



Pochampally

Documentation and Survey Report
For Rural Tourism Development



For: Telangana Tourism,
Indian Trust for Rural Heritage and Development

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Contents

Preface

-3-

Documentation

About Pochampally	-4-
History	-5-
Demographic Overview	-8-
Maps	-9-
Rural Tourism Potential	-12-
Culture and People	-13-
Weaving Traditions	-14-
Weaving Process	-16-
Vernacular Arts and Crafts	-23-
Local Cuisine	-27-
Vernacular Architecture	-28-
Temples	-33-
House of 101 Doors	-39-
Natural Backdrop	-40-
Tourist Centre	-41-

Recommendations

Objectives	-46-
Tourism Activity Interventions	-47-
Infrastructure Interventions	-50-
Tourist Centre Interventions	-53-
Craft Development Interventions	-57-
Afterword	-61-

Preface

Bhoodan Pochampally defines all aspects of a Rural Tourism Destination in Telangana. While it scores high on proximity to the biggest city in the region, being a mere 46 kms away from the opulent city of Hyderabad, it holds a unique distinction in producing the world renowned Pochampally Ikat Sarees.

This quintessential village settlement on the fringes of a truly global city, is greatly enriched by its weaving culture and its strong historical context. Steeped deep in culture and traditions, its welcoming embrace instantly overwhelms by its serenity and simplicity. The endearing and meditative drone of the handloom draws one effortlessly into the lives of weavers and their families. The sight of elders, man, woman and child alike, toiling away to produce the exquisite 9 yards which outlines Indian Culture in a gist, is remarkable to say the least.

Adding to its unique advantages, the village boasts of a host of potential attractions for tourists. While the prominent local craft is weaving the Pochampally brand of ikat sarees, the basket weaving, pottery and music traditions in and around the village offer a lively and diverse untapped interest generating resource. At present, all the aforementioned arts are in the dire need of conservation and revival, as more and more people drift away for even marginally lucrative career options.

Hence, the ongoing efforts by the Government towards holistic development initiatives for the village under the Rural Tourism Scheme. The interest points for tourism are abounding in this region, and with their merits fully explored, will ensure a sustainable and viable model for tourism development. A very important initiation in this process, the building of a relevant Tourist Centre, has already been successfully established in the village and with further efforts it will soon be fully functional.

While unexplored at the moment, another exciting and striking prospect for tourism development is the natural backdrop of the region. The flora is breathtaking and literally ubiquitous, the ponds and hillocks offer much potential. Pochampally is also a bird-watcher's paradise, with a variety of birds flocking its many tanks and ponds. A host of temples, some new and some old, are away from the main village core and set in lovely natural environs. The horizon dotted with rocky hillocks present some promising opportunities to be explored for discovering rock formations and adventure trails (the belt being well known for these).



About Pochampally

Pochampally is a small town in the Nalgonda District of Telangana. Situated just an hour and a half drive away from the heart of the state capital of Hyderabad and even closer to the famous Ramoji Film City, the landscape quickly changes hues from the urban city lights to the luring green of the quintessential Indian countryside.

This handloom cluster is famous across the world for its finesse in hand woven products in both silk and cotton. Apart from major activity of silk sarees; it also produces cotton sarees, dress materials, bed sheets, furnishing fabrics and wall hangings. Tie and dye textiles of Pochampally are regarded highly and command a wide market both within the country and overseas. These products are produced in the traditional pit looms, where there are around 2000 such looms in this cluster of over 20 villages. The Pochampally art of the tie and dye is largely in the hands of famous 'Padmasali' weaver's community. According to the villagers, ten years ago, the number of looms within the village stood at around 3000 with every Padmasali household having at least one loom. Today the number of practising weavers has gone down so rapidly that the most put the number as low as 450-500. The survey revealed that a lot of the houses still have remnants of the looms packed and tucked away in corners.

Pochampally Ikat tie and dye designs, woven on a



century old design of handloom, are unrivalled in their refinement and thus have won the coveted Intellectual Property Rights Protection. It is the first traditional Indian craft to receive this status of geographical branding. The design won protection in the "Geographical Indications category". This protects the Pochampally handloom saree from unfair competition and counterfeit. Being a popular choice of saree for people from both India and overseas, the weavers had faced stiff competition from cheap imitations offered by powerlooms.

Handloom production is a long and tedious process, and while many attempts have been made towards modernization, the intricate yet the simple geometrical designs achieved by the traditional processes and handloom could not be replicated. While the craft is unique, and it extends on to make the settlement unique, there is a rising discontent amongst the weavers as they struggle to raise their standard of living and most are only able to 'get by' somehow. Scores of weaver households have given up their looms to gather dust in their lofts, in search of even marginally better prospects. Many have chosen to take up small time jobs in Ramoji Film City, to be guards and drivers, etc. While children or growing adults are no longer taught the intricacies of the weaving process. Hence the great need for traditional craft revival, most villagers give the art another 10 years of life if all else fails.



History

On April 18th 1951, the historic day of the very genesis of the Bhoodan movement, Vinoba entered Nalgonda district, the centre of Communist activity. The organizers had arranged Vinoba's stay at Pochampally, a village with about 700 families at the time, of whom two-thirds were landless. Pochampally gave Vinoba a warm welcome. Vinoba went to visit the Harijan (the Untouchables) colony.

By early afternoon villagers began to gather around Vinoba at Vinoba's cottage. The Harijans asked for eighty acres of land, forty wet, forty dry for forty families that would be enough. Then Vinoba asked, "If it is not possible to get land from the government, is there not something villagers themselves could do?" To everyone's surprise, Ram Chandra Reddy, the local landlord, got up & said in a rather excited voice: "I will give you 100 acres for these people." At his evening prayer meeting, Ram Chandra Reddy got up & repeated his promise to offer 100 acres of land to the Harijans.

This incident neither planned nor imagined was the very genesis of the Bhoodan movement & it made Vinoba think that therein lay the potentiality of solving the land problem of India. This movement later on developed into a village gift or Gramdan movement. This movement was a part of a comprehensive movement for the establishment of a Sarvodaya Society (The Rise of All socio-economic-political order), both in India & outside India.

To this very day, the 18th of April is celebrated and commemorated by a Bhoodan Yagna, in Pochampally, at the Vinoba Mandir. The Statues of Acharya Vinoba Bhave and Ram Chandra Reddy are garlanded with much respect and fanfare.

On the right : a photograph taken at the entrance of the Pochampally Tourist Centre. The tree depicted here marks the historic Bhoodan Movement as a witness under whose shade the sabha was organized.



History

Inscription on the pillar:

BHOODAN GANGOTRI
POCHAMPALLI

PUJYA ACHARYA VINOBA BHAVE, A GREAT DISCIPLE OF MAHATMA GANDHI AND FIRST SATYAGRAHI, LAUNCHED HIS REVOLUTIONARY BHOODAN YAGNA MOVEMENT IN THE COUNTRY WITH THE FIRST 'BHOODAN GIFT' FROM VEDERE RAMA CHANDRA REDDY AT THIS HOLY SPOT ON 18TH APRIL 1951. VINOBA DECLARED THIS PLACE AS HIS SECOND BIRTH PLACE.

THE BHOODAN YAGNA WHICH IS BASED ON SOCIAL JUSTICE, UNIVERSAL BROTHERHOOD AND EQUALITY, HERALDED A NEW ERA OF PEACEFUL REVOLUTION NOT ONLY IN INDIA BUT IN THE WHOLE WORLD.

JAIJAGAT



History

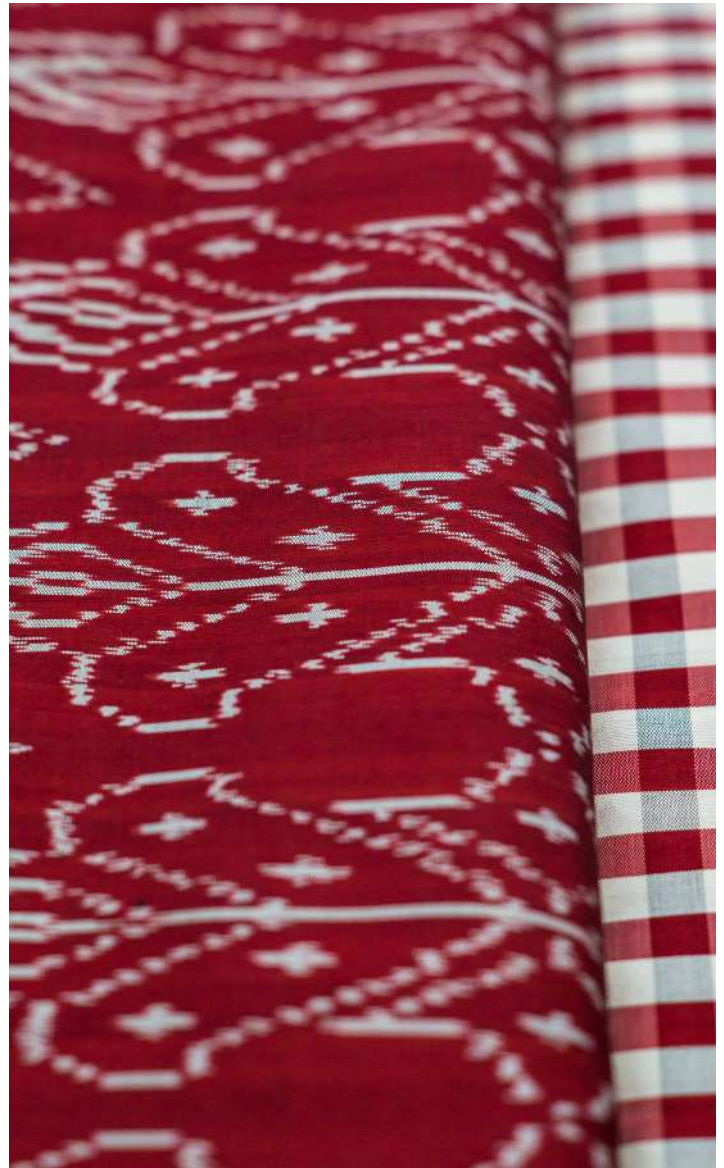
Before weaving became a flourishing occupation in Pochampally, it was renowned for producing bangles which were sold in and around Hyderabad.

Historically, Pochampally was known for its cotton textiles called as "SOOSELU" (20s cotton fabric). In the 1950s and 1960s, cotton sarees were being produced in Pochampally. During the 1950s with the efforts of Andhra Pradesh leaders like Sri Konda Lakshman Bapuji, Sri Pragada Kotaiya, Sri Guntaka Narasiya and others, weavers started benefiting under co-operative movement and Handloom Cooperative Society started in Koyallagudem which is 20 kms away from Pochampally. Weavers of Pochampally found it difficult to bring raw material and deliver finished goods on foot all the way to Koyallagudem. So in the year 1952 they opened a branch at Pochampally, which became an independent society in 1955.

Pochampally rumals were exhibited in All India Handicrafts exhibition, Delhi in the year 1954, where it attracted huge crowds and few of them also asked to try saris by using same technique of tie and dye.

In 1956, when Kamladevi Chattopadhyaya and others visited the place, they opined that tie and dye on silk sarees would have a good market. The All India Handloom Board chose two weavers from Pochampally to go to Banaras and learn silk weaving. They still faced problems in dyeing, which was later rectified by a stint at Kumbakonam. By the mid 1960s, silk tie dyed sarees from Pochampally began to enter the market and by 1970s became popular especially at the upper end of the market. Within a decade, weaving in the entire region shifted to silk from cotton.

Silk began to be preferred as wages were higher, the yarn was stronger and easier to weave; and silk yarn would take colour well. Around this time, many weavers migrated from Medak, Khammam, Mehbubnagar, Guntur and other places into the Pochampally-Koyyalagudem belt. It is also possible that around this time, the shift of weavers from cooperative to working under master weavers increased.



Demographic Overview



Following Demographic Data as per Census 2011

State Name: **Telangana**
District Name: **Nalgonda**
Mandal: **Pochampally Mandal**
Village Name: **Bhoodan Pochampally**

Gram Panchayat Formation: 1959
Pochampally became Mandal HQ in 1984
(with 21 villages within the mandal)
Pochampally has 17 Blocks & 5 hamlets
Extent of the village 28 sq.km.

Total Population: 12972
Male: 6574
Female: 6398
Total Number of Households: 3028

Literate Population: 8558
Male Literacy: 4958
Female Literacy: 3600

Illiterate Population: 4414
Male Illiteracy: 1616
Female Illiteracy: 2798

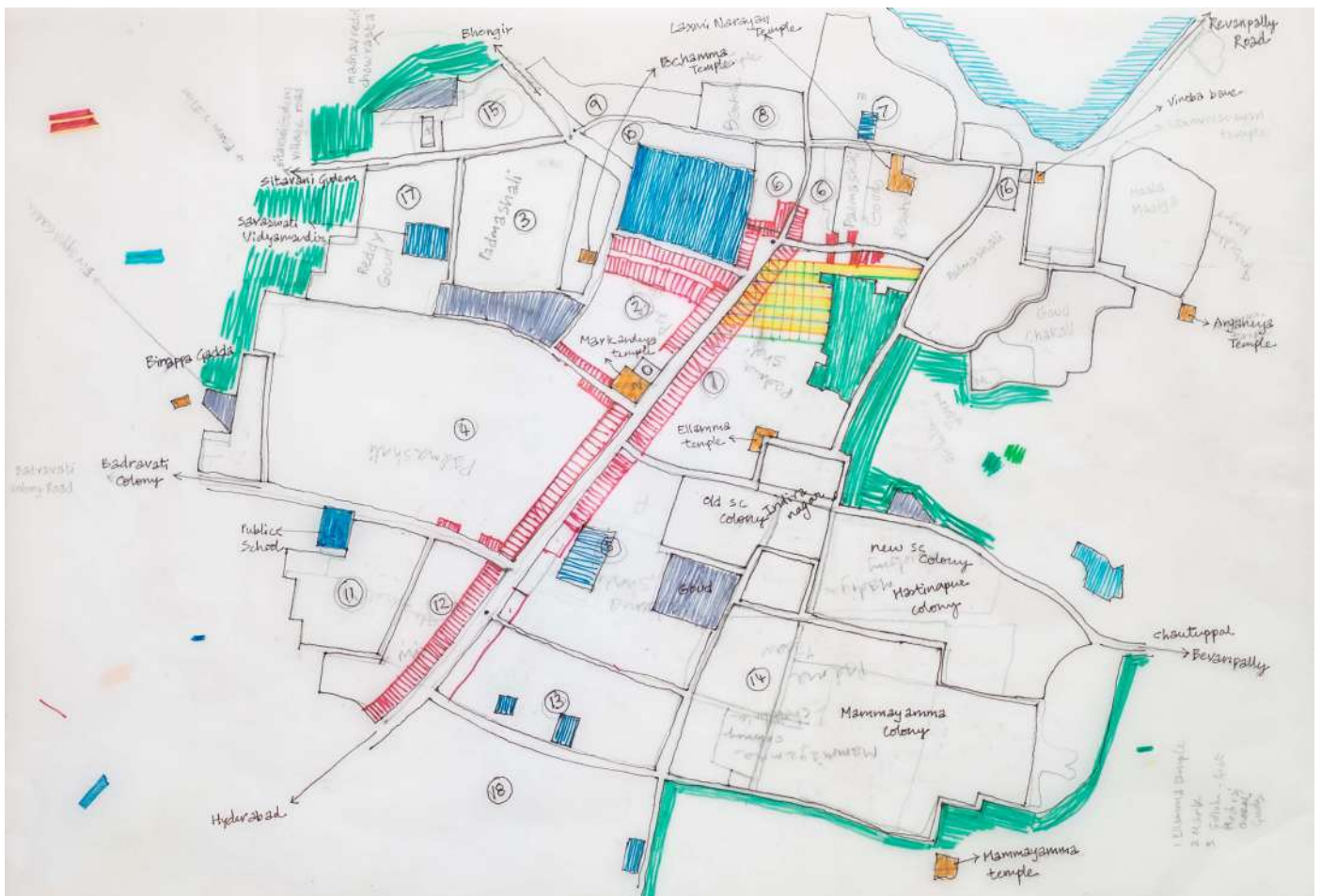
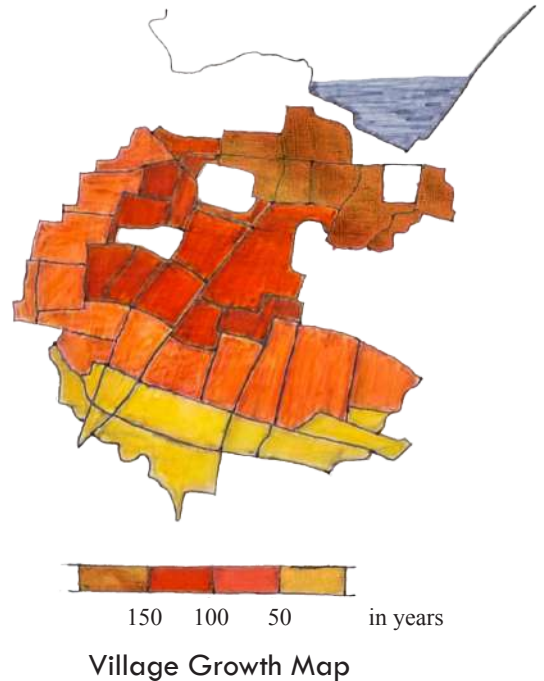
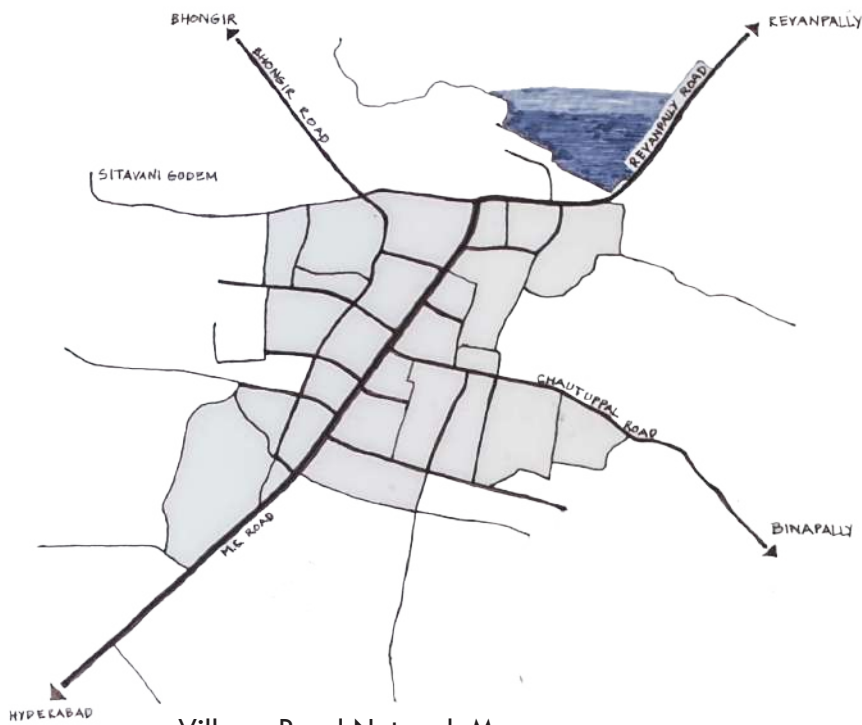
Tourists (domestic & International) : 400 per month
Facilities in the Village
Schools : Government 6 and Private 8
Hospitals : Primary hospital 1 & Homeopathy hospital 1
Weavers' Co-operative Society : 1
Number of banks : 4
Post-office : 1
Lakes & Canals in the village : 6 (in and around village)
Temples in the village : 6
Tourist Centre & Accommodation :
1 Tourist Complex with 16 beds

Following data as per Rural Tourism Project Report for
Andhra Pradesh Tourism 2004

Percentage Distribution of Communities
Weavers (Padmasali) 70 %
Potters (Kummari) 2 %
Agriculture (SC / ST) 10 %
Goldsmiths (Kamsali) 1 %
Blacksmiths (Kammari) 1 %
Washermen (Chakali) 4 %
Brahmins 2 houses
Shepherds (Gollakurma) 3 %
Toddy-collectors (Kallugeeta/Gouds) 2 %
Fishermen (Mudira) 5 %
Basket weavers (Medarollu) 1 %
Carpenters (Odlollu) 1 %

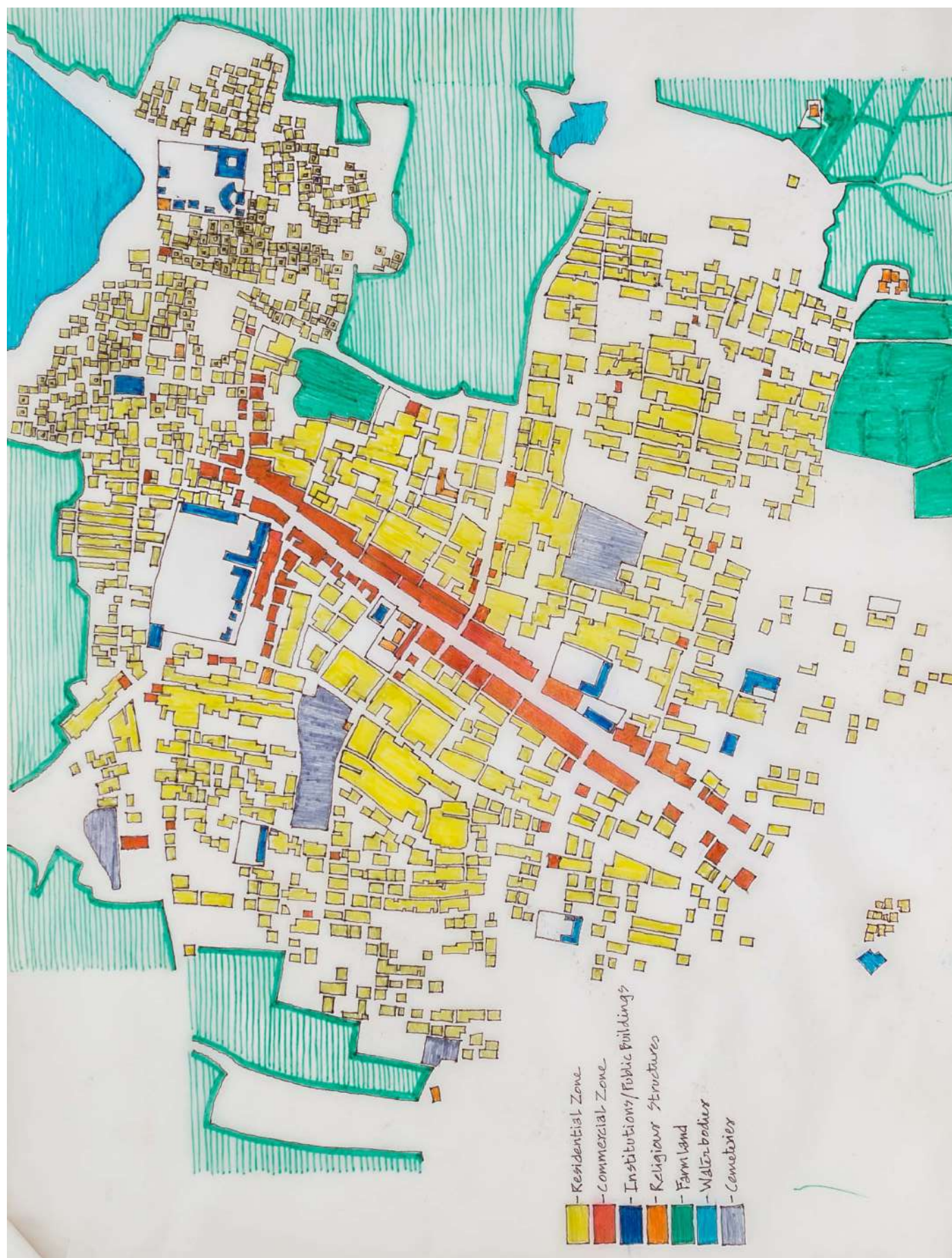


Maps



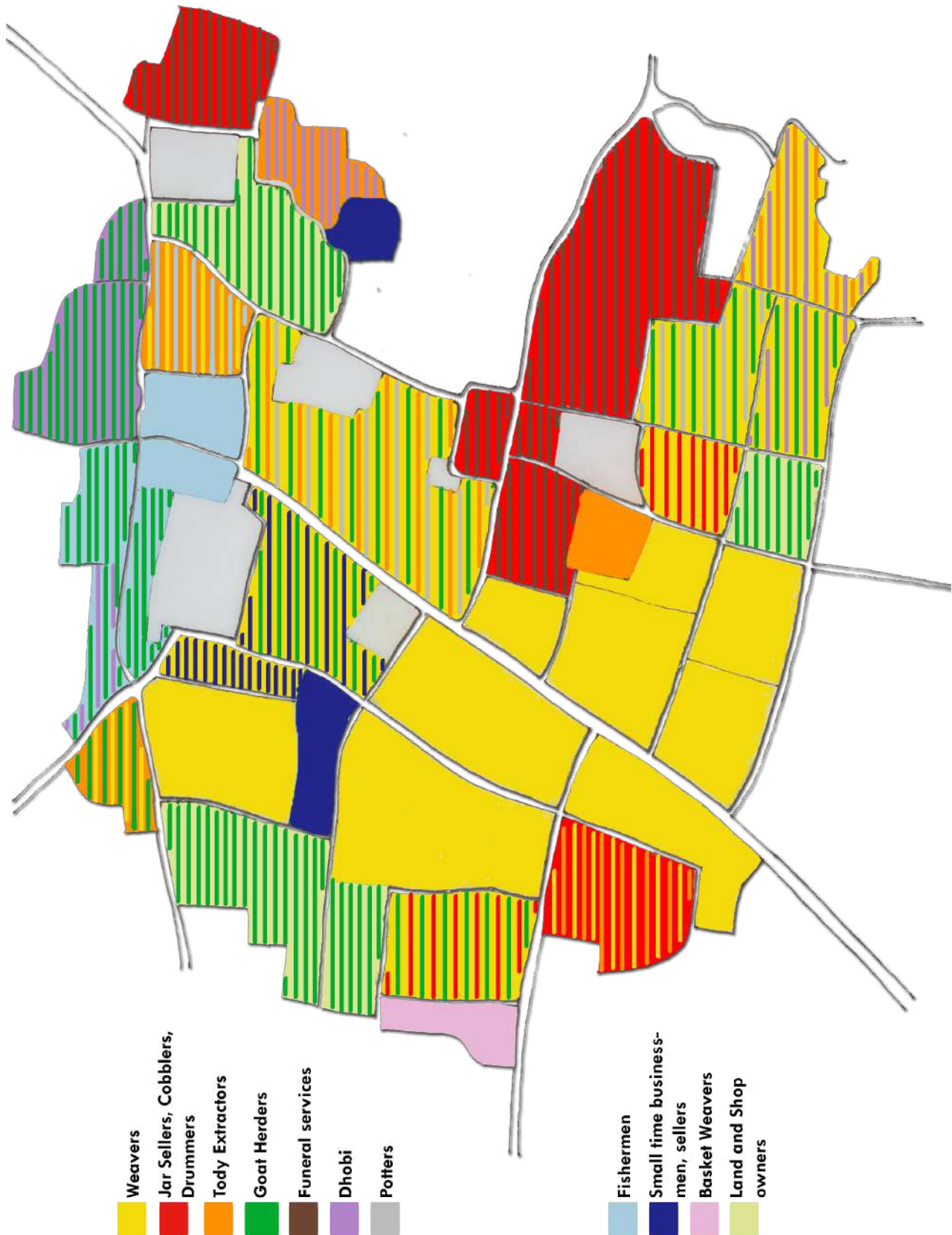
Maps

Pochampally Village Zoning Map



Maps

Traditional Occupation Distribution and Zoning Map



Rural Tourism Potential

As per the Ministry of Tourism, Government of India, the definition of Rural Tourism is as follows:

“Any form of tourism that showcases the rural life, art, culture and heritage at rural locations, thereby benefiting the local community economically and socially as well as enabling interaction between the tourists and the locals for a more enriching tourism experience can be termed as rural tourism. Rural tourism is essentially an activity which takes place in the countryside.

It is multi-faceted and may entail farm/agricultural tourism, cultural tourism, nature tourism, adventure tourism, and eco-tourism. As against conventional tourism, rural tourism has certain typical characteristics like; it is experience oriented, the locations are sparsely populated, it is predominantly in natural environment, it meshes with seasonality and local events and is based on preservation of culture, heritage and traditions.”

The successful implementation of rural tourism initiatives in Pochampally is most opportune, mainly due to the following factors:

- Its proximity to a cosmopolitan city like Hyderabad and tourist hub of Ramoji Film City.
- Growth of technology hubs in Hyderabad, directly leading to an increase in young urban population from all over the country and abroad. This is a high potential target group with global industry compatible incomes, increased capacity for purchasing, less exposure to rural lifestyle and indigenous culture, heightened orientation towards novel experiences and adventures, and a keen interest in weekend getaways and short distance travels. Another positive of this target group is their capacity to further propagate and promote tourism in Pochampally through positive stories on social media and other internet platforms.

- The established market and demand of Pochampally handloom products in Hyderabad, provides for a great opportunity of introducing buyers directly to the weavers. Through the various rural tourism initiatives, more and more casual buyers will be encouraged to come to Pochampally to get the authentic product as well as to enjoy the experience of seeing the product being made, along with the many other attractions.
- Pochampally makes for a unique Rural Tourism site. It has a multi-faceted set of attractions for various demographic and age based target groups. It offers a wide range of activities along with enough interest based trails to make an ideal weekend getaway and a short excursion from Hyderabad and/or Ramoji Film City.

The USPs of Pochampally in this respect are:

1. Globally acclaimed intangible heritage: Pochampally Ikat Textile
2. A vibrant and culturally active village community with festivities and celebrations dispersed round the year
3. Seven Temples in and around the village: 3 old and 4 relatively new.
4. Numerous tanks and water bodies, one big tank just in front of the Tourist Centre.
5. Strong vernacular village identity through its built environment: chatrashaala houses and House of 101 Doors
6. Other crafts: basket/mat making and pottery
7. Extensive agricultural land, suitable for agri-tourism.
8. Cradled in a natural paradise, Pochampally is resplendent in hillocks, forest areas and rock formations. Thus ideal for adventure tourism and nature tourism.
9. Shopping
10. Neera extractors and tody tappers
11. Telangana rural cuisine
12. Tourist Centre and its proposed attractions

Culture and People

Pochampally has a very strong cultural identity and reflects the cultural prowess of rural Telangana in all its glory.

Every-day pieties and rituals themselves lend a substantial traditional colour to the ongoings of the village. This colourful ensemble transforms itself into a grand celebration at the time of festivals. Each is celebrated with a joyful fervor and the village adorns a lovely dash of hues.

Batakamma Panduga is a grand affair, popular for its festive folk performances and traditional songs.

Bonalu is another major festival for villagers in which the women folk seek blessings for the good health of the entire village. Women carry colourful pots containing sweet rice on their heads.

Traditional Ugadi (Telugu New Year), Ganesh Chaturdhi, Uthla Panduga (Krishnastami), Ram Navmi, Dasara, Diwali, Sankranti (Pongal) are other festivals celebrated elaborately in the area. Oggukatha (story telling) is an important oral tradition of the village.

The village comes together in full participation for these festivals and drums, music, hymns, Vedic chants and folk songs fill the whole atmosphere with charm.

This cultural exaltation creates a wonderful air and needs to be encouraged and propagated to realize its full tourism potential. These festivities are a novel experience for the tourist and presents an endearing lively image of the village in his mind.

The harmonious intermingling of many traditional communities generates a vibrant cultural backdrop, this can be utilized to create engaging cultural

and folk performances. Music, song and dance performances as well as village community functions and celebrations are of much interest to the tourist.

Culture is a mainstay in the experience orientated nature of Rural Tourism and should be encouraged to be inclusive and participative on a larger scale.

Below: Ram Navmi decor and celebration at Sri Markandeshwara Swami temple (popular name: Markandeya Temple).



Weaving Traditions

During the pre-independence period telia rumals were made in Pochampally. Natural dyes were used to create patterns on these rumals. The colours were extracted from leaves and flowers, eg. red colour from a flower known as 'Flame of the Forest' and called Modugu puvvu in Telugu. The rumal was even exported to some countries abroad. The weavers used the technique of tie and dye, also known locally as Chittakam-addakam, to create patterns on these rumals. Later, using the same technique, cotton sarees were made which soon became popular.

This, as we know, later gave way to the famed silk sarees of Pochampally. Today, apart from sarees, Pochampally weavers are producing handloom fabric to make shirts and kurtas for men, stoles and dress material for women, and drapes, bed-sheets and furnishings for modern homes. This, versatile approach to appeal modern and contemporary markets, is a very important aspect for the survival of this weaving tradition, and should be supported and encouraged in all ways.



Weaving Traditions

According to earlier studies and reports on Pochampally, “it is understood that majority of the population among the weavers (around 90%) have gone up to school level only. Benefit of higher education was found to less than 5 percent. It appears that the children in the household become an economic asset once he/she reaches the age of 10 and is involved actively in the various processes of weaving in the household. On an average 2-3 members per family are in the family occupation. It is found that most of the families along the weavers have more than 5 members in the family. Estimated households income range is up to 8 to 10 thousand per annum. It is found that around 50 percent of the families are living below poverty line and 25 percent of the families with acute poverty. There is a fear of serious problems of under consumption and destitution that might lead to starvation deaths, if the situation in the market does not alter in the near future.”

However, the story today presents a far different scenario. The number of households actively participating in the handloom textile production have gone down drastically in the last decade. One of the main factors for this has been the disconnect with the changing market. The product needs to be made industry relevant for today’s time, while at the same time, effective marketing strategies along with easy consumer-weaver interface need to be developed upon immediately.

Also, in current times, education has rightly become a priority in the village, with over 95% children attending schools and most taking up higher education as well. This is a great prospect for development as skilled and knowledgeable workforce is already available in the village to implement various schemes for Rural Tourism. Although training will be necessary for specific tasks, etc.



Another noteworthy aspect in this regard is the recent migration of weavers from the village in search of better avenues of work. This is further depleting the ready workforce of weavers in the village. It is utmost important to arrest this migration immediately. This will require consistent and concentrated efforts towards various initiatives to empower them financially and provide them design consultants and better market reachability.

The current situation of the weavers leaves much to be desired. There is a clear and immediate threat to this wonderful intangible heritage and the implementation of planned interventions in the village needs to be carried out with much diligence and attention.

Weaving Process

The process starts with the selection of silk/cotton yarns, from a variety of qualities procured from various production centres. The popular destinations of the raw material are Chennai, Calcutta, Hyderabad and Maharashtra. Raw silk is specially treated for Ikats and the process requires considerable patience and labour. (pic: right)



For the removal of oil in the yarn, it undergoes degumming, a process of boiling and drying. Under-gummed silk is not soft to touch and lacks in lustre and the fiber is in rigid and stiff form. This is an important step before dyeing as the silk becomes lustrous. (pic on left: yarn being dried after degumming)

Thereafter, the yarn is wound around a pipe using a 'charkha' or spinning wheel. (pic: right)

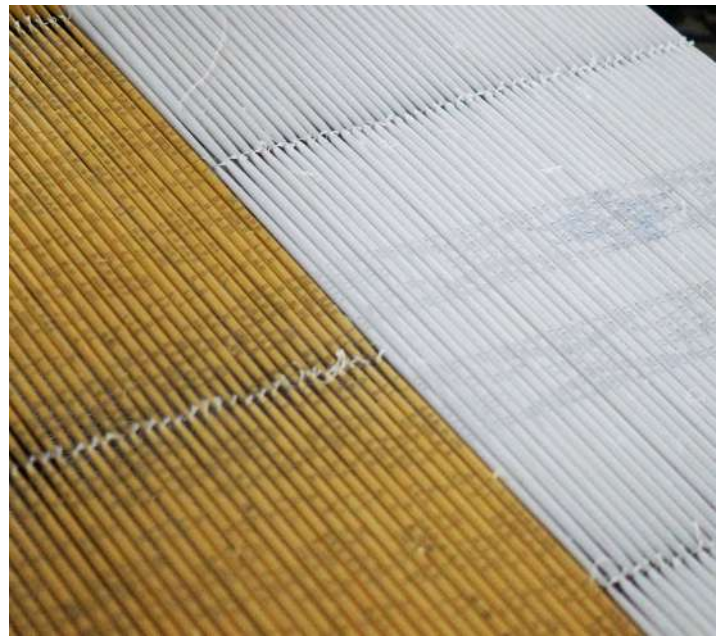


Weaving Process

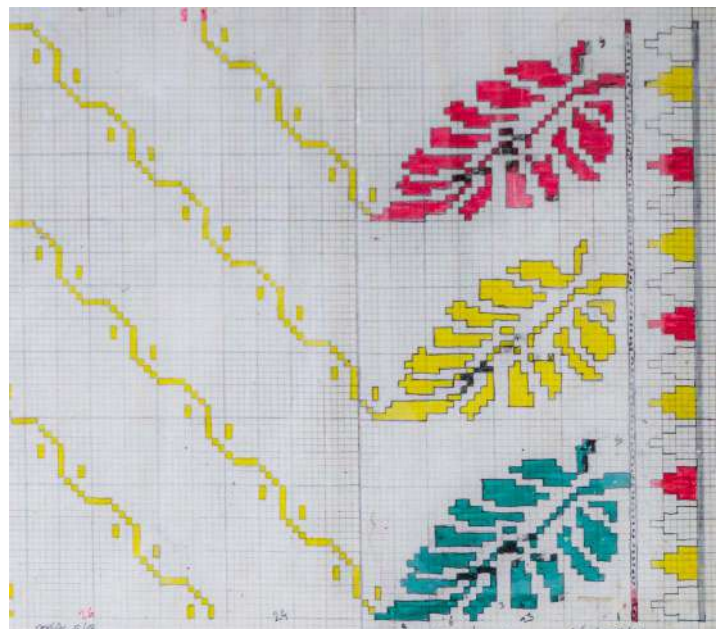
The weft thread wound on the pipe is then transferred and arranged onto a pose 'asu' for a process known as the 'chitiki poyadam'. Here it is also measured and formatted for the design marking. (pic: right)



Warp threads are also measured and arranged, but this requires a big space as the thread has to be laid out to its entire length. This measuring and straightening process is usually carried out on the streets and then it is arranged a rectangular framework for marking.(pic: right)



Detailed designs are first marked out on a graph sheet by breaking the design down in units. Here, several different patterns are merged to form a particular design for a saree. Also, the colours are identified here, to detail out the number of tying and dyeing processes the saree will require. More colours in design entail a number of repeated dyeing procedures. (pic: right)

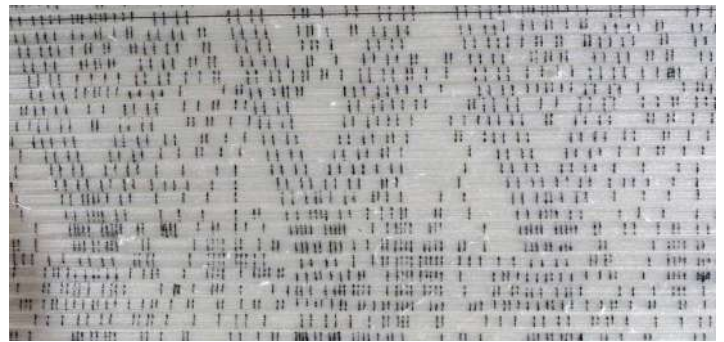


Weaving Process

Design Marking on both the warp and weft is one of the most crucial steps in the process of Pochampally handloom production. This is a highly skilled job and is carried out with most diligence. Marking is done in such a way that it shows which part of the yarn has to be tied and which part has to be dyed. (pic: right)



Threads after design marking is complete.(pic: right)



Post the marking stage, threads are tied with rubber for the dyeing process (pic: right). The areas to remain white and black are tightly wrapped separately to resist the dye bath. Originally plant material such as palm leaves were used for this purpose. However cotton string is used now for segments of fine design and strips of rubber tyre inner tube where the design requires exclusion of dye from longer segments. The string is used first to wrap all areas that are only one graph square wide with only one or two wraps. Then the wider segments are covered. (pic: right)



Weaving Process

The yarn is then added to the dye bath and worked by hand to penetrate the areas between the tightly bound resist areas. After thorough saturation of yarn, the vessel is taken to the fire to boil for an hour or two. The yarn should remain in the dye bath until cooling has been completed. (pic: right)



The threads undergo various repetitions of the tying, dyeing and drying process to set all the different colours. The warp yarns and weft yarns are dyed separately according to the design to be achieved by the intersection of the warp and weft yarns. (pic: right)



Rubber being removed after one process of dyeing. New rubber will be tied for dyeing other parts of the thread. The unwrapping requires great care especially with the fine cotton ties to avoid cutting the dyed threads. Displacement of the design can occur if length of a warp thread is changed. (pic: right)



Weaving Process

After unwrapping of yarn post all dyeing procedures, the thread is dipped in starch and taken outside to dry. Starching of the warp helps to keep the design alignment. (pic: right)



After the weft threads have dried, they are transferred onto another 'Asu' which is also called a 'chitki'. (pic: right)



From the 'asu' it is then spun onto a 'ponte'. (pic: right)

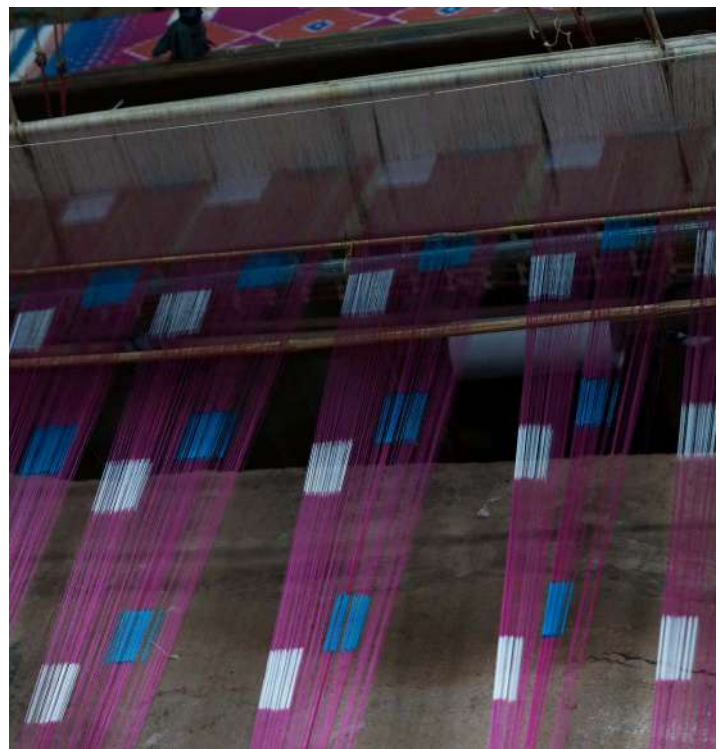


Weaving Process

After the warp threads are dried, they are again laid out in the open for arrangement according to design. (pic: right)



Post arrangement, the warp threads are placed onto the loom. It takes about two days to arrange the threads on the loom. Much care must be taken to get even tension and perfect alignment. A wide brush is used behind the heddles to help release the starched yarns from each other. (pic: right)



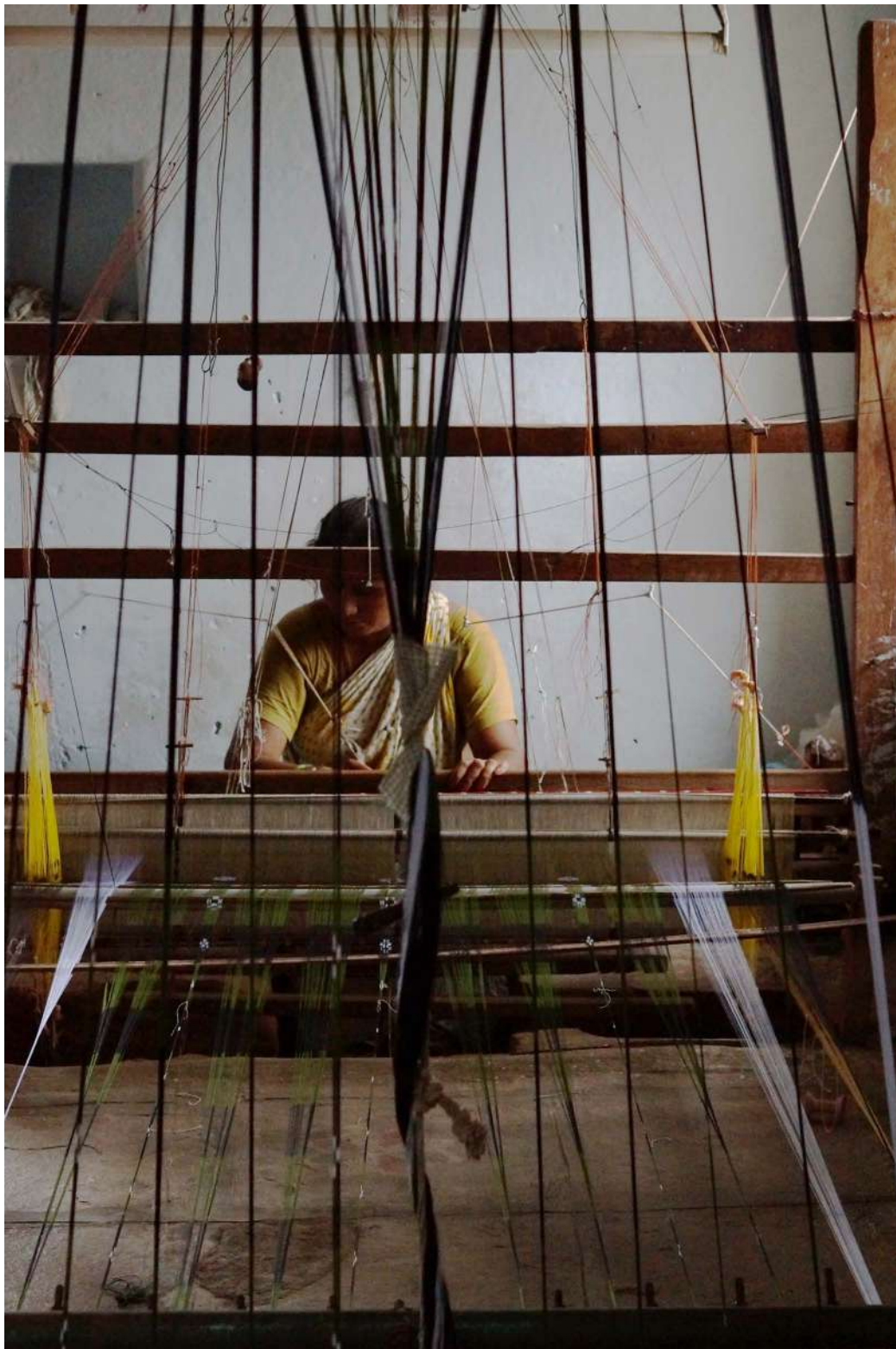
The weft threads are spun onto bobbins using a 'charkha' from the 'ponte'. (pic: right)



Weaving Process

Once the loom is set and the bobbins are wound, weaving begins. An experienced weaver weaves around 8 sarees in a month, while the younger, less experienced ones may be quicker to dole out 10 sarees in the same time, but with a little less intricacy in their designs. A novice starts with trying his hand

on the simplest of designs in cotton sarees, as the thread is thicker and thus a little easier to weave. The finer the thread and more interwoven the design, the more number of years of practise are required to get it right in all its glory. They weave for continuous long hours through day and night.



Vernacular Arts & Crafts

Basket weaving is also a traditional community occupation in Pochampally, mainly undertaken by the Pichchakuntla community. The community settlement is separated from the main village settlement and has smaller kuccha vernacular houses. The major source of consumption for these baskets is the city whereas the community manages a marginal income at best.

These traditional artisans make baskets from palm stock and mats from palm leaf. As the modern world shifts towards a more ecological and natural way of life, these artisans stand to gain a huge market if given the right training to make their products more versatile to use in the urban setup. A lot of such crafts across the globe have gotten a new lease of life due to the increasing demand for eco-friendly and natural products. This would also be beneficial for Tourist Centre Souvenir Shop.

The basket weavers barely make a living, with some children not attending schools as well for the lack of resources. Many are now looking for avenues outside of Pochampally to get work. Survival is their biggest concern and this makes the craft endangered.



Vernacular Arts & Crafts

Pottery is a highly endangered traditional community occupation in Pochampally. There are only a handful of active potters left in the village, most others have given it up for small jobs as farm hands, etc. The potters live in small kuchha houses within the village. The major source of consumption for the clay pots and other small utensils (pic: top right and bottom) was within the village itself, this is now rapidly changing with the introduction of plastic jars, cups etc.

Many countries in Asia, Middle-East and Europe are encouraging the use of clay utensils and handicrafts, especially for storage and cooking. The world is looking at more organic, eco-friendly and health conscious materials for daily needs as they are proven to be devoid of chemicals and other such harmful elements. The sweet earthen flavor added to the dishes is proving to be a further plus for clay utensils.

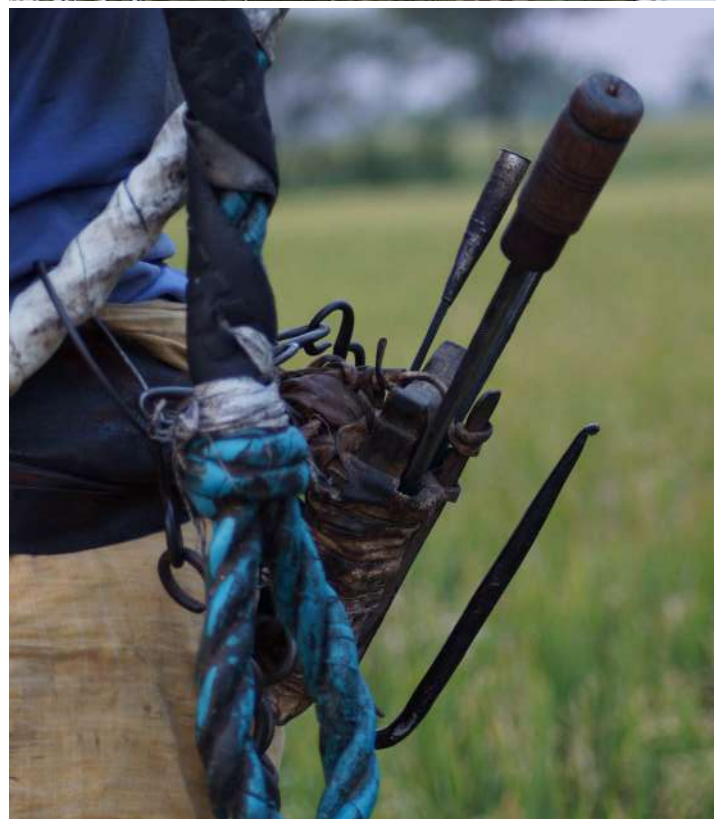
In view of this, these artisans stand to gain a market if given the right training and exposure to make their products more versatile to use in the urban setup. This would also be beneficial for Tourist Centre Souvenir Shop.



Vernacular Arts & Crafts

Tody Tapping is a regular activity in Pochampally. 'Neera', A sweet natural drink and its fermented cousin 'Tody' are indigenous to the region. While appealing to each for their own tastes, this drink is traditionally known to be a great digestive stimulant. Even more exciting is the novelty of the experience of watching the extractor climb the most daunting palm tree, with the most basic of rope equipment, to collect the palm sap. This, by no means is an easy job. And still, the extractor pulls it off with extreme poise and grace, immediately bringing to mind the disparity in position and cheers another such feat would get in a different social set-up and time.

Tody extraction is an expertise of the Goud community in Pochampally, here too, the traditions are buckling under modern day pressures. The women are usually seen helping their husbands in collecting the tody in bottles, jars or the earthen pot, while few are seen making 'beedis' (a thin, Indian cigarette filled with tobacco flake and wrapped in a leaf, held together by a string at the end) sitting at the entrance of their homes.



Vernacular Arts & Crafts

Performing Arts. Pochampally comes alive on festivals with folk music, song and dance, and temple chants.

There is a drummer's community in the village and they perform at all the village festivals and functions. There are also nomadic tribes known for their performing skills and art, they live on the fringes of the village and visit the village regularly. These communities, just as others in the village, are feeling pressed to leave their traditional occupation and take up other jobs which may pay even marginally better.

Music, song and dance form the core of a rich cultural experience, thus making them a crucial asset for rural tourism activities in and around the village.

Other such vernacular art attractions would also include carpentry, flower arrangements and rangoli or 'magga'. The wooden frame of the main entrance into an old chatrashaala house is usually exquisitely carved and extremely beautiful. All these together lend a lovely charmed touch to the rural experience at Pochampally.



Local Cuisine

The taste of rural Telangana comes alive in the kitchens of Pochampally. The local food, or 'annam', is delectable and truthful to the fiery nature of the chillies used to prepare it. Each household takes pride in its culinary prowess. The local food joints also serve a few snacks made in their own homes rather than the run of the mill food items.

Pochampally has a delightful set of offerings for both vegetarian and non-vegetarian fare. While appealing to the taste-buds in all its variety from hot pickles to the tamarind, mango or lime rich curries and from the sweets and snacks to the country chicken curry, the local food uses ingredients that prove healthiest to counter any effects of the hot climate.

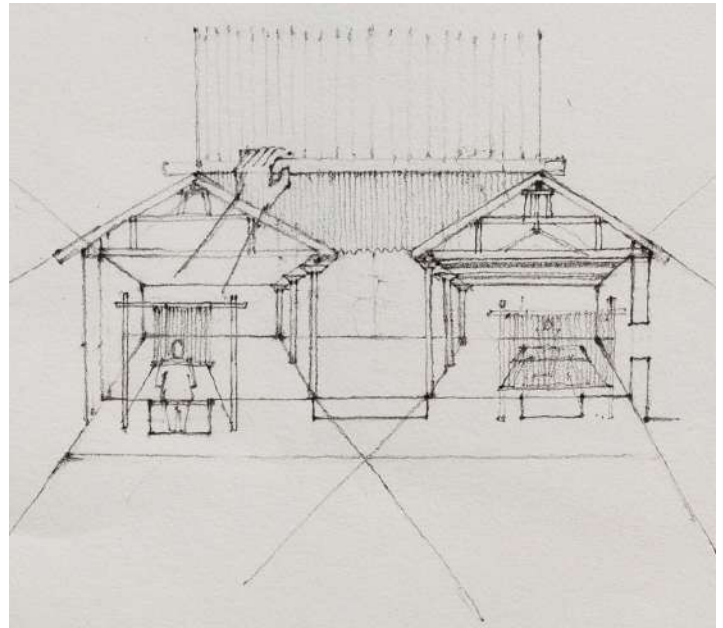
One can get a dose of simple idlis, vada and poori at small food stalls, but the local flavors are something the tourists will like to experience and appreciate. All that is lacking in the food culture here are the subtleties of hospitality that tourists would prefer.



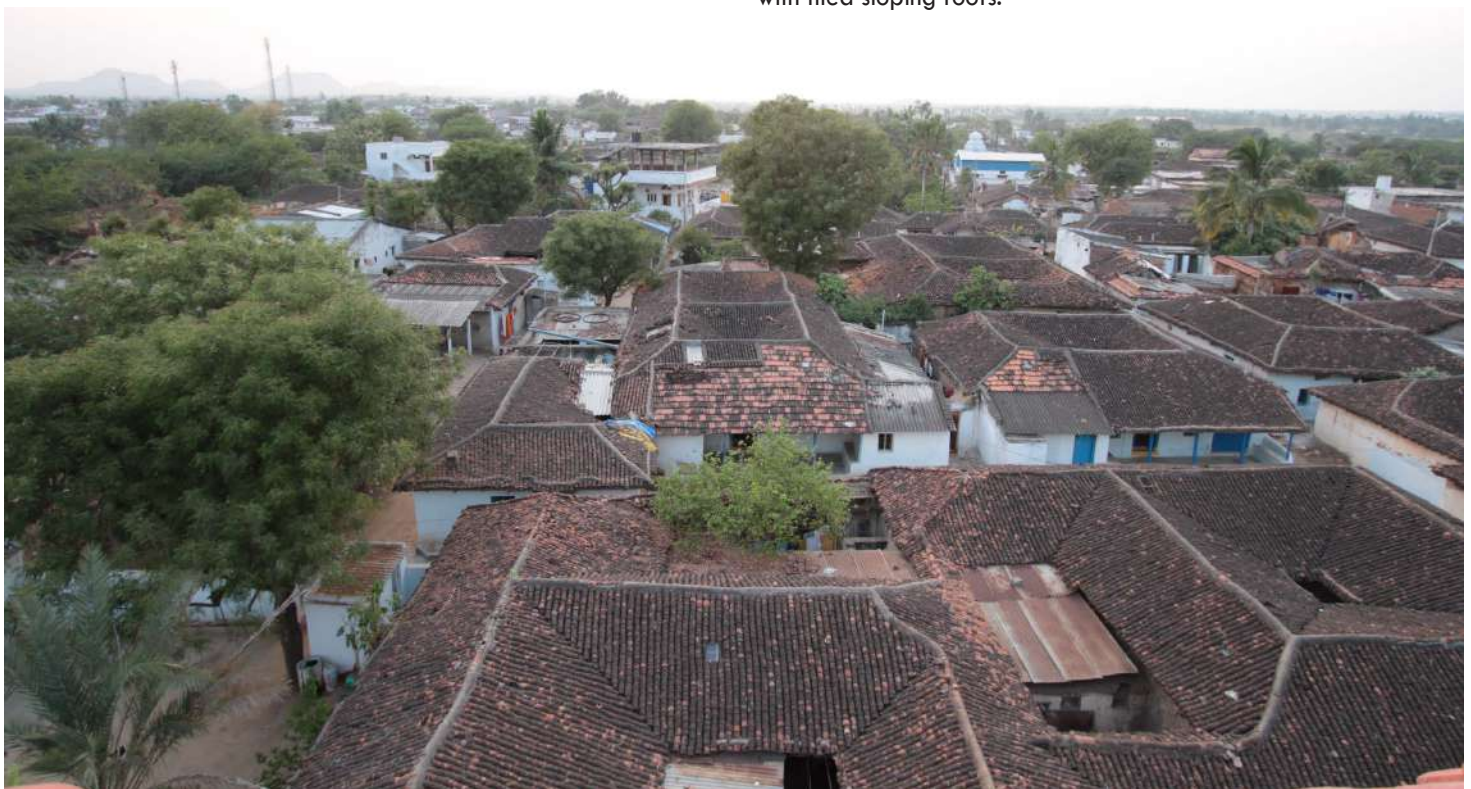
Vernacular Architecture

The 'Chatrashaala' houses, vernacular homes of the Padmasali community, offer great insights into the culture and life of this weaving community. Each length and breadth has a function and much of it is for weaving and its related activities. They are endearing homes that are of great interest to the tourist. A visitor gets to feel and breathe the lives of the weavers here and can see for themselves the hard work that is put behind making the saree. The architecture traces the habitat needs of the weavers, the influence of culture on their buildings and the spaces and built-forms generated out of these.

The name 'chatrashaala' can be attributed to the tiled roof sloping in from four sides into a small open to sky court, with a small overhang. This open to sky court is placed in the centre of a large interior space which is where all the weaving activity takes place, the court allows for both natural light and ventilation. Sometimes, it is also used as a wet area for soaking the yarn in starch or dye, although most of the dying activity is carried out in the verandah of the house.

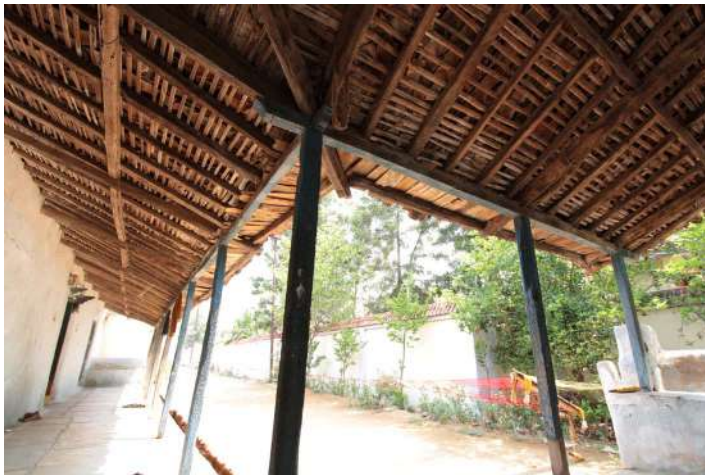


Top: Illustration of a chatrashaala house; Above: interior view of a house with two looms and the open to sky court towards the left; Below: view of the village from above, showing traditional homes with tiled sloping roofs.



Vernacular Architecture

From the street, the entry to the house is through the 'arugu' or verandah. It opens directly into the weaving room, the biggest room in the house.

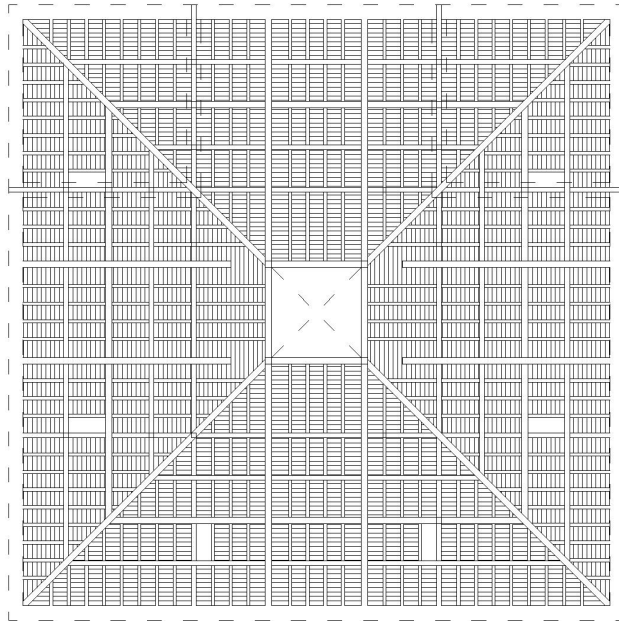


The roof details are visible in the picture below. The timber under-structure is covered with red clay tiles on top.

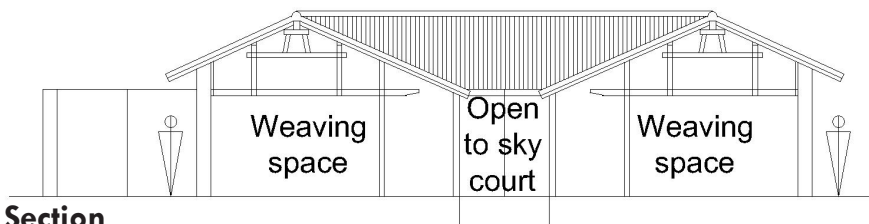


Vernacular Architecture

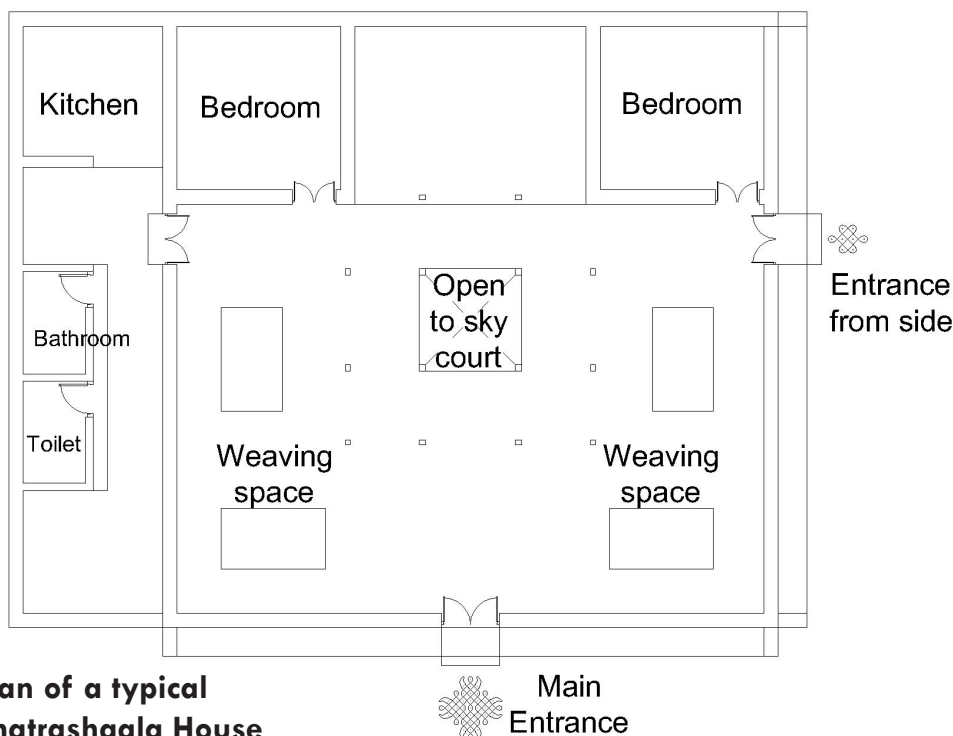
**Reflected
Ceiling
Plan**



Section



**Plan of a typical
Chatrashaala House**



The house has sloping roofs covered with red clay tiles which are supported on timber battens that rest on roof trusses. The primary roof rafter and columns are usually made of teak wood, while the other members of the truss are country wood or even bamboo in some places.

The main source of natural lighting within the house is the open to sky court in the middle of the weaving room. The rest is provided for by small wall and roof openings(skylights).

This system of openings is highly efficient in providing ample ventilation in the hot and humid climate of the region.

The walls of the chatrashaala house are made out of mud, with thickness varying from 2 ft. to 2.6 ft. These walls are usually whitewashed and are repaired using cement or mud mortar as some of the houses are as old as 70 years.

The flooring is mostly found to be done in mud which is spread over by cowdung. Nowadays, stones such as shahabad stone, tandur stone or cuddapah stone are also used for flooring in some areas of the house such as the verandah or dyeing area.

Vernacular Architecture

For placing the weaving looms, pits are built into the house during the construction itself (pic: right). As the weaver spends most of his time at the loom, there are niches into the walls at a low level so that he can access them for any articles related to weaving.

The weaving room also has overhead storage spaces where the various instruments may be kept when not in use, it also supports a part of the weft attachment to the loom. (pic: below)



Vernacular Architecture

The family spends most of its time in the weaving room, in more ways than one it also doubles up as a living room.(pics: right)



The houses also have a backyard or some wet area along its side. This area usually has vats of water, a small stove and empty pots for use in the dyeing process. This area is also in use for washing clothes and utensils. The toilets and bathrooms are built here as well. (pic: below)



Temples

Markandeya Temple

35 years old temple

It is the biggest and most frequented temple in Pochampally. The temple is presided by the deity of Padmasali community, and has been built by their initiation only. There is an annual Markandeya Jatara during February which is celebrated with much fanfare and is a cultural extravaganza.



Temples

Basa-Lingeshwara Temple

300 years old temple

It is the oldest temple in three villages adjoining Pochampally. The presiding deity here is Lord Shiva. It is centrally located between three villages: Revanpally, Pochampally and Muktapur, and is a common community gathering space for all three villages during Jataras. It is a simple and small temple, yet its setting and the belief system of the region make it magnificent, it is visible across the lake from Pochampally Tourist Centre. The temple also has many folk stories attached to it and its surroundings. There is an old tree near it which provides shade for all community gatherings here.



Temples

Lakshmi Narayana Temple

70-100 years old temple

The presiding deity here is Narayana. A Jatara is held annually at the temple. It is adjacent to House of 101 Doors and very close to the Pochampally Tourist Centre. (pics: right)



Katta Maisamma Temple

The name 'katta' comes from the road built to connect Revanpally and Pochampally. Locals believe that the deity contains the lake from flooding the fields on the other side of the road.(pics: left)

Temples

Mamayamma Temple

50 years old temple

The presiding deity here is the community deity of carpenters and blacksmiths. The temple has been built by the said community's initiation. A Jatara is held annually at the temple. It is a pristine white temple set in the midst of fields with a splash of green all around. It has a very peaceful and unhurried ambience.



Temples

Madhyalamma Temple

The presiding goddess is highly revered by the Padmasali community. It is this temple that hosts the famous Bonalu festival in Pochampally with much fanfare and processions. It is currently undergoing repair. (pics: right)



Bukka Ramanna Temple

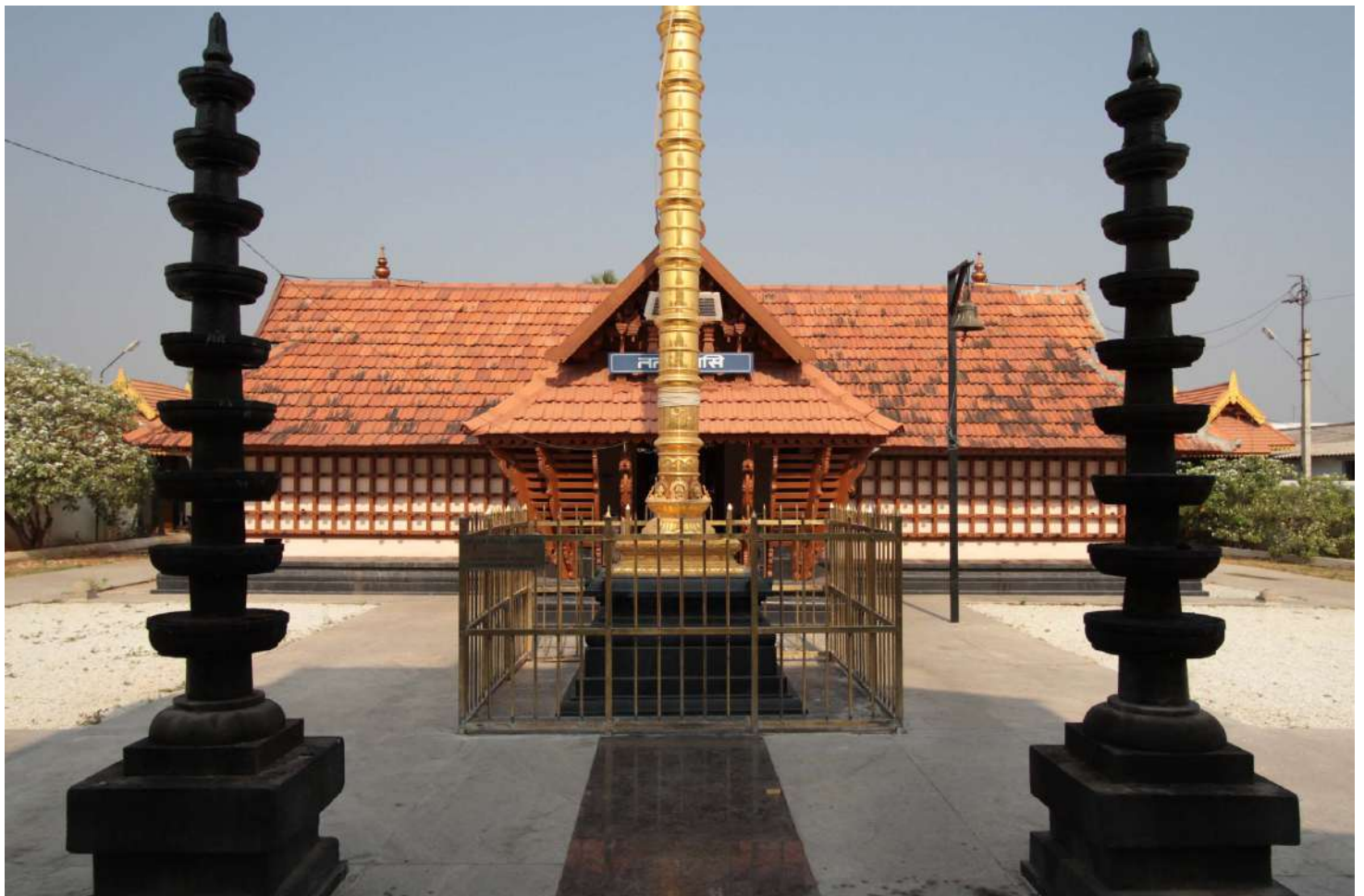
An old temple, it is built on the fringes of the village. Set in a beautiful natural backdrop of palm trees, it is located at a height that slopes down to a stream called chinneru. (pics: left)

Temples

Ayyappa Temple

10 years old temple

It is the most recent temple in the village precincts and has been modelled to resemble the renowned Sabarimala Temple in Kerala. It is the only 2nd such scaled representation of the original temple in the country, the other being in New Delhi. A businessman from Kerala, who set up a match factory in Pochampally, has been responsible for the construction of this beautiful temple which is meant for Ayyappa pilgrims.



House of 101 Doors

House of 101 Doors, is a lavishly built early 20th century example of the subtle European influences on the architecture inspired by the Nizam's bastion of Hyderabad. Standing grand and opulent in the midst of modest and humble chatrashaala houses of Pochampally, this house of 101 openings invokes much curiosity and wonder. The story behind this unusual and remarkable house invites more intrigue.

Legend has it, that an affluent land owner of the village had everything one can ask for, but for the happiness of a child to cradle in his arms. All attempts of the couple at having a child were cruelly thwarted and ended in dismay when the culmination of their wishes and prayers were stillborn. Utterly distraught and overcome by grief, the lonesome man thought only of the pleasure he was denied. One night, as he slept, a divine voice reached out to him and asked him to build a house with 101 doors as an offering to God, adding that only then will he be granted the boon he so desires. The man was overjoyed and did just as he was asked. Standing true to the divine nature of miracles, the couple soon was granted a child.

The house still stands, albeit weather-stricken, telling the tale of a dream it fulfilled without being accorded the pleasure of hosting a family.



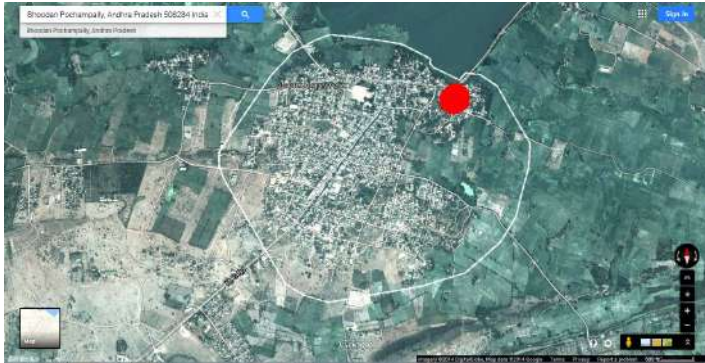
Natural Backdrop

While unexplored at the moment, another exciting and striking prospect for tourism development in Pochampally is the natural backdrop of the region. The flora is literally ubiquitous, the ponds and hillocks offer much potential. Pochampally is also a bird-watcher's paradise, with a variety of birds flocking its many tanks and lakes. Birding is an activity which is on the rise in Urban centers such as Hyderabad, this opportunity must be realized for a holistic rural tourism experience. There is a vast expanse of forest area, adjoining the village, it has some breathtaking views and is ideal for treks. The horizon is dotted with rocky hillocks, presenting some promising opportunities to be explored for discovering rock formations and adventure trails (the belt being well known for these). They are indeed a natural wonder of stony ridges and hillocks shaped into picturesque balancing forms through millions of years of weathering and wearing. The Deccan Plateau, that is the vast expanse of peninsular India, south of the Vindhyas and composed mostly of grey granite, is among the oldest and hardest rock formations in the world. Geologists suggest that these rocks began to form about 2.5 billion years ago.



Tourist Centre

The Bhoodan Pochampally Rural Tourism Centre is built in an idyllic location, enjoying the lake front view of the Pochampally Cheruvu.

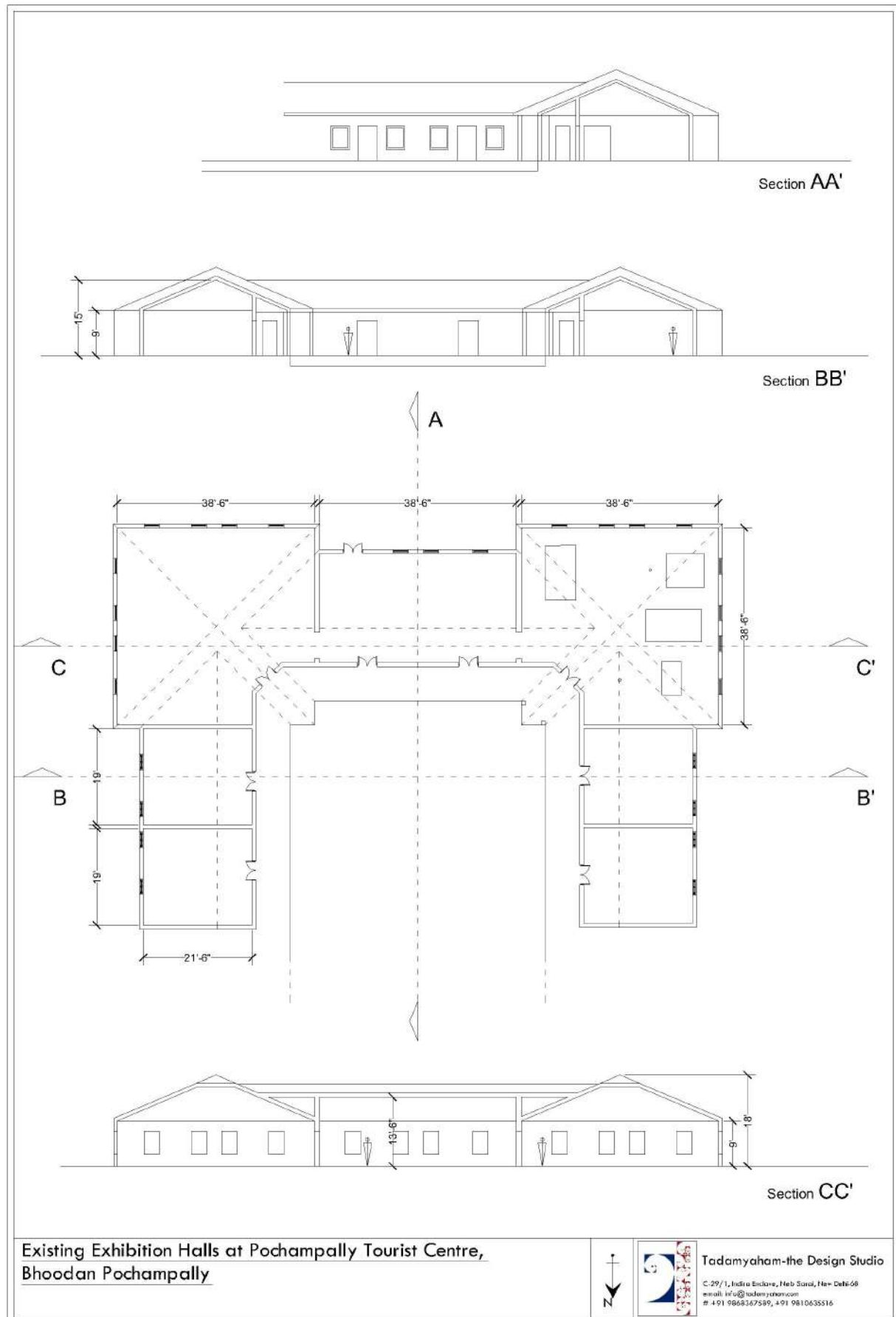


Ample open green areas and lawns have been provided in the centre which give it a wonderful charm. Another positive of the location is that it has been placed a little away from the hustle bustle of the main street of Pochampally which is laden with shops. This is excellent for the purpose of rural tourism. The weavers colony is in very comfortable walking distance.

The Centre has necessary provisions for the purpose of being a tourist centre, although most are not functional at present, while there are no activities specially designed to engage positive tourist interest (suggestions for the same are provided in the recommendation section of this report).



Tourist Centre



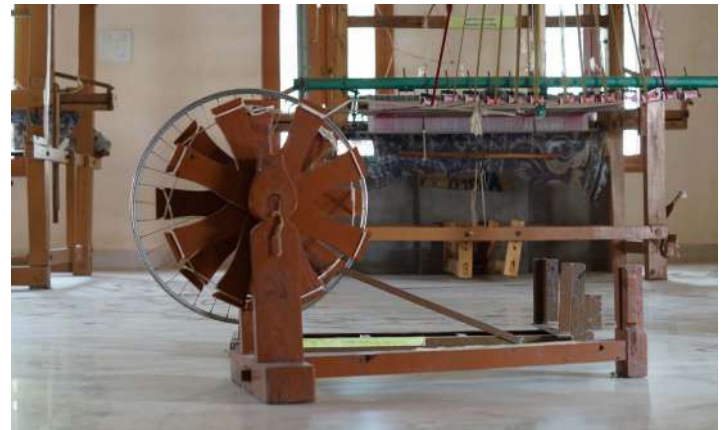
Tourist Centre

The exhibition halls and spaces in the centre leave much to be desired to get positive response and feedback from tourists.

At present, the exhibits are very basic, disorganised and uninspiring, desperately needing an amalgamation of the vernacular with a strong contemporary appeal. Currently, it undermines the vibrant cultural backdrop of Pochampally by representing it in an archaic fashion. The centre requires a complete overhaul.

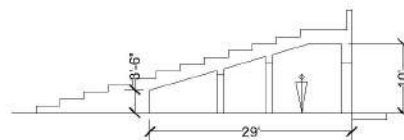
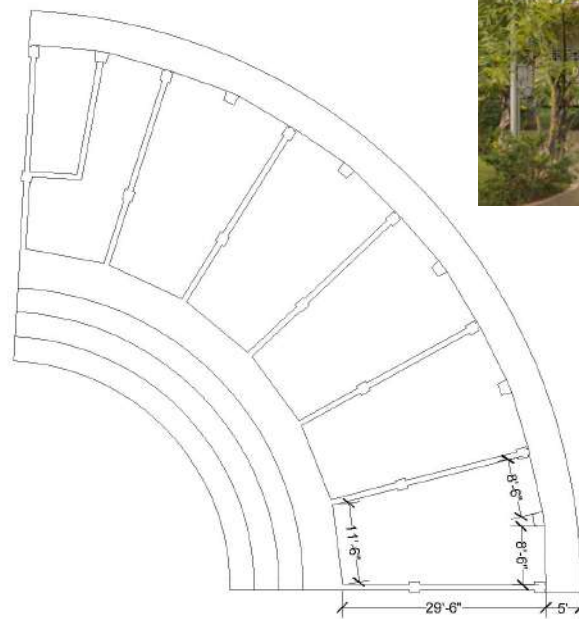
In addition to the exhibition spaces, the lodging facilities are also in disarray. The rooms provide bare facilities while the linen is old and tattered, although visitors come for lack of a better option.

The shops, cafeteria and open air theatre spaces are not in use.



Tourist Centre

The Shops are situated under the over-hang of the open air theater. These are currently not under use.



Existing Showrooms at Pochampally Tourist Centre,
Bhoodan Pochampally



Tadaamyaham-the Design Studio

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Pochampally

Documentation and Survey Report
For Rural Tourism Development



Recommendations

Objectives	-46-
Tourism Activity Interventions	-47-
Infrastructure Interventions	-50-
Tourist Centre Interventions	-53-
Craft Development Interventions	-57-
Afterword	-61-

Objectives

An integrated approach towards developing upon the rural tourism potential in Pochampally, would essentially require an empowered weaver community. The migration of weavers to the city for prospective jobs and discontinuing with the weaving profession is detrimental to the craft which solely relies on the traditional modules of training. This makes it increasingly important to arrest this trend through making the woven products industry relevant and contemporary. While, rural tourism will ensure a sustainable marketing strategy, as well as to serve as an effective tool in increasing livelihood opportunities.

Being a popular choice of saree for people from both India and overseas, the weavers had faced stiff competition from cheap imitations offered by powerlooms. In the meanwhile, the weavers suffer due to poor market exposure, little access to good quality yarn and other materials, outdated designs, little training in developing products/garments and no help in terms of seed capital.

To realize Pochampally's rural tourism prospects and full potential, the path ahead needs careful planning and execution. The development graph should necessarily reflect inclusive growth and sustainability for the benefit of all; natives, tourists, enthusiasts, consumers and even designers. All processes leading upto the success of the various development programs should encourage and inspire the skillful engagement of village community, generated through structured awareness and training.

Pochampally presents a unique opportunity to develop a model for the sensitive development of rural communities possessing important intangible heritage resources, through a carefully planned and holistic approach. The development and implementation of the recommended interventions, along with the public interest generation activities

through various media (film and print), will popularize Pochampally as a Rural Tourism Destination to reckon with, while addressing the main concern of the village by potentially arresting the migration of weavers to other occupations.

Following are the broad classifications for the purpose of intervention recommendations, all of which have been developed through research and in close collaboration with the community:

Tourism Activity Interventions

Schemes to engage active tourist interest, suggestions for identification, designing and developing prospective areas for tourism activity in relation to potential tourist pursuits, and strategies for training locals; publicity and marketing.

Infrastructure Interventions

Strategies to develop infrastructure and general village development to ensure positive tourist feedback and regular inflow.

Tourist Centre Interventions

Designs and recommendations to make Pochampally Tourist Complex fully functional and enhance appeal to visitors.

Craft Development Interventions

Ideas for product upgradation, development and diversification to make it market relevant, increasing exposure and market base, for encouraging and benefitting both weaver and consumer.

Tourism Activity Interventions

- Encourage cultural and religious tourism through popularization of fairs and festivals in the village.
- Involve participation of villagers to showcase traditional and cultural activities in the Tourist Centre to give an enhanced tourist experience.
- Hold special tourist tours and programs for festival jataras, etc.
- Local performing arts to be encouraged through weekend cultural programs at the Tourist Centre, invite villagers for the same as well to help create a enriching rural atmosphere.
- In consultation with experts in the field the following trails should be developed to benefit local community and to provide a diverse spectrum of interest areas to tourists, thus widening the exposure to larger interest groups.
 1. Heritage Trails to be organised as a cultural extravaganza, through a tour of temples in and around Pochampally, inclusion of festivities and traditional rituals to encourage music, song and dance performances.
 2. Nature Trails as small excursions encompassing the varied natural resources, for instance Hillocks, forest area, rivulets, lakes, etc. Small family picnics could also be organized.
 3. Craft Trails through various traditional craft settlements of weavers, basket weavers and potters. This will also boost community morale and even sales by a deeper understanding of the craft. Each tour can be conducted by a trained local to explain the intricacies of the craft.
 4. Early morning and evening Farm trails with Neera and tody tapper demonstrations. Traditional food and drinks can be served in the small hutments in farms.
 5. Birding Trails for bird enthusiasts. There is a thriving interest and curiosity towards bird spotting in Hyderabad as numerous bird watcher groups are active in the region.
- 6. Rock Formation Trails to be developed as adventure trails with hiking, trekking and camping facilities. This would be a sure hit with the growing young urban population of Hyderabad.
- Identifying, training and sensitizing local food vendors to serve regional cuisine, maintain general hygiene and etiquette for catering to the inflow of tourists both domestic and international.
- identification and training of tour guides for each rural tourism aspect. The guides will essentially need to be locals and from a specific community if the tour is linked to a specific traditional occupation. They should be well versed with local lore and folk expressions as well as other engaging historical accounts, etc. Small interaction sessions of tourists with village elders could be organized to give the visitors a feel of Pochampally in the bygone eras.
- These cultural activities and increased knowledge of the past, along with the diversification of livelihood opportunities, will also instill pride of belonging in the youth and children of Pochampally. This expression of pride in the traditional crafts and its lineage will possibly effect a positive impact on the number of practising weavers.
- Increased interactions between urban community and locals will lead to broader understanding and horizon for all. Weavers will stand to gain perspective of the current market trends and requirements and similarly the tourists, as consumers of the handloom products, will learn to appreciate the hard work involved in the same

Tourism Activity Interventions

- The skillful engagement of the village community, especially the youth, will lead to a sensitive as well as positive attitude towards the influx of tourists, experts and enthusiasts alike. To develop manpower for the various Rural Tourism initiatives, the youth from the village should be trained in various hospitality and tourism management programs. The same can be organized through small workshops in collaboration with the Swamy Ramananda Rural Institute.
- The formation of a village Youth Core Group will ensure an informed approach for devising effective solutions and recommendations for all development initiatives in the village. The subsequent understanding of the social issues, evolution in innovative learning & economic modules will provide basis for development of tangible objectives and directives for the Youth Core. This will be instrumental in adoption and realization of development plans in the rural landscape of Pochampally. An effort towards forming a successful collaboration with the village youth, will go the distance in bridging technological & cultural gaps to empower & motivate change in all spheres. It will further go onto facilitate drafting of ground plan of action to motivate and boost sustainable development in the rural sector. Moreover, involving the youth in awareness drive will encourage a ready support and intent of all villagers. This initiative towards active youth involvement will also translate into a more sensitive and secure environment for tourism propagation as well.
- Identification of homes to be developed as Home Stays, which are a norm in rural tourism programs when it comes to offering a true and wholesome rural experience to the tourist. The identified hosts will require a small workshop for training and sensitisation towards the requirements and expectations of the tourist.
- Consistent initial marketing strategies should necessarily include visual media public interest generation initiatives, emphasizing on the varied aspects of Pochampally via Tourism Short Film, Documentary Film, Coffee Table Book, Tourist Information Brochures, Signages and Hoardings, all appealing to the contemporary modern day traveller. These should essentially be experience oriented and containing endearing visuals and language to create a strong tourist affinity to the village. The same should be readily propagated and disseminated through various physical and virtual platforms including film screenings, book releases, participation in international and national film and book festivals, broadcast, hotel conventions, tourism conferences, special screenings (for example programs for corporate sector), screening on the TSTDC operated bus tours to Ramoji Film City, internet and social media platforms dedicated to Pochampally and travel group pages and websites.
- Effective marketing strategies detailing the various programs for tourists in Pochampally will have to be devised, keeping in mind the vast outreach of internet and social media platforms. The most important factor for the successful implementation of this approach is a true representation of all the rich facets of Pochampally, without any exclusions, as this will ensure widest reach and appeal. The tourist today wishes a diverse set of experiences and the same should be depicted to him/her in totality.

Tourism Activity Interventions

- In the initial phases of internet based marketing on social media platforms which are readily and regularly accessed by a prospective tourist, a professional team, with a tough grasp on tourist outlook, should be given the responsibility to disseminate the aforementioned visual media themes. This will ensure maximum exposure to Pochampally as a destination for the tourist to instantaneously identify with the quality of the visuals and stories as is offered to him/her by other professional travel websites/pages/forums. This is important as the urban exposure to Pochampally so far is limited to the saree, that too in reference to showrooms in the city, and not Pochampally as a village offering a diverse palette of experiences and excitements. While a steady and consistent flow of tourist traffic is achieved in Pochampally through these sustained internet marketing strategies by the designated professional team, hand in hand they can start training a few local village youth to learn effective story telling to keep the tourist interest engaged. These youngsters can be trained to carry the baton further from there on, to ensure a sustainable marketing module for the village, also encouraging rural empowerment at the same time. The chosen village youths will be taught to actively create visuals emphasizing on the rural experience and the urban -rural interactive dialogue to generate enriching social media stories. This will in turn encourage tourists to share their photographs, experiences, stories and other titbits about their Pochampally trips on social media. This will, in the long run, prove to be the most important and effective way to market rural tourism and make it sustainable beyond the stages of active intervention by the government and professional teams. It will work as another workable module for rural development and empowerment.

Infrastructure Interventions

- Foremost, the essential infrastructure development will be towards upgrading the facilities and functionality in the Pochampally Tourism Center/ Complex. The details for which are provided in the following section of recommendations, titled 'Tourist Centre Interventions'.
- A detailed conservation and restoration plan for House of 101 Doors should be drawn out. The building has a wonderful old world charm and its appeal should be recognized and developed upon to supplement rural tourism efforts in Pochampally. The house is a private property and immediate efforts should be made by the government to engage the active consent and participation of the owner party. The first step towards realizing these conservation plans would be the undertaking of an architectural documentation complete with measure drawings, floor plans of the existing building of 101 Doors, and analysis, strategies and design for adaptive reuse for banquet hall/museum/heritage accommodation.
- Structured design interventions for beautification of main street in Pochampally leading upto the Tourist Centre. It will be designed to represent essence of the craft in a contemporary way with the vibrant backdrop of vernacular elements.

(pic: below; present main street view)



- Identification and study of Heritage Trails through the internal roads of the village, encompassing craft, traditional settlement culture and vernacular architecture for the benefit of tourists. This study will provide the backdrop of designs for street beautification and restoration in accordance with traditional building materials and finishes to maintain the heritage character of these streets. The same should be detailed out, with inputs from experts, and assimilated into structured plans to be executed on ground.

(pics: below; internal streets through the traditional settlements)



Infrastructure Interventions

- Design of an attractive Gateway/ archway, one as an entrance towards Pochampally at the M.G.Road and Hyderabad-Vijaywada Highway Junction at Kothaguda, and second as an entrance into Pochampally through the Pochampally main street. The design of the two archways should be similar to maintain a visual/ brand identity. The designs should be inspired by the heritage aspects of the region while also applying the flexibility of modern materials in durable and sturdy construction.
- Clean toilets and restroom facilities should be provided separately for male and female visitors in both the Tourist Centre and another strategic location within the village. Hygienic sanitation facilities are a must for tourism development.
- A walkway needs to be constructed around the banks of Pochampally Cheruvu to capitalize on its scenic splendor. This walkway should have specially designed ornate and old world elements such as street lamps and benches in a few locations. It is paramount that the walkway be lit up during evening and night, one for it will stand out beautifully during night and second it will keep the entire stretch safe and secure. These lamps can be lit using small solar energy panels to make the plan efficient and viable.
- To tap the potential of the scenic location of the Tourist Centre as being right next to the Pochampally Cheruvu, a small ghat with steps leading down to the lake should be constructed. The location of this ghat should be just along the bend in front of the Tourist Centre. This will enhance the appeal of the centre as well as provide for a beautiful experience to the tourist while being in close comfort of the centre.
- For the benefit of adventure trails and nature tours, facilities for camping sites should be provided.



(pic: above; scenic views from the lake side)

- Pochampally is afflicted by inconsistent power supply and tourists and weavers alike have to suffer hours of power cuts. This problem can be dealt with implementation and effective usage of alternative power sources like solar energy. It will greatly benefit the tourists in the Tourist Centre if they can be provided some essential power back up through solar panels. (While on the research and shoot schedule in April, our team underwent more than 18 hrs of power shortage on a particular day, and it was observed that the tourist centre receives inconsistent power for upto 12 hours only and that too never more than 5 hours at a stretch. This can be highly distressing for tourists).
The weavers find their work continuously suffering due to these power inconsistencies. Even where mechanized systems for spinning yarn, etc. are available, mostly work has to be carried out whenever power comes, even if its in the middle of the night. This acts as a deterrent in the weaving process and can be easily rectified by installing solar power inverters in the households where weaving is still practised. This will further act as an encouragement for weavers to continue with the traditions. It is also important to harness Solar Energy to tackle the problem for essential facilities such as Schools, Health Centre and Street lighting.

Infrastructure Interventions

- Village infrastructure development in terms of waste management (drainage system), maintenance of major arterial roads, street lighting and better sanitation, is essential to encourage tourism in the village. These infrastructure developments will greatly supplement tourism and rural development initiatives in the region and will ensure convenience for villagers and tourists alike.
- A primary health centre should be set up in the village to benefit the villagers as well as tourists. The health facilities in the village are lacking at present and need to be developed upon to encourage rural tourism. This will ensure basic treatments to be of a standard expected in a tourist centre and will generate a positive response from visitors.

Tourist Centre Interventions

- Cultural programs, functions and festivals must be encouraged and supported by the Centre, with full village community participation and inclusion. The village community should be helped in expressing their responsive attitude and cooperation towards all rural development initiatives in the region. Moreover, their inputs should be gathered at a periodic basis to ensure smooth functioning through their active participation. With the villagers being in sync and cooperative towards initiatives, they would feel responsible and sensitive towards the needs and requirements of a tourist as well as to make the stay a comfortable one. This would further ensure a rich and happy experience for the visitors. This policy of inclusive growth and active participation of village community is extremely crucial for the success of the Rural Tourism Scheme.

The Centre, at present, offers a deserted look even on weekends when most tourist traffic is to be expected. The infrastructure and activities to receive guests well and provide additional information about Ikat and things to do in and around Pochampally, is a must. This feedback was also received from foreign tourists in an interaction with Tadaamyaham team in Pochampally. There is an evident potential of Pochampally to attract tourists on a regular basis from Hyderabad, the policies and strategies now have to focus on engaging tourists and make it popular as a destination.

- The Tourist centre, in addition to new activities and further infrastructure development, requires immediate refurbishing and furnishing of all basic tourist facilities. This includes all accommodation features. The housekeeping linen (bedsheets, pillow covers, sofa covers, curtains, etc.), utensils (basic such as cups, glasses, plates, etc.) and equipment need to be procured anew. The furniture, those broken or in disrepair, needs to be replaced. Toilets and bathrooms, while they

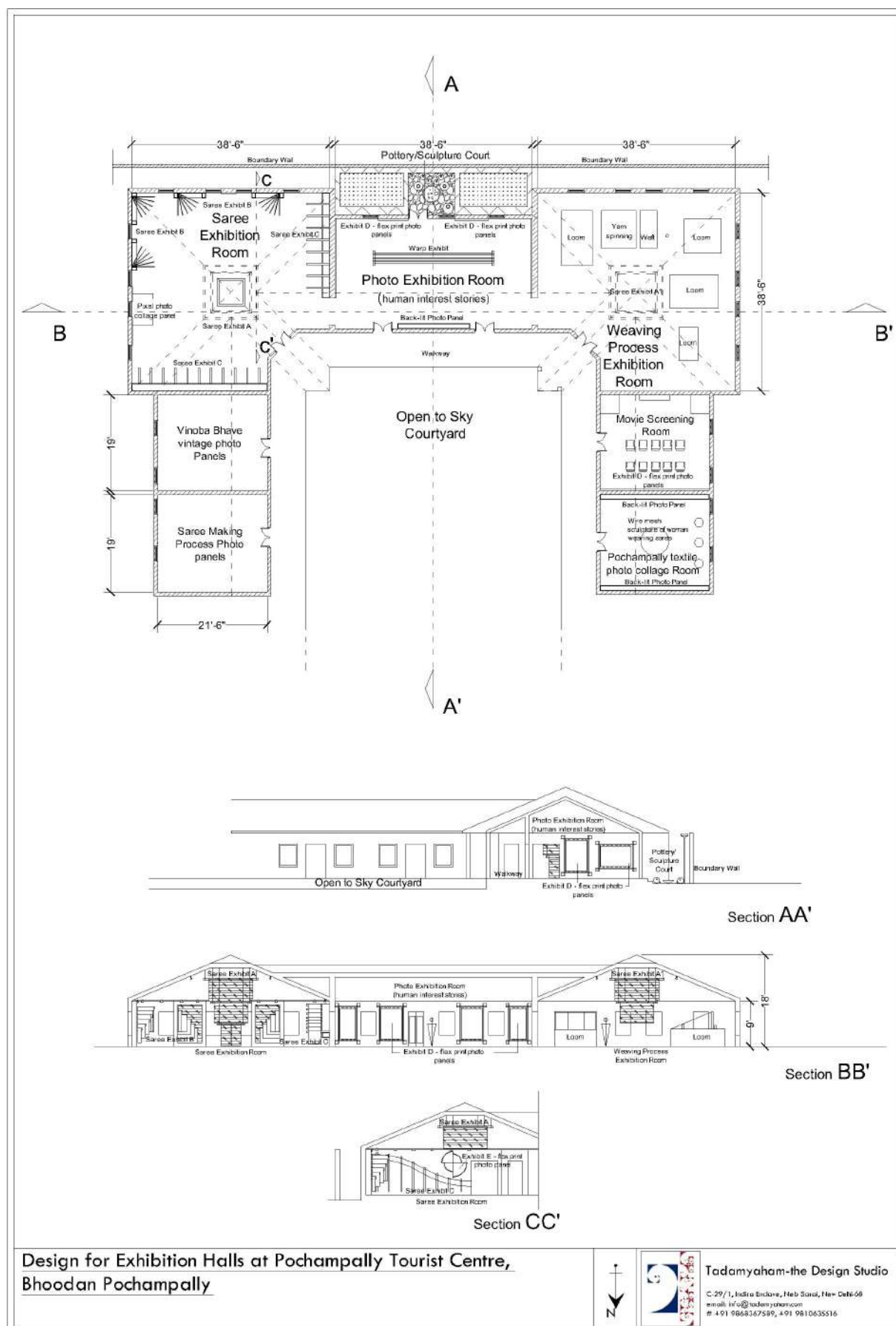
are kept clean by the staff, need replacement of faucets, showers, WC or other essentials which are not working or are in unsatisfactory conditions. Buckets, mugs and such use based essentials also need to be provided in all bathrooms.

- Clean toilets and restroom facilities should be provided separately for male and female visitors in both the Tourist Centre. Hygienic sanitation facilities are a must for tourism development.
- Currently, there are local community staff members working and upkeeping the Tourist Centre, these members will be important and essential in maintaining a positive attitude with the village community as well as with tourists. Their knowledge of the culture and customs in Pochampally, as well as areas of tourist interest, is necessary information and is of great value for rural tourism initiatives. All together, they act well as resource people for any tourist related requirements as they belong to the village and know the happenings from within. They will also prove to be crucial in garnering active village participation and organization of cultural programs for tourists. At present, the tour guide employed at the Tourist Centre, Yanna Venkatesh is an important link between the tourist and weaver community. Having practised weaving for 20 years himself, he has in depth knowledge of weaving traditions in Pochampally, furthermore, he is a respected member of the community. However, he is temporarily employed and works on daily wages at this moment. In light of the above, it is recommended that he be made permanent and be seen as an asset to the rural tourism. His knowledge and experience can greatly help in creating experience oriented themes for tourists in the centre as well as when out on heritage and culture trails in Pochampally. Moreover, the rest of the staff should also be provided encouragement and motivation to come forward in initiative by making them permanent.

Tourist Centre Interventions

- Rural Telangana cuisine should be promoted in the Tourist Centre. Pochampally is steeped deep in the rural flavours of the region and a few food establishments can be collaborated with to cater to the requirements of the tourists at the centre in the initial phases. Although there is a space provision for a cafeteria with kitchen in the centre, it is neither functional nor furnished. In the beginning phases, a traditional seating space should be created in the cafeteria, as today there is no specific space designated for eating purpose within the centre, meals, snacks and sweets could be procured from an outlet within the village to serve to tourists. During our team's schedule in Pochampally a food outlet has already been identified to fulfil this initial phase requirement of catering. Later, after being imparted necessary hospitality training, a vendor can be asked to set up a full time kitchen within the cafeteria premises for the benefit of tourists and villagers as well. This phase wise approach will ensure that during the initial phases, while the tourist traffic might be slow, the financial burden or discouragement of the vendor or tourist centre can be minimized.
- Develop rural experience oriented themes for visitors, for instance, coconut water should be served as welcome drink. Small inclusions of rural life in this manner should be included in the centre to enhance various cultural aspects. A tika on the forehead and on the cheek (for women) could also be applied to welcome guests. The entrance to main lobby and exhibition spaces could have traditional leaf arrangements hung on the doorway and rangoli or magga made in traditional colours. These shall garner much appreciation from the tourist as it would present him with a window into the lives of the village community. The tour guide at the centre should explain the significance and meaning of each of these traditional elements in real-time to the tourist.
- Signages giving directions to the Tourist Centre and other important locations within the village should be erected along the main street.
- At the entrance to the centre, visual installations should be put up with vernacular elements of intrigue to clearly suggest the theme of the centre.
- A Souvenir shop must be set up within the exhibition centre and the souvenir should be professionally designed to specifically engage interest of the urban tourist. The usage of these souvenirs should be relevant to the contemporary life in the city, while their designs should necessarily reflect a strong and clear identity of Pochampally.
- Once the construction of the Vinoba Mandir is completed, the vintage photos of Vinoba Bhave should be moved to the Mandir for creating a better impact. The space at the moment provided to this exhibit in the centre (see page 55) should then be developed into a Souvenir Shop.
- Page 55 detail out the concept designs for the Exhibition halls in the Tourist center. The same have been designed and developed with a careful eye on modern trends in the field of showcasing heritage, while enhancing upon the use of vernacular materials such as country wood, bamboo and jute ropes and meshes. Acute importance has been given to make the saree exhibits look exquisite, for instance the central element in the two big halls has been designed as ceiling to floor saree dangles, this exhibit will don a celebratory look while abstractly representing the central open court of the chatrashaala houses. Also, wall space has been utilized in a manner that the exhibits B and C will maximize on space to display most sarees in a laid out fashion. A total of 60 sarees can be displayed through these designs, more than double present capacity. A healthy use of photographs, graphics and human interest stories/visuals is designed to engage the tourist.

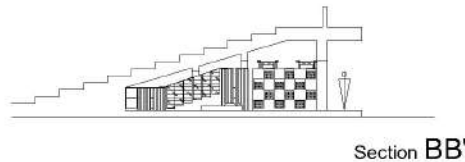
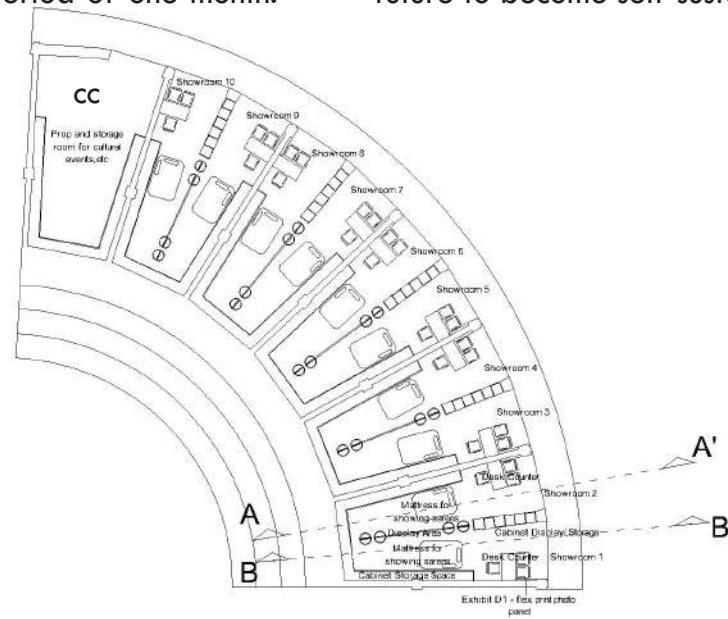
Tourist Centre Interventions



Tourist Centre Interventions

- The 10 shops have been designed to give most space for display and storage with a good comfortable circulation area. Here also, the use of vernacular materials has been emphasized. The shops should be let out to weavers on a rotation basis for a fixed period of one month.

They need only be charged a nominal fee for maintainance. A small computer centre should also be made in the 'cc' area on the plan to train and aid weavers in latest textile and pattern design processes. This will empower them for the future to become self-sustainable. (more on page 57)



Design for Showrooms at Pochampally Tourist Centre,
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Craft Development Interventions

- Creating a demand in the market for the Pochampally product by way of promotion and public interest generation exercises, both in Telangana and beyond. Consistent efforts should be put, in the beginning phases, into making people aware of the illustrious craft of Pochampally Ikat, its uniqueness and the various engaging activities to choose from to savor an essence of rural India through Pochampally. It should be projected as a wholesome destination for one and all, via mass communication, internet & social media, state sponsored programs (exhibitions, fairs, festivals), and by means of organizing workshops, seminars, conventions, etc. Moreover, in all these spheres of propagation, visual content must be given due importance as associative visual connect with the destination has proven to be the strongest appeal, both for heritage revival and tourism development. Propagating and popularizing the “Made in Pochampally” by developing specific policy mechanism for brand building and market linkage. Expand the product visibility to national and international consumers.
- One of the essential steps towards ensuring weaver empowerment is to ascertain that they have access to resources and market exposure, should they wish to break out of the current system of working under master weavers and big merchants. Lack of the same has led to the present poor state of weavers, where they have been exploited for want of no better option for survival. It is an easily changeable situation through implementation of policies that allow seed capital being lent to weavers and giving them means to procure good quality raw material and also to be able to market their produce through various avenues. This one step could break a long chain of years of exploitation and much sorrow. It would definitely go on to encourage weavers to continue their weaving occupation, to bring back those who have left and to motivate youth to join in. An improved access to credit beyond a production cycle (of individual artisans and the collective) will further empower the weaver, as with resources still in hand, he will be able to start with a new production cycle. Moreover, there should be an introduction of a collective weaver fund, enabling them to absorb the initial risks of market failure in designs and value-added products. They should also be provided access to professional services till the collectives generate enough revenue to pay for such.
- Once the exposure to markets has been achieved, concentrated efforts should be made towards expansion to new market bases as well. One of the areas that have been neglected, till date in this respect, is the internationally growing market for natural and environmentally responsive products.
“Sustainable fashion, also called eco fashion, is a part of the growing design philosophy and trend of sustainability, the goal of which is to create a system which can be supported indefinitely in terms of environmentalism and social responsibility.” (wikipedia definition)
This growing trend should be capitalized upon to the advantage of handloom sector, as the weaving process in itself is manual and not mechanized. Although a long term project, it will reap great benefits in the long run as the world is slowly but surely moving towards a sustainable way of life. It would require introduction of organic raw materials, from yarn to dyes. First and foremost, training and awareness campaigns and workshops for weavers should be organized to initiate them. Procurement of organic yarn from credible centres can be arranged. As for natural dyes, traditionally the weaver community used natural dyes extracted from the plants in the forest area nearby. This is significant, as they even now have some knowledge base and intent towards the same.

Craft Development Interventions

A detailed feasibility study of these eco-friendly interventions, along with a total and complete understanding of its workings, would enable the drafting of strategies and policies to make it a reality in near future. The introduction of such policies towards eco clothing, would also ensure manifold higher returns and market value for the handloom product. If implemented, Pochampally could hold another distinction of being the first such large sector for eco friendly handlooms in India.

- **Product development and diversification:** To further develop design and product range of Ikat products for clearly segmented markets. This would also involve training weavers in adopting the right product mix and value addition, besides getting them accustomed to CAD/CAM design and colour forecasts. It is of prime importance to train and orientate the weavers towards contemporary designs, trends and fashion, to ensure the sustainability of efforts towards craft revival. Partnering with prestigious institutions like NIFT to help make the Pochampally product Industry relevant and increasing market exposure through interactions between the fashion industry and weavers. Moreover, computer literacy and technology aided design knowledge is a must to develop variety and diversity in patterns. There should be regular workshops to educate weavers to design using CAD and CAM softwares. For this, a small computer centre (4-5 machines) near the proposed weaver shops should be set up in the tourist centre, for experts to impart training, and to overlook and monitor the design progressions thence on. In the long run, this will reveal to be the most crucial intervention to make the weavers self reliant and up to date with the market trends as well as technology.
- **Organizing fashion shows on a regular and periodical basis,** will ensure exposure and

interaction between the maker and consumer, and at the same time, help market the brand of Pochampally handloom products to the masses. A fashion show, in collaboration with NIFT, has already been planned for the Suraj Kund Mela 2015. A showcase at such a reputed international platform as the Mela, will not only help in marketing and diversification of product, but also in instilling a feeling of pride in the weavers towards the craft of their ancestors.

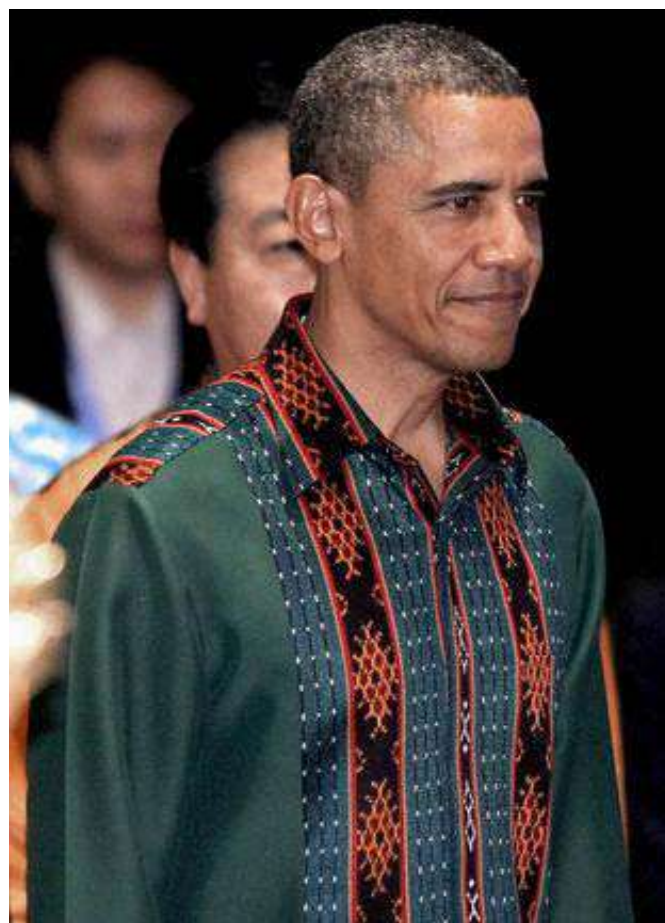
(pics: below; Taj Khazana showcased an eclectic designer collection of Pochampally weaves by designer Rahul Mishra at the Taj Mahal Palace, Mumbai.)



Craft Development Interventions

- Exposure to export market of the weavers has to be increased so that the weavers get attractive returns in terms of profit.
- The introduction of a Sewing and Tailoring course in the village, to impart training in sewing basic apparel and clothing items in the village itself. In interactions with merchants and shop keepers, it was found that most of the dress material produced by the weavers is sold to big garment factories around Hyderabad and Bangalore. Some women in Pochampally have learnt tailoring and now make shirts, bags, etc from cotton Ikat textiles for a living and the response to these products is good, however, the number of women practicing, the innovation in designs and the amount of produce is too small to have an impact on the market. In pursuit of craft revival efforts and sustainable production practice, this is a positive area for development. It would greatly benefit the weavers and their families and boost sales to a new high in Pochampally. The Pochampally Ikat fabric and design are ideal for contemporary representations in shirts, kurtas, skirts, stoles and short kurtis. The will and potential being present, only lacking point is the training to tailor the fabric into these basic clothing items. The market for the same is big and increasing every day, if rising trends on the online apparel shopping forums is to be seen. Also, with a rise in number of tourists visiting the village, the tourist will have a wider variety of products as well as prices to choose from/ to fit his pocket. While the saree may be priced Rs.800 onwards, these apparel prices can begin as low as Rs. 250, thus making it easy to pick.

(pics: top right; President of USA, Barack Obama wearing an Ikat shirt at a function(source internet). Bottom right: a model showcasing a FabIndia product, an ikat handloom cotton kurta Source: FabIndia website)



Craft Development Interventions

- The 'neera' (sweet toddy or palm nectar) has great medicinal properties. The drink is fast becoming popular on account of its highly nutritive value, delicious taste and agreeable flavour. The demand for neera is high in towns and cities. It would be great if the toddy tappers can bank on this USP (unique selling proposition). But, the problem is: 'neera' is highly susceptible to natural fermentation at ambient temperature within a few hours of extraction from palms. To tide over the problem and extend the shelf life of neera, preservation techniques need to be developed. Chilling units/centres should be set-up within the village so that the neera could be preserved for a longer time and then sold in Hyderabad and even Ramoji City. This would ensure a successful way to save the traditions of the Goud community, promote a natural healthy drink and also to augment livelihood opportunities. (pic: right; source internet)
- The world is looking at more organic, eco-friendly and health conscious materials for daily needs as they are proven to be devoid of chemicals and other such harmful elements. In view of this, the traditional artisans involved in pottery and basket making should be given the right training and exposure to make their products more versatile to use in the urban setup. A lot of such crafts across the globe have gotten a new lease of life due to the increasing demand for eco-friendly and natural products. This would also be beneficial for Tourist Centre Souvenir Shop.



examples of contemporary usage of basket products. source: internet



examples of contemporary usage of clay products. source: internet



Afterword

This Documentation, Survey and Recommendations Report on Pochampally details out the varied aspects of Pochampally, important in the context of Rural tourism, such as, identifying tourism USPs of the village, the many factors (at present) diminishing the rural character, heritage, culture and tradition of the village and the ways in which the vernacular heritage and craft can be conserved, honed and propagated.

As per the current understanding of functional aspects relating to tourism in Pochampally and present day travel trends, it is appropriate to first pay a strong emphasis on successful implementation of all basic functional and infrastructure interventions before tourists are actively directed towards the village. In lack of these basic interventions, the activities planned to generate positive tourist engagement may lose their sheen, resulting in bad publicity through word of mouth.

Thus in the larger interest of promoting Rural Tourism, it is suggested that the areas of active tourist interest, engagement and necessity be given prime importance to consequently generate positive stories. In the long run these feedbacks and encouragement will be the most sustainable marketing policy for the village.

The aim is to make cohesive efforts to achieve a wholesome rural development strategy, through Rural Tourism, towards empowering the village community, making them self sufficient and the craft sustainable. By way of which, Pochampally will continue to generously contribute to the heritage and culture of Telangana, India and beyond.

With the successful implementation of rural tourism strategies as an effective mode to preserve heritage, Pochampally will become a model village and act as a catalyst for similar developments elsewhere in the State.

This Report is prepared on the basis of field-work, observations and survey conducted by the Tadaamyaham Team in Pochampally.

Additional Demographic and History References:

* Census 2011

* Textiles Committee Report: Pochampally Ikat: Market Analysis of Pre & Post Registration Periods under GI Act

* Rural Tourism Project at Pochampally Report 2004