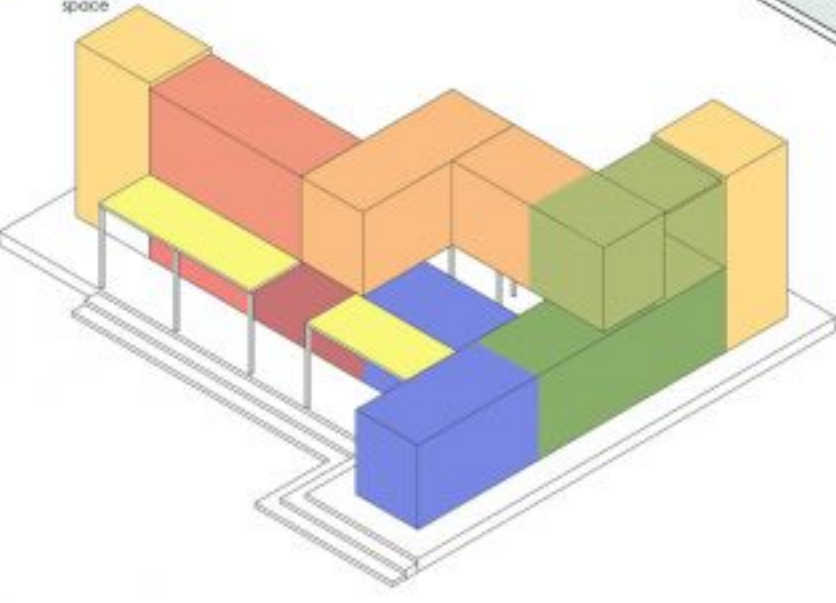


EXPLODED VIEW OF FIRST FLOOR



EXPLODED VIEW OF GROUND FLOOR

- Info and exit
- Janam
- Brahmacharya
- Grihalpa
- Vanaprastha
- Sanyas
- Mithy
- Maitra
- Semi covered space





FD UGID

RE:CONTAINED PAST

SITE MODEL

SCALE 1:100

