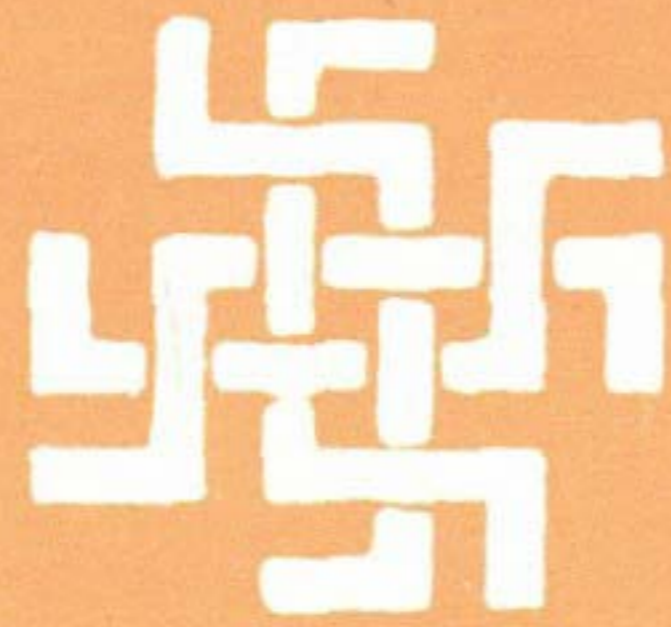


वार्षिक रिपोर्ट  
**ANNUAL REPORT**  
1987-88



इन्दिरा गांधी राष्ट्रीय कला केन्द्र, नई दिल्ली

**INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS  
NEW DELHI**



## INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

### ANNUAL REPORT 1987-88

#### **Concept**

The late Smt. Indira Gandhi lived and strived for a comprehensive and all encompassing vision of India. One amongst her various deep concerns was the central role of the arts in life. She drew inspiration from the people of India, their life and art. Alongside she was deeply introspective, often she called attention to the fact that "the human being stands alone and must draw upon his inner creative resources". The inner life of reflection and the outer life of extensive participation were the twin complementary dimensions of her life, both indivisibly fused together.

The Government of India decided to establish a variety of memorials to commemorate the memory of Smt. Indira Gandhi; amongst these was the decision to establish the Indira Gandhi National Centre for the Arts.

The Prime Minister formally launched the Institution on November 19, 1985 and also announced an international design competition for the building-complex of the Centre on a plot of 23 acres in the Central Vista area of New Delhi.

#### **Objectives**

The principal aims of the Centre are:

- (i) to serve as a major resource centre for the arts, especially primary material, written, oral, aural, visual, pictorial, etc.
- (ii) to undertake research and publication programmes of reference works, glossaries, dictionaries and encyclopaedias, etc.,
- (iii) to establish a tribal folk art museum with a view to undertaking systematic scientific studies in this area,
- (iv) to provide a forum for a creative and critical dialogue through performances, exhibitions, multi-media projections, conferences, seminars, workshops between and amongst the diverse arts ranging from architecture and literature to music, sculpture, painting, photography, films, pottery, puppetry, weaving and embroidery,
- (v) to evolve models of research programmes and administration of arts more pertinent to the Indian ethos and reality.

#### **Formation of the Trust**

The Government of India vide their Resolution No F. 16-7/86—Arts, dated the 19th March, 1987 decided that the Indira Gandhi National Centre for the Arts shall be a fully autonomous Trust under the name of "Indira Gandhi National Centre for the Arts Trust"

## INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

### ANNUAL REPORT 1987-88

#### **Concept**

The late Smt. Indira Gandhi lived and strived for a comprehensive and all encompassing vision of India. One amongst her various deep concerns was the central role of the arts in life. She drew inspiration from the people of India, their life and art. Alongside she was deeply introspective, often she called attention to the fact that "the human being stands alone and must draw upon his inner creative resources". The inner life of reflection and the outer life of extensive participation were the twin complementary dimensions of her life, both indivisibly fused together.

The Government of India decided to establish a variety of memorials to commemorate the memory of Smt. Indira Gandhi; amongst these was the decision to establish the Indira Gandhi National Centre for the Arts.

The Prime Minister formally launched the Institution on November 19, 1985 and also announced an international design competition for the building-complex of the Centre on a plot of 23 acres in the Central Vista area of New Delhi.

#### **Objectives**

The principal aims of the Centre are:

- (i) to serve as a major resource centre for the arts, especially primary material, written, oral, aural, visual, pictorial, etc.
- (ii) to undertake research and publication programmes of reference works, glossaries, dictionaries and encyclopaedias, etc.,
- (iii) to establish a tribal folk art museum with a view to undertaking systematic scientific studies in this area,
- (iv) to provide a forum for a creative and critical dialogue through performances, exhibitions, multi-media projections, conferences, seminars, workshops between and amongst the diverse arts ranging from architecture and literature to music, sculpture, painting, photography, films, pottery, puppetry, weaving and embroidery,
- (v) to evolve models of research programmes and administration of arts more pertinent to the Indian ethos and reality.

#### **Formation of the Trust**

The Government of India vide their Resolution No F. 16-7/86—Arts, dated the 19th March, 1987 decided that the Indira Gandhi National Centre for the Arts shall be a fully autonomous Trust under the name of "Indira Gandhi National Centre for the Arts Trust"



phenomenon in its totality and the interwebbing of environmental, ecological, agricultural, medicinal, physical and other parameters;

*The Indira Gandhi Kalā Darśana:* to provide a forum for interdisciplinary Seminars and Exhibitions on unified themes and concepts underlying art and culture;

*The Sūtradhāra:* To provide the administrative, managerial and organisational support and to make available services to all the other Divisions.

Organisational/Functional Chart of the Indira Gandhi National Centre for the Arts is attached as Annexure-I.

## ACTIVITIES

### **Kalā Nidhi-A (Reference Library)**

Starting from a scratch, the Reference Library of the Centre has grown into size. At the end of March, 1988 it had in its fold 10880 titles. The value of books purchased was of the order of Rs. 16 lakhs. The library was also enriched by the addition of a generous gift of nearly 27,000 volumes in the collection of the late National Professor, Dr. Suniti Kumar Chatterji; of 1200 books in the collection of the late Shri Thakur Jaidev Singh and of 1500 volumes of Shri Krishna Kripalani. Donations of books were also received through the courtesy of the Government of the Federal Republic of Germany and Max Mueller Bhavan.

The Japan Foundation has also offered a gift of books and photographs/slides. Similar donations and acquisition of material in multi-media forms were planned from a number of agencies abroad and in India, such as microfilm/fische of manuscripts in British and Soviet collections, slides by the American Association of South Asia Art and a number of other countries.

The Cultural Reference Library was in the process of positioning sophisticated micrographic and other equipment out of a grant by the Ford Foundation to the IGNCA.

### **Kalā Nidhi-B (National Information System)**

The computerised National Information System and Data Bank on arts, humanities and cultural heritage took up, during the year, the complex task of developing the data bases for coding information on millions of unpublished ancient Indian manuscripts and their catalogues, on auditory and audio-visual recordings of cultural value; on visual two-dimensional material, such as paintings, photographs, slides, etc., and other cultural objects.

Facilities have already been developed for coding diacritical marks on Roman characters essential for the storage and retrieval of data on Sanskrit and other Indian language manuscripts. The National Centre for Software Technology at Bombay has been commissioned to develop a desk-top publishing system for Devanāgarī script which could be extended to other Indian scripts later. Simultaneously, a group of linguists has also been engaged to finalise the transliteration rules amongst Indian scripts to facilitate automation of inter-script conversion of textual material.

Other facilities developed include user-friendly interface with MINISIS data bases on the HP-3000/42 system, hit-file transfer to PCs, data export, etc. The experimental pilot project for optical disk storage is also planned to be taken up.

### **Kalā Nidhi-C (Cultural Archives)**

The Kalā Nidhi would have a Cultural Archives comprising the personal collection of scholars, artists and other eminent personalities. These would also include collections of some of the renowned photographers, collections on music recordings, theatre material, etc. All these collections are at different stages of donation/acquisition.

### **Kalā Kośa**

Following up the deliberations of a meeting of eminent scholars and academics held at Varanasi in February, 1987, the preparation of a Glossary/Thesaurus of basic technical terminologies representative of the Indian world view and traditional knowledge in arts, humanities and the sciences was taken up at a few selected academic centres. The initial compilation would be ready for an International-Workshop of scholars planned early in 1988-89 before publication. Side by side a series of fundamental texts of Indian heritage had been identified. The publication of a few authentic texts of the series of fundamental works viz. *Mātrākṣaṇa*, *Dattilam*, *Pratimākṣaṇam* has been taken up.

Many classics of critical scholarship of Indian art and culture have been identified for reprint by the Kalā Kośa Division. The most important of the reprint series would be the collected works of the world-renowned scholar Dr. Ananda K. Coomaraswamy. Arrangements have been made with the late scholar's son for the publication of the collected works including some of the unpublished papers. The Selected Letters of the scholar is the first of the series and is already in the press. The classic work of Willem Stutterheim on Rāma Legend and Rāma Reliefs of the temples of Prambanan in Indonesia has been translated from the original German into English for publication by the IGNCA. A reconstruction in Sanskrit original of the Hymn to Avalokiteśvara from the Buddhist recitations in several South East Asian languages has been completed for publication.

### **Janapada Sampadā**

The systematic and scientific study, analysis and documentation of tribal and folk arts necessitates planning and execution of both in-house and field-level activities. The in-house facilities planned would consist of a permanent gallery of folk and tribal art, such as rock art paintings, musical instruments, etc. and a systematic core collection of slides, tapes and audio visuals on folk and tribal heritage. The field level programme would include a short term project for the preparation of an Atlas of Tribal Arts and long-term analytical documentation studies on selected target areas such as the temple related cultural traditions of Śrīnāthajī (Vaiṣṇavite), cults and Bṛhadīśvara.

While the rock art paintings of Bhimbetka are the first of the acquisitions for the permanent gallery, the slides and audio-tapes on the ritual arts of Kerala and Karnataka are in the pipeline for addition to the core collections of folk and tribal art. Work on study and documentation of Arts of Vraj and Nāthādvārā has already been taken up. The project outline for Bṛhadīśvara temple as the focus has also been finalised. The project outline for preparation of the Atlas of Tribal Arts has been drawn up.

Field studies with multi-disciplinary teams have been engaged on drawing up

bibliographical structures for scanning secondary source material on tribal lifestyle, as also preparation of a compendium of key concept words for organising empirical data of lifestyles and to evolve the computerised data modules for the analysis.

The lifestyle studies of pre-industrial communities involve complex planning of a scientific methodology for evolving alternate interlocking the physical and non-physical parameters to generate new perceptions of their art and cultural heritage. This has been taken up through a projected series of *ad hoc* field level experiments— to begin with the Santhals of Chota Nagpur.

### **Kalā Darśana**

The International Exhibition and Seminar held last year on the unified theme of Space received appreciation from artists and academics. This has encouraged the Centre to plan the next one in the series on the theme of Calligraphy (entitled ĀKĀRA). Plans and preparations for this exhibition to be held in 1988-89 have been finalised. This would be followed by one on TIME entitled RATH. Meanwhile, the full audio-visual documentation of the first exhibition on Space (entitled KHAM) has been completed together with the proceedings of the connected International Seminar (entitled CIDĀKAŚA and BHŪTAKĀŚA).

### **Sūtradhāra**

The main functions of this Division constitute providing personnel to various Divisions, give administrative support, to undertake secretariat duties, look after accounts and other general management aspects including supplies and services.

The accounts for the year 1987-88 have been finalised. During the year the Centre received assistance from the Government of India of Rs. 25 lakhs as operational grant. This was in addition to the Corpus Fund Endowment Grant of Rs. 25 crores and grant for construction of building-complex of the Centre amounting to Rs. 2.94 crores. In spite of this being the first year of its operations, the Centre has been able to purchase assets valuing Rs. 30.96 lakhs and incur a service expenditure of Rs.28.92 lakhs including amounts advanced for services and supplies and for research projects. Surplus Funds were profitably invested in accordance with the directions of the Trust. The investments at the close of the year amounting to Rs. 27.94 crores consisted mainly of Rs. 25 crores on account of Corpus Fund and reinvestment of interest earned thereon.

IGNCA arranged, through the Department of Arts, UNESCO assistance during the previous year for holding the International Seminar-cum-Exhibition on the unified theme of Space and also for a study tour of cultural complexes abroad. In the current year, the UNESCO General Conference adopted a Resolution authorising the launching of an integrated project at the Indira Gandhi National Centre for the Arts to demonstrate the feasibility and development of data bases on arts and cultural heritage of South East Asia and to provide the necessary funds for the purpose. The preparation of the integrated project had been taken up by the Centre. Through another Resolution, the UNESCO approved the proposals, made for greater emphasis on the supply of inventories and multi-media documentation of the lost cultural properties to the countries of their origin. Also through yet another Resolution sponsored, through Department of Arts, the UNESCO approved the convening of a

Regional Workshop for Asia and the Pacific region for launching a few pilot projects at selected Centres of excellence for lifestyle studies using, sophisticated modern information technology to facilitate cross-cultural understanding, perceptions and knowledge of lifestyles of different communities. Participation of the Indira Gandhi National Centre for the Arts in the inter governmental Cultural Exchange Programmes with Poland, France, Netherlands, USSR, Belgium, Cuba, Greece, Italy, Norway, Czechoslovakia, Finland, Yugoslavia and Hungary was also arranged through the Department of Arts. Contacts have been established with a large number of other countries for exchange of cultural source material on India and other Asian countries in the first instance by way of reprographic copies and other forms of documentation.

Housing for staff was one of the difficult problems that was faced by the Centre on its formation. Through the good offices of the Ministry of Urban Development, a decision has been obtained from the Union Cabinet to allow the retention of Government quarters for two years by those Government employees who come over to the service of the Centre on deputation, re-employment or otherwise during the period of initial stages of the formation of the Indira Gandhi National Centre for the Arts Trust. Cabinet decision has also been obtained that 15 flats of Asiad Village complex may be allotted to the Centre for housing its employees.

Framing Byelaws, Rules and Regulations governing the administrative and financial activities of a new organisation is always an important, urgent and yet uphill task, as it is on this foundation that the future edifice of the entire organisation depends. Efforts have been made in this direction and the Sūtradhāra Division is drafting Byelaws, Service Rules and Recruitment Rules. These are at various stages of consideration and will be placed before the Executive Committee for its consideration when ready. However, in the meanwhile, orders regulating the rates of daily allowance and entitlement to the various alternate modes of travelling have been finalised and issued.

### **Building Complex**

The Prime Minister announced an International Design competition for the building-complex on November 19, 1985. A secretariat with a Professional Adviser was established and the competition announced in all parts of the world.

The competition evoked enthusiastic response from Indian and foreign architects. Initially, 926 architects applied; 684 were registered. 194 design submissions were received from 37 countries (including India). The technical dossier of this competition as also the manner in which the design competition was conducted has been applauded by the professional community, including the International Union of Architects, Paris.

An international jury, comprising the following:

- (1) Shri B.V. Doshi, India
- (2) Mr. James Stirling, U.K.
- (3) Mr. Fumihiko Maki, Japan
- (4) Mr. Olufemi Majekodunmi, Nigeria
- (5) Shri A.P. Kanvinde, India
- (6) Dr. (Mrs.) Kapila Vatsyayan, India



- (7) Shri Habib Rehman, India
- (8) Mr. Geoffrey Bawa, Sri Lanka
- (9) Mr. Frei Otto, F.R.G.

met in early November 1986 for judging the entries. The international Jury adjudged entries in accordance with the normal regulations of strict secrecy and anonymity. The Prime Minister opened a sealed cover on the 19th November 1986 at a function held in Vigyan Bhavan. This was the first time that the Jury members themselves became aware of the names of the winners of the design competition.

The first prize of Rs. 10 lakhs was awarded to the design submitted by Mr. Ralph Lerner, an architect from Princeton, U.S.A.

The second prize of Rs. 5 lakhs was awarded to the design entry by Mr. Gautam Bhatia, an architect from Delhi, India.

The third prize of Rs. 3 lakhs was shared equally by Ms. Francoise-Helene Jourda of France, Mr. David Jerrey Dixon of London and Mr. Alendanxros Tombasis of Greece.

Consequent upon announcement of the Jury Awards, as per terms of the International Competition, the prize money was distributed to the winners on 9th December, 1986. Prize to Prof. Ralph Lerner, was given by Shri P.K. Kaul, Indian Ambassador in U.S.A. at a function organised in the Embassy.

For execution of the Project, a Building Committee was constituted in July, 1987 with the following composition:

*Chairman:*

- 1. Shri Abid Hussain

*Eminent Architects:*

- 2. Shri J.N. Bhalla,  
Chairman of the Indian Council of Architecture
- 3. Shri A.P. Kanvinde,  
Member of the International Jury
- 4. Shri Ranjit Sabikhi,  
Professional Adviser to the Competition

*Government Representatives:*

- 5. Secretary, Urban Development
- 6. Secretary, Expenditure

*Members of the IGNCA Trust:*

- 7. Smt. Pupul Jayakar
- 8. Shri H.Y. Sharada Prasad
- 9. Dr. (Mrs.) Kapila Vatsyayan

*Member-Secretary:*

- 10. Shri K.D. Bali

The Building Committee has also approved Indian Architect who shall be associated with Prof. Ralph Lerner for the building project.



Approval for US based Consultants for Structural Designs, Electrical and Mechanical Engineering Services as also their Indian Associate Consultants has been communicated to Prof. Ralph Lerner after due deliberations in the Building Committee. Keeping in view the unique requirements of the various Divisions of IGNC A, after series of discussions with the professionals and experts and consideration in the Building Committee, the Architect has been communicated special features to be incorporated in the design. Precise site surveying was required to be carried out covering all aspects such as roads, sewer lines, water supply lines, existing trees, etc. This has been completed.

Approval for the project has also been obtained from Delhi Urban Art Commission, Central Vista Committee and also relaxation for height restrictions for construction in this area has been obtained from the Ministry of Urban Development. Detailed examination has been done by the Horticultural Department of the DDA for identifying the trees which should be retained if necessary by transplantation. The Architect has also been advised to locate the building in such a manner that minimum number of trees are affected.

On the plot measuring 22.949 acres that was allotted in the Central Vista area for construction of IGNC A Building Complex, there were 208 servant quarters vacation of which posed many serious problems, as most of the residents were living in these quarters for decades. With the intervention of Secretary to the Prime Minister, Secretary Defence and Lt. Governor, Delhi, vacation of these quarters was peacefully achieved and demolition is in progress. Only area now remaining to be vacated and handed over to the IGNC A is Bungalow at No. 3 Dr. Rajendra Prasad Road, occupied by Central Vigilance Commission, who have been allotted alternative accommodation in Bikaner House but are yet to shift there.

A sum of Rs. 3.3 crores was provided as Building grant to the IGNC A through Budget of the Department of Arts for the year 1987-88 and Rs. 4 crores have been provided for the 1988-89.

## ANNEXURE—1

### Indira Gandhi National Centre for the Arts

Kala Nidhi	Kala Kosa	Janapada Sampada	Kala Darshana	Satradhara
A	A	A	A	A
Reference Library	Kalātattvakośa	Acquisition	Collection	Personnel
B	B	B	B	B
National Information System and Data Bank	Kalāmūlāsāstra	Permanent Gallery of Rock Art	Exhibitions and Seminars	Finance & Accounts
C	C	C	C	C
Cultural Archives	Reprint Series	Research of Life-Style Studies, Loka Paramparā & Kṣetra Sampadā	Documentation	House Keeping
D	D	D	D	D
Area Collection	Encyclopaedia Project	Children Section & Puppet Theatre	Proceedings and Publications	Building Project
		E		
		Studio and Conservation Lab		



