THEME PAVILION

CONCEPT IN BRIEF
Our Target Audience

- National Book Trust, India publishes books as well as promotes books among the general reader.
- Even in NDWBF, our target audience is general visitors, who do not comprise of any particular homogenous group.
- We approach the Theme presentation keeping the young visitors, children and general visitors in mind.
- Based on facts and research, the approach is popular or non-academic and interactive.
- The exhibition generally has some innovative approach which can appeal to the visitors.
Objective

• We need to target the Youth (15-25) and children and general visitors, including foreigners.
• Complex ideas need to be compressed in simple language.
• The Exhibition is being visualised as pillars as evident in temple structures/architecture. Around these pillars, modern and contemporary book racks, LCD projectors etc will be placed for display of books on Indian art, culture, music, history, Epics, cuisine, architecture etc.
ABOUT THE THEME EXHIBITION

The Theme of 2016 New Delhi World Book Fair is ‘Cultural Heritage of India’. It seeks to emphasise on the philosophy, knowledge traditions, and multi-lingual literary practices which have shaped the culture and civilization of not only India but have impacted the same beyond the boundaries of India for thousands of years.

Taking ‘plurality’ or vividhtata as the essence of Indian culture and tradition, the Exhibition seeks to target the Youth (15-25) and children and general visitors, including foreigners in order to introduce to them the aspects of Indian culture that unconsciously touch us on day-to-day basis.
THE LOGO
The ‘V' like shape of word ‘Vividh' in the Logo is actually a Harappan script, which is supposed to be the most precious heritage of the Indus Valley civilization.

Considered more or less a contemporary of six other writing systems of the Orient during 3000 to 1500 B.C, it is believed to have evolved from a partly pictographic sign system, passed through the stages of rebus and syllabic writing, and appears to have been condensed into an alphabetic system of 22 signs.

Given the high degree of scholarly discipline and calligraphic creativity essential to devise any script, the calibre of the Indus writing speaks for itself and for the Harappans who invented it.

(Source: Kesavan, History of Printing and Publishing in India, Vol. 1, published by National Book Trust, India)

The LOGO thus seeks to connect with the earliest writing system that developed in India and present it as the symbol of multi-faceted and continuous spirit of enquiry in Indian knowledge traditions.
Of the two gates, the one leading from Foyer-A is based on the gates of great Buddhist Stupa of Sanchi. It is one of the oldest stone structures in India and was originally commissioned by the emperor Ashoka the Great in the 3rd century BCE and is located in the present-day Madhya Pradesh, India.

The gate leading from Foyer-B, is the replica of The Kakatiya Kala Thoranam or arch, an extensively ornamented stone sculpture. It is one of the four identical gates in the Warangal Fort, which was part of the great Swayambhusiva temple of Shiva in the fort built by Ganapati Deva (1199-1262) during 12th century.
THE ARCHITECTURE

The architecture of the Exhibition takes inspiration from the Mitawali temple (10th century AD) of Morena, Madhya Pradesh in order to project the various pillars of Indian culture, as well as the sense of space that permeate it. One important aspect about the Mitawali temple is that it is believed to have inspired the architecture of the Parliament House of New Delhi. In this sense the architecture of the Exhibition gets connected to the past as well as the structure in living present which is the citadel of plural manifestation of Indian culture.