

Inter-relationship of Components of Traditional Artisan Settlements Supporting Cultural Landscape of Purusottama Kshetra – Odisha

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Abstract

The cultural influence of a region is one of the important factor that structure the ideas and perceptions of the associated people. Religious belief system is one such driving parameter, sculpting the knowledge systems of people, as seen in Arts and Craft practices in the region. This is depicted in the present day cultural landscape of Purusottama Kshetra, where the practiced art and craft forms are directly or indirectly influenced by the Jagannath deities. The study thus, focuses on the inter-relationship between the prevailing art forms (Cases of Kumbharpada, Raghurajpur, Siriapur and Pipili) and the functioning of pilgrimage city of Puri, impacting the way of living of artisans associated with it. The aim is to establish relationship between the tangible and intangible components of artisan settlements supporting cultural landscape of Purusottama Kshetra. The artisans have similarity in terms of intervened workspaces within the habitable areas; also have common theme of Jagannath behind origin of their art forms. The threats and problems, in identified cases are needed to be approached through sustainable conservation and management of the intangible art forms enhancing overall economy.

Keywords: *appliqué art; art and crafts; coir works; Jagannath Puri; Pattachitra; Pottery; Religious Associations.*

1.0 Introduction

Culture is the coding practiced by societies through a series of manifestations that have been the basis of human, environment and material relationships; art itself is a part of the same progression. Art and Craft forms have evolved through human cultural progression, involvement, and the existing context.

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This inter-relationship of art form evolved out of the people's perceptions is influenced by the cultural associations and natural geography of a region, revealing its identity in terms of Cultural Landscape.

Art forms, in broadest sense, can bridge not just the plastic manifestations of painting, sculpture, photography and architecture, but also performance acts as diverse as music, dance, drama and even religion. Similarly, in India, religious belief systems are one of the strongest pillars, leading to formation of sacred geography, through cultural identity delineating significance of the place. This intervention of people's lifestyle over certain geography leads to the formation of a cultural landscape, withstanding the dynamic wave of time (UNESCO, 1992). The religious systems, natural geography and cultural associations of a region are having non – linear relationships forming peoples' lifestyle, daily activities and their knowledge system in terms of art and craft forms. (Rees, Jan 8 2017)

1.1 Religious association with Art & Craft forms in India – Literature Study

India, being a vast country, in terms of intricate and unique art forms is highly involved in the production of art and craft works since historical times, through its indigenous and traditional knowledge set. The art forms evolved through religious belief systems prevailing in the country, are serving the need of rituals, festivals and other celebrations of life (Kapur, 2018). The various art and craft forms present in the country can be classified broadly as Textile based handicrafts, Bell Metal craft, Woodworks, Stone craft, Terracotta, Fibre weaving, Paper crafts, Leather works and Paintings. (Hashmi, 2012) (Balasubramanian, 2017)

Case examples:

- (1) Kalamezhuthu, Kerala: A unique ritualistic art form evolved in the temples and sacred groves of the Kerala, where the representation of deities like Kali and Lord Ayyappa are made on the floor. The use of indigenous colours and strategic patterns by the artisans, in order to fulfil the ritual practices, makes the art form unique. The pattern and art varies in terms of contents, execution, scale, duration and the purpose of performances. The permanent venue used to

conduct Kalamezhuthu Pattu, known as paattupura (building used exclusively for kalamezhuthu pattu) houses a small sanctum for the deity on one side; the remaining space is dedicated to the floor drawings and other rituals. If the kalamezhuthu pattu is to be conducted in temporary venues, a paattupura is constructed using locally available materials such as coconut palm leaves and areca nut tree frames. The rectangular space used to draw the kolam, known as paattu-mandapam, is oriented in the east-west direction. The space is usually demarcated by poles in the four corners. The roof is constructed with woven rope and covered with a white cloth. These settings of pattumandapam are same for both permanent and temporary venues. Therefore, the art form in itself encompasses multiple other knowledge-systems in terms of symbolic meanings associated with built forms. (knowIndia) (Thenchery, 2018)

- (2) Terracotta Art form involved during Pola festival: The terracotta bulls, handcrafted by artisans are worshipped during the agricultural festival named 'Pola' celebrated in the states of Maharashtra, Chhattisgarh, Madhya Pradesh, Telangana and Karnataka. This is an agriculture based thanks-giving festival of monsoon, celebrating the pastoral life of the tribes and farmers, through rituals that involves worshipping of terracotta bulls. The terracotta bulls are first sculpted with locally available clay, baked and then are intricately decorated and painted by the artisans. Therefore, the people are interwoven towards the terracotta art forms, through religious practices, depicting the themes of agro based communities. Hence, this art form not only supports the rituals of people, but also symbolises occupational theme of their lifestyle. (Vijeta, 2018)
- (3) Dhindu Thaavadam, Pushpa Duppati – Sri Rangam, Tamil-Nadu: It is the art of summer garland making, for Namperumal ritual, in the temple town of Sri Rangam. Referred to as Pushpa Duppati, the special garland is prepared on the occasion of Poochatru Utsavam that involves a special skill and an artistic touch and takes at least three hours to design and create. The ten day long festival of flowers is celebrated at the Ranganathaswamy temple, to cool the deity from summer heat. The artisans involved in this art form are housed on the Sathara Street of the town, dedicating their knowledge-system of garland making as a religious duty towards the temple. These garlands depict a sheet of flowers, used to cover overhead of the deities, associated with defined season and rituals evolved within the temple town of Sri Rangam. (Prabhu, 2017)

- (4) **Thangka Paintings of Sikkim:** Thangkas are religious scrolls depicting the life sketches of gods and goddesses in different forms, such as the life of Lord Buddha, goddess Drolma (Tara), a wheel of life or any other deity. Having religious and spiritual significance, these paintings are showcased within monasteries and households of the region, as a sacred entity. They are painted by artisans known as Lharips, using cotton or silk fabric as a canvas. Stone colours, vegetable dyes and other forms of indigenous colours are used by the artisans to draw these paintings. The importance of thangka and mural paintings in Sikkim revived and became more valuable when Buddhism became the prime religion in the region. Hence, Thangka paintings are result of transformations in religious belief systems of the people over time, involving the theme of Buddha. (Tamang, 2018)

Therefore, these different art forms prevailing in respective regions are evolved through existing belief systems, forming a defined cultural landscape with respect to people, place and time. Similarly, in the case of Odisha, the traditional art-forms form an important entity contributing towards different cultural associations. The prevailing art forms of Odisha are Bandhas (Sambalpuri Ikat) – Textile based (Meher, 2017); Pattachitra – Paintings; Chandua – Applique art; Tarakasi – Silver filigree works; Stone carving; Coir crafts and Bell metal craft. Forming a socio cultural significance within the boundary of Odisha, multiple such art forms exist in unity contributing towards the different cultural landscapes of the region. (Behera, 2016)

1.2 Aim

The study establishes the relationship between Tangible and Intangible components of Artisans' settlements supporting the sacred geography of Purusottama Kshetra - Odisha.

1.3 Objectives

- To define the framework and significance of cultural landscape of Purusottama Kshetra.
- To analyse the built form & knowledge-system of identified artisan settlements, forming an integral part of the cultural landscape.
- To identify the threats and issues associated with the settlements, formulating responsive conservation approach.

2.0 Methodology

The dynamics of heritage in a particular cultural landscape presents the age old historical paradigm and cultural ethos that reflect the universal values. One such association of people's belief system towards a sacred geography is visible in the land of lord Jagannath, Puri, having a dynamic landscape that narrates the cultural continuity in various forms. The functioning of the Jagannath temple is integrated with the settlements, forming altogether an economic spine for communities, along with the existence of spiritual and religious belief system in the sacred geography of Purusottama Kshetra.

2.1 Approach

The study deals with the present day administrative boundary of Puri district, focusing majorly on the potters settlements of Kumbharpada, artisans of Raghurajpur, Siriapur & Pipili, and the historical pilgrimage route connecting all these regions together. The study is conducted in January, 2021 analysing the existing scenarios and probable future changes. The scope of the study is limited to the analysis of historical and cultural layers of the region, excluding the modern day development and interventions, although the impact of it is taken into consideration.

For the analysis of the cultural integrity of the region, the method adopted in the paper is fourfold:

- (i) Study of the Geographical and Historical Significance of Purusottama Kshetra
- (ii) Primary Survey of the existing settlements, communities and their associated built forms, through the mode of semi-structured interviews and documentation.
- (iii) Comparative analysis of the Tangible and Intangible parameters of the Artisans' settlements.
- (iv) Establishing the relationship of the communities with the Temple, to identify and analyse the present day scenarios and threats.

2.2 Data Analysis

The results from the primary survey and secondary data collection are triangulated, in order to achieve comprehensive understandings on the findings and interpretations. The primary survey and interviews are based on the targeted population of artisan-based communities, to follow an unbiased approach and rectification of secondary sources.

3.0 Findings and Results

3.1 Geographical and Historical Significance of Purusottama Kshetra

The eastern coastal plain of Odisha, having several layers of Saiva, Sakta and Vaisnava denominations, forms a sacred geography. The fertile delta formed through lower Mahanadi basin, and tributaries of Kuakhai, Kushabhadra, Daya and Bhargavi rivers, define the favourable settings of settlements dating back from pre-historic times (Patnaik & Nayak, 2020). The historic political influence over the region plays an important role in forming its identity, through layers of architectural, religious and cultural components. The region known to be the administrative centre of Kalinga dynasty during 700 B.C. was territory to the Saura & Sabar tribes. It was an unconquered region until the influx of Mauryan Empire in 260 B.C., which led to the spread of Buddhism ideologies and culture. In 335 A.D., came the existence of Gupta Empire, patronising Vaishnavism in these coastal plains. (Sterling, 1846)

Hence, the spread of Brahmanism over this region, during 400 A.D., led to the development of religious institutions around the Prachi river valley. Later on, during 1000 A.D., the construction of Lingraj Temple in Ekamra Kshetra by Somvamsi Dynasty enhanced the identity of the region at macro level as a religious centre. But it was only after the construction of Jagannath Temple, in Puri during 1250 A.D., by Ganga Dynasty, that resulted in the origin of Purusottama Kshetra, defined as the land of the lord Jagannath. The temple acted as the central node, leading to the development of a sacred geography, through engagement of dynamic components such as supporting religious centres, Sasanas (Brahmin settlements) and traditional knowledge-systems. Connected through the historical pilgrimage route of Jagannath Sadak, these dynamic systems form altogether the cultural landscape of Purusottama Kshetra. (Mohanty, 2010)

Puri, located on the shore of Mahodadhi coast, originated as the spiritual fervour that dominates the city to as early as the 4th Century A.D. The images made of wood are claimed to have their distant linkage with the aboriginal system of worshipping wooden poles (Kanungo, 2013). Along

with the transformation of the pilgrimage city, there was a significant commencement of art forms and traditional knowledge system emerging out from the culture of Jagannath. The sevayats involved in the religious practices and festivals of the temple, exhibiting the traditional knowledge-system, are identified in terms of their distinct settlements (Dash, 2013). Therefore, the cultural landscape of Purusottama Kshetra is delineated within the boundary of Daya and Prachi river valley, comprising of Puri as the major pilgrimage city, supported by micro religious centres and settlements of Brahmins, Artisans & practitioners of Jagannath cult.

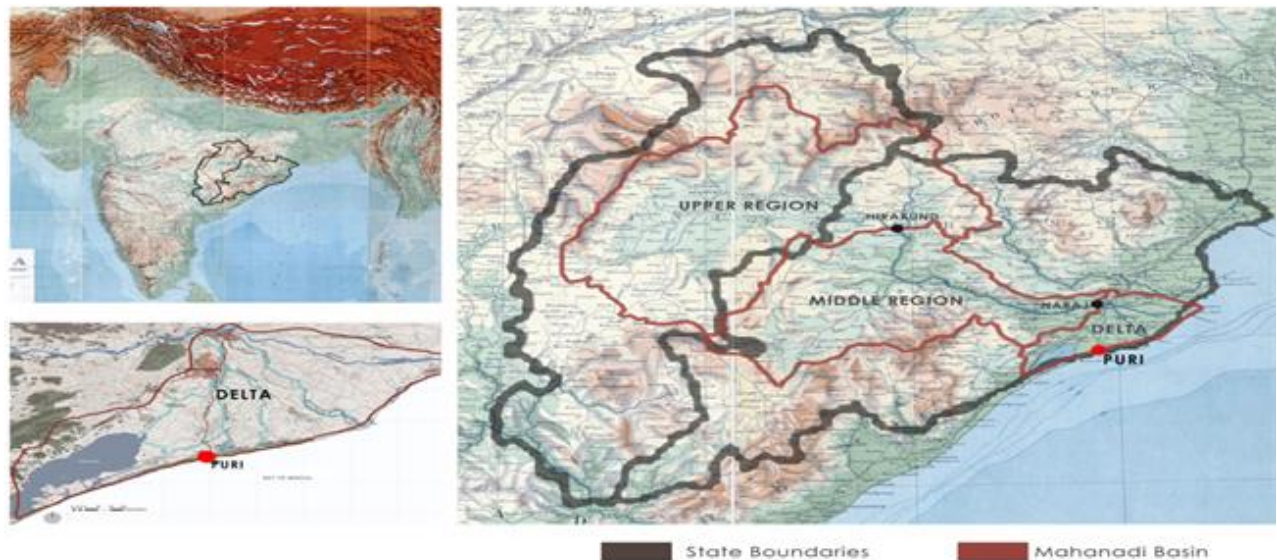


Fig. 1. Location of Puri in Mahanadi Delta, in Eastern Coastal Plains of Odisha, Source – Author

3.2 Historical Settlements of Artisans of Purusottama Kshetra

The four historical settlements at Kumbharpada – Potters Community, Raghurajpur – Pattachitra Artisans, Siriapur – Coir Craft Artisans and Pipili – Chandua Artisans, are studied in terms of their built form & spatial organisation, linked with their art form. These settlements evolved after the construction of the Jagannath Temple, Puri, i.e. during late 12th century A.D., in order to support the festivals and rituals of the temple with their arts & crafts.

The present day architecture of these settlements is an amalgamation of native vernacular themes

along with conventional materials. The spatial organisation of the workspace, storage space and habitual spaces are intervened together and reveal similarity in terms of usage of spaces, but are different from each other in terms of the unique art forms engaged. With the influence of mobilisation and advancement, the built form of the artisans has transformed concerning the security and privacy of the spaces. Therefore, in present scenario, the physical forms of the houses are losing their historical significance in terms of materials & construction techniques. But usage of the spaces in terms of respective art forms is still intact in nature acting as the major occupation for the settlements, forming a continuous economical support over time due to the existence of the temple.



Fig. 2. Location of (1) Kumbharpada, (2) Raghurajpur, (3) Siriapur and (4) Pipili connected through historical pilgrimage route known as Jagannath Sadak, Source – Author

3.2.1 Potters Community of Kumbharpada:

Kumbhar – Potter & pada – Locality, is the name of the Potters' settlement residing at the outskirts of Puri, near to the Musa Stream. The settlement originated as Potters Community, fulfilling the requirement of clay pots and vessels at the Jagannath Temple, for festivals and daily rituals such as preparation of Chappan Bhog for the deities. Historically the close proximity to the Musa River, led

to the growth of the settlement at outskirts of Puri, due to easy availability of clay for the pots. In present times, around 65 families of this settlement are involved in the art of Pottery. The raw materials used for the making of pots are transferred from nearby areas, such as Clay from Chandanpur, Sand from sea coast of Mahodadhi, and wood for firing is obtained from dry birch and coconut from the forests near to the coast of Puri. The design of the pots prepared for the temple rituals are exclusively unique and different from the pots prepared for rituals of the general public, which makes this pottery distinct from other parts of India.

Each family of the settlement consists of around 5 out of 8 members involved in the art, although in present scenario the numbers of artisans are diminishing due to unfavourable conditions. The artisans majorly rely on equipments such as handmade wooden shaping tools & pins, and electrically driven pottery wheels. The workspaces of these artisans are adjoining to their living space, divided through a narrow passage acting as buffer space. The workspace consists of area for pottery wheel, kiln for firing of clay, and storage space for finished product within a single large room. The storage of the raw materials such as dry wood and clay is in the open spaces at the front side of workshop. Sides of the narrow streets and front & rear sides of the artisan houses are used for drying of the clay pots, depending on the orientation of sun. The habitable spaces, cooking and utility areas are organised in linear configuration, parallel to the workspace, along with open space at the rear part of the built form. Therefore, the habitable space and workspace of these artisans, supporting living and occupation together, are divided roughly into equal areas, along with common open spaces at front and rear sides.



Fig. 3. Typical built form of Potters settlement of Kumbharpada, Puri, Source – Author

3.2.2 Pattachitra Artisans of Raghurajpur

Every year, before the procession of Rath Yatra, there is a ritual of Ansara, where the wooden deities of the Jagannath Temple are believed to be fallen ill after taking bath, and shifted to Brahmagiri Temple to be kept in isolation. During this period, the role of Pattachitra paintings comes into existence, as the Palm leaf paintings of the deities are kept in the temple as a substitute for the original deities. Therefore, the Pattachitra Paintings and artisans are an integral part of the temple in terms of their role in the festival celebrated every year. The village of Raghurajpur comprises of roughly 140 families of Pattachitra artisans involved in the painting over cotton fabric base, using natural colours. Tamarind seeds and Sea shell powder are used to form stiff base of cotton fabric, to be used as canvas. Kohl as black, sea shell as white, Haritala stone as green, and Hingula stone as red colour, is mixed with Bael (*Aegle marmelos*) gum individually, forming natural colours to be used in the paintings. For Tala Pattachitra (Palm leaves paintings), the palm leaves are dried after boiling in Neem (*Azadirachta indica*) and turmeric, so as to form the canvas. Handmade brushes made from rat tail are used for paintings, and iron needles are used for engravings over the canvas, depicting the themes of Jagannath, and scenes from Hindu mythologies.

The houses of the artisans are closely knit together sharing common walls, in a linear arrangement, with the entrances facing towards the narrow lanes of the village. The front of each house consists of a small porch area for daily social gatherings, connected to the room dedicated for workspace and display area of the art works. The workspace consists of an average sized room, where artisans do the paintings by sitting on the floor itself. The finished products are displayed on the shelves of the same room, allowing the visitors to see the method of the art and the finished product together itself. Hence, the common space for working and displaying of the art, enhances the sale of the art works contributing to the economical enhancement of the artisans. The habitual spaces of the artisans are directly connected to the workspace, consisting of living and sleeping room, varying in number, depending on the affordability of the artisans. The rear side of the house consists of cooking space, utility area and washrooms, segregated through open to sky courtyards. The division of spaces vary in terms of number of storeys ranging from single to double storey structures. Hence, these houses, despite being compact in nature, comprises of all the necessary spaces required for living at the rear side, along with workspace and display room of the art forms at the front portion.



Fig. 4. Typical built form of Pattachitra artisans of Raghurajpur, Source – Author

3.2.3 Coir Craft Artisans of Siriapur

The availability of natural resources such as coconut plantations in the Eastern Coastal plains of Puri, led to the evolution of this craft form as major occupation in the village of Siriapur. Historically, the craft of rope making from dry coconut husks dates back to the origin of Rath Yatra, where the sevayats were engaged in rope making for pulling of the chariots in the processional festival. Later on during late 18th century A.D., the craft form evolved as major economical source for the people of the village. Around 20,000 people of the region are involved in this craft, out of which 200

families of the village are dedicated in the craft form, which is considerable in number. The raw materials used are locally available brown & white dry coconut husk and synthetic colours for dyeing of the ropes. The dry husk is initially sundried after spreading over on ground; after the drying of husk, sieving equipments are used for winnowing and separating of husk from impurities. After that, the artisans, using their traditional knowledge system, weave together the husk by hand to form ropes, and other desired products. Nowadays, even electrically driven machines are used by large scale practitioners of the village, for weaving of the ropes. The ropes are dyed in desired colours and dried to use furthermore in products such as door mats and baskets to be exported to the local and regional market.

The traditional house forms of these artisans are of hut typology, having sloppy roofs covered with bamboo frames and thatch. These houses are having semi covered porch area, used as storage space for the raw material, i.e. dried husks. The living and cooking spaces of these huts are arranged linearly, connected through a singly loaded passage, leading to open space at the rear side of the hut. The open space at rear side is utilised in two ways, i.e. as weaving & workspace space for the artisans, and utility space for the inhabitants in terms of washrooms and hand-pump area. The wet zone near to hand-pump consists of large tanks, for dyeing of the ropes, which are furthermore sundried for almost two days, before being utilised further. The finished products are majorly stored in the rooms and on the side of the passages, protecting from dampness, until exported to the main market for sale. Therefore, in this case, the built form of the huts is dedicated for habitable spaces, whereas the semi open and open spaces are utilised as storage and workspace for the artisans.



Fig. 5. Typical built form of Coir craft artisans of Siriapur, Source – Author

3.2.4 Chandua Artisans of Pipili

Chandua is the local name of Appliqué artwork, done through stitching and embroidery of multiple colourful fabrics together, in order to form a large fabric following designs & patterns. The art form evolved around 1200 A.D., involving the sevayats of the Jagannath temple into the making of Tirkalpalas (canopies) and Chattris (umbrella) for the wooden deities during Rath Yatra and other festive processions. Hence, this art form originated the settlement of Pipili village, involving around 10,000 people in this craft form. The raw materials used for the art form are clothes such as sweat, cotton, velvet and chirpal, presently imported from Surat and Calcutta. Colourful threads, glass pieces and plastic motifs are the other raw materials utilised for the making of Chandua. In every artisan household of Pipili, men are involved in the cutting & dividing of large pieces of clothes, whereas the women are involved in stitching and embroidering of the Chandua, through the use basic equipments such as needle, thread, scissors and sewing machines. The house forms of these artisans varies from vernacular to conventional house forms, ranging from single to double storey structures.

The built form of the houses is compact in nature, following courtyard typology surrounded by rooms on the two longer sides of it. The workspaces of the artisans involved in this art, are multi-dimensional. Therefore, for the stitching and embroidering of the fabrics, the spaces used are either semi-covered porch areas or habitual spaces itself, as per the convenience of the artisans. The living space and work-space exist within the same room, flexible in nature throughout the day, depending on the need of the inhabitants. The porch and front rooms are used bi-purposely in nature, the courtyard acts as the buffer space between the front room and the utility areas on the rear side of the house. The rear side consists of cooking area, store room for the raw & finished material, and washrooms, all opening towards the courtyard itself. Therefore, the house forms of Chandua artisans don't adhere to strict planning with reference to the art form, as it doesn't require any special specifications.



Fig. 6. Typical built form of Appliqué (Chandua) artisans of Pipili, Source – Author

3.3 Comparative Analysis of the Artisans lifestyle

3.3.1 Tangible Parameters

Workspace: The work spaces of these artisans are integrated in their habitual spaces itself, but each of them is different from the other in terms of their spatial organisation. The workspace of the potters' community of Kumbharpada is detached from their habitual spaces, as a precautionary measure, unlike the workspace of other three artisans, where they are encapsulated within their habitual space. The scale of these areas varies in terms of the momentarily actions required for the art forms. For instance, roughly the dimensions of workspace required for the potters community is about 3.8 X 7.0 sq. m., for Pattachitra artisans is 2.5 X 3.5 sq. m., for Coir Craft artisans is 4.0 X 3.7 sq. m., and for Chandua artisans is 2.8 X 2.8 sq. m. In conclusion, the area of workspace for the Potters community is largest than the other three, as it comprises multiple area consuming stages of pottery within the same vicinity, such as shaping wheel and baking kiln.

Storage: The storage space for these four artisans varies in terms of open, semi – open and closed typology, depending on the type of raw material to be stored. In case of Kumbharpada, the raw materials to be stored are dry wood and clays, which is being stored in the front semi-open porch of the houses of the potters. For Pattachitra artisans, the cotton clothes and natural colours are stored in a closed and secured space, eliminating exposure, as their art form is highly sensitive to moisture and dampness. For Coir Craft artisans, the storage space is divided between semi open spaces for raw coir, whereas closed space for the sorted coir. For the Chandua artisans of Pipili, the storage space is of closed typology in order to protect the colourful fabrics from getting damp.

Habitable Spaces: The spatial organisation of living spaces of all the artisans exhibit similarity in terms of connectivity with the outdoors. The open spaces in these built forms are divided into front and rear parts, utilised to accelerate light and ventilation in the closed and compact built forms. The placement of the washrooms is at the rear end of the built form, in order to eliminate its proximity from the living and cooking spaces, at the same time providing with adequate ventilation and utility spaces near it. Hand-pump located at rear open ends, is one of the distinct features for these houses, acting as the main source of water for the artisans. For the Potters, Pattachita artisans and Coir Craft artisans, the habitable spaces are dominantly connected in linear sequence, whereas for the Chandua artisans, the spatial layout varies from class to class.



Fig. 7. Comparative analysis of built form of the artisans, Source – Author

3.3.2 Intangible Parameters

The religious belief system of all these four artisan settlement is dominantly based on the theme of Jagannath cult, visible in their art and craft forms itself. The whole idea of art & craft form has evolved due to existence of Jagannath temple, exhibiting similarity in all the four settlements. The cultural influence of the Purusottama Kshetra is reflecting in these settlements itself, which are segregated and settled on the basis of occupation, caste and availability of natural resources for their dominant art form.

Belief Systems: The built form of the artisans consists of shrine and prayer rooms, similar in nature. For example, the Tulsi (Basil) Plant can be seen in the open spaces or courtyards of all the houses, and in all settlements, as an identity of follower of Vaishnavism. Hence, the artisans despite being involved in varied scale, and different art & craft forms, are revealing the ideology of a single cultural entity that is Purusottama Kshetra.

Festivals and Processions: The artisans of the four settlements are involved in the different rituals of the Jagannath temple, at certain intervals, through direct or indirect associations. Other than their association with the main temple and the pilgrimage city, they are also involved within their own settlement in terms of micro cosmic relationship with the temple rituals. Each settlement having temples of Vaishnavite and Shavite themes, are celebrated through festivals such as Snan Yatra, Chandan Yatra, Rath Yatra, Jhulan Yatra and Mahashivrati. The involvements of the artisans of respective villages are reflected in these festivals itself, through inputting their art form along with active participation in the celebration of rituals and processions.

3.4 Inter-relationship between the Pilgrimage city of Puri and Historical Artisan Settlements

The interdependency of the Temple town and the artisan settlement dates back to the time of establishment of the Jagannath temple as a pilgrimage centre. The prime idea of the artisans being involved in definite art work was, in order to serve the temple rituals and processions. However, in present times, art works are utilised predominantly in terms of their economic outcomes varying in all four cases. The Kumbharapada Potters settlements are outsourcing their unique design goods exclusively for the temple rituals and activities, generating income directly from the temple. Whereas, the Pattachitra artisans are producing their artwork to be sourced partially to the temple depending on the demand of festivals, and majorly for the pilgrims as an souvenir enhancing the theme of Jagannath to National and International markets. Similarly, the Chandua artisans of Pipili, are generating income through both direct means of Temples, and indirect means of pilgrims & national level markets. Lastly, the coir craft artisans of Siriapur, are utilising the existing natural resources, to enhance the capital generation through export to the local and regional level markets, and not having any direct association with the pilgrimage city. Therefore, the art forms and livelihood of artisans are dependent on the pilgrimage city in terms of direct as well as indirect benefits, at the same time the functioning of the Jagannath Temple is dependent on the artisans, acting as a supporting component.



Fig. 8. Inter-relationship between Pilgrimage city of Puri and Artisans' settlements, forming interdependent economic framework, Source – Author

4.0 Discussion and Conclusion

The study discusses the case of four traditional art & craft forms existing in the region of Puri, contributing towards the Pilgrimage city, as well as creating an independent economic framework within them. The art forms are potentially recognised at their individual levels, among the micro and macro level markets. But the identity of the artisan settlements, in terms of their associated built form and cultural integrity, is being lost with changing times and influence from modernization. The impact of mobilisation is having two different aspects over the artisan communities. In first case of Pattachitra artisans of Raghurajpur and Chandua artisans of Pipili, the commercialization has overpowered the tangible aspects, leading to the loss of authenticity and identity of the built form of the artisans. As the requirement of mass production is present in these two cases, the art forms and the built environment of these artisans have transformed in a way, focussing only over the capital capacity, overpowering their cultural identity and authenticity. Hence, these settlements at present day continue the artistic legacy within them, but with a loss of historicity within their built fabric. In second case of Potters settlements of Kumbharpada, and Coir craft artisans of Siriapur, the lack of exposure and low income is the major problem existing in the settlements. Due to the low

recognition of art form of Coir Craft, as well as overshadowing through the other prevailing art forms, the artisans are lagging in terms of touristic influx within their domain (Dey, 2018). Though their source of income is defined through the exportation to market, but the appreciation of their art-form as a unique typology, within the region is yet to be promoted among tourists. In case of potters of Kumbharpada, the art form is defined and recognised well in nature. But, due to low income of the artisans, the number of artisans in the settlement is diminishing, which is a major threat to the art form if not approached early. Therefore, there is a need of strategic conservation approach for all the four settlements, which could be achieved through promotion of the art-forms. The historical Jagannath Sadak (Pilgrimage Route) can be utilised as a major medium connecting all these settlements together in a holistic manner, so as to provide evenly distributed tourist influx to all the art-forms existing in the region. The right balance between economic and cultural value is needed to be established in these art-forms, to attain a sustainable conservation approach within the sacred geography of Purusottama Kshetra.

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