

THESIS REPORT ON
“GALLERY IN SOCIO-CULTURAL CENTRE, DELHI“

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENT FOR THE DEGREE OF:

BACHELOR OF INTERIOR DESIGN

BY

(SHABNAM PARVEEN)

(1180107025)

THESIS GUIDE

(PROF.KESHAV KUMAR)

SESSION

2021-22

TO THE

SCHOOL OF ARCHITECTURE AND PLANNING

BABU BANARASI DAS UNIVERSITY

LUCKNOW.

**SCHOOL OF ARCHITECTURE AND PLANNING
BABU BANARASI DAS UNIVERSITY, LUCKNOW (U.P.).**

CERTIFICATE

I hereby recommend that the thesis entitled “Gallery in Socio-Cultural Centre, Delhi” under the supervision, is the bonafide work of the students and can be accepted as partial fulfillment of the requirement for the degree of Bachelor’s degree in interior design, school of Architecture and Planning, BBDU, Lucknow.

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Recommendation

Accepted

Not Accepted

External Examiner

External Examiner

ACKNOWLEDGEMENT

To start with. First and foremost gratitude towards almighty GOD for his blessings. Then I would like to thank all my faculty members who have supported and guided me all these memorable 4 years.

I would like to thank my thesis coordinators **AR.SAURABH SAXENA** and **AR.ABHINAV KHARE** , who left no stone unturned to shape our thesis in the best possible way and also for his untimely help whenever required. Next in list is my thesis guide **PROF.KESHAV KUMAR** who has been extremely co-operative since the very beginning and who helped me to utilize my skills and creativity to the utmost.

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Last but not the least all friends and love one who give their all kind of support and concern .

I have put in my best of efforts and worked day and night to make this project a success .hope u too will appreciate my endeavor.

I wish to dedicate this work to my love ones who are always their in my heart.

THANKING YOU : SHABNAM PARVEEN

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Certificate of thesis submission for evaluation

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- **Thesis Title:** Gallery in Socio-Cultural Centre
- **Degree for which the thesis is submitted:** Bachelor of Interior Design
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- **Thesis preparation guide was referred to for preparing the thesis.** Yes / No
- **Specification regarding thesis format have been closely followed.** Yes / No
- **The content of the thesis have been organized based on the guidelines.** Yes / No
- **The thesis has been prepared without resorting to plagiarism** Yes / No
- **All the sources used have been cited appropriately** Yes / No
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B. I. D Thesis 2021-2022
Certificate

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Thesis Title (in capital): GALLERY IN SOCIO-CULTURAL CENTRE

Thesis guide: PROF.KESHAV KUMAR

Remarks: Satisfactory / not Satisfactory (in case of not Satisfactory give comments):
.....
.....

Sign of Thesis Guide

Sign of External Examiner 1

Thesis coordinator

Sign of External Examiner 2

Sign of Head of Department

Sign of Dean of School

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INTRODUCTION

An art gallery is an exhibition space for the display and sale of artworks. As a result, the art gallery is a commercial enterprise working with a portfolio of artists in which the gallery acts as the dealer representing, supporting and distributing the artworks by the artists in question.

The real purpose of these spaces is to foster the spirit and culture of the artistic community while also encouraging them and addressing social issues.

What good is an artwork/technique in a closed room unless it is made available to the masses to look at? ***An Art Gallery is a platform for communication between the artists and the general public.***

In essence, art is the way of expressing emotions in a non-generic way. However, a technique is no good until admirers can actually see and understand it.

Imagine being inside a room and talking to the empty space within. Regardless of anything you say or mean, it would be of no use until you bring forth your message before others.

Similarly, an art exhibition helps bring that hidden essence and emotion before the people that admire and understand it.



NEED OF ART GALLERY

An art exhibition helps bring that hidden essence and emotion before the people that admire and understand it.

Most visitors at art exhibitions are there to learn something new. This could be an amazing chance for an artist to motivate people in favor of his/her cause.

This will motivate people to speak up more against it. They will be able to relate to the pain associated with the theme. Regardless of the theme, art exhibitions help motivate people through pictorial representations of pain, happiness, sorrow, glee, jealousy, etc. The message almost always is a positive one and helps establish a fruitful norm in society via artistic methodologies.

Art galleries are the key to art. It is not just a platform to showcase artworks but also a place for interaction, learning new art forms, and also a collaboration source.

Artists are uplifted morally when their work is exhibited on such platforms, bringing good fame and stability.

AIM

- To create a space where people can connect with art as well as the artists.
- To give meaning to spaces.
- To create a sensory experience for visitors.
- To create a space in which artists emotions are expressed.



OBJECTIVES

- To create vibrant experience for visitors.
- To make each exhibition spaces different from each other.

SCOPE AND LIMITATION

- To promote art and artists.
- To share ideas, experience incredible artistic talent, and interact with some of the cultural offerings of a city or community.
- To educate children, youth, and adults.
- To be a brilliant source of exposure to beautiful artwork as well as new ideas or currently unknown aspects of history.
- To generate more revenue from the tourists visiting Delhi

ABOUT PROJECT

The Delhi Development Authority (DDA) has proposed Socio-cultural Centers In Dwarka, Sector 11 to cater the needs of sub city Dwarka. which will promote and train people in art and culture.

Delhi is prime location of being center of northern culturally rich states and also it's international connectivity, it allows to provide a center that has wide range of Indian culture that the world has easy access to experience.

INTRODUCTION OF PROJECT

What is Socio-cultural center?

Socio-cultural center is an organization, building or complex that promotes culture and arts. A space, where multiple arts can be practiced, discussed and evolved. Here, the community can gather to know & participate in cultural activities.

About the Project

The Delhi Development Authority (DDA) has proposed Socio-cultural Centers In Dwarka, Sector 11 to cater the needs of sub city Dwarka. which will promote and train people in art and culture.

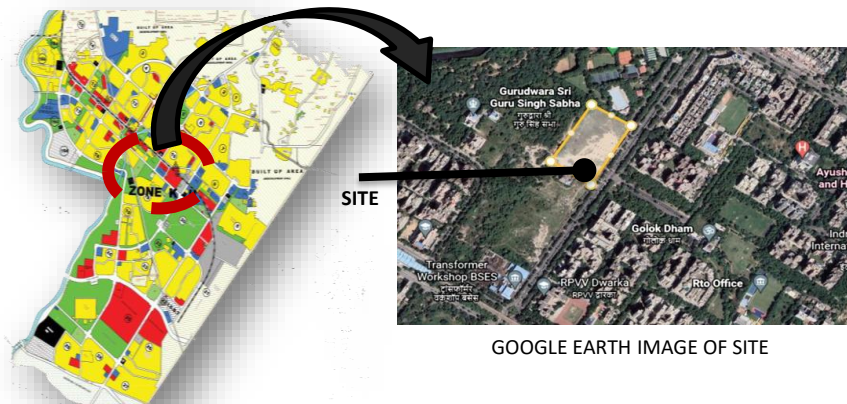
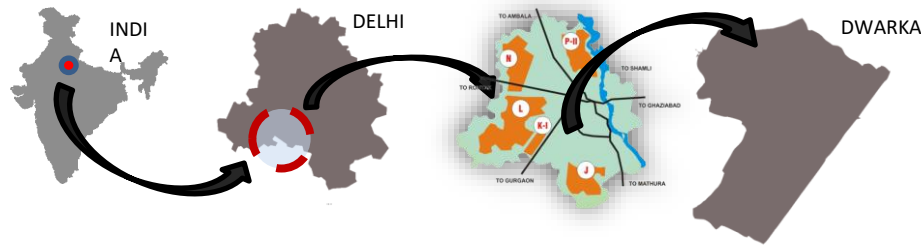
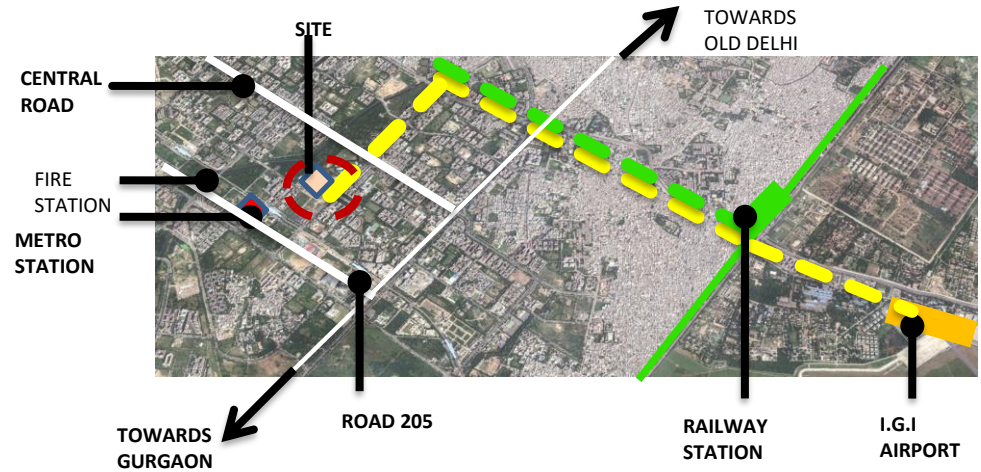
Delhi is prime location of being center of northern culturally rich states and also it's international connectivity , it allows to provide a center that has wide range of Indian culture that the world has easy access to experience.

SITE LOCATION WITH LONGITUDE AND LATITUDE

Site is located in Dwarka sector 11 , Delhi

28.35'19° N, 77.03'15° E

GOOGLE EARTH IMAGE OF SITE BUILDING BLOCK



GOOGLE EARTH IMAGE OF SITE

ACCESSIBILITY TO THE SITE BUILDING BLOCK

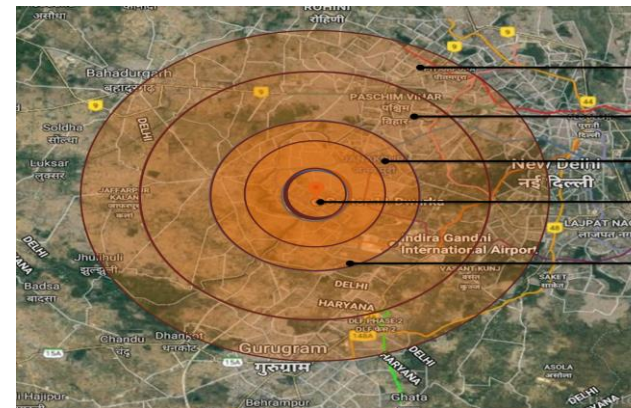
- Metro Station is at a distance of 845m .
- Police Station is at a distance of 1 km.
- Fire Station is at a distance of 1.5km .
- Palam Railway Junction is at 5.6 km distance from site.
- Indra Gandhi International Airport is at a distance of 10 km from site

USERS

Students from nearby institutional buildings

Residents of different nearby cooperative housing societies .

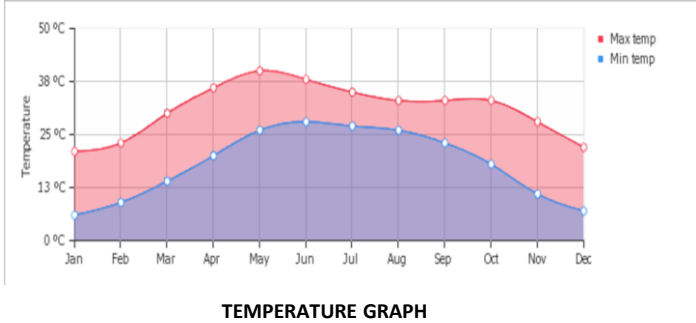
Artists & artisans who need to develop, learn and showcase their respective arts.



TYPES OF VISITORS

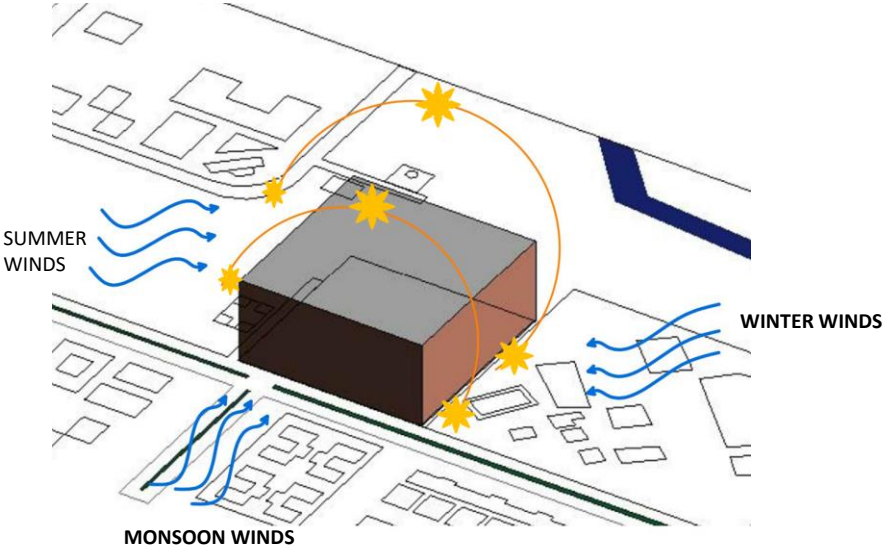
- STUDENTS, BUSSINESSMEN
- YOUNG PEOPLE
- FOREIGNERS
- NEIGHBOURS
- LOCALS

The climate of Delhi is composite (sub tropical) climate.
The maximum daytime temperature in summers is in the range of 32 – 43 o C, and night time values are from 27 to 32 o C. In winter, the values are between 10 to 25 o C during the day and 4 to 10 o C at night.
The arrival of moisture laden South-Western winds, traveling from the Arabian Sea marks the onset of the humid season in Delhi by either the end of June or the first week of July .
Average annual rainfall in Delhi is 617mm.
The relative humidity is about 20 – 25 % in dry periods and 55 – 95 % in wet periods.



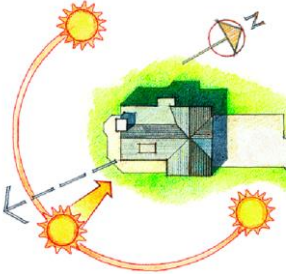
Month	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Year
Record high °C (°F)	25.4 (77.7)	29.2 (84.6)	35.6 (96.1)	40.4 (104.7)	45.1 (113.2)	45.3 (113.5)	41.2 (106.2)	38.6 (101.5)	38.2 (100.8)	35.8 (96.4)	33.8 (92.8)	27.5 (81.5)	45.3 (113.5)
Average high °C (°F)	17.2 (63)	19.9 (67.8)	27.0 (80.6)	34.4 (93.9)	38.5 (101.3)	38.0 (100.4)	31.4 (88.5)	30.4 (86.7)	30.4 (86.7)	29.9 (85.8)	24.9 (76.8)	18.9 (66)	28.41 (83.13)
Average low °C (°F)	3.8 (38.8)	6.8 (44.2)	11.8 (53.2)	18.9 (66)	22.4 (72.3)	25.9 (78.6)	23.2 (73.8)	22.6 (72.7)	20.8 (69.4)	15.5 (59.9)	8.4 (47.1)	5.0 (41)	15.43 (59.75)
Record low °C (°F)	-6.7 (19.9)	-5.2 (22.6)	0.4 (32.7)	3.3 (37.9)	10.7 (51.3)	13.3 (55.9)	16.0 (60.8)	13.8 (56.8)	11.0 (51.8)	4.6 (40.3)	-1.1 (30)	-6.1 (21)	-6.7 (19.9)
Precipitation mm (inches)	20.3 (0.799)	15 (0.59)	15.8 (0.622)	6.7 (0.264)	17.5 (0.689)	54.9 (2.161)	231.5 (9.114)	258.7 (10.185)	127.8 (5.031)	36.3 (1.429)	5 (0.2)	7.8 (0.307)	797.3 (31.391)
Avg. precipitation days	1.7	1.3	1.2	0.9	1.4	3.6	10.0	11.3	5.4	1.6	0.1	0.6	39.1
Mean monthly sunshine hours	213.9	217.5	238.7	216.0	263.0	198.0	167.4	167.6	219.0	269.7	246.0	217.3	2,634.1

CLIMATE GRAPH



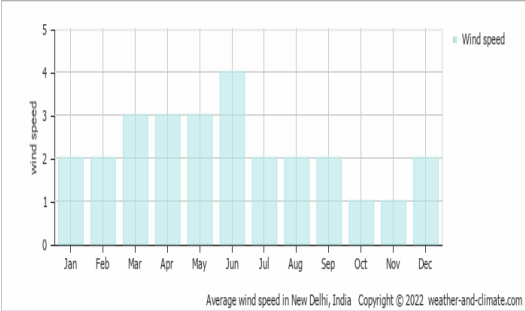
SUN MOVEMENT-

Summer – SUN moves from NEE to NWW
Winter - SUN moves from SEE to SWW



WIND MOVEMENT

SUMMER- predominant winds from west in the morning and west, north-west in evening
MONSOON- south east in the morning and north west evening
WINTER – north west, west calm winds in evening and north west, west winds are frequent.
POST MONSOON SEASON- west & south west warm calm winds in the morning and north & north-west cool winds in the evening.



SITE ANALYSIS



GURUDWAR



SUBWAY



ASHOKA HOUSING



TRANSPORT DEPARTMENT



SPORTS COMPLEX-12M



ST. GREGORIOS SCHOOL-



MAHARASHTRA BANK



PNB BANK



DWARKA PARK



TRANSFORMER-BSES



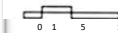
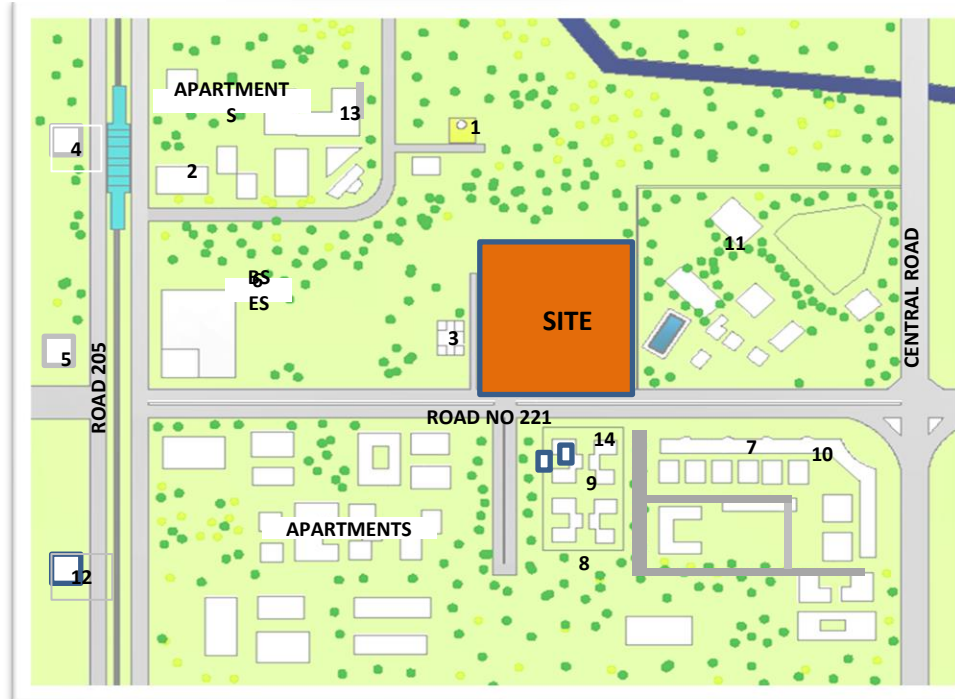
WIN SPORTS



COOPERATIVE HOUSING



DDA PARK



SITE PARAMETERS

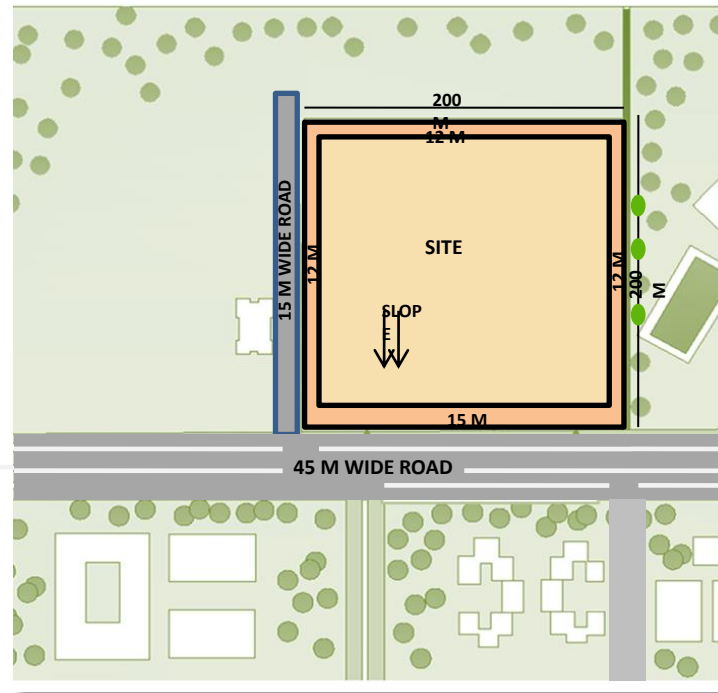
- Site is approached by 45 m road on south east side (front)
- Can also be accessed by 15m side road on south west.
- Dwarka Sports Complex is on north east side.
- Dense vegetation on both sides of road
- Site is relatively flat with no rocks.
- Site is square in shape.
- Site slope towards the road.

BUILDING BYE LAWS

Site Area – 9.88 Acres = 40000 sq m
 F.A.R. - 1.2
 Ground Coverage= 30% = 12000 sq m
 Built-up Area= 48000 sq m
 Height Restriction – 18m

Site Setbacks

Front- 15 m Back-12m
 Side 1- 12m Side 2- 12m



STRENGTH

- The connectivity to airport and railways allow tourists to reach easily.
- The road 221 provide a better connectivity and accessibility to all for self transport system.
- The site is surrounded by many institutnal buildings making it a great place for students.
- There are three entries given which divides the crowd creating less chaos.

WEAKNESS

- Untreated sewage drain in close proximity can give rise to water born diseases.
- The main roads in front(road 221) can cause noise , traffic , congestion as experienced during peak hour of the day.

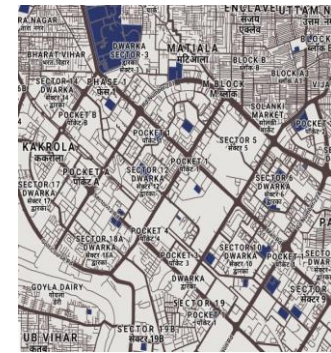
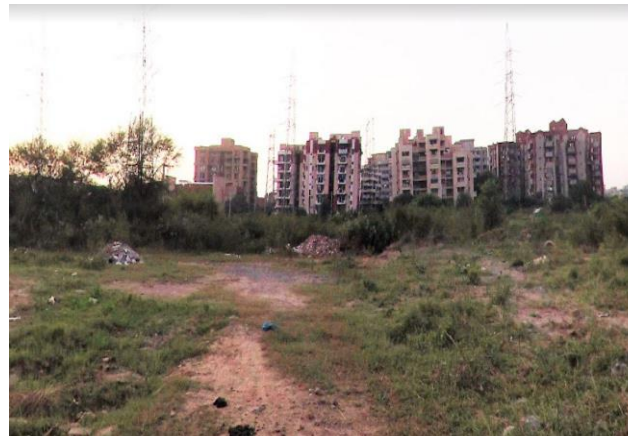


IMAGE SHOWING CONNCTIVITY OF ROADS AND SCHOOLS



SITE IMAGES

LANDMARKS NEAR THE SITE BUILDING BLOCK

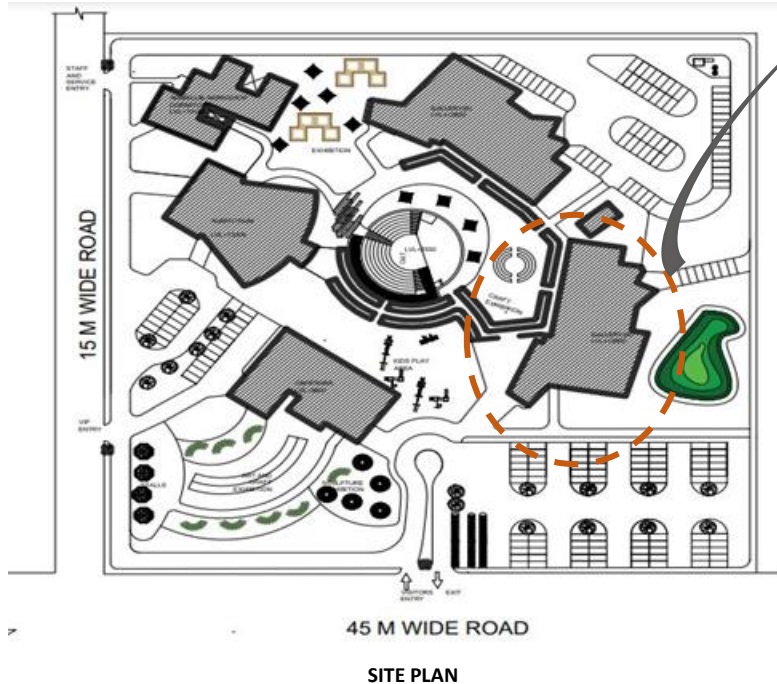
- DDA Sports Complex
- Gurudwara Sri Guru Singh Sabha
- St. Gregorios School
- GD Goenka Public School

SITE DIMENSIONS WITH ROAD AND SITE AREA

Site Area – 10 acres

Gallery Area – 1430 sqm

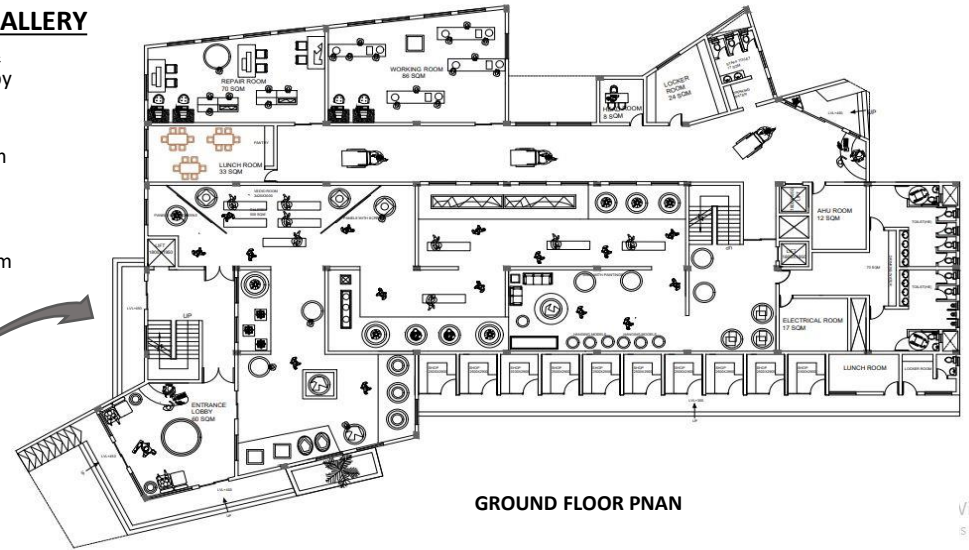
DRAWINGS OF SITE



SPACES IN GALLERY

GROUND FLOOR

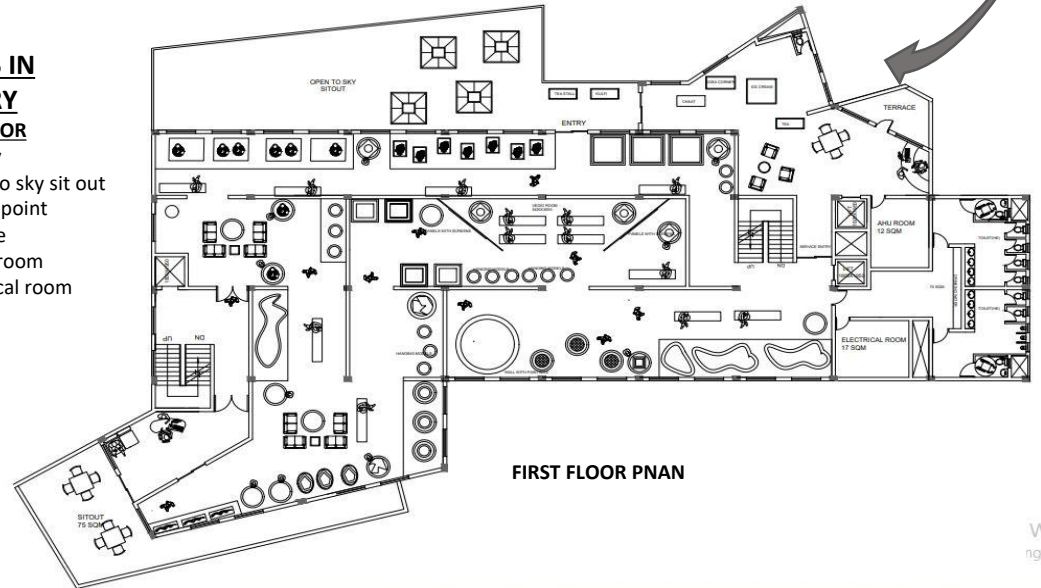
- Entrance lobby
- Gallery
- Repair room
- Working room
- Locker room
- Head room
- A.H.U room
- Electrical room
- Toilets
- Lunch rooms
- Shops

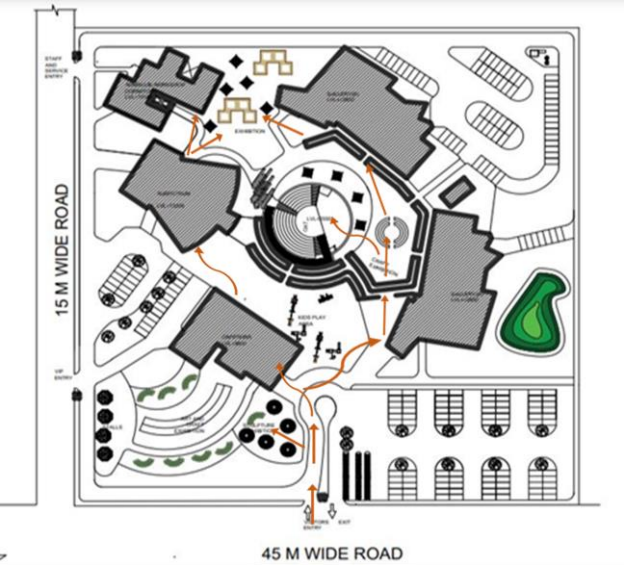


SPACES IN GALLERY

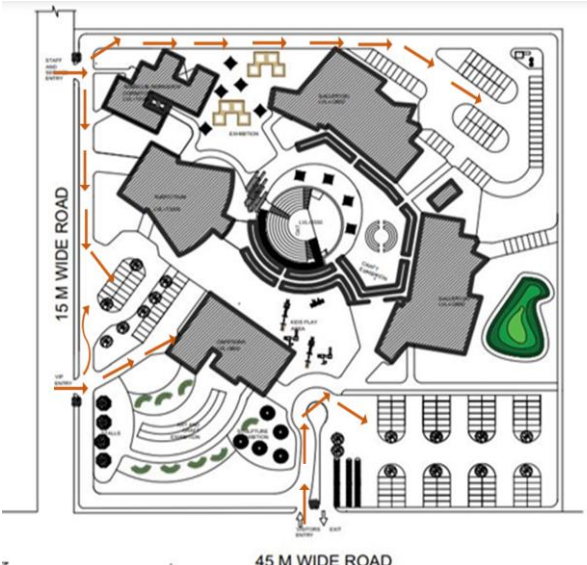
FIRST FLOOR

- Gallery
- Open to sky sit out
- Eatery point
- Terrace
- A.H.U room
- Electrical room
- Toilets

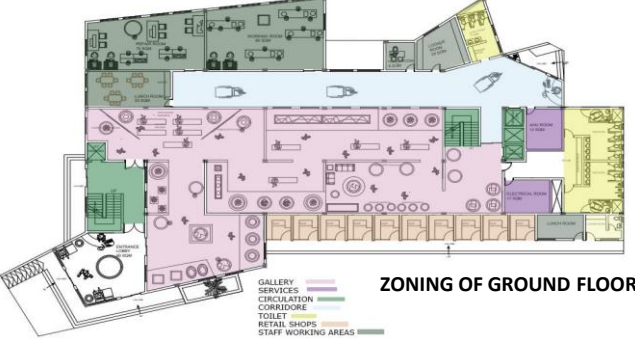




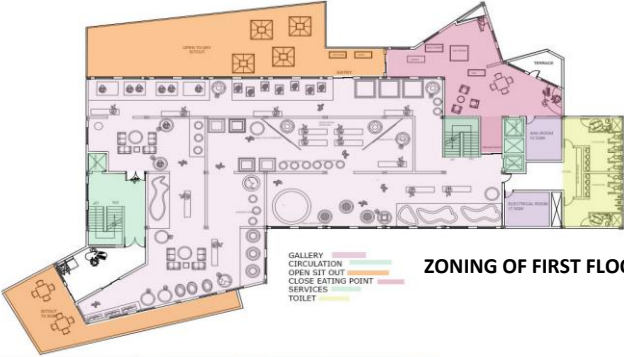
PUBLIC/VISITORS CIRCULATION



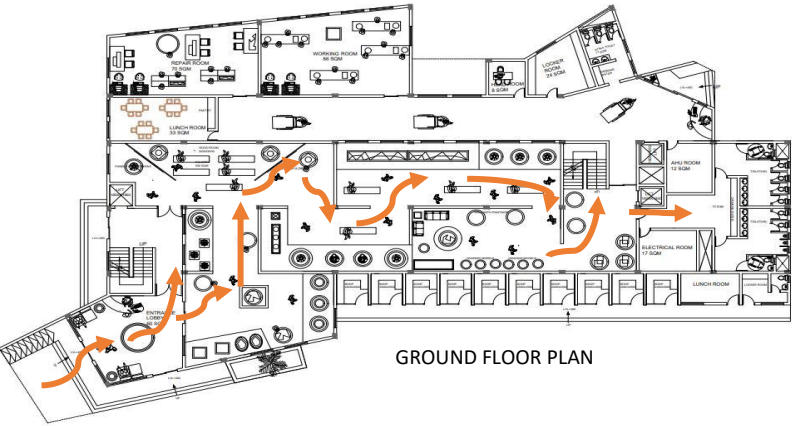
VEHICULAR CIRCULATION



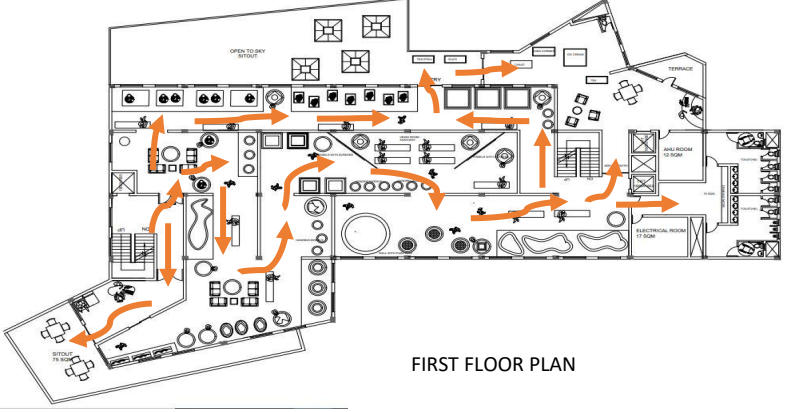
ZONING OF GROUND FLOOR



ZONING OF FIRST FLOOR



GROUND FLOOR PLAN



FIRST FLOOR PLAN

PUBLIC/VISITORS CIRCULATION IN GALLERY



Project name: Hemp gallery design field in Zhejiang : Factory renovation

- LOCATION : JIAXING, CHINA
- ARCHITECT : UCHIDA SHANGHAI
- AREA : 850 M²
- YEAR : 2020
- CLIENT: KINGDOM HOLDINGS

HISTORY

Originally, it was a factory building with a general rigid frame structure, and it was a building with a very general ventilation opening and a window for daylighting. The owner, who produces hemp in this building that has been abandoned for more than 15 years, decided to plan a gallery with a hemp-themed exhibition this time.

ABOUT THE PROJECT

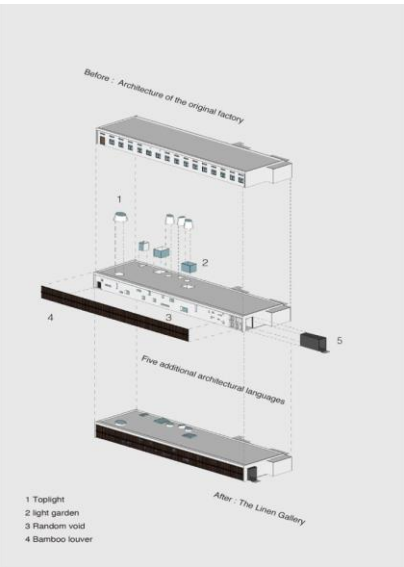
It is a renovation of the building built as a factory to produce hemp thread in the late 1980s in Haiyan County, Jiaxing City, Zhejiang Province, China. The client – a linen thread producer – had an attachment to the former factory and therefore enlisted the help of shoji to transform the building into a contemporary gallery that exhibits the life of linen. Mitsuhiro Shoji, Uchida’s design director, was asked to breathe life back into the 1980s factory building by the textile production company which once used it.

CONCEPT

The main design concept of the project uses the change of light to express the passage of time. to create an architecture that focuses on spatial experiences, Mitsuhiro Shoji utilizes a limited material palette of concrete, iron, glass, bamboo and old tiles. The concept of this building is the experience of light over time. Therefore, we aimed to create a rich environment by adding multiple architectural languages to the factory building. Lead architect Mitsuhiro Shoji chose to use the way light changes throughout the day to express the passage of time. The Linen Gallery certainly expresses this and combined with the fact that it is an adaptive reuse project – and a well done one to boot – makes it all the more commendable.

MATERIAL USED

In order not to distract from the spatial experiences, he opted for a limited material palette that encompasses concrete, iron, glass, bamboo and old tiles. The project harnesses a stripped-back material palette of concrete, steel, bamboo and old terracotta tiles



Display Building Material Information

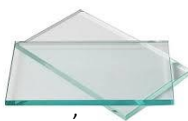
kinds	Where to use	Product name (manufacturer name)
Exterior / wall	Outer wall 1	Louwer: Bamboo compression material t=30mm
Exterior / wall	Outer wall 2	Wall pattern by cedar board formwork
Interior / floor	Floor 1	Old wood tile
Interior / floor	Floor 2	Oak flooring t=15
Interior / wall	Wall 1	Iron plate t=3mm
Interior / wall	Wall 2	Bamboo laminated lumber t=19mm carbonized color
Interior / lighting	Spotlight	TR-Ull (apple)
Interior / building furniture	Built-in furniture	Bamboo compression material, hemp thread



concrete



iron



glass



bamboo



old terracotta tiles

ELEVATION TREATMENT

First of all, it is the south elevation, but the meaning of controlling strong lighting, and the opening randomly opened in the part avoiding the structure of the existing skeleton and the louver covering the outside in constructing the expression of the elevation. Elevation is composed of double skin structure.

The positions and dimensions of the openings and louver pitches were determined from multiple model studies.

Shoji took the long concrete building and gave it new irregular, rhythmic window openings and a new black steel entrance, as well as exterior compressed bamboo louvers and a completely transformed interior. Both the windows and louvers carefully control the balance and progression of light in the internal space as visitors move through it.

The louver was able to obtain a unique texture by processing the bamboo compression material of the factory that was originally produced as a material for the external deck. The change in appearance due to the angle and the intensity of light during the day is greatly affected by the material.

The south elevation has a double-skin façade with random openings and louvers made of compressed bamboo depending on the time of day, a play of light and shadow subtly changes, creating a variety of spatial effects in the interior space throughout the day.



The gallery's south elevation is distinctive for its double-skin façade, made first with vertical louvers of compressed bamboo and behind it, a wall with random angular cut-outs.

Depending on the time of day, light and shadow dance across the interior spaces – from the exhibition areas to the meeting rooms – creating a series of interesting, artistic effects.



east elevation: on the approach, a large revolving door, 2.5 m wide and 4.1 m high, welcomes visitors to the site

the east elevation



the south façade at night



south elevation: double skin with compressed bamboo louvers and random voids



north elevation: the concrete is decorated with a pattern of cedar planks

The north side elevation is the only elevation that makes the original factory float, except that the openings from the indoor side are randomly exposed to the outside.

DESIGN OF SPACES/INTERIOR

The crisp, black steel entrance 'gate' draws visitors inside to the main double-height entrance hall, where a raw concrete floor is set against a sweeping staircase with black steel balustrade and wooden steps.

When you open the large revolving door with a width of 2.5m and a height of 4.1m, you will first proceed to the exhibition space with a gentle staircase of curved iron plate.

Equally outstanding is an organically shaped spiral staircase painted in black, standing a short distance from the entrance, leading to the upper floor where a VIP room is found.

After passing through it, a spiral staircase made of 10 mm iron plate and an exhibition space with a stairwell will be visited, leading to the main space of this facility.

The interior has a very beautiful change in the expression of materials such as old tiles, iron plates, and bamboo compression materials due to the influence of the light from the random openings, the top light, and the light garden.

The newly added four top lights and three light gardens have a great influence on the light environment of the indoor space.

The purpose of the floor is to induce a change in consciousness in the same space by switching the material. Daylighting by the light garden will serve to integrate the layers of material.

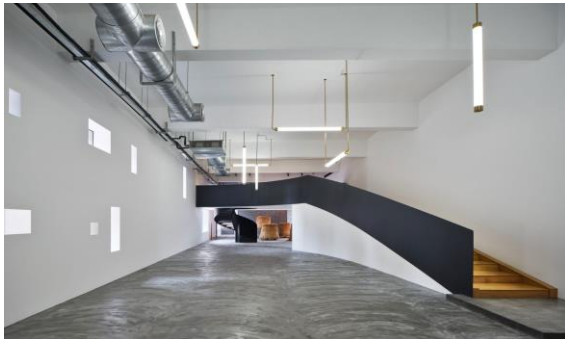
The simple concept of this architecture is to keep in mind the texture of hemp, the changes in nuances, and the spatial experience itself in a delicately changing exhibition environment.

The light from the courtyard will serve to integrate the layers of materials. The primary concept of the space is to use primitive materials to control light and to allow the visitor to experience the subtle changes in everyday life.

Among multiple exhibition spaces which tell the story of linen – from bales of flax to fashion garments – the project includes a seminar room lit by deep-set, circular roof lights above.

FLOORING

Further into the space, the flooring becomes characterized by dark grey tiling, marking a transition from entrance hall to exhibition area. 'The purpose of the floor is to induce a change in consciousness within the same space by switching materials,' says Shoji.



entrance hall: a space that can be used for temporary exhibitions

the purpose of the floor is to induce a change in consciousness within the same space by switching materials. the light from the courtyard will serve to integrate the layers of materials. the primary concept of the space is to use primitive materials to control light and to allow the visitor to experience the subtle changes in everyday life.

THE USE OF SKYLIGHT

Making this possible are four skylights and three lightwells interspersed throughout the building, which itself has a rectangular footprint.

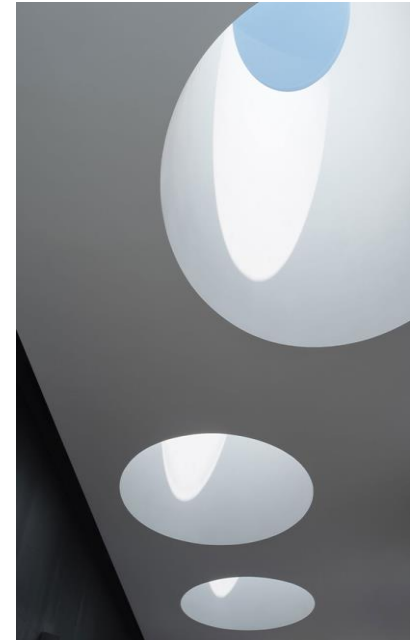
The top light is a cylinder with a deep cross-section plan, which gives natural light to the inside by reflection, and the light garden emphasizes the depth by the reflection of the surroundings by the glass.

The roof is designed with four roof lights and three light gardens. This is an important aspect of the design as the openings help to show the changes in light. The purpose of the floor is to induce a change in consciousness within the same space by switching materials. These serve to further illuminate the different flooring treatments used by Shoji, including parquet and tiles of various shapes and textures.

"The purpose is to induce a change in consciousness within the same space," he explains.



The skylights have a cylindrical structure with a tall cross-sectional plan, while the lightwells are encased by glass that help disseminate the light further into the building.





the furniture is made of compressed bamboo

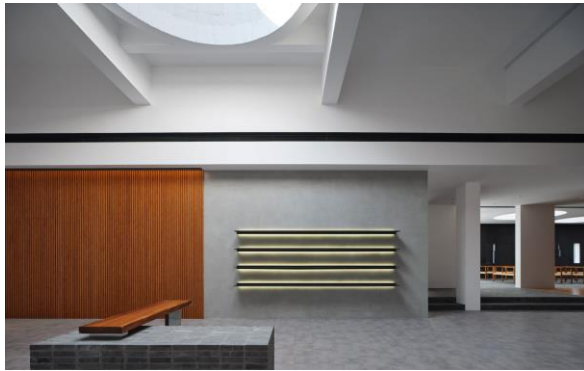


a sculptural spiral staircase is made of 10mm steel plates

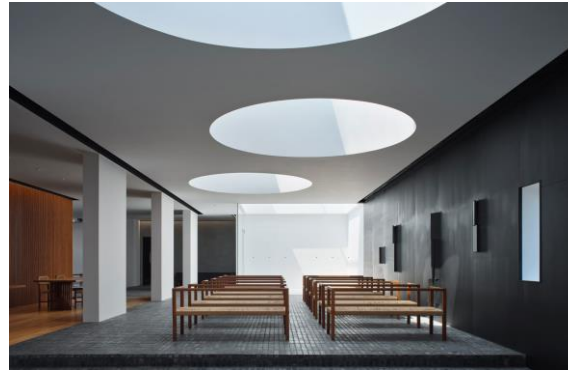
In this first exhibition area, a tightly-coiled black steel spiral staircase rises to join the mezzanine level where a lounge space is found.



the walls are composed of steel plates with retractable apertures that allow for delicate light control



exhibition space with top lights



open seminar room with top light

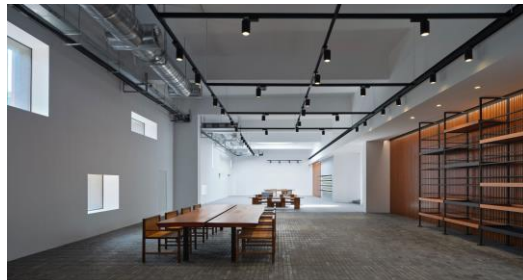
to ensure smooth division, the floor level of the seminar room is 300mm higher than the rest of the space



entrance hall with windows



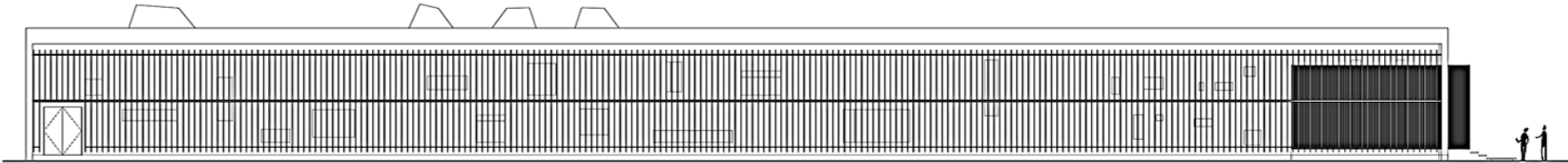
Bullseye window opening



Different exhibition areas with windows of different sizes at different levels with skylight for natural lighting and spot lights which acts as artificial lightning



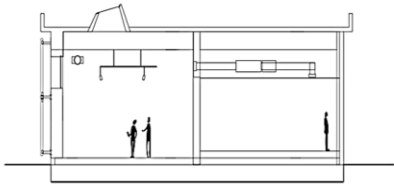
South Elevation



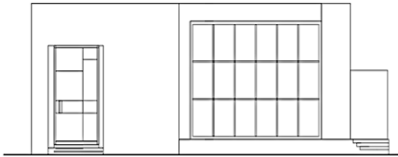
North Elevation



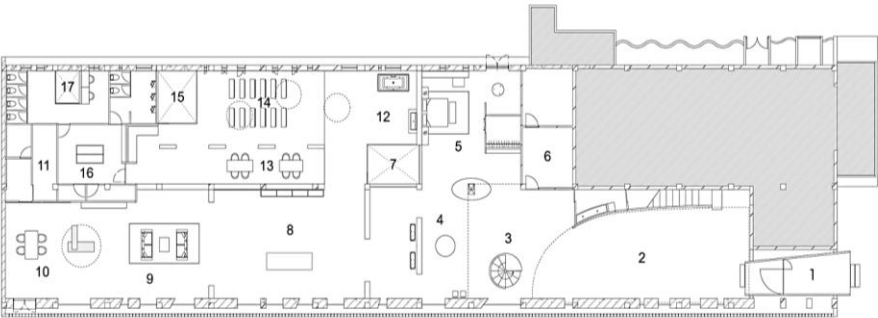
Section



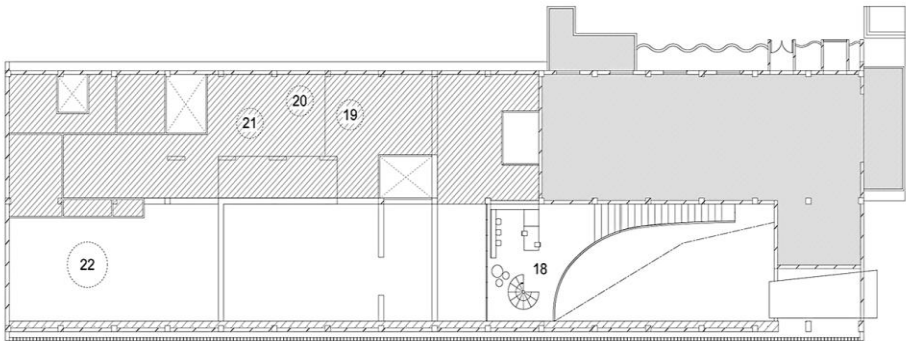
East Elevation



1F Plan



2F Plan



- | | |
|-----------------------|----------------------|
| 1 Steel approach gate | 10 Exhibition area 5 |
| 2 Entrance hall | 11 Storage room |
| 3 Spiral staircase | 12 Exhibition area 6 |
| 4 Exhibition area 1 | 13 Meeting room |
| 5 Exhibition area 2 | 14 Seminar room |
| 6 Machine room | 15 Lightwell |
| 7 Lightwell | 16 Restroom |
| 8 Exhibition area 3 | 17 Lightwell |
| 9 Exhibition area 4 | |



0 1 5 15 25

- | |
|---------------|
| 18 VIP lounge |
| 19 Top light |
| 20 Top light |
| 21 Top light |
| 22 Top light |

- LOCATION : BANGKOK , THAILAND
- ARCHITECT : ASWA
- AREA : 900 SQ M
- TYPE : PRIVATE GALLERY + STUDIO
- YEAR : 2015

ABOUT THE PROJECT

ASWA (Architectural Studio of Work - Aholic) designed the solid concrete studio + gallery situated in Bangkok, Thailand.

The private studio and gallery of the Thai artist, who preferred privacy of his daily life from the neighborhood, has only single opening view from the street to communicate with its surrounding but has surprisingly interior space.

The building is named the Solid Concrete Gallery as Living Artwork because the gridded black steel frame covering the roof light creates changing patterns of shadow and light across the exposed concrete walls.

CONCEPT

The architecture should function as a canvas, supporting the program's possible future changes be they the installation of artworks, as well as interactions between the building, the art pieces and the natural surroundings.

"The core idea of this private gallery was to illuminate the interior space with a large skylight in the high ceiling chamber, where there is a concrete wall with irregular windows," said the architects.

"By filling the space with natural sunlight creates a living artwork on the concrete wall as a kind of living canvas."

MATERIAL USED

The simple palette of materials was key in the design process. 'By combining the three main materials; steel, concrete, and wood, it created a raw architectural complexion,' boasts the architects.

Materials and structure are used and designed to express their true nature.

Concrete, wood and steel are exposed, revealing their natural attributes and unpolished surfaces, which become the building's idiosyncratic characteristics.

Exposed Concrete played as the main role for the principal material of the building by using as the living canvas.



Concrete



steel



wood



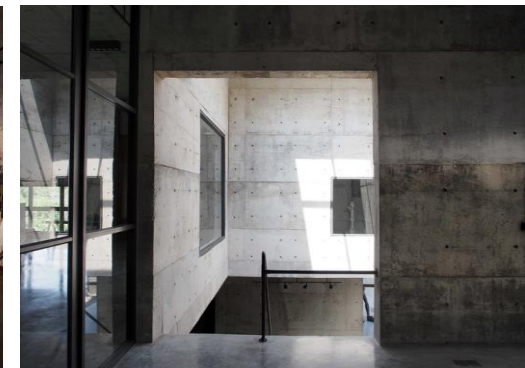
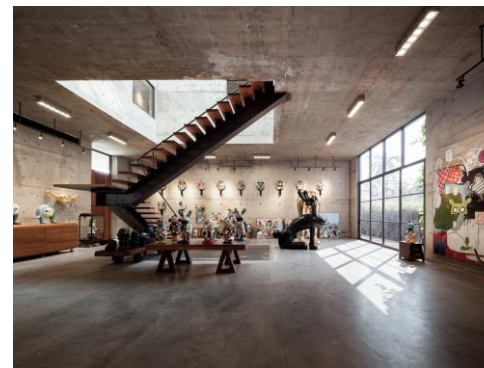
USE OF SKY LIGHT/NATURAL LIGHT

The core idea of this private gallery was to illuminate the interior space with a large skylight in the high ceiling chamber, where is a concrete wall with irregular windows. By filling the space with natural sunlight as a living artwork on the concrete wall as a kind of living canvas.

Visitors can stand in the center of the soil court to notice the sun light gradually changed its shape due to the changing of daylight during the day on the concrete canvas wall as the main attraction.

Continuing upwards, the central shaft wall has irregular position and size of square windows that control natural light to create the unique definition of space through shade and shadow.

The irregularly placed windows, as the picture frames on the common gallery, create an interesting selection of architectural perspectives by letting people wonder a living artwork of natural sunlight during a day.



DESIGN OF SPACES/INTERIOR

For the first glance, the solid concrete box welcomes guest by the high ceiling chamber with the skylight that allowed the natural light shine the sculptural floating staircase in the center.

People can stand in the center of the court to notice the sun light gradually changed on the concrete central shaft wall as the main attraction to display itself as a living artwork due to the changing of daylight during the day.



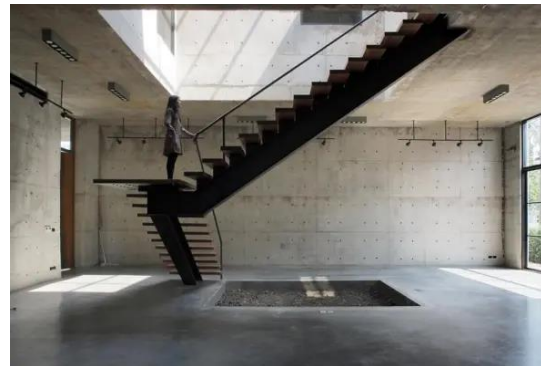
A sculptural black steel staircase with wooden trends that cantilever from each side dog legs up through the central void. The steel handrail protects only one side of the staircase to increase the visitor's awareness, while a square platform halfway up offers an opportunity to stop and observe the light shaft



In the ground floor exhibition space, the tall concrete walls form the backdrop for displaying paintings and sculpture, while a large corner window brings in more light and offers views of the back garden and neighbouring houses

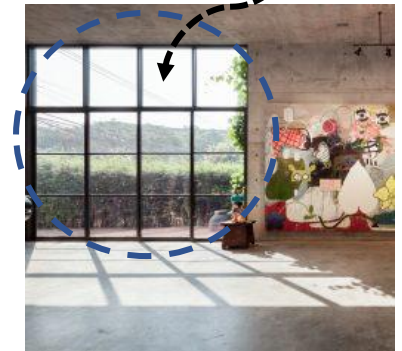


The ground floor has a rectangular patch of soil directly beneath the roof light, allowing visitors to stand and observe the changing light.



on the ground level, floor to ceiling windows invite light into the center of the building

ASWA regard the bare concrete walls as a kind of living canvas, where sunlight becomes the main attraction



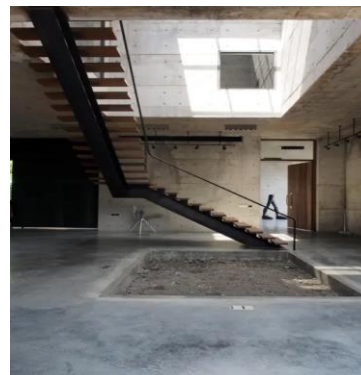
The imperfect concrete form-tile which created the unique characteristic of this private gallery along with the steel, wood and glass – the purity of material tend to remind people of craft-work.

The architects arranged the spaces around a four-storey-high atrium topped by a large skylight, aiming to bring plenty of natural light into the two levels of double-height exhibition spaces.

On the first floor, two galleries have windows facing into the atrium.

The architects placed these openings irregularly intending to resemble the pictures frames in traditional exhibitions.

Also on this level is an entrance hall with wooden flooring and a small kitchen next door.

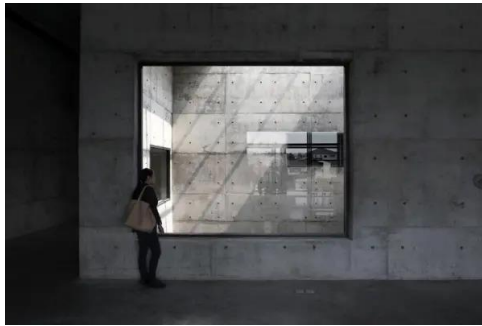


the central shaft of the structure is punctuated by off-set square windows a sculptural stairwell, the main feature, leads to the upper level

Floating and Cantilevered Staircases



The entrance of the gallery



square window frame presents itself as picture frame with the living artwork from the nature



view to the skylight

the large glass panels are steel framed
irregularly placed windows create an interesting selection of architectural perspectives



continuing upwards, the central shaft of the structure is punctuated by off-set square windows that invite light into connecting rooms, their staggered and irregular positions create an interesting selection of architectural perspectives within the space, guiding the eye of the viewer toward more unassuming aspects of the design



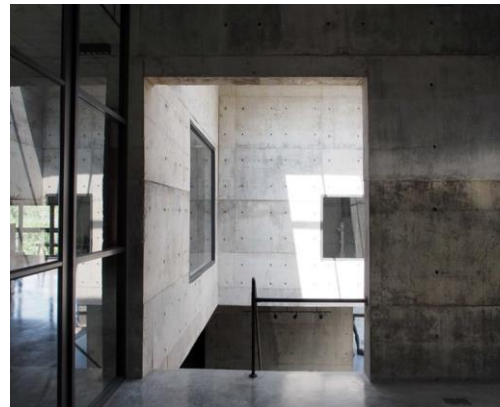
square window frame presents itself as picture frame

inset frames on the shaft-facing windows double as casual seating, allowing guests to slowly watch the journey of light throughout the day.



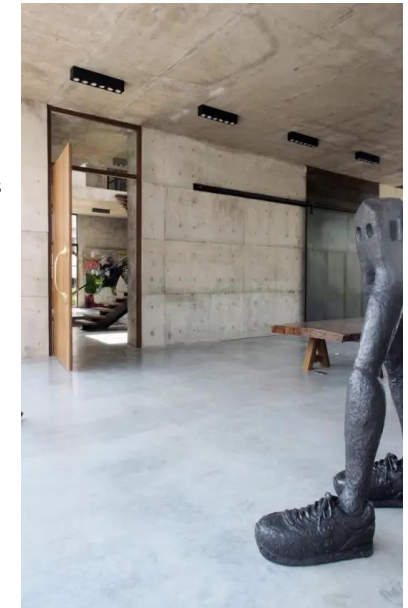
in the same time, the square window frame leads the light to shine the inside space

the controlled nature of the light allows for unique definition of space through use of shade and shadow



On the second floor, the central light shaft wall has irregular position and size of square window frames to allow people to wonder as the living artwork by displaying the changing of daily light on the concrete canvas on each side of the shaft that also allow the light through to brighten up the inside space.

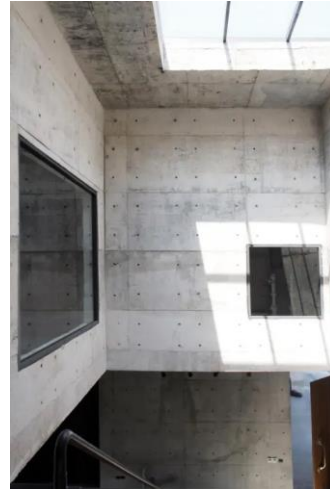
Walking past the openings of various sizes placed in asymmetric positions around the second floor foyer offers an experience that is similar to viewing a massive piece of sculpture.



the purity of material tends to remind people of craft-work



open space with no column to maximize the openness, the common area transitions smoothly into the various connected rooms



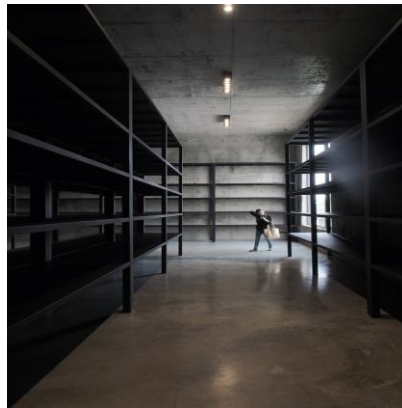
a bare concrete wall as a kind of living canvas

ASWA illuminates the enclosed gallery via a large central skylight which, when paired with strategic smaller windows and internal paneling, effectively fills the space with natural, directed sunlight



The high ceiling chamber is located right at the center of the interior space with a skylight that not only brings in the right amount of natural light but also hosts the presence of a sculptural staircase. Such element loosely determines the circulation of the gallery space while transmitting the changing presence of light and shadow created by the sun throughout the day.

On the ground level, floor to ceiling windows invite light into the center of the building



Warehouse for storage purpose



With only a few openings in the facade, the main source of light of the project comes from above; the soft illumination coming from the skylight on top proves favorable for art showings. The void on the staircase, and the staircase itself, are the gallery's principal feature, as they act as a contemplative platform to look at the works of art presented in the bare concrete walls, which act as a canvas to hold the art pieces on display.

ELEVATION TREATMENT

Made of reinforced concrete slabs, the building features no openings on its street facing side, and only one external doorway.

From the outside, the physical appearance that seems to dissociate itself from the context is actually an intended illusion.

While the distinction between the architectural mass from the neighboring buildings is highly discernible, certain gimmicks that connect the structure to its context can be found.

The architectural form is designed to not only face and approach the street, implicating the program's invitation.

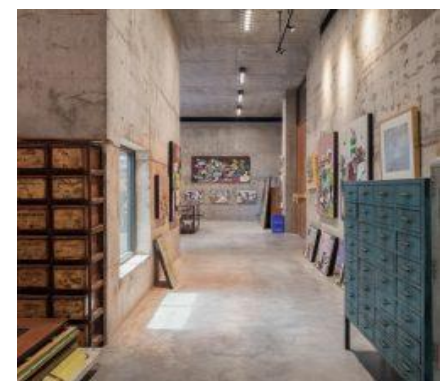
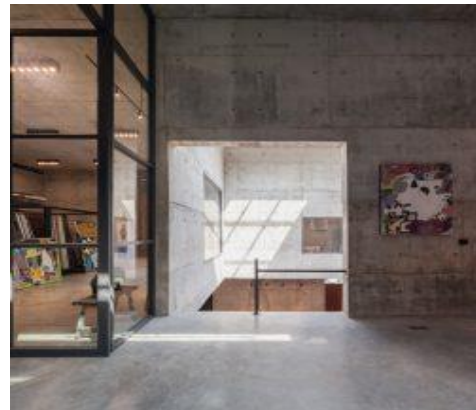
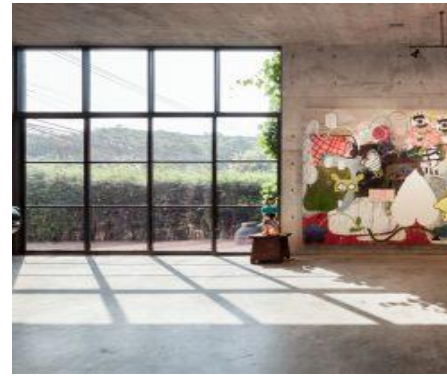


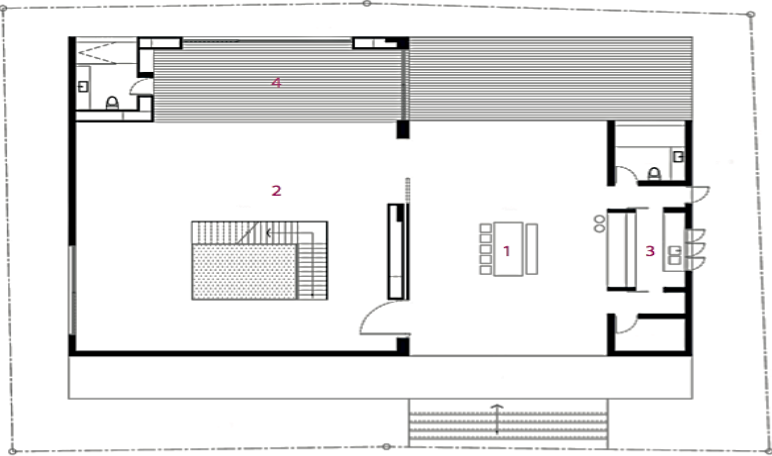
the structure takes the shape of an introverted concrete box with only a single entrance to the street outside



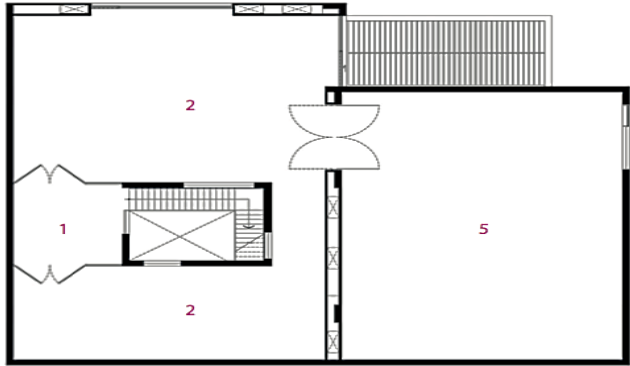
The solid concrete box with only one opening to connect the street outside

DESIGN OF SPACES/INTERIOR IMAGES



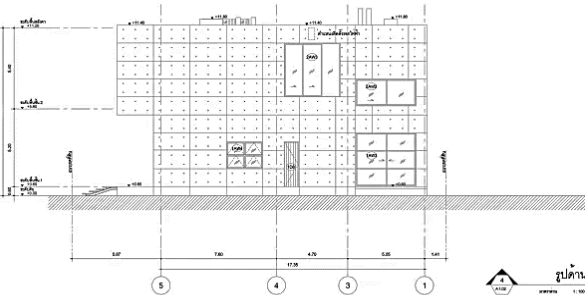
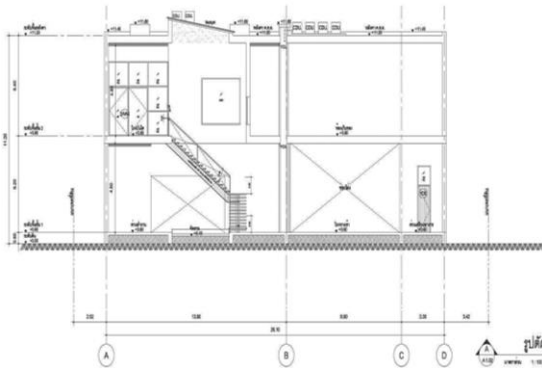
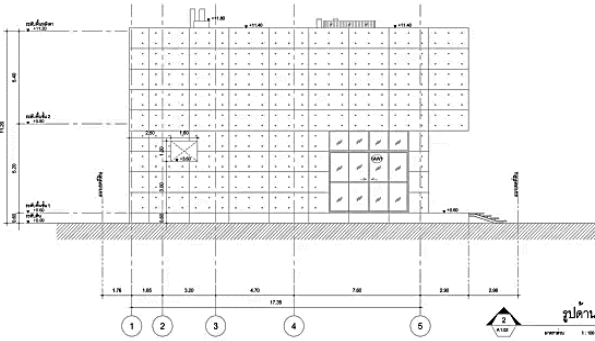
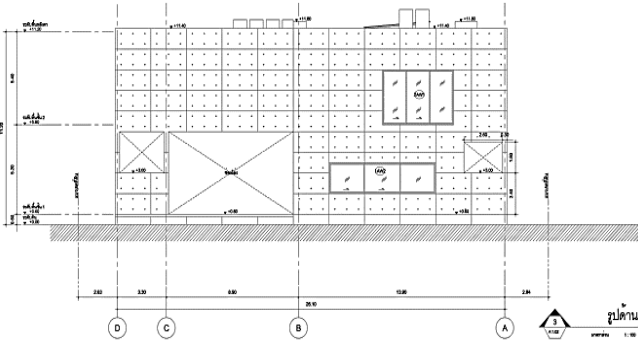


GROUND FLOOR PLAN

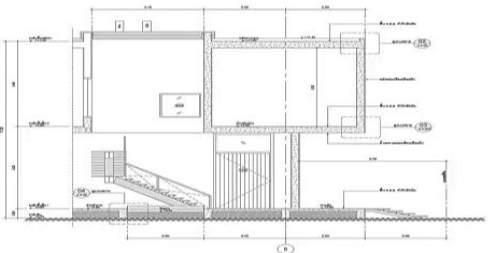
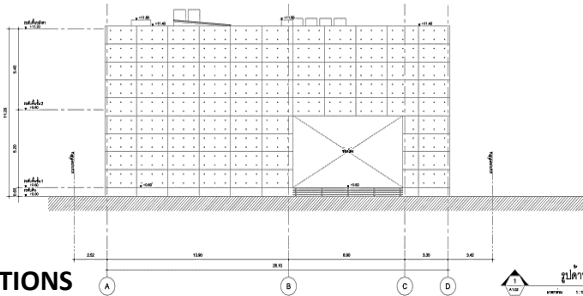


FIRST FLOOR PLAN

- 1 hall
 - 2 gallery
 - 3 pantry
 - 4 studio
 - 5 warehouse
- 1m



ELEVATIONS



SECTIONS

ARCHITECTURE FIRM: RENESA ARCHITECTURE DESIGN INTERIORS STUDIO

ARCHITECT : SANCHIT ARORA

INTERIOR DESIGNER : VANDANA ARORA

CLIENTS: MRS.CHINKY MEHRA, MR.VNEET MEHRA

LOCATION : AMRITSAR, INDIA

AREA : 1300 FT²

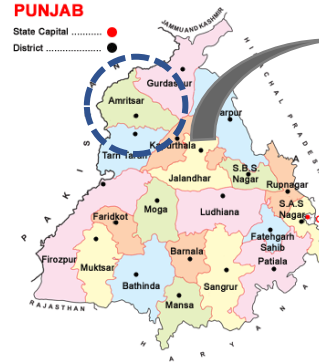
YEAR : 2019

ACCESSIBILITY TO SITE

Amritsar railway junction at a distance of 510m
354 main road

LANDMARKS NEAR SITE

Hotel Revoli
PBN Senior Secondary School
DAV College
DAV Senior Secondary School
Government Hospital , Civil Hospital



LOCATION OF SITE

INTRODUCTION

Enclosed within a rustic red terracotta brick , a 1300-square-feet space is designed to emulate an art gallery with the products presented in an engaging manner.

The client brief comprised of a singular objective - to create a space that not only instantly felt comfortable and familiar but would also become the center of attraction. This project experiments with the very idea of a retail and gallery space by pushing its boundary by perceiving it as a sculpture of simple curves and lines, interspersed to create receptacles of display.

CONCEPT

The main focus was to create an **indigenous and deconstructed feeling which is in a state of constant change and experimentation** much like a gallery would be. Studio Renesa infuses the visitor on to the path that forms organically but is also carefully directed by the architect itself.

Celebrating the prominence of brick materiality in the Indian context, the terracotta bricks adds value to the contemporary aesthetic.

MATERIAL USED

TerraMater (as the firm refers to it), was all about research on the availability of indigenous natural-earthly materiality in the country.

The space champions brick, a builder's essential, alongside an exposed cement finish. The considerable combination of these elements in their truest form, brings to life an organic and gritty space, with an extremely tactile undertone.

Talking about this union, Arora explains, "This project is an amalgamation of terracotta bricks and a cement finish. Both of them are cohesive in nature and complement each other."



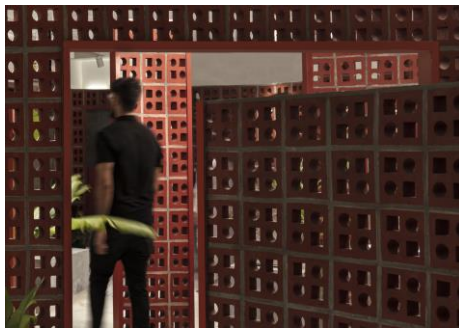
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DESIGN AIM

"This project celebrates the prominence of brick materiality in the Indian context, and it primarily stands out for its use of bricks as a contemporary aesthetic in today's design world. Experimenting with the idea of space, the space describes a new typology for display. The first impression is impactful owing to the terracotta bricks that uplift the space instantly."

And, it's cost-effective as well. Arora reveals that each brick costs Rs. 16-20, further adding, "The main idea was to create something interesting using local and sustainable materials that would bring about uniqueness as well as fit the construction budget and timelines for the client. Hence it was ideal to use the raw cheap terracotta bricks overlapped with another layer of cost effective raw concrete texturization for the floor."



Having said that, Arora is quick to clarify that cost effectiveness did not come at the cost of the aesthetics.

Therein was the exciting challenge for him and his team, to use these easily available elements, but curate them in a completely new context.

A major stress point was the natural light only entering through the front facade, which made the space look volumetrically small.

The solution - rectilinear curvatures with punctures that allow natural light to sweep into the various pockets of the space.

**LIGHTING THE WAY**

The space is full of Instagrammable photo spots with atmospheric warm-toned lighting.

Arched windows in the front façade allow natural light to seep in while the perforations in the terracotta walls allow the light to bounce off the white ceiling.

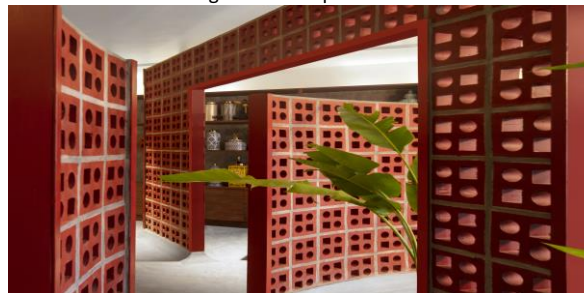
"The perforation in the terracotta walls started as a branding element for our architectural scheme but ended up adding more significance to the interiors in terms of the volume, light transmission, shadow pattern play and airiness than just simple play of aesthetics or ornamentation," says Arora.

INSIDE.. A FASCINATING WALK-THROUGH

"We wanted to architecturally highlight the art pieces. Placing them on the strategically curated monolithic concrete structures overlapped and hugged by the terracotta jalis helped bring their significance and beauty to the fore," elaborates Arora.

Wooden shelves along the periphery walls stack dainty ceramics.

Dramatic arches lining the store's perimeter hold more art items.



Strategically placed Areca Palms, frangipani and banana leaf palm break the material monotony.

Skylights and a crisp palette consisting of white and natural wood help make the space seem bright and spacious.

"The idea was to create something interesting and unique using local and sustainable materials—something that fits the construction budget and timelines provided by the client. Raw terracotta bricks overlapped with a layer of concrete for the floor seemed like an ideal solution. It was cost effectiveness as well as aesthetically pleasing," says Arora.



DESIGN OF SPACES/INTERIOR IMAGES

Leafy palms and banana plants have also been dotted around to soften the showroom's hard shell and offer a colour contrast to the concrete and terracotta.



the merging texture experience
the intersecting galleries



the exhibition arena



the concierge
curvature



At the back , wall punctuated by deep-set arched windows
that cast tall shadows.



the concrete monoliths
the curving gallery experience



the architectural branding



the overlapping surfaces



a series of curving walls made of terracotta bricks give way to a viewing gallery



The red palette of the brick partition mixed with concrete walls and plain white ceiling instil an atmosphere that is both comfortable and inspiring

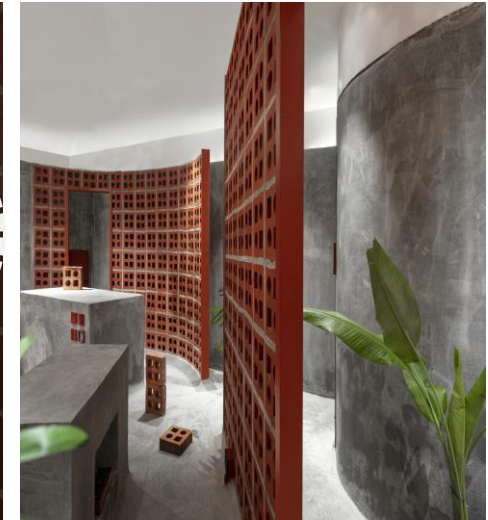
Bricks are known to be highly porous in nature. To deal with this, Renesa applied terracotta powder paint to the perforated walls to bring in the right colour play along with cement lines between them. This also helped to conceal the desaturation of the original terracotta when in contact with the cement layer and help withstand any extreme changes or weathering over time.



After arriving at reception, people are guided through the showroom by archways within the walls that align to create a pathway

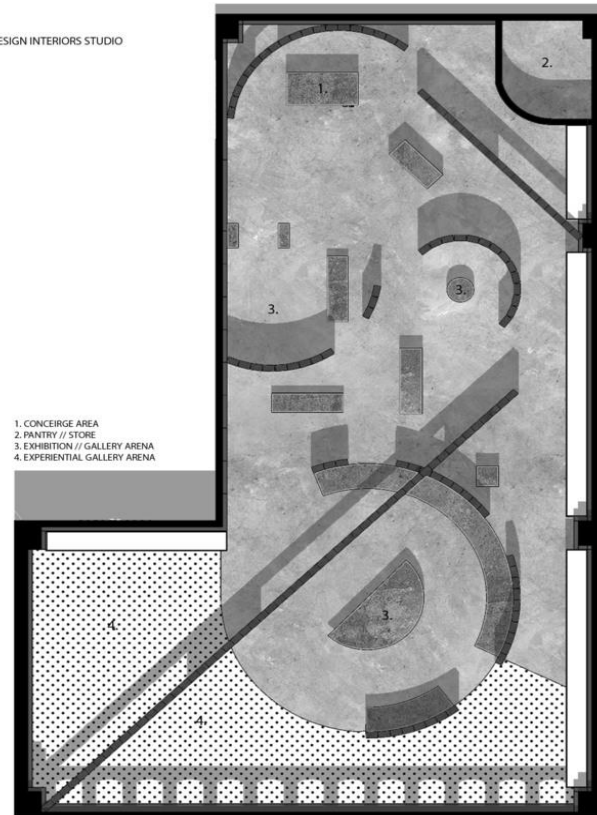


Wooden shelves that present the brand's selection of ceramics stretch across the periphery walls.



In a departure from the usual neutral palette, the walls are left bare

LAYOUT PLAN
//THE TERRAMATER
RENE SA ARCHITECTURE DESIGN INTERIORS STUDIO

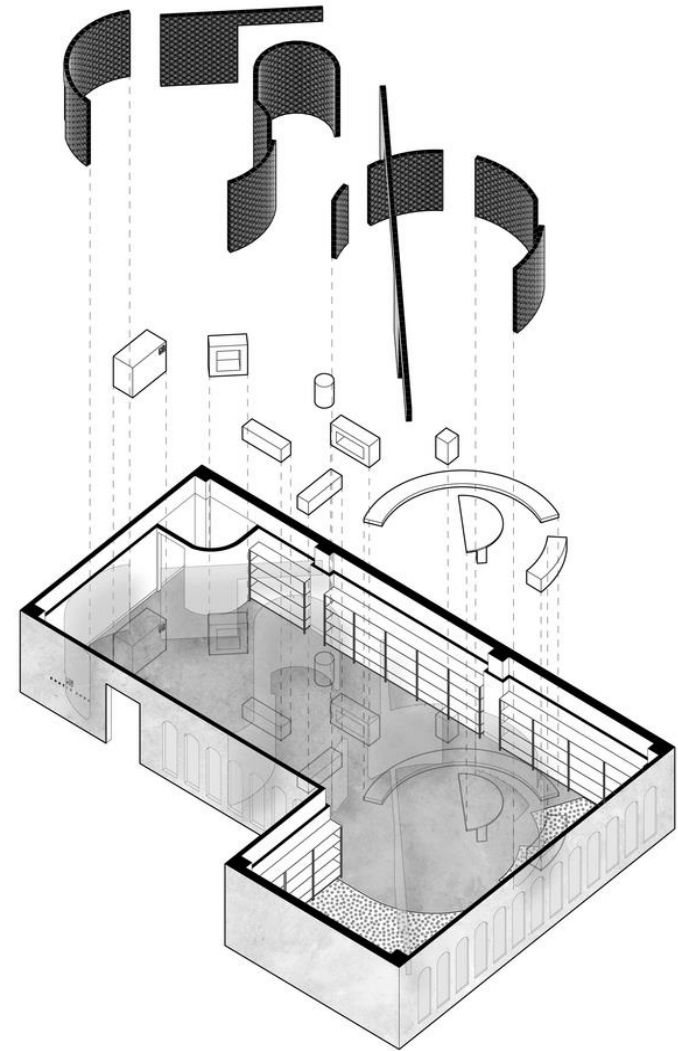


GROUND FLOOR PLAN

Spatially, the approach involves a series of ad-junctions; tied together by red bricks that set the tone for the brand's identity. The plan poses a rectangular volume, with arched niches that were created to include natural light into the site.

Side-stepping the idea of a layout that conforms to its shape, the final concept removes and cuts through the entire space creating a maneuvering pattern across the store. Simple curves and diagonals are interspersed to create receptacles of display.

These different shapes forming the spatial ideology, dissect and resurrect the design forming a frame for the products.



**AXONOMETRIC PROJECTION OF
GALLERY**

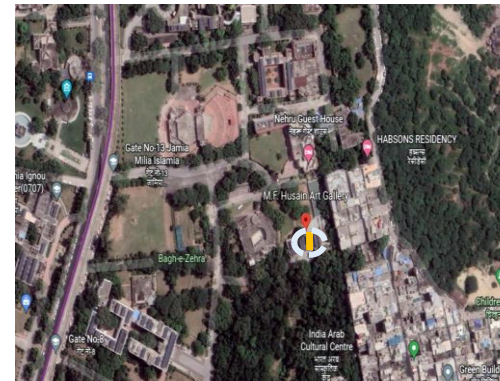
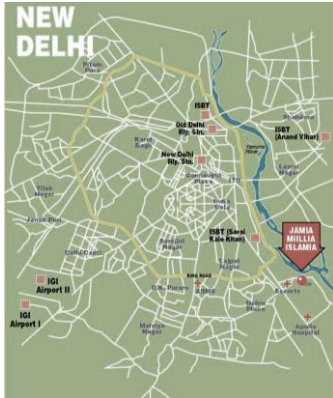
PROJECT NAME: MF HUSAIN ART GALLERY - JMI, NEW DELHI
LOCATION: JAMIA MILIA ISLAMIA UNIVERSITY, NEW DELHI
TYPOLOGY: INSTITUTIONAL
ARCHITECTURAL FIRM: ROMI KHOSLA DESIGN STUDIO
ARCHITECTS/DESIGNERS: ROMI KHOSLA, MARTAND KHOSLA
DESIGN TEAM: RAJNISH PANT
CLIENTS NAME: JAMIA MILIA ISLAMIA UNIVERSITY, NEW DELHI
PROJECT YEAR: 2007-08
PROJECT AREA: 810 SQ. MT

ACCESSIBILITY TO SITE

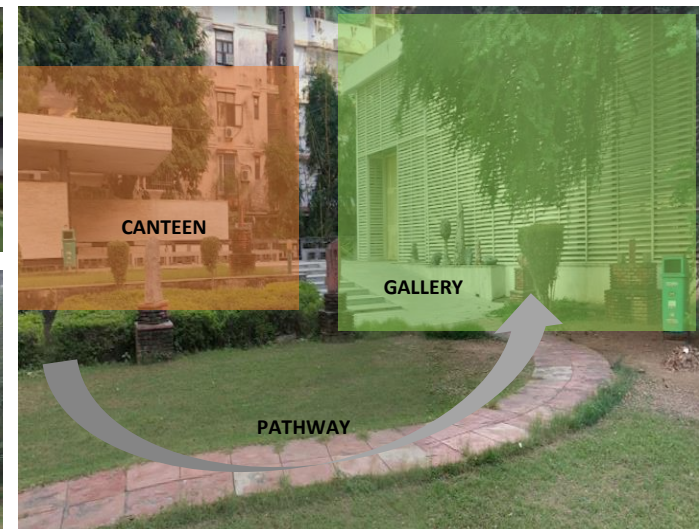
Jamia Metro Station at a distance of 250m
 Okhla Vihar Railway Station at a distance of
 Terminal 1 Indira Gandhi International Airport is at a distance of 19 km

LANDMARKS NEAR SITE

Holy Family Hospital
 Nehru Guest House
 Akhtar Mazil Apartment
 Don Bosco Technical Institute



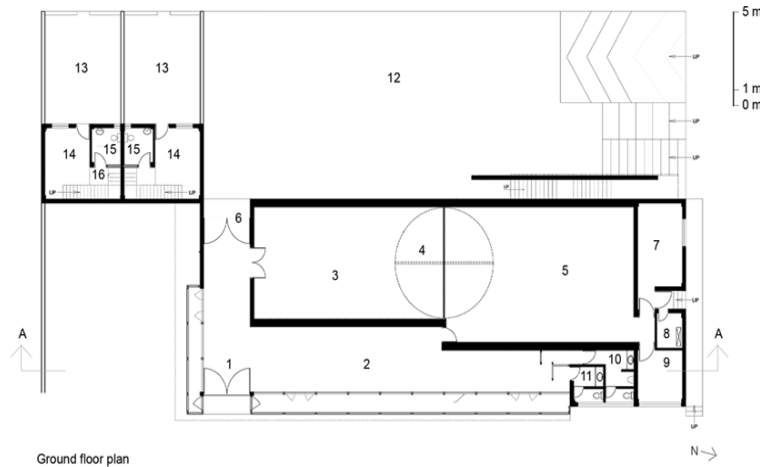
LOCATION OF SITE



IMAGES OF SITE

INTRODUCTION

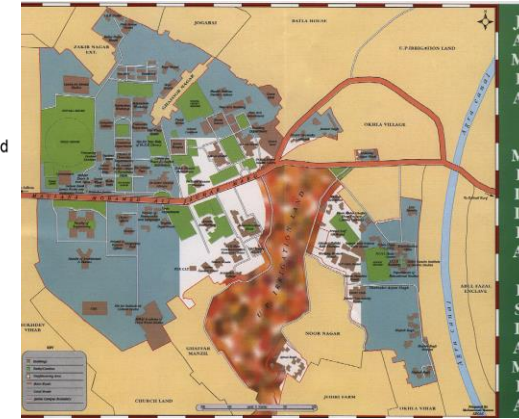
The University of Jamia was established in the 1930's. As the university evolved, it introduced a wide range of contemporary academic disciplines such as media studies and central Asian studies. Jamia University is popularly regarded as a progressive Avant Garde campus. In 2008, the vice chancellor proposed a new cultural hub for the university that would have as its core a contemporary students' canteen, a unique art gallery and landscaped lawns. The architects chose white marble in the canteen and white metal louvers in the art gallery to express this contemporary identity.



Ground floor plan

LEGEND**Ground Floor Plan:**

- 1 - Main entrance
- 2 - Gallery lobby
- 3 - Gallery I
- 4 - Centrally pivoted wood partition door
- 5 - Gallery II
- 6 - Back entrance
- 7 - Manager's office
- 8 - Elec. room
- 9 - Store
- 10 - Gents toilet
- 11 - Ladies toilet
- 12 - Sculpture Court
- 13 - Open Courtyard
- 14 - Studio
- 15 - Toilet
- 16 - Pantry

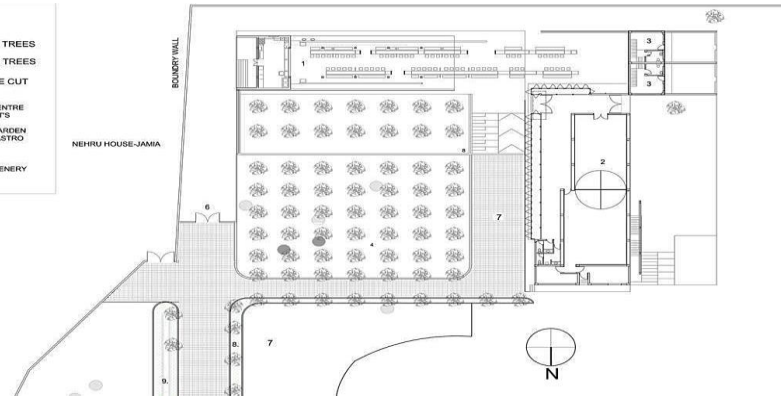
**MASTER PLAN OF JAMIA MILLIA ISLAMIA****SPACES DESIGNED**

- The first space is the main internal gallery which is lit by controlled light and can be divided into 2 smaller galleries with the help of the central pivoting wall.
- The second exhibition space is the open air sculpture court at the rear of the building.
- Other than this, the art gallery also has two artist studios adjacent to the sculpture court which are designed for short term stay of visiting artists.



1. CASTRO CAFE
2. PROPOSED ART CENTRE
3. PROPOSED ARTIST'S STUDIOS
4. CASTRO COURT GARDEN
5. MAIN ENTRY TO CASTRO COURT
6. SERVICE ENTRY
7. PAVING
8. LANDSCAPED GREENERY
9. FOUNTAINS

OPEN LAND

**SITE PLAN****AIM OF GALLERY**

- This gallery is designed for the great university art collection, as well as for external artists who want to exhibit their work here.
- The art gallery has become a community space for gathering alternative expressions of culture and identity.



Section AA'

MATERIAL USED AND LIGHTNING

Cement Plastered with White Paint on wall
Kota Stone Flooring
Suspended Track Lights and Recessed Light are used for lightning



Kota Stone Flooring



Recessed Light



Suspended Track Lights



Front view of the Gallery
M.F Hussain's Art Gallery, situated amid sprawling greens, looks its best in the daylight. Exterior, louvers, Elevation



With recessed lights embedded into the ceiling and well lit interiors visible from across the louvered panels, the Art Gallery paints a phenomenal picture at the time of dusk.



Louvers into action
Here you can check out the louvers into action- the way they conduct the passage of sunlight.
Corridor, louvers



The evening view of Jamia Art Gallery
The Art Gallery Building glistening in the beam of indoor recessed light bulbs.



Front View, Jamia Art Gallery
The Front view pictures a tree as the entrance opens to show through the space.



The louvered facade
Perspective view of the louvered facade.



The Front Deck Area



The interiors View of the main gallery area where some of the best paintings of the world are exhibited.



Concrete Seating : Concrete benches and granite tables make awesome outdoor seating furniture.

Seating space - Outdoors
Concrete seating arrangement on the lateral extension of the deck.

The first space is the main internal gallery which is divided into 2 smaller galleries with the help of the central pivoting wall.

The front lobby area flanked by tall glass windows.
Corridor, Flooring Tiles, louvers, Ceiling Spotlight

COMPARATIVE ANALYSIS

ASPECTS	<u>THE LINEN GALLERY</u> AREA-850 M ²	<u>SOLID CONCRETE</u> <u>STUDIO + GALLERY</u> AREA-900 SQM	<u>M.F HUSSAIN GALLERY</u> AREA-810 SQM	<u>THE TERRAMATER</u> AREA-1300 FT ²
TYPE OF GALLERY	▪PRIVATE GALLERY	▪PRIVATE GALLERY	▪INSTITUTIONAL GALLERY	▪PRIVATE GALLERY
CONCEPT	▪THE CONCEPT OF THIS BUILDING IS THE EXPERIENCE OF LIGHT OVER TIME.	THE ARCHITECTURE SHOULD FUNCTION AS A CANVAS, SUPPORTING THE PROGRAM'S POSSIBLE FUTURE CHANGES BE THEY THE INSTALLATION OF ARTWORKS, AS WELL AS INTERACTIONS BETWEEN THE BUILDING, THE ART PIECES AND THE NATURAL SURROUNDINGS.	THE ART GALLERY HAS BECOME A COMMUNITY SPACE FOR GATHERING ALTERNATIVE EXPRESSIONS OF CULTURE AND IDENTITY.	THE MAIN FOCUS WAS TO CREATE AN INDIGENOUS AND DECONSTRUCTED FEELING WHICH IS IN A STATE OF CONSTANT CHANGE AND EXPERIMENTATION.
ELEVATION TREATMENT	▪TOOK THE LONG CONCRETE BUILDING AND GAVE IT NEW IRREGULAR, RHYTHMIC WINDOW OPENINGS AND A NEW BLACK STEEL ENTRANCE, AS WELL AS EXTERIOR COMPRESSED BAMBOO LOUVRES	EXPOSED CONCRETE PLAYED AS THE MAIN ROLE FOR THE PRINCIPAL MATERIAL OF THE BUILDING BY USING AS THE LIVING CANVAS.	THE LOUVERED FAÇADE IS USED IN ELEVATION.	SIMPLE PLASTERD WALL.
MAIN INTERIOR ELEMENT	▪THE FLOORING BECOMES CHARACTERIZED BY DARK GREY TILING, MARKING A TRANSITION FROM ENTRANCE HALL TO EXHIBITION AREA. ▪THE ROOF IS DESIGNED WITH FOUR ROOF LIGHTS AND THREE LIGHT GARDENS.	▪TO ILLUMINATE THE INTERIOR SPACE WITH A LARGE SKYLIGHT IN THE HIGH CEILING CHAMBER. ▪THE IRREGULARLY PLACED WINDOWS, AS THE PICTURE FRAMES ON THE COMMON GALLERY. THE GROUND FLOOR HAS A RECTANGULAR PATCH OF SOIL DIRECTLY BENEATH THE ROOF LIGHT.	THE FIRST SPACE IS THE MAIN INTERNAL GALLERY WHICH IS DIVIDED INTO 2 SMALLER GALLERIES WITH THE HELP OF THE CENTRAL PIVOTING WALL.	▪RAW TERRACOTTA BRICKS OVERLAPPED WITH A LAYER OF CONCRETE FOR THE FLOOR. ▪RECTILINEAR CURVATURES WITH PUNCTURES ALLOWING LIGHT TO PASS THROUGH.
MATERIAL USED	FOR A LIMITED MATERIAL PALETTE THAT ENCOMPASSES CONCRETE, IRON, GLASS, BAMBOO AND OLD TERRACOTTA TILES.	▪BY COMBINING THE THREE MAIN MATERIALS; STEEL, CONCRETE, AND WOOD.	• CEMENT PLASTERED WITH WHITE PAINT ON WALL • KOTA STONE FLOORING	▪THIS PROJECT IS AN AMALGAMATION OF TERRACOTTA BRICKS AND A CEMENT FINISH.

THE EXPRESSIONIST : EXPRESSION OF THE INNER WORLD

Expressionism is an intensely personal art form. The expressionist artist strives to convey his personal feelings about the object painted, rather than merely record his observation of it.

"Designing space in a way of adding value and expressing the identity and feelings of every individual artist."

A way of seeing our inner world—our thoughts and beliefs, our feelings and emotions, our loves and aversions.

Art is a means to state an opinion or a feeling, or else to create a different view of the world, whether it be inspired by the work of other people or something invented that's entirely new.

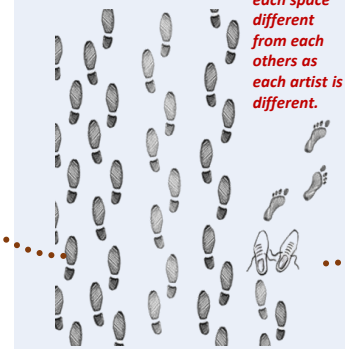


Expressing themselves through art can help people with depression, anxiety, or cancer, too. And doing so has been linked to improved memory, reasoning, and resilience in healthy older people.

The artist then proceeds to express feelings and ideas in words or paint or stone or the like, clarifying them and achieving a release of tension.



Design each space as specially connected with the life of feeling.



Designing each space different from each others as each artist is different.

A dead aesthetic approached space will not leave so deep impression as a well thought design space can do.

All of these critically acclaimed artists bring out the visual aspects of life on their canvas, overwhelming us into an epitome of non-visual feelings.



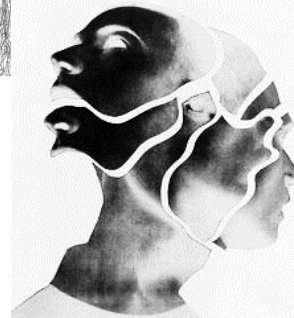
'It's a means of communication where language is not sufficient to explain or describe its content. Design a space that can render visible and known what was previously unspoken.'

Because what art expresses and evokes is in part ineffable, we find it difficult to define and delineate it. It is known through the experience of the audience as well as the expression in a space.



One that takes them back to the emotions of life, from which they came.

They could use art to take them into a realm of pure form unknown to anyone who is unacquainted with art, but instead they use it to direct them back to the feelings and situations of life.



"The spontaneous overflow of powerful feelings"

Use of interior elements and design Focusing on the importance of both on visitors and artists



Each space being different not only will represent artists feeling but also will make visitor curious about what each space holds or how each space is different. Breaking the hierarchy of what mostly exhibition spaces or art gallery look like.

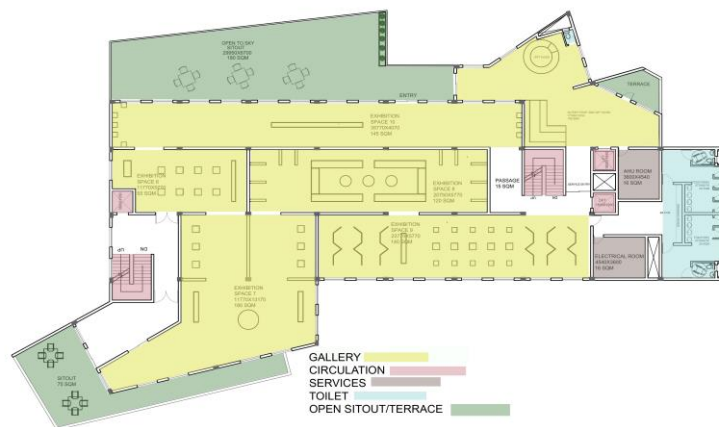


Just focus on what is important, capture the good times, develop from negativities and make it a part of growth process.

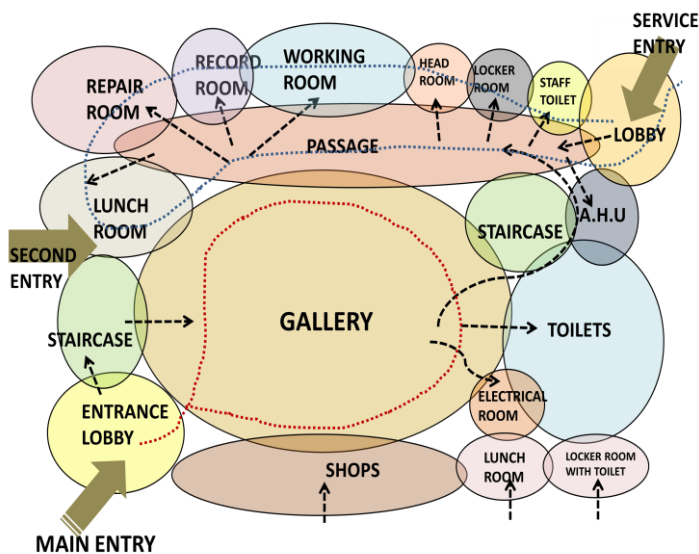




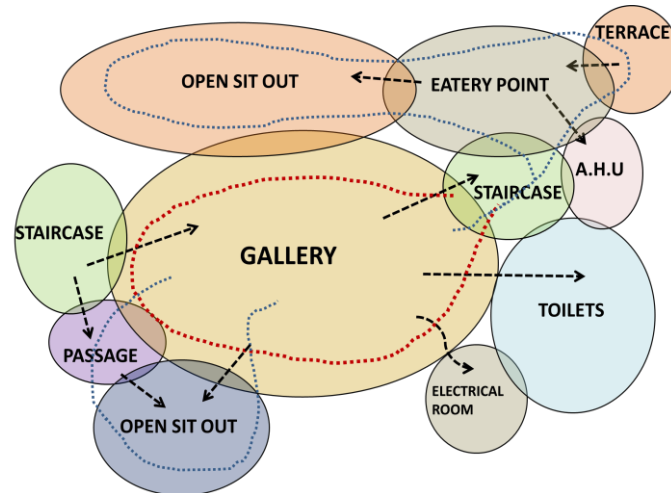
ZONING OF GROUND FLOOR



ZONING OF FIRST FLOOR

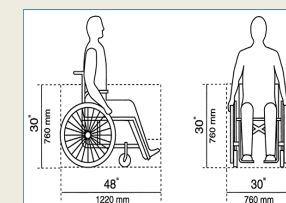
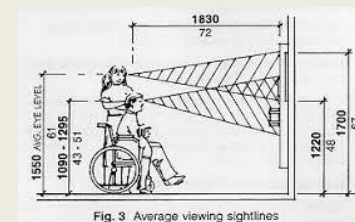
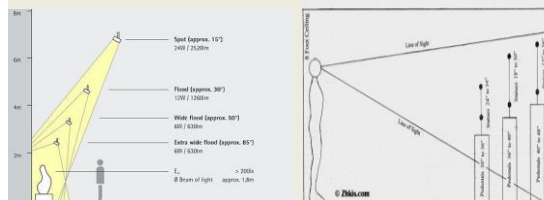
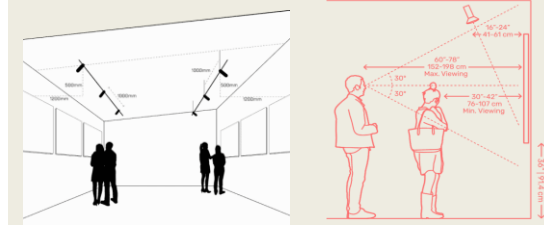
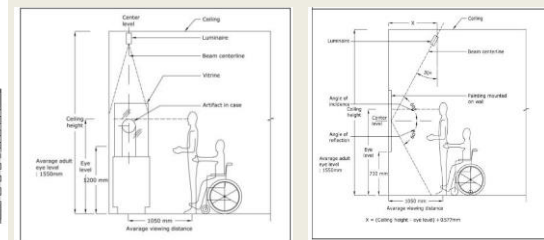


BUBBLE DIAGRAM OF GROUND FLOOR

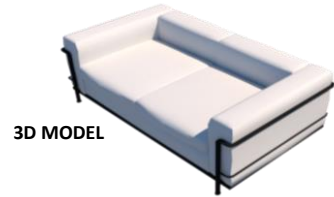
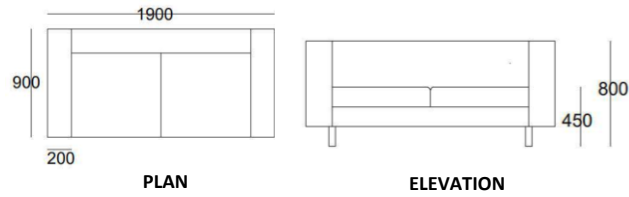


BUBBLE DIAGRAM OF FIRST FLOOR

STANDARDS



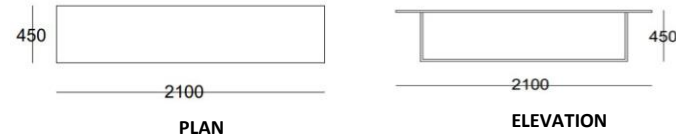
SOFA IN ENTRANCE LOBBY



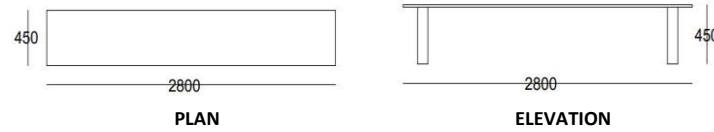
BENCH IN EXIBITION SPACE 2



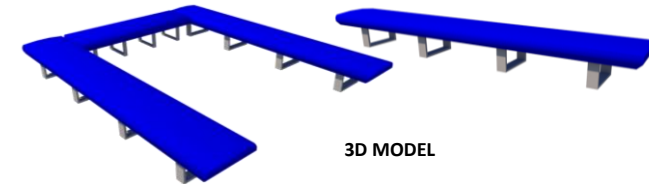
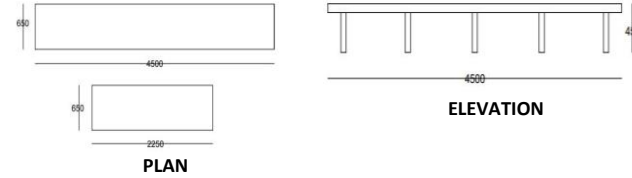
BENCH IN EXIBITION SPACE 3



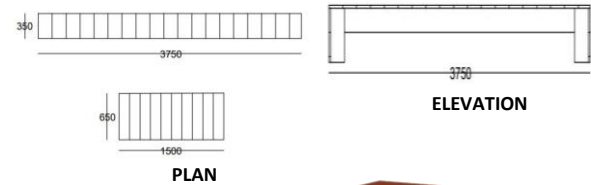
BENCH IN EXIBITION SPACE 6



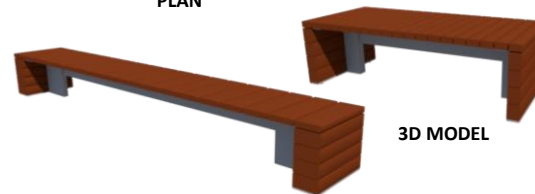
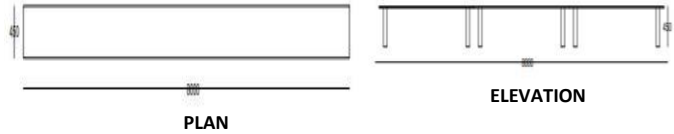
BENCH IN EXIBITION SPACE 7



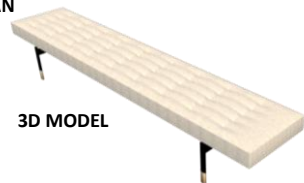
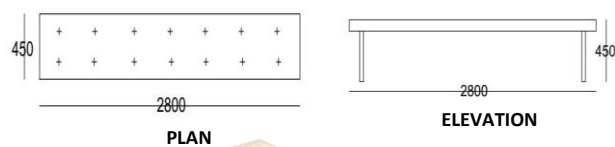
BENCH IN EXIBITION SPACE 9



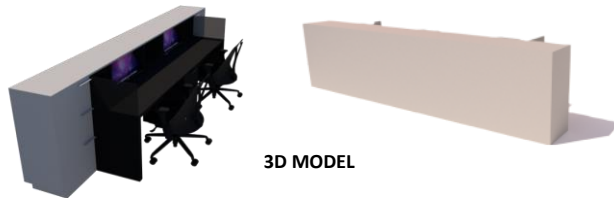
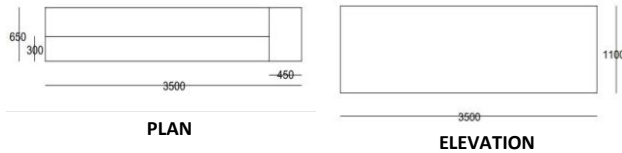
BENCH IN EXIBITION SPACE 10



BENCH IN EXIBITION SPACE 8



RECEPTION DESK

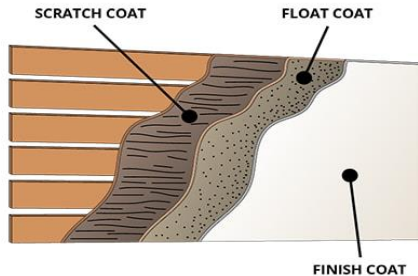


Wall

Lime Plaster

One important aspect of ecological construction is to guarantee a good 'breathability' of the building. Within the structure, lime hardens with time as it sets back to limestone.

More importantly, during this process, it performs one other ecologically invaluable service. It absorbs carbon dioxide from the atmosphere. Natural plasters such as earth or lime plasters have the capacity to make the wall breathable and significantly improve the quality of the inside air.



Lime Plastering Application

Lime plastering is generally applied in 3 coats, but it is common to find 2 coats or even single coat work in vernacular or early structures.

Scratch Coat (9-12mm)

- The first coat on masonry or brickwork is generally known as the scratch coat or render coat. This coat is applied in a coat of approximately 10mm thickness.
- Scratch the surface with the diamond pattern.
- This coat should be allowed to harden for 72 hours minimum before further coats of plaster are applied.
- The first coat should then be damped down to ensure that the second coat is applied to a damp but not wet surface.

Float Coat (9-12mm)

- This second coat is called the floating coat and is the coat which is straightened to ensure a flat and even surface.
- Scratch the surface of any underlying coats with the diamond pattern as before.

Finish Coat (5-7mm)

- After once again damping down the floating coat, the final coat is applied.
- The mortar for the finishing coat will usually be lime rich and will include a finer sand than previous coats.
- This coat known as the setting coat, is applied in two layers, coat on coat

Lighting

BLACK AND WHITE COLOUR TRACK LIGHTS

MAGNETIC TRACK SPOTLIGHT

GRNLED

MODEL : GR-MLL-10WTL
POWER : 10W
SIZE : 50mm*160mm
TRACK WIDTH : 26mm
TRACK LENGTH : 1500-2000
BEAM ANGLE : 24 – 38
LUMENS : 90lm/w
CRI : Ra>90
COLOUR TEMPERATURE : 3000K/4000K-4500K/6000K-6500K
ROTATION : 360

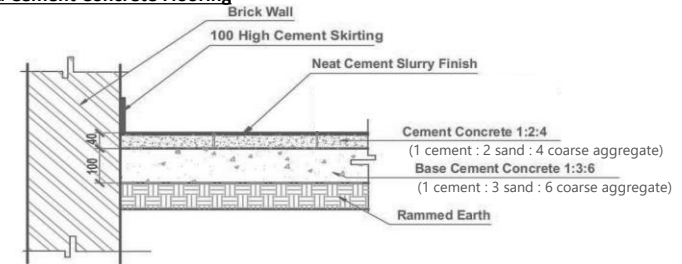


They are flexible track lighting. These have a magnetic track channel in which the lights can be easily attached or detached from the track channel.



Flooring

Polished Cement Concrete Flooring



Polishing Process

- Remove existing coatings (for thick coatings, use a 16- or 20-grit diamond abrasive or more aggressive tool specifically for coating removal).
- Seal cracks and joints with an epoxy or other semi-rigid filler.
- Grind with a 30- or 40-grit metal-bonded diamond.
- Grind with an 80-grit metal-bonded diamond.
- Grind with a 150-grit metal-bonded diamond (or finer, if desired).
- Apply a chemical hardener to densify the concrete.
- Polish with a 100- or 200-grit resin-bond diamond, or a combination of the two.
- Polish with a 400-grit resin-bond diamond.
- Polish with an 800-grit resin-bond diamond.
- Finish with a 1500- or 3000-grit resin-bond diamond (depending on the desired sheen level).
- Optional: Apply a stain guard to help protect the polished surface and make it easier to maintain.

Material Used



LIME



STONE



WOOD



STAINLESS STEEL



CEMENT

Rendering Group	Typical application
100	Accurate Medical examination, colour printing inspection, art galleries
90	Good Retail, showrooms, restaurants, offices etc
80	Moderate Offices, classrooms, security lighting supermarkets, manual areas etc
60	Poor Street lighting, parking areas etc
40	Not important Street lighting
20	

Ra: 90-100		
Ra: 70-80		
Ra: <70		

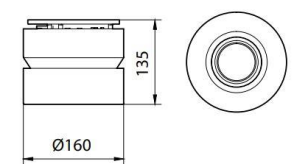
COLOUR RENDERING INDEX(Ra) GIVES AGENERAL INDICATION OF THE RENDERING QUALITY OF ALIGHT SOURCE

SURFACE MOUNTED DOWNLIGHT

PHILIPS
SM293C LED20/830 PSU WH



Dimensional drawing



MOOD BOARD





EXHIBITION SPACE 1

- IT IS THE FIRST EXHIBITION SPACE AS VISITORS ENTER IN ART GALLERY
- THE WHITE **WALLS REPRESENT AS THE CANVAS** FOR ARTISTS. INSPIRING THEM TO CREATE AND INSPIRE PEOPLE TO CREATE AND INVENT.
- **AS CANVAS ACTS AS A MEDIUM OF COMMUNICATING AND EXPRESSING THEMSELVES OR THEIR EMOTIONS AND BELIEFS.**
- WHITE PAINT ON WALLS ON MAKES THE SPACE MORE GRAND AND SPACIOUS AND GIVE THE SENSE OF PURITY AND PEACE.
- SMOOTHER SURFACES ON WALL TEND TO ADD A MODERN, SLEEK AND CONTEMPORARY TONE TO A SPACE.
- BY CREATING BIG CIRCULAR PEDESTAL TO GIVE A SENSE OF ADMIRE AND STOPAGE AT THE SAME TIME THE CIRCULAR SHAPE GIVES A SMOOTH DIRECTION WITHOUT CREATING A CHAOS.



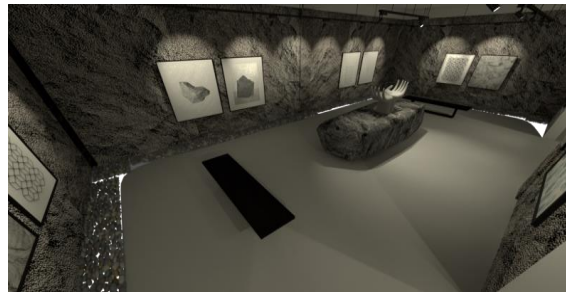
EXHIBITION SPACE 2

- CEMENT CONCRETE PEDESTALS WITH GROOVES FILLED WITH PLANTS. DEPICTING DIFFERENT ELEMENTS ONE ELEMENT IS MAN MADE ONE IS NATURAL ELEMENT MAKING IT A ONE DESIGN FORM
- THROGH THIS DESIGN IT SHOWCASES THE GOWTH OF A PERSON AND GIVING INSPIRATION TO PEOPLE TO GROW EVEN IN THEIR LOW PHASE.

- IT IS THE SECOND EXHIBITION SPACE AS VISITORS ENTER IN ART GALLERY
- THE WHITE TEXTURED WALLS , THE CEMENT CONCRETE PEDESTAL WITH GROOVES FILLED WITH PLANTS **REPRESENTS THE GROWTH OF A PERSON WHETHER IT IS AN ARTIST OR A VISITOR.**
- AS WELL AS INCLUDING THE CONCEPT OF NATURE IN BUILDING
- DESIGNING PEDESTAL SHAPES TO CREATE A PATHWAY FOR VISITORS
- BENCH HAS BEEN GIVEN TO ADMIRE THE BEAUTY OF THE SPACE AS WELL AS THE ART IN THE SPACE.

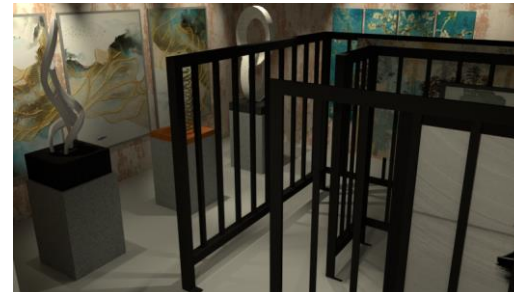
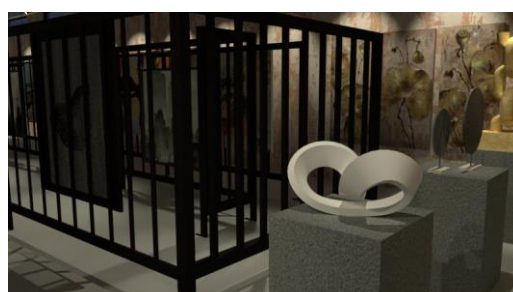
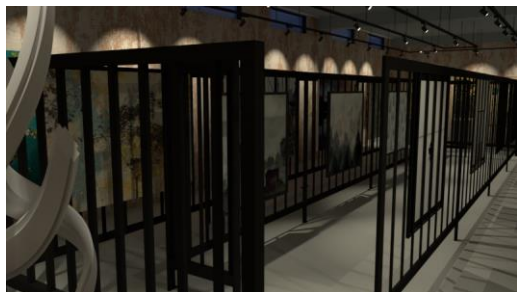
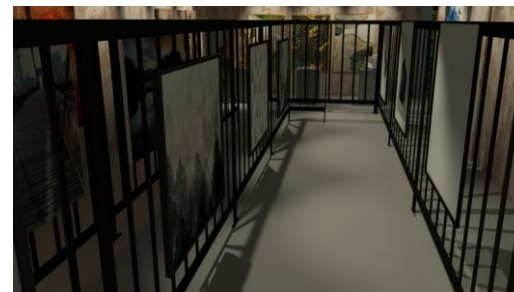
THE MAIN CENTAL STRUCTURAL ELEMENT HAS BEEN CREATED AS AN SPACE OR PEDESTAL FOR MAIN SCULPTURE MAKING IT A MAIN EMPHASIS POINT.

INTERIOR 3D IMAGES



EXHIBITION SPACE 3

- GREY MOUNTAIN TEXTURE MADE OF LIME IS USED ON WALLS TO GIVE A STRONG VISUAL WEIGHT IN SPACE.
- ROUGH TEXTURES CAN MAKE A SPACE FEEL INTIMATE, RUSTIC AND GROUNDED
- IT HELPS TO RECREATE THE PAST, TO FEEL AN AFFINITY WITH NATURE, TO EXPERIENCE WILDERNESS AND ASCETICISM, TO FEEL INNOCENCE AND PURITY, TO LIVE THROUGH HARDSHIPS AND THE UNKNOWN.
- THE PEDESTAL IS MADE OF GRANITE STONE BLOCK USED IN ITS ORIGINAL OR RAW FORM
- GIVING IT A ROUGH TEXTURE AND IT GIVES A **GROUNING EFFECT**. AND FEEL CONNECTED WITH NATURE.
- USE OF STONE AND STONE TEXTURE TO GIVE A **MEDITATING AFFECT**.
- PEBBLES ARE USED AROUND THE EDGES OF FLOOR TO CREATE A **SENSE OF CALMNESS**.



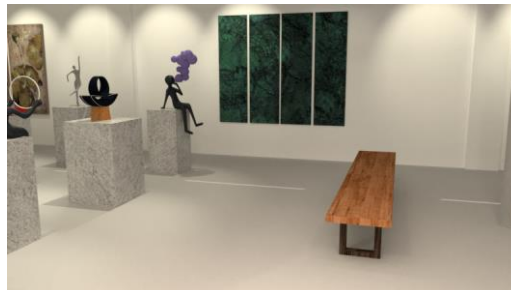
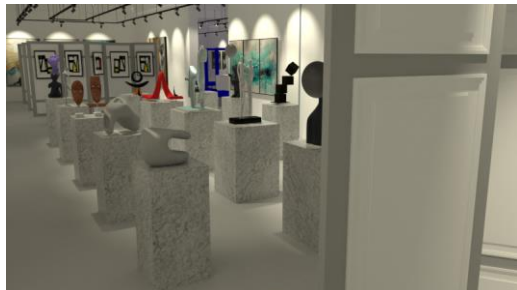
EXHIBITION SPACE 4

- THE WEATHERED WALL MADE OF LIME IS USED AND PARTITION MADE OF STAINLESS STEEL DEPICTING PRISON BARS.
- THE PARTITION CREATES AN INTERESTING PATHWAY AND BREAKING THE HIERARCHY OF PATH.
- CHOOSING TEXTURES AND ELEMENTS THAT ACTUALLY DEPICTS THE TRUE CONCEPT AS REAL IN REAL LIFE THAT IS PRISON.
- THE HARDEST PRISON TO ESCAPE IS IN YOUR MIND.

INTERIOR 3D IMAGES



EXHIBITION SPACE 5



EXHIBITION SPACE 6

- GRAFFITI IS USED ON WALLS AS WELL AS ON PEDESTALS.
- WHITE PAINT IS PAINTED ON GRAFFITI TO CREATE A CONTRAST.
- GRAFFITI REPRESENT INDIVIDUALITY, THEIR ABILITY TO IMPROVE PUBLIC SPACES, AND THEIR WAY OF SPEAKING OUT ON CRITICAL POLITICAL, CULTURAL, SOCIAL, AND ECONOMIC ISSUES, AS THEY CLEARLY REPRESENT CREATIVE SUBCULTURES WITH A MESSAGE.
- ***GRAFFITI IS ALSO A WAY TO BRING A SPACE TO LIFE AND TO REPLACE THESE FACADES OF SPACES WITHOUT LIFE, IN A WALL OF IMAGINARY CREATION*** OF ALL GENRES, FILLED WITH DIFFERENT COLORS AND STYLES.

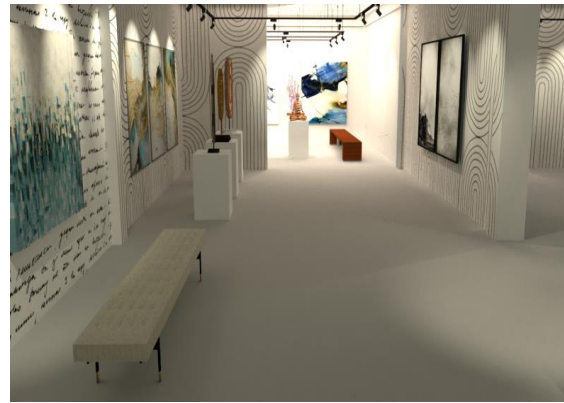
- WALLS ARE WHITE , PEDESTALS MADE OF CEMENT CONCRETE WITH MARBLE FAUX FINISH AND PARTITION MADE OF DOOR FOR HANGING PAINTINGS.
- DOOR REPRESENTS MOVING THROUGH DIFFICULTIES OR CHALLENGES, ENTERING INTO NEW SPACES AND OPPORTUNITIES, LEAVING SADNESS, LOSS .
- ***DOORS ARE OPENINGS THAT PROVIDE THE TRANSITION POINT TO CHANGE.***
- A DOOR CAN LEAD TO ALMOST ANYTHING – ANOTHER WORLD, A NEW BEGINNING, CHALLENGE OR OPPORTUNITY

INTERIOR 3D IMAGES

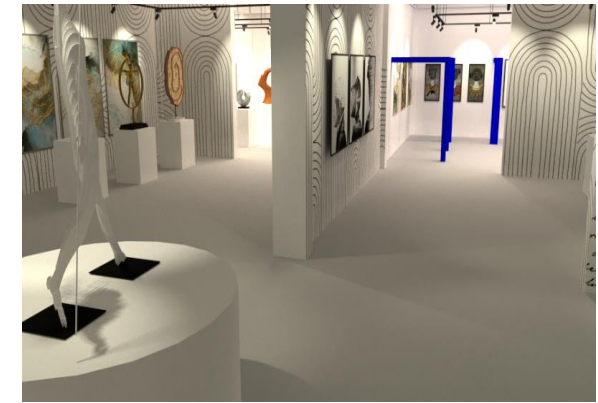


EXHIBITION SPACE 7

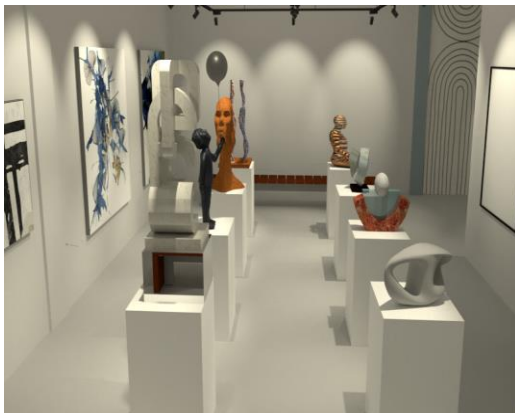
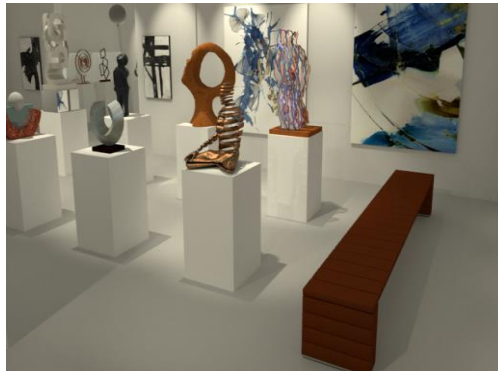
- WHITE WALLS WITH PATHWAYS OF COBALT BLUE COLOUR , ROUND PEDESTALS OF WHITE COLOUR AND BENCHES OF COBALT BLUE COLOUR IS USED IN SPACE TO CREATE A CONTRAST.
- MAKING SPACE FEEL LIGHTER , BRIGHTER AND BIGGER.
- CHOOSING ONE APPROPRIATE USE OF COLOUR IN SPACE CAN CHANGE THE WHOLE SPACE
- **GIVING OR CREATING STATEMENT AND GIVING ENERGY TO SPACE.**
- VIBRANT AND COZY WAY
- TO UPGRADE THE SPACE.



EXHIBITION SPACE 8

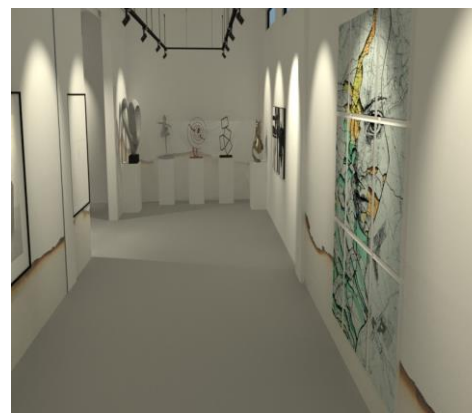


- WHITE WALLS WITH POEM OR VERSES WRITTEN AND PATTERNS MADE ON ENTERANCE AND EXIT OF THE SPACE AND USE OF WHITE SQUARE AND CYLINDRICAL PEDESTALS.
- MAKING SPACE FEEL LIGHTER , BRIGHTER AND BIGGER.
- POEMS AND VERSES DIPICTS THE EMOTIONS OF THE WRITER AS WELL AS HIS OR HER BELIFS , VIWES ETC. THAT INSPIRES , MOTIVATES AND GIVE HOPE TO OTHERS.



- WALLS ARE WHITE WITH GROOVES IN FORM OF STITCHING OR STAPLING ARE MADE , SQUARE AND WHITE PEDESTALS ARE USED.
- DARK BROWN BENCH IS USED TO ADD CONTRAST IN SPACE.
- THE GROOVES OF STITCHING ARE MADE TO DEPICT THE PAIN AND HEALING OF ARTISTS AS WELL AS THE VISITOR.

EXHIBITION SPACE 9



- WALLS ARE WHITE WITH BURNING OF PAGE EFFECT IS DESIGNED ON THE LOWER EDGE OF THE WALL
- AND WHITE SQUARE PEDESTAL IS USED.
- LONG WOODEN BENCH IS USED.
- BURNING REPRESENTS PASSION , REBIRTH AND HOPE.

EXHIBITION SPACE 10

Spaces should be meaningful , giving life to spaces.

The whole essence of this thesis is based on the experiences that the built environment invokes while laying out the criteria for design.

Art galleries are the key to art. It is not just a platform to showcase artworks but also a place for interaction, learning new art forms, and also a collaboration source.

Each space being different not only will represent artists feeling but also will make visitor curious about what each space holds or how each space is different.

Breaking the hierarchy of what mostly exhibition spaces or art gallery look like.

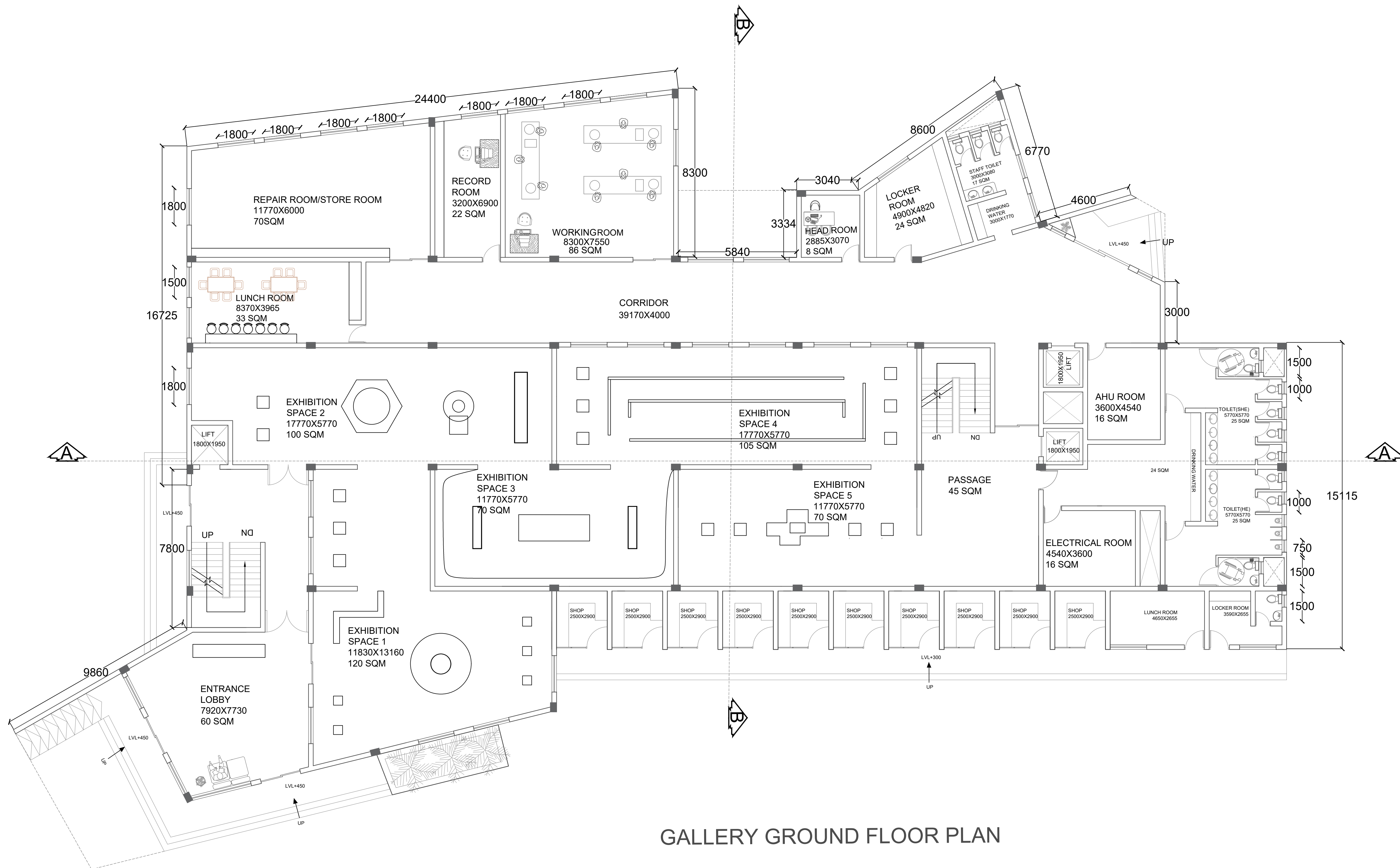
To conclude , I have tried to make the exhibition spaces full of life evoking emotions of artists and giving different experiences in different spaces for public.

WEBSITES

- <https://whenwomeninspire.com/2019/03/01/art-galleries-purpose/>
- <https://www.virtosuart.com/blog/what-is-an-art-exhibition>
- <https://www.wiprolighting.com/blog/importance-of-lighting-in-art-galleries>
- <https://thelightyard.com/blogs/the-blog-of-light/how-to-light-an-art-gallery>
- <https://artsofcarvercounty.org/exhibitions/gallery-categories-requirements/>
- <https://www.re-thinkingthefuture.com/architectural-community/a5745-why-art-galleries-exhibition-an-integral-part-of-the-society/>
- <https://artzid.com/the-importance-of-art-galleries/>

BOOKS

- Neufert
- National Building Code
- Museums and Art Galleries: A Design and Development Guide (Design & Development Guides)
- The Art of Curating
Paul J. Sachs and the Museum Course at Harvard



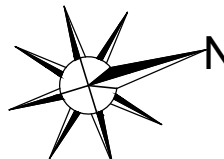
GALLERY GROUND FLOOR PLAN

INTERIOR DESIGN THESIS
GALLERY IN SOCIO-CULTURAL
CENTRE AT DWARKA

DRAWING TITLE :
GROUND FLOOR PLAN

NAME - SHABNAM PARVEEN
BBDU
2021-22

SCALE-1:100
SHEET NO : 1

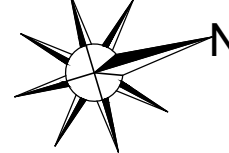




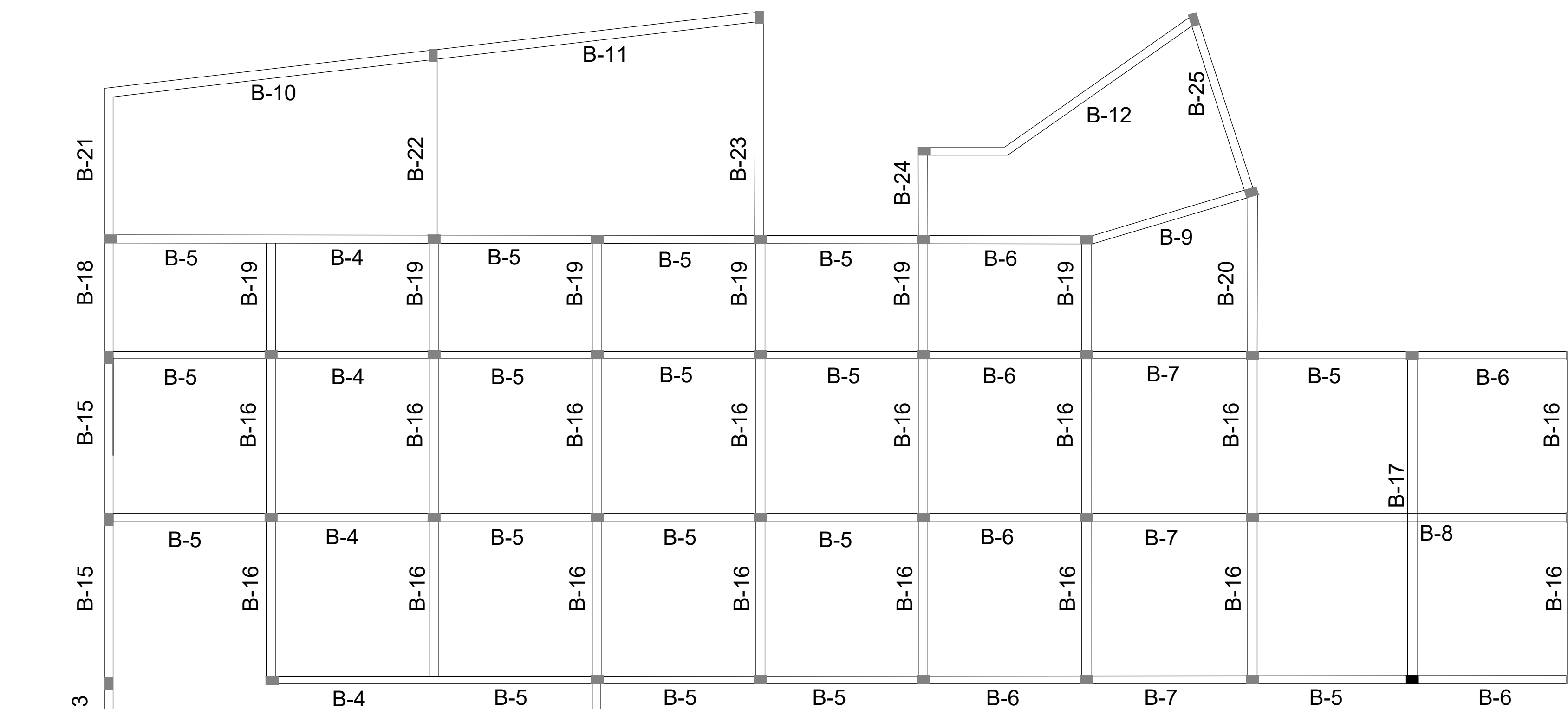
DRAWING TITLE :
FIRST FLOOR PLAN

NAME - SHABNAM PARVEEN
BBDU
2021-22

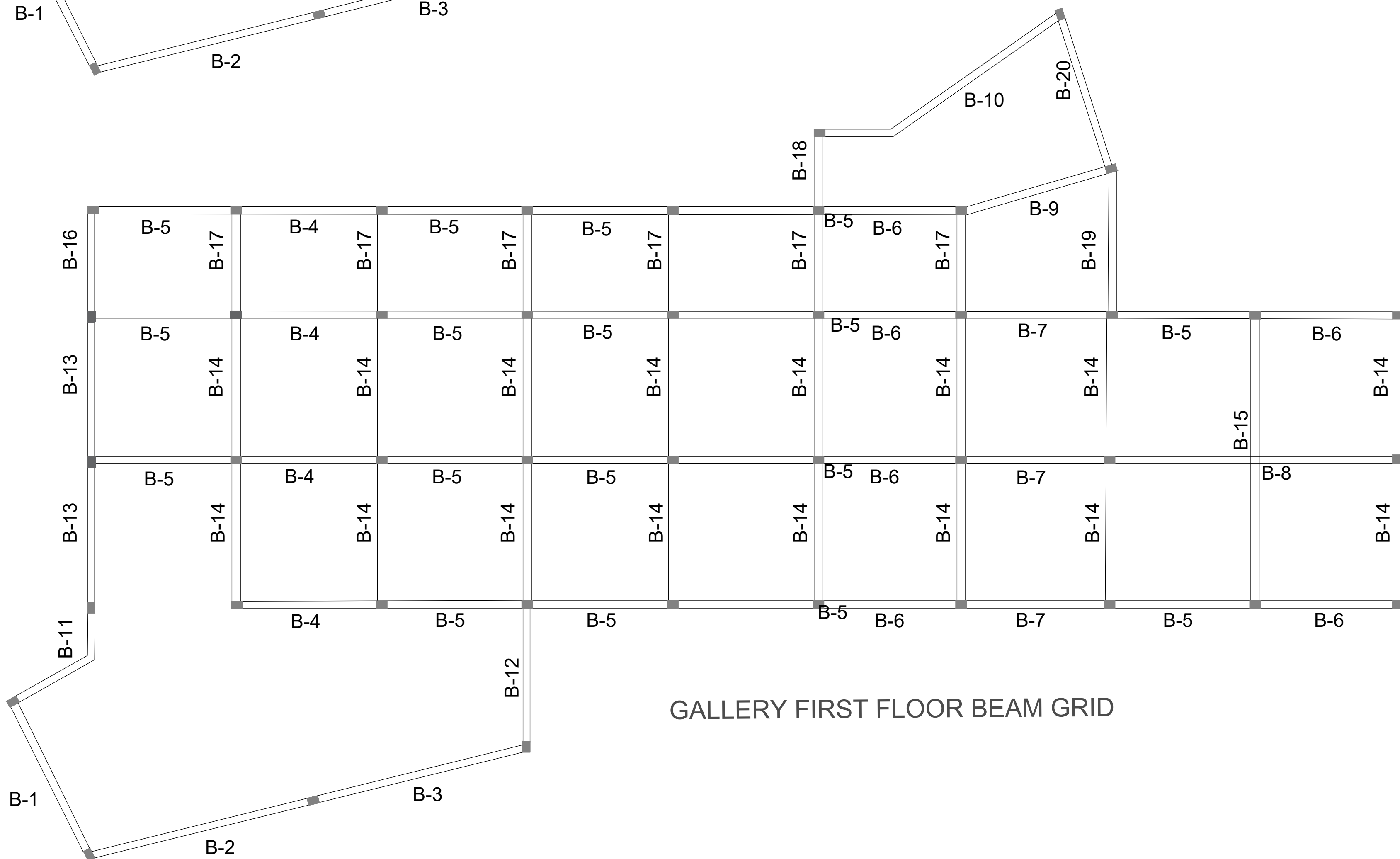
SCALE-1:100



SHEET NO : 2



GALLERY GROUND FLOOR BEAM GRID



GALLERY FIRST FLOOR BEAM GRID

BEAM SIZES

B-1	- 6670X300
B-2	- 9070X300
B-3	- 8640X300
B-4	- 5515X300
B-5	- 5550X300
B-6	- 5440X300
B-7	- 5665X300
B-8	- 11440X300
B-9	- 6000X300
B-10	- 11000X300
B-11	- 5135X300
B-12	- 5475X300
B-13	- 5550X300
B-14	- 5550X350
B-15	- 11600X350
B-16	- 4000X300
B-17	- 4000X350
B-18	- 2900X350
B-19	- 5800X350
B-20	- 6320X300

BEAM SIZES

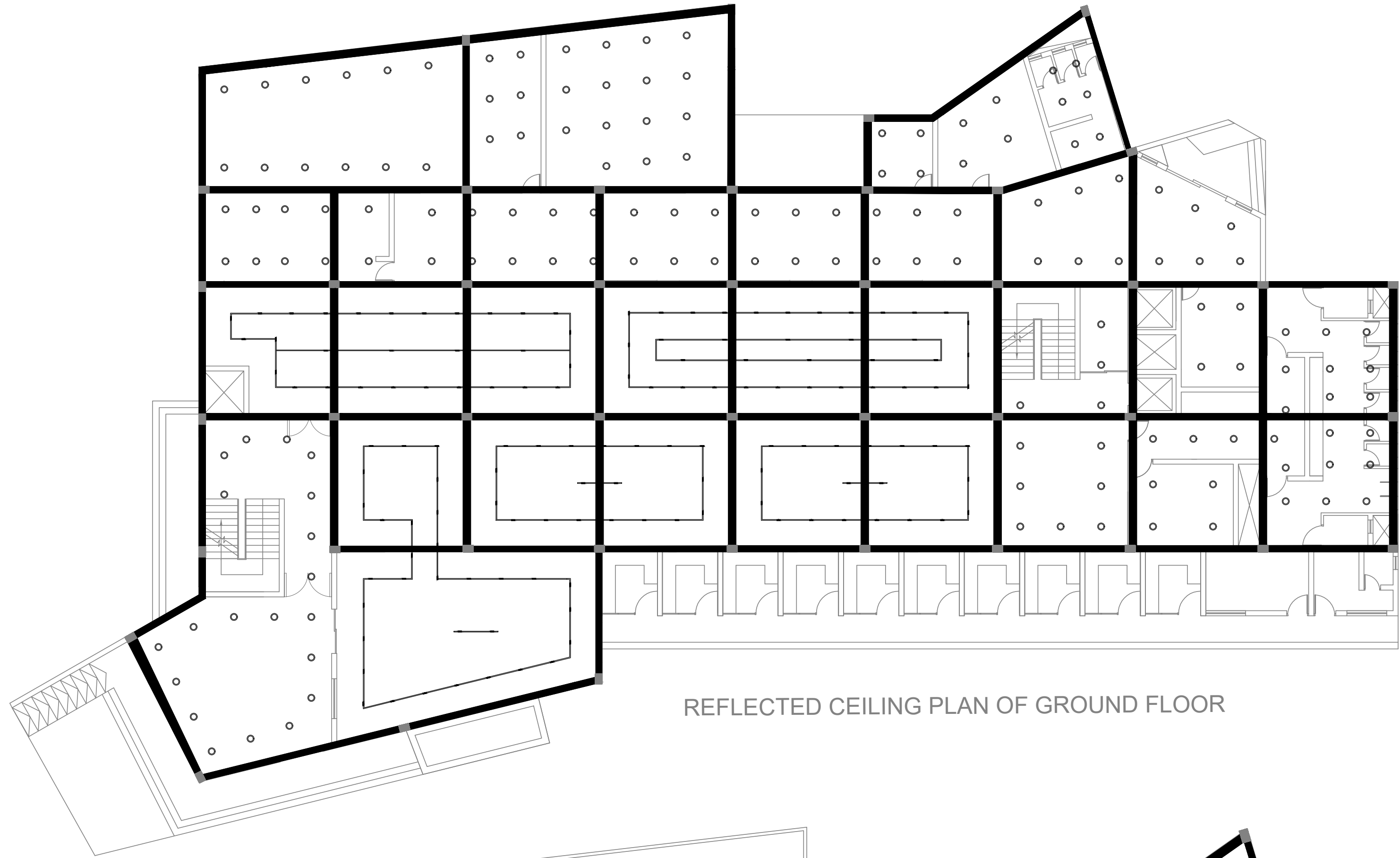
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B-7	- 5665X300
B-8	- 11440X300
B-9	- 6000X300
B-10	- 11700X300
B-11	- 11800X300
B-12	- 11000X300
B-13	- 5135X300
B-14	- 5475X300
B-15	- 5550X300
B-16	- 5550X350
B-17	- 11600X350
B-18	- 4000X300
B-19	- 4000X350
B-20	- 2900X350
B-21	- 5080X300
B-22	- 6380X300
B-23	- 7790X300
B-24	- 5800X350
B-25	- 6320X300

DRAWING TITLE :
BEAM GRID PLAN

NAME - SHABNAM PARVEEN
BBDU
2021-22

SCALE-1:800
REMARKS & SIGN. :

SHEET NO : 8

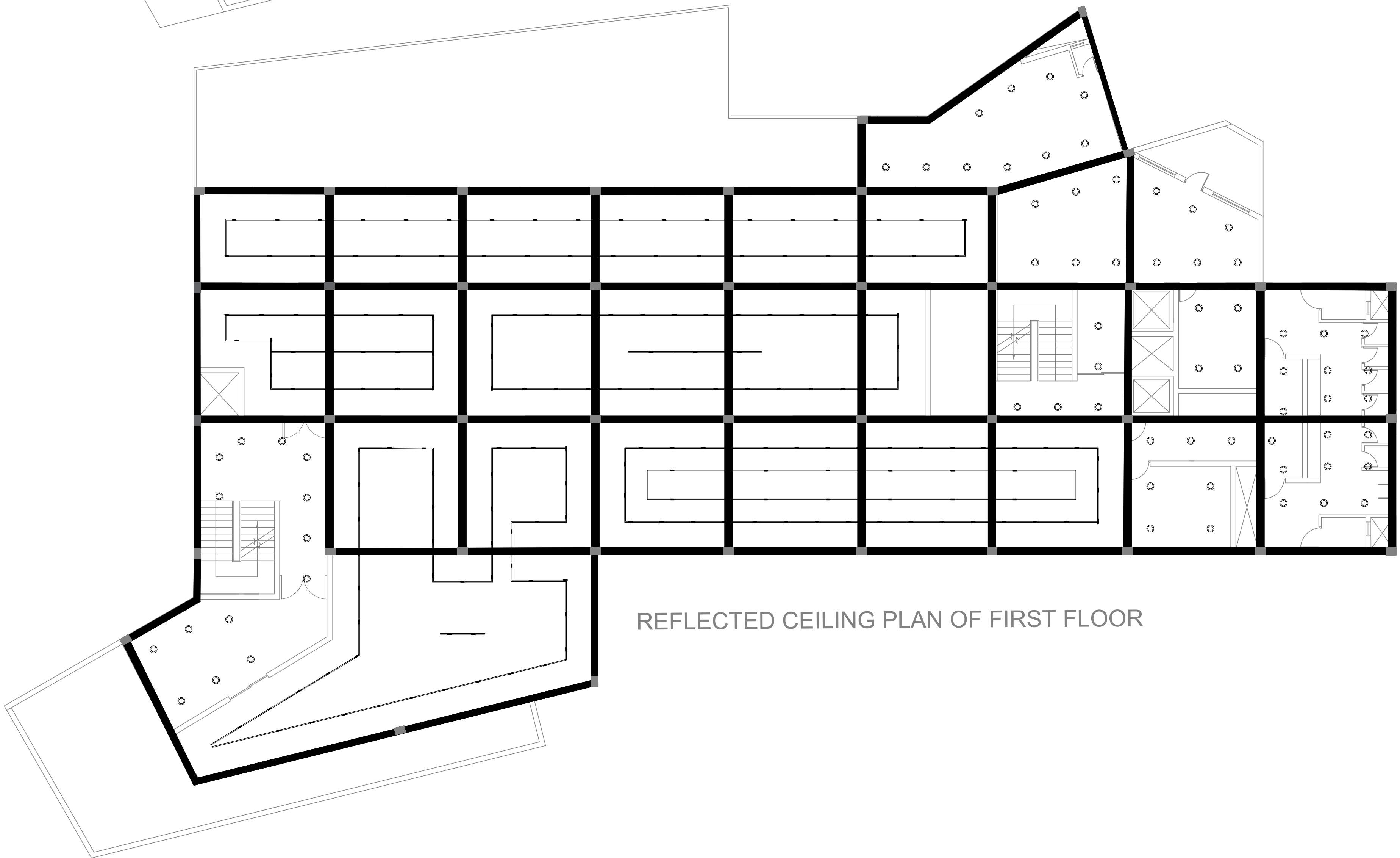


REFLECTED CEILING PLAN OF GROUND FLOOR

LEGEND

TRACK LIGHT

SURFACE MOUNTED DOWNLIGHT



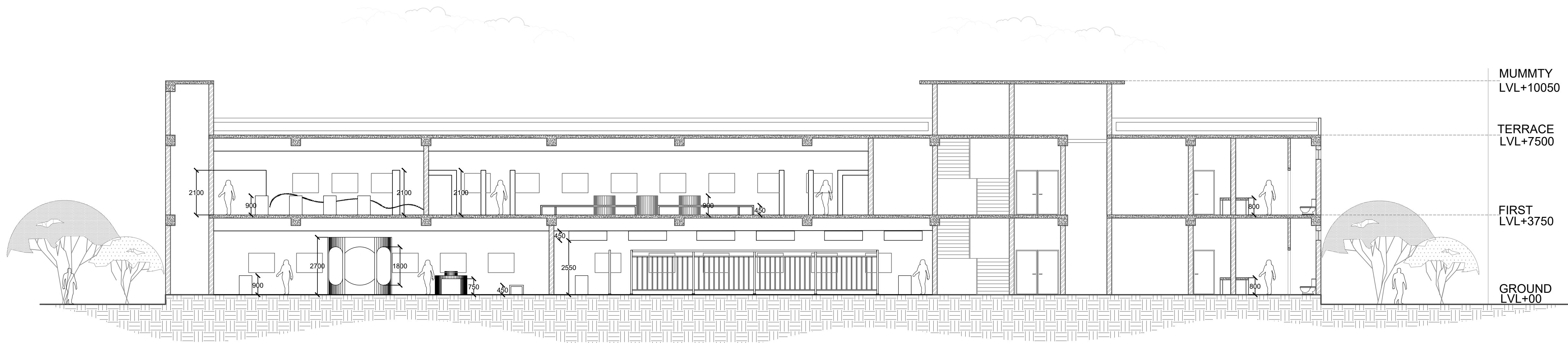
REFLECTED CEILING PLAN OF FIRST FLOOR

INTERIOR DESIGN THESIS
GALLERY IN SOCIO-CULTURAL
CENTRE AT DWARKA

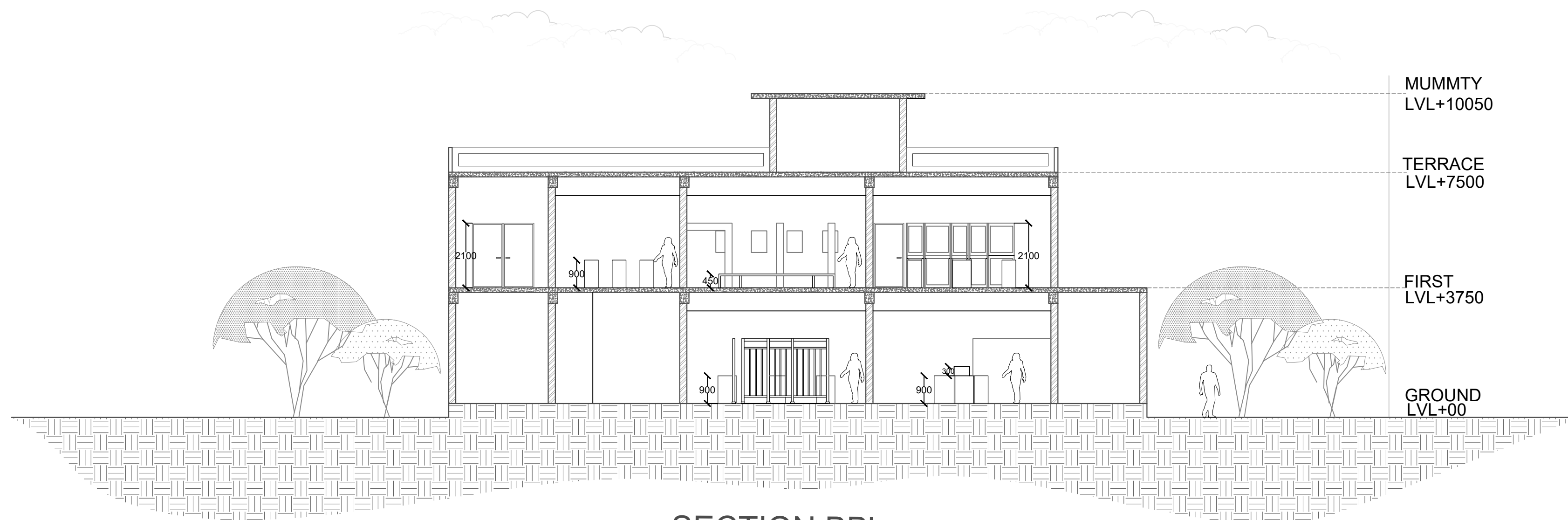
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REFLECTED CEILING PLAN

NAME - SHABNAM PARVEEN
BBDU
2021-22

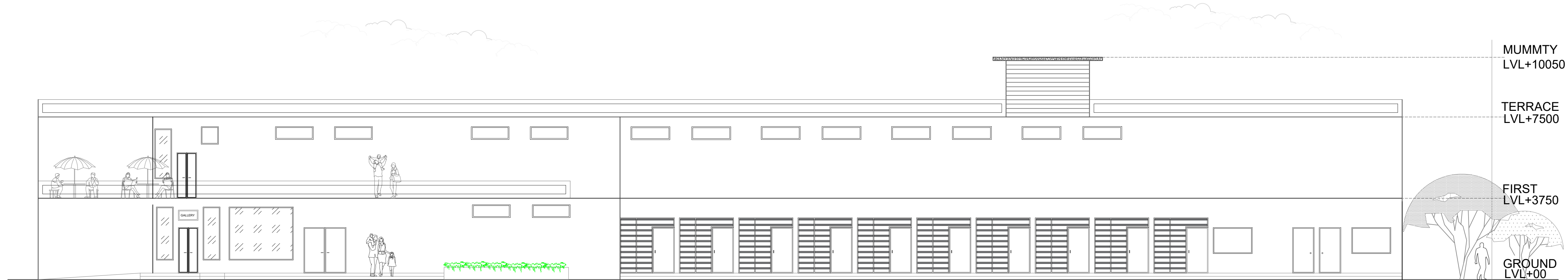
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REMARKS & SIGN. :	



SECTION AA'



SECTION BB'



FRONT ELEVATION

INTERIOR DESIGN THESIS
GALLERY IN SOCIO-CULTURAL
CENTRE AT DWARKA

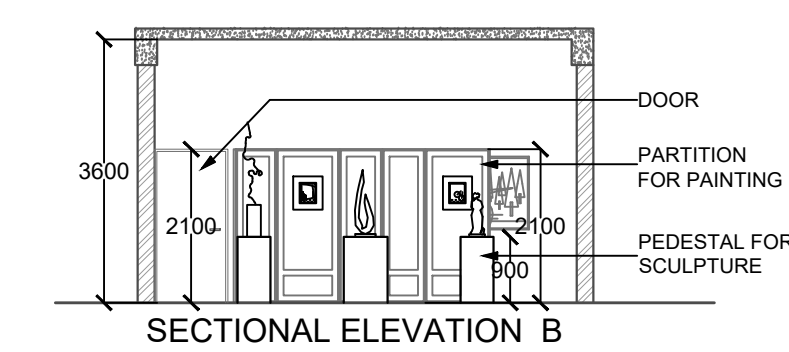
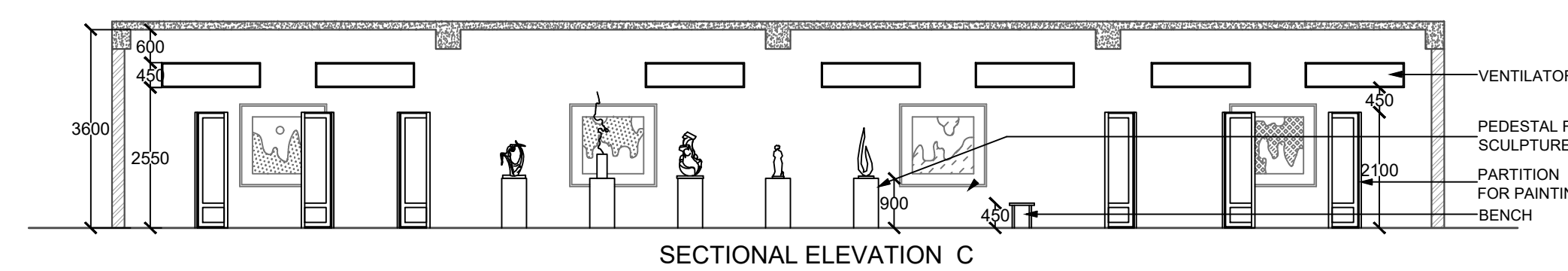
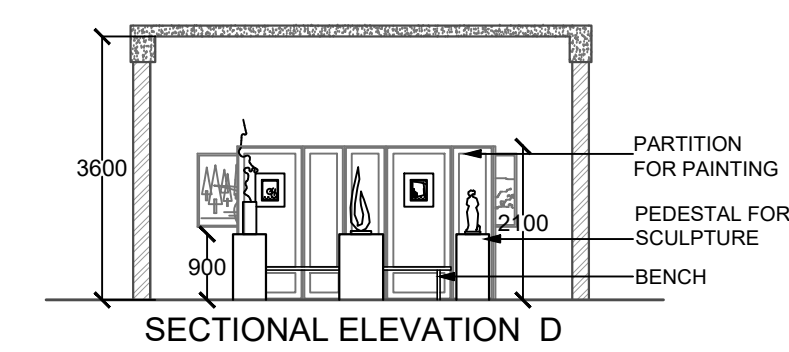
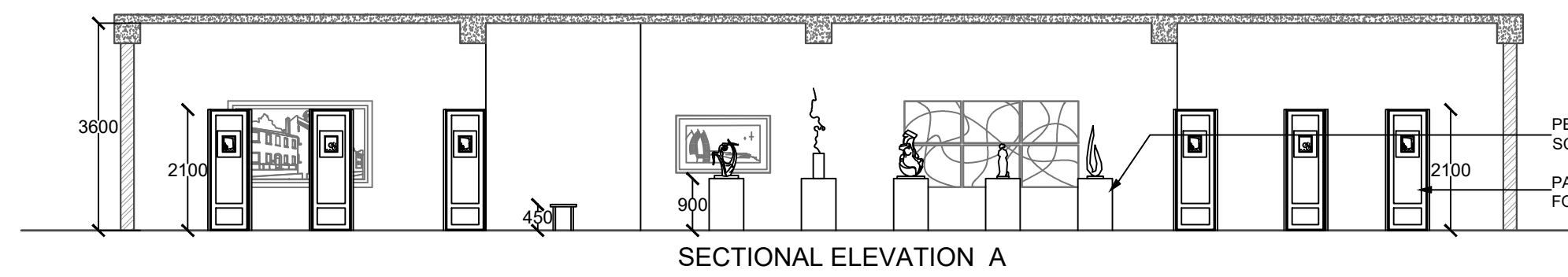
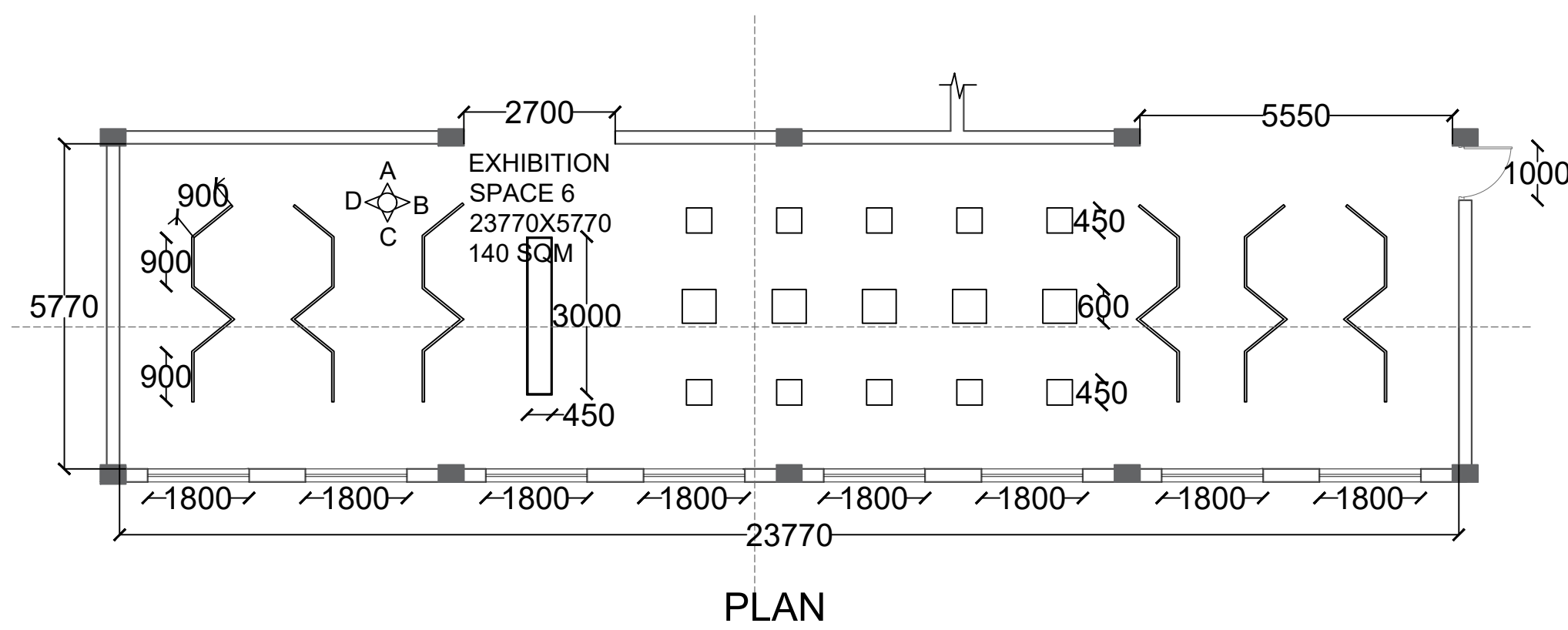
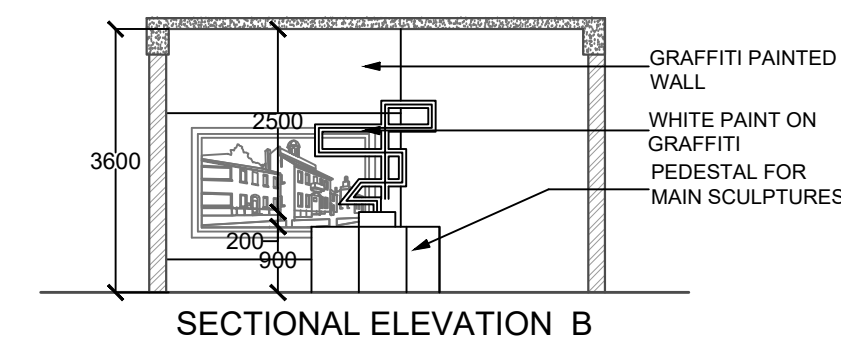
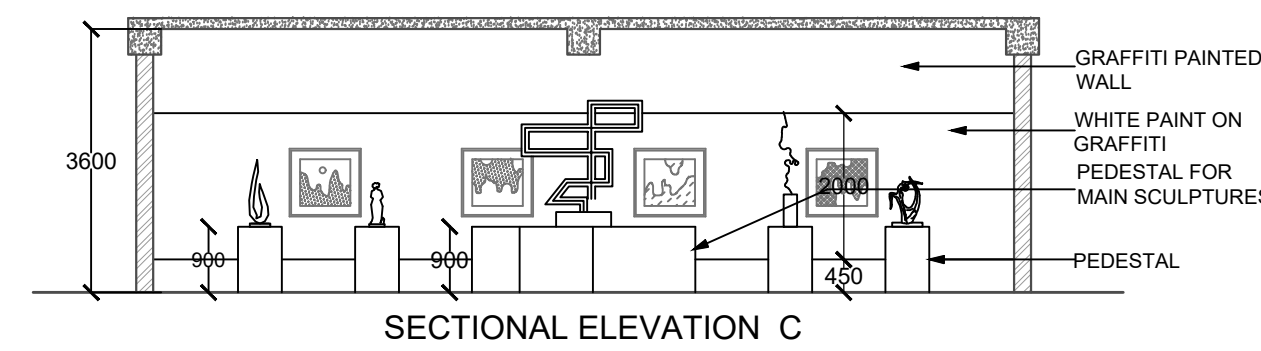
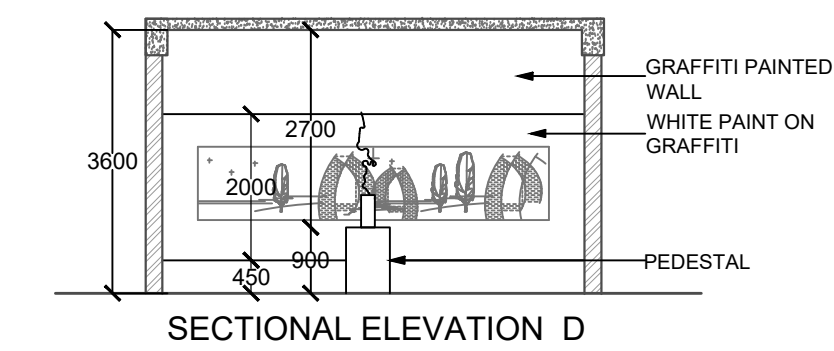
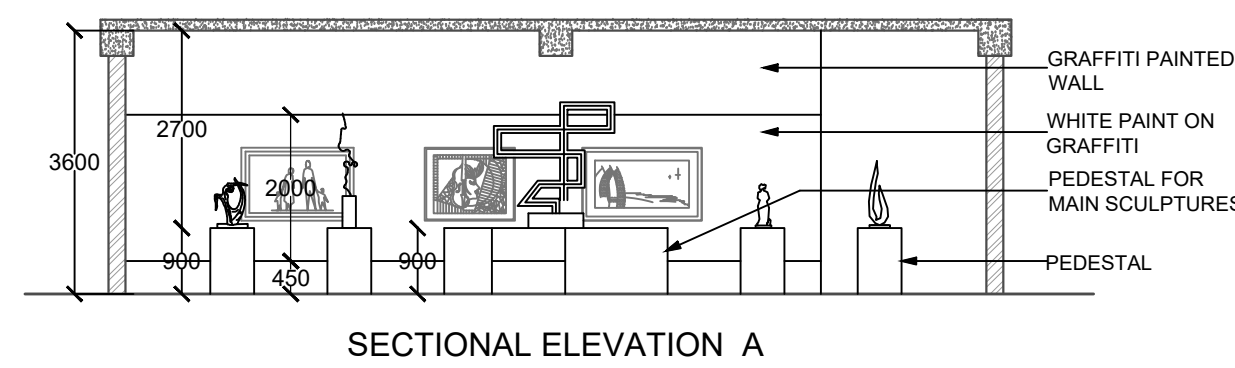
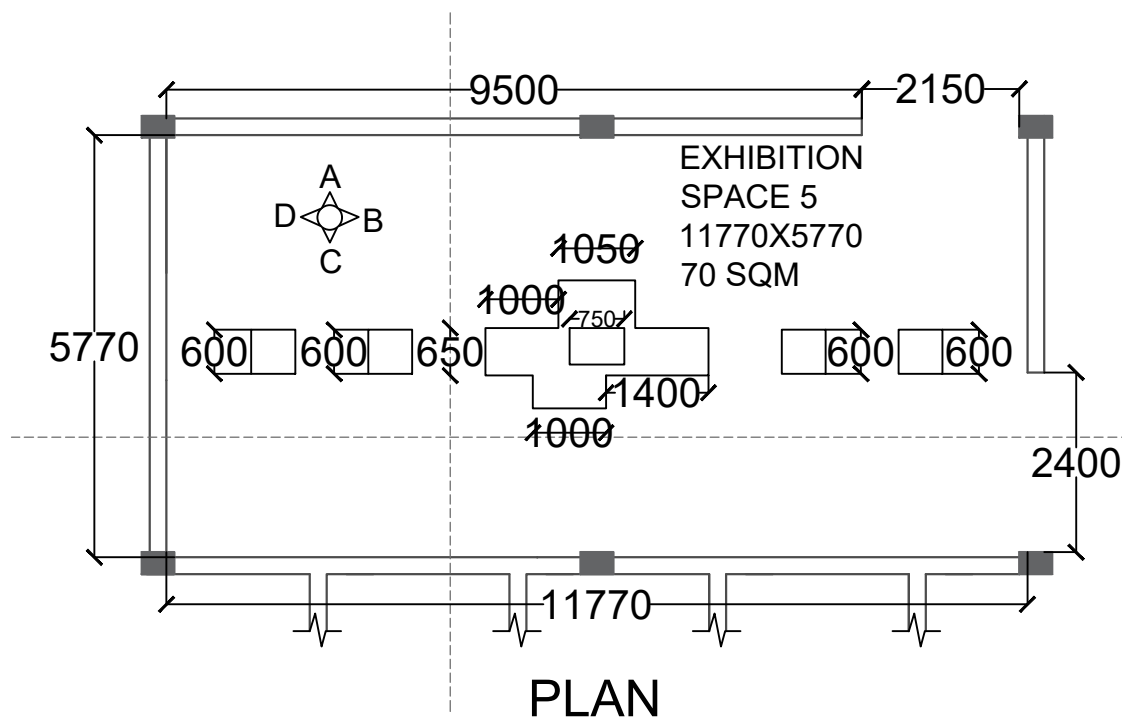
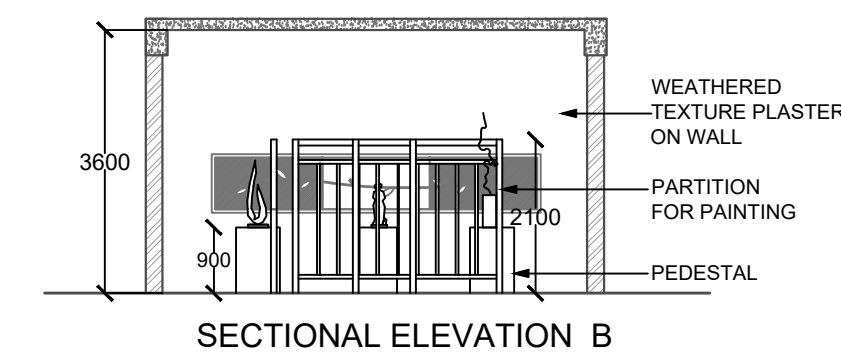
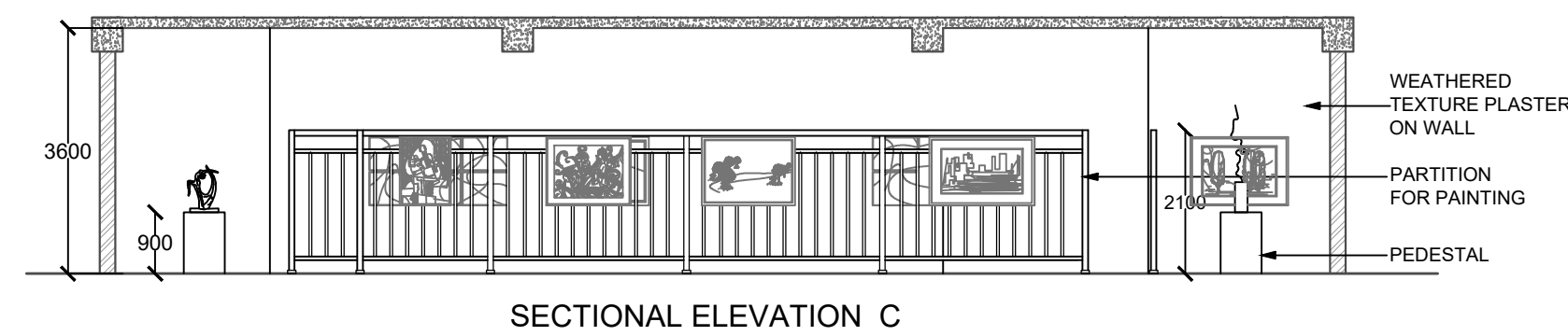
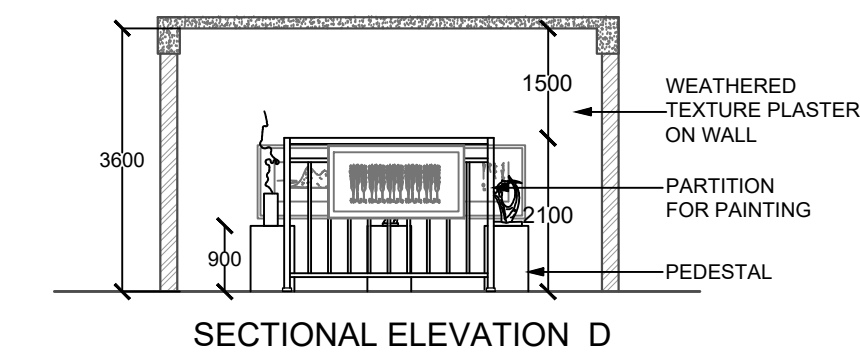
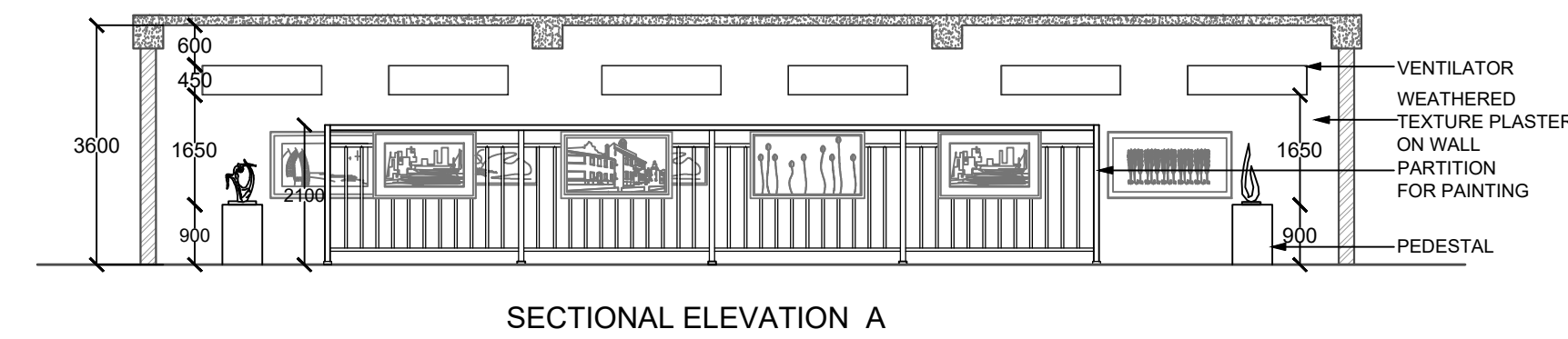
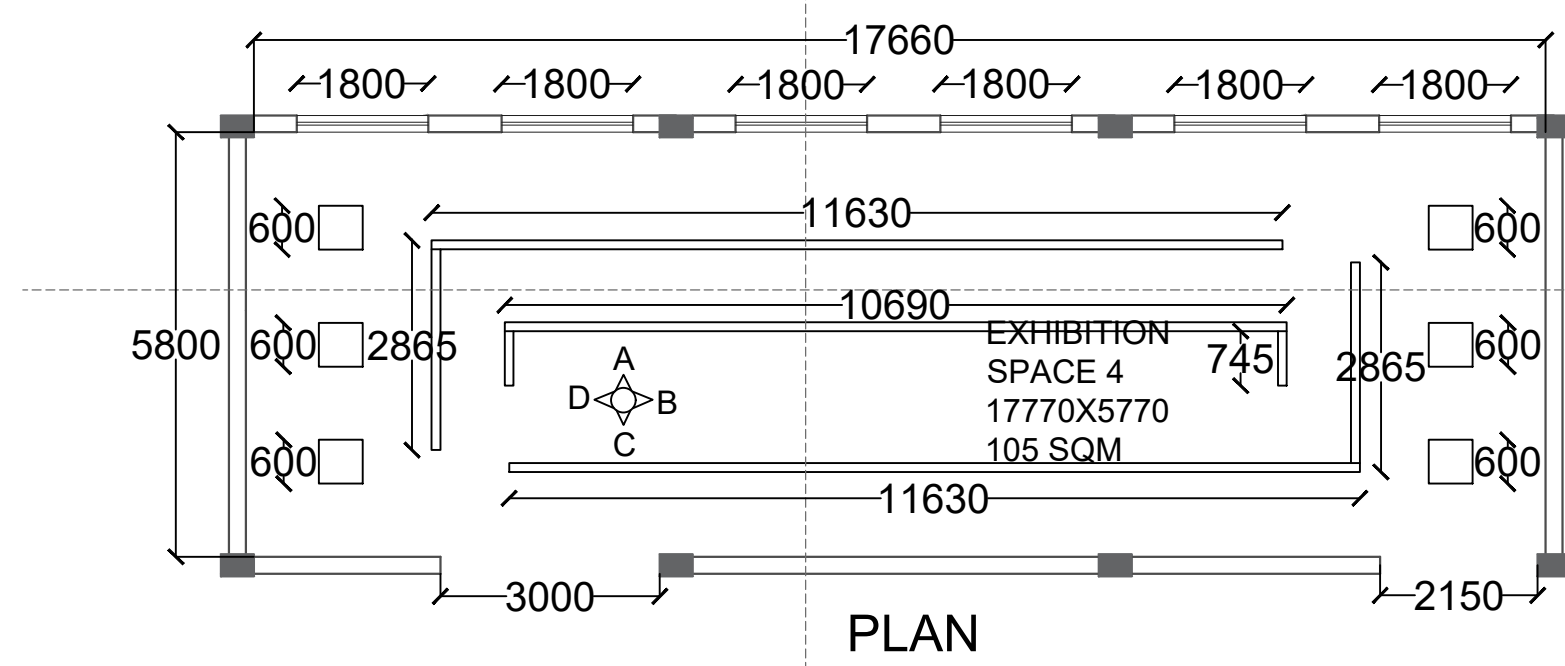
DRAWING TITLE :
SECTION AND ELEVATION

NAME - SHABNAM PARVEEN
BBDU
2021-22

SCALE-1:100
REMARKS & SIGN. :

SHEET NO : 3

INTERIOR DESIGN THESIS
GALLERY IN SOCIO-CULTURAL
CENTRE AT DWARKA



DRAWING TITLE :
EXHIBITION SPACES PLAN
AND SECTIONAL ELEVATION

NAME - SHABNAM PARVEEN
BBDU
2021-22

SCALE-1:100
REMARKS & SIGN :
SHEET NO : 5

INTERIOR DESIGN THESIS

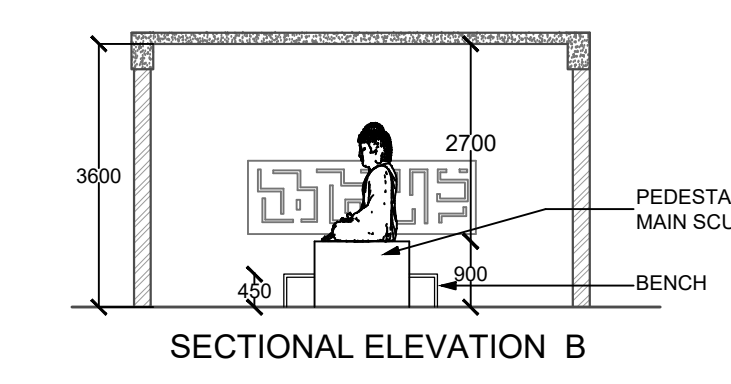
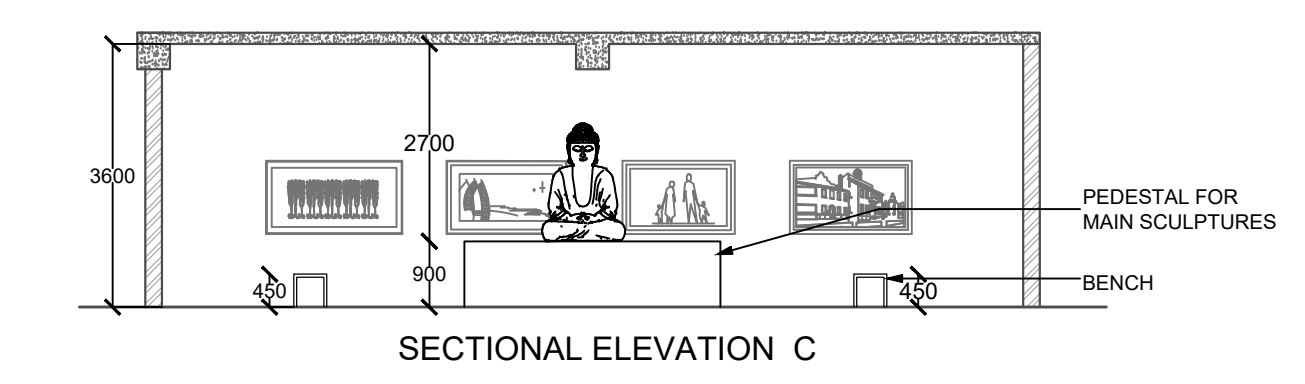
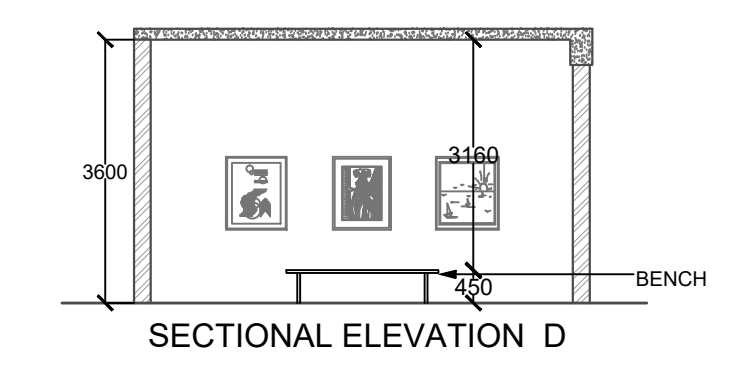
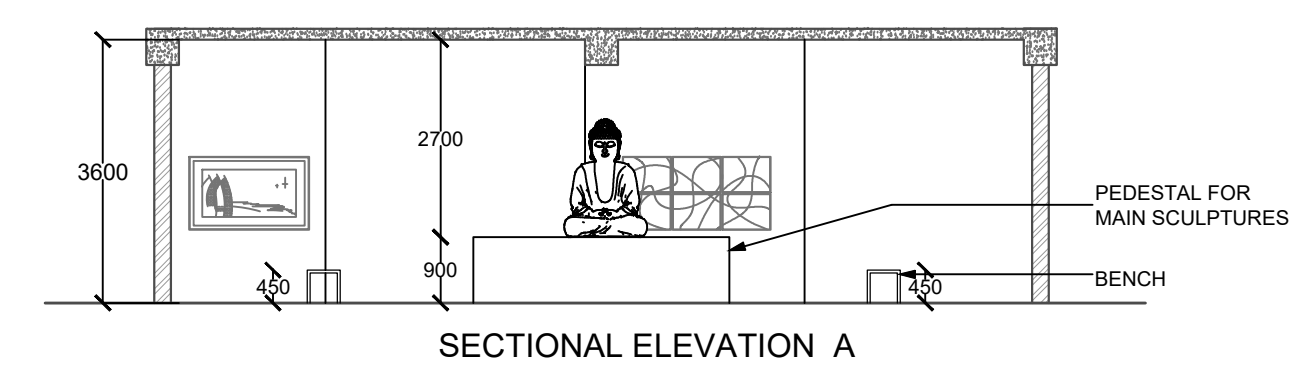
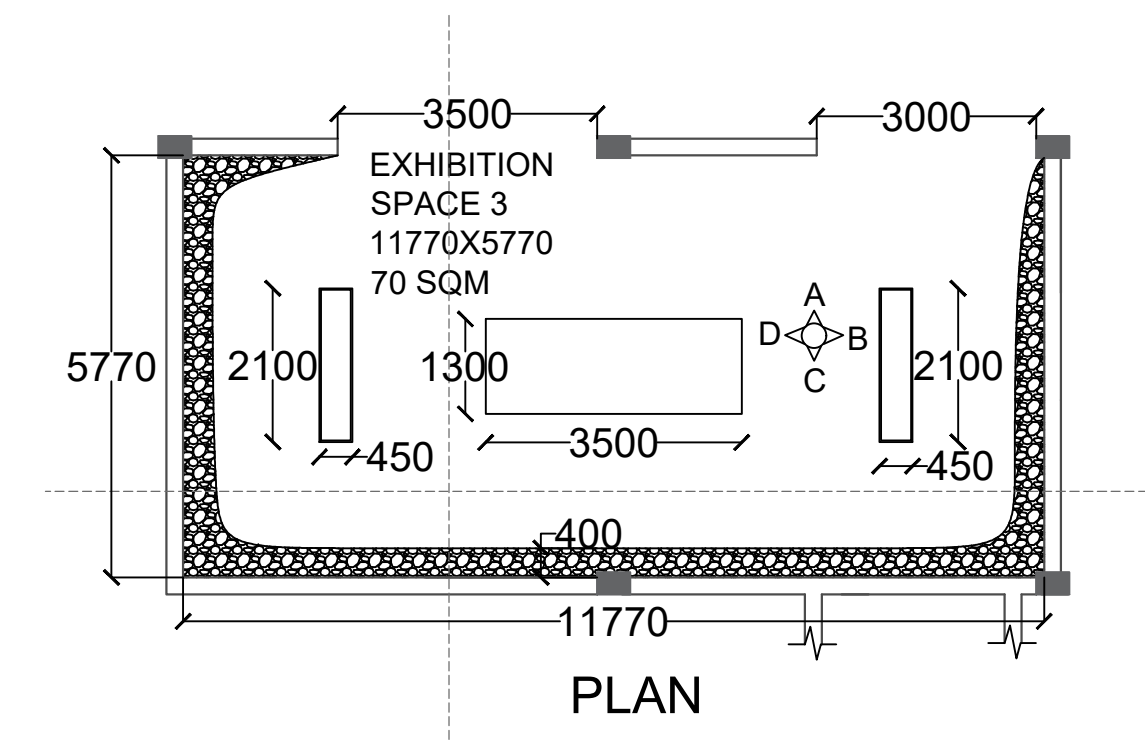
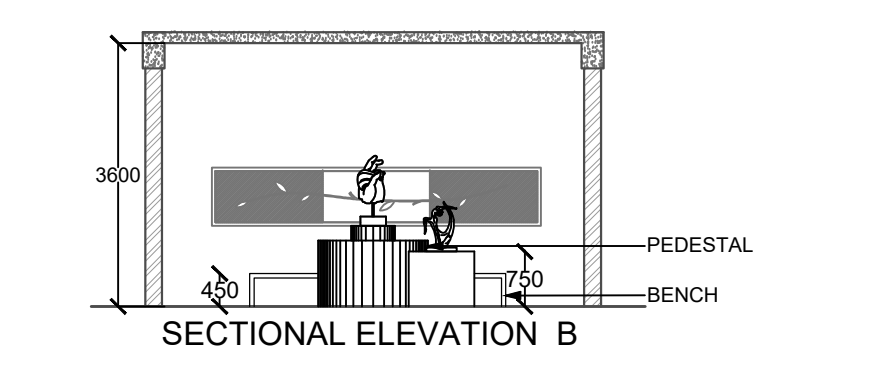
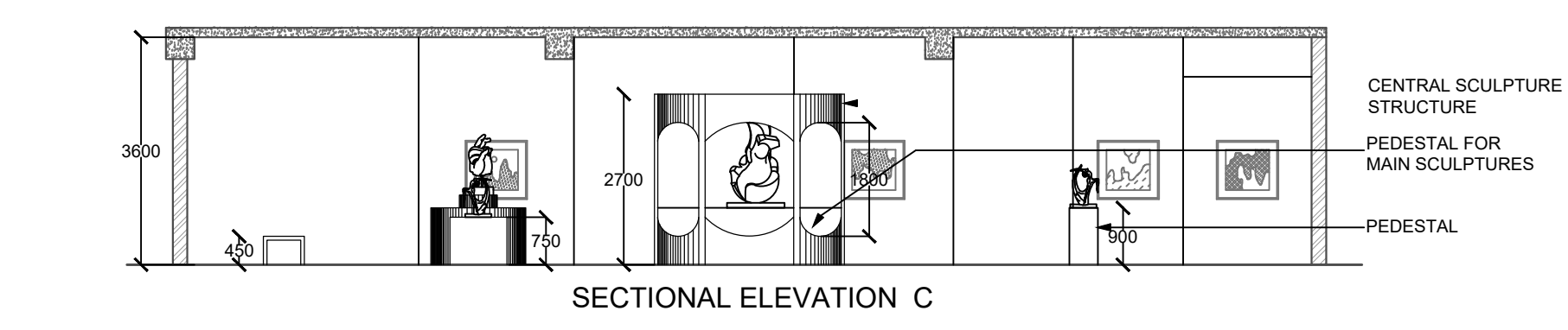
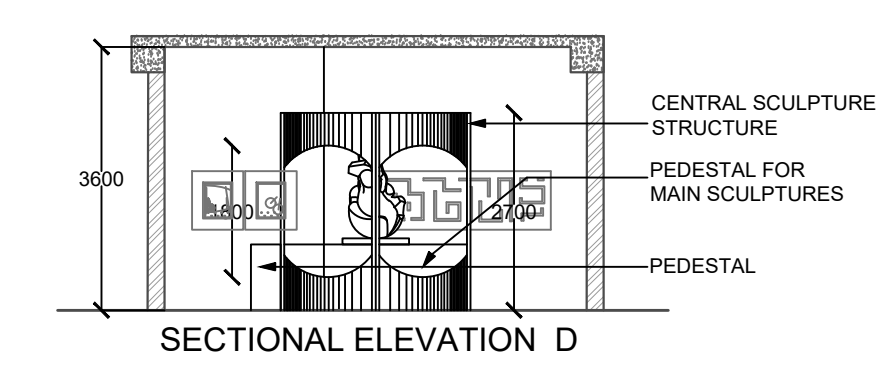
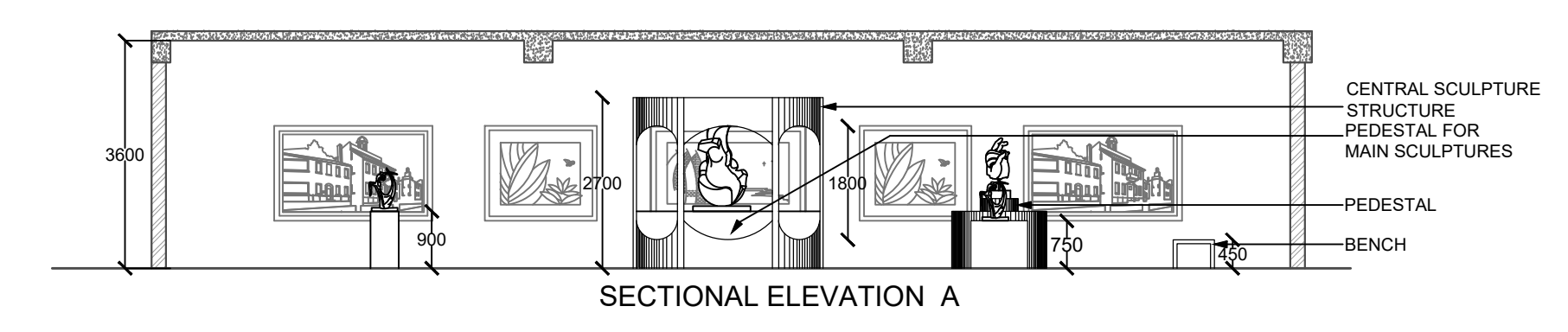
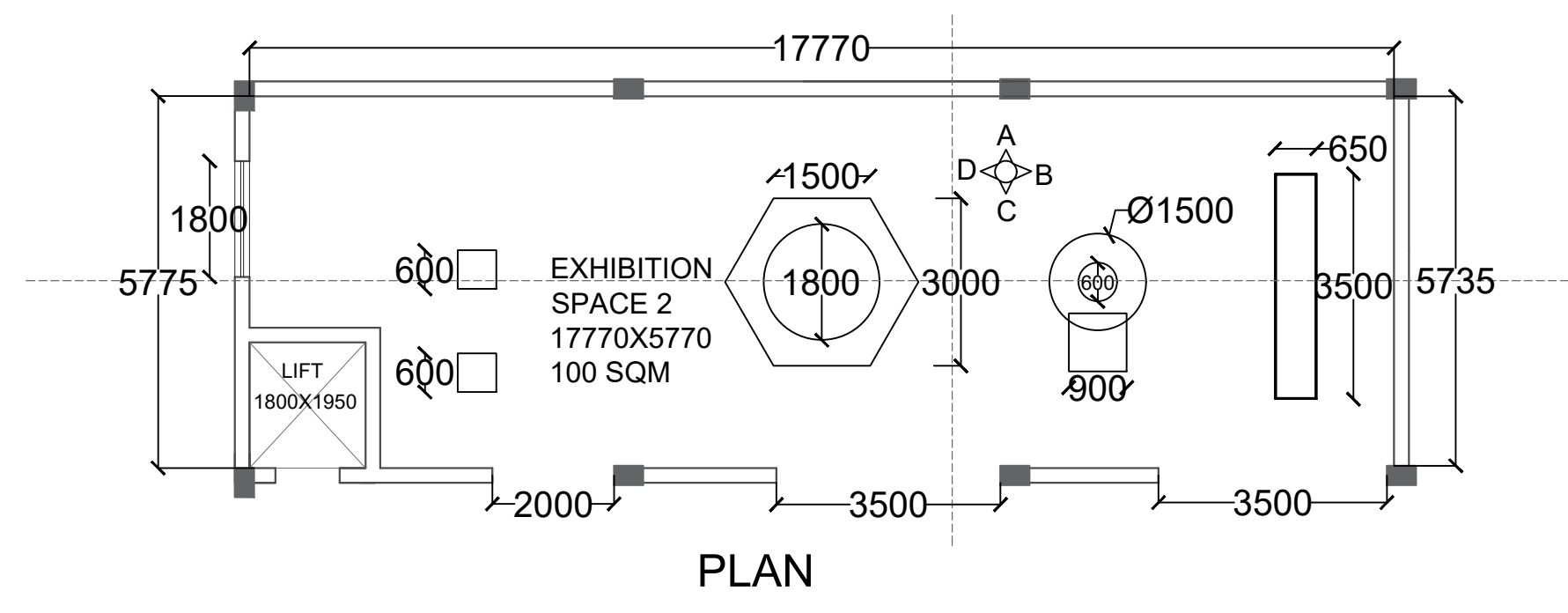
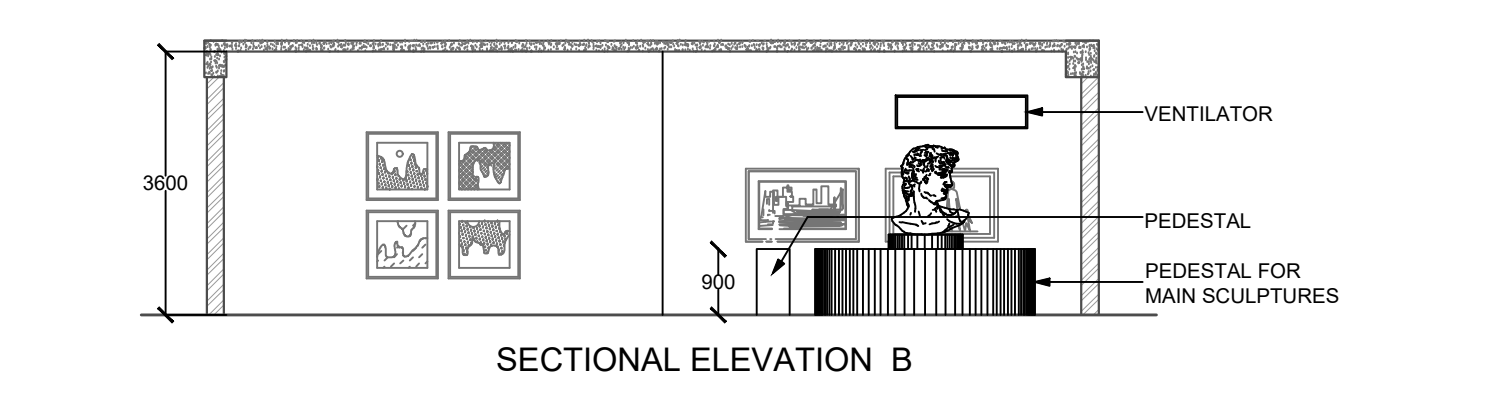
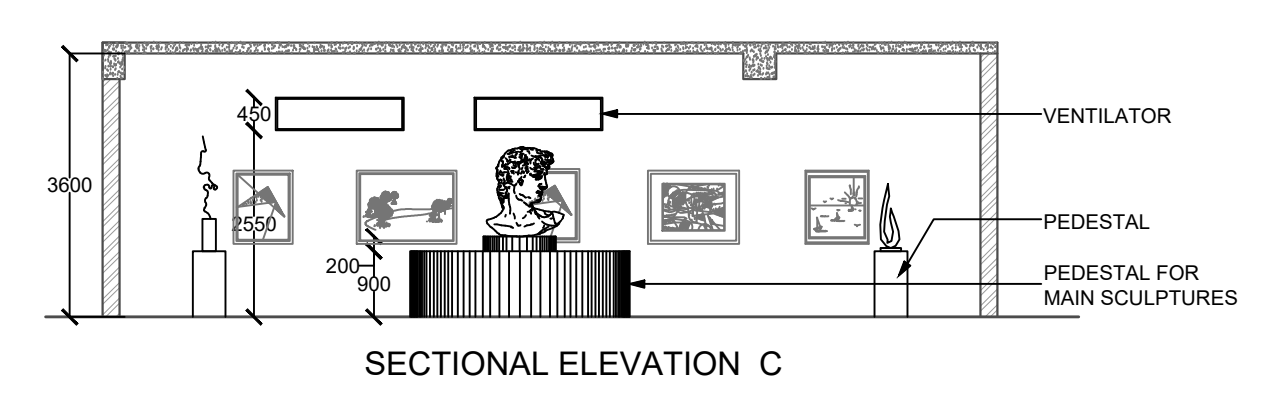
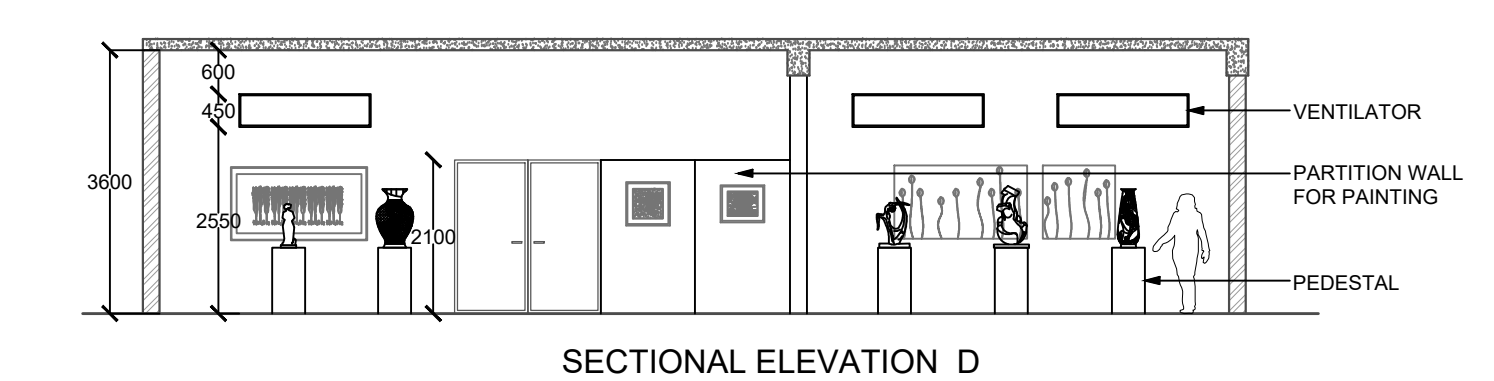
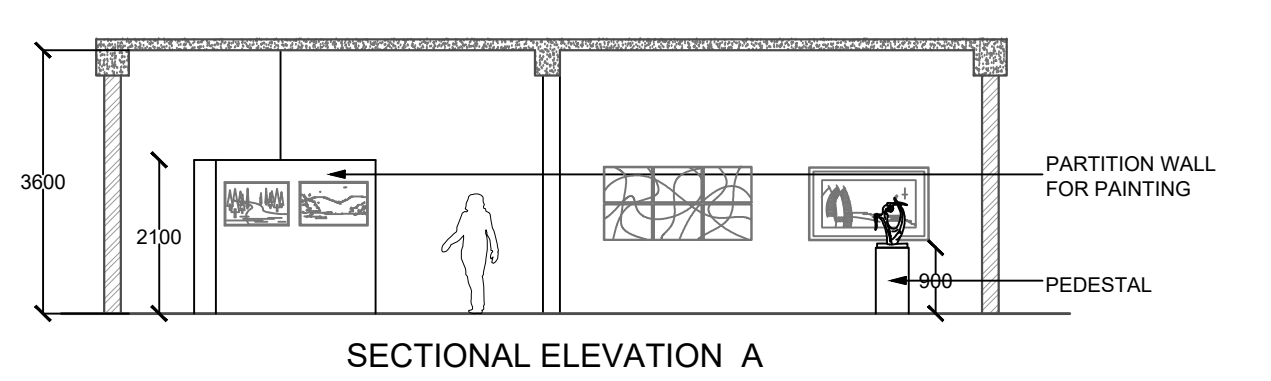
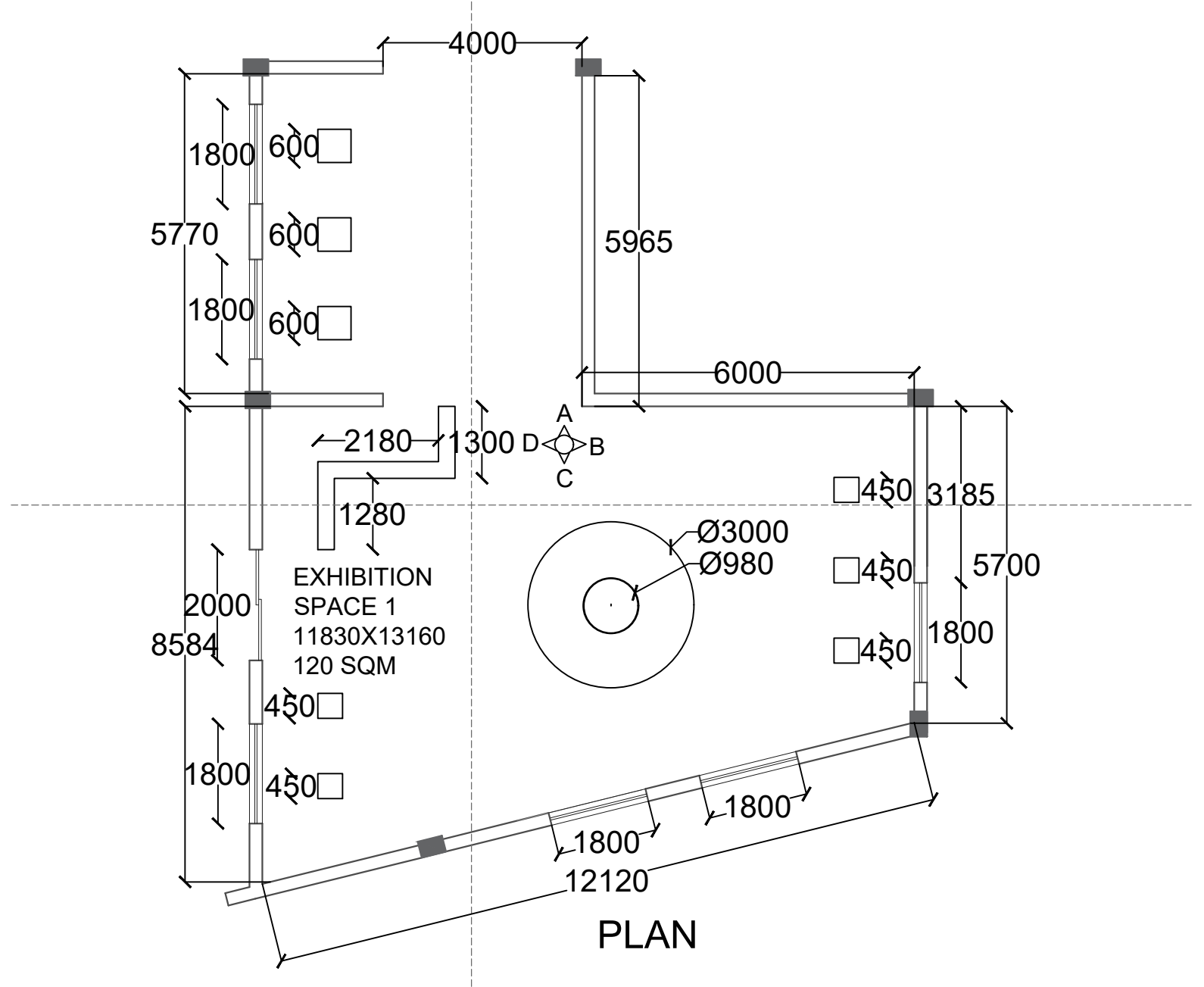
GALLERY IN SOCIO-CULTURAL

CENTRE AT DWARKA

DRAWING TITLE :
EXHIBITION SPACES PLAN
AND SECTIONAL ELEVATION

NAME - SHABNAM PARVEEN
BBDU
2021-22

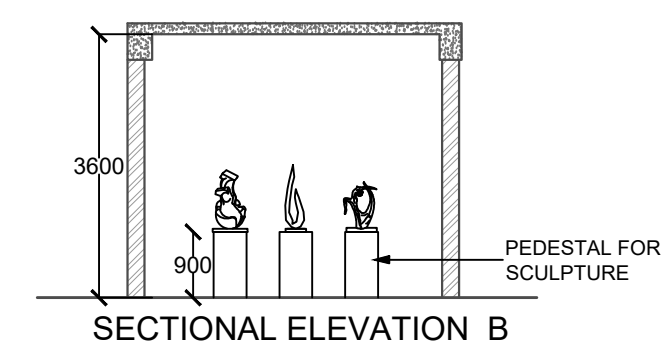
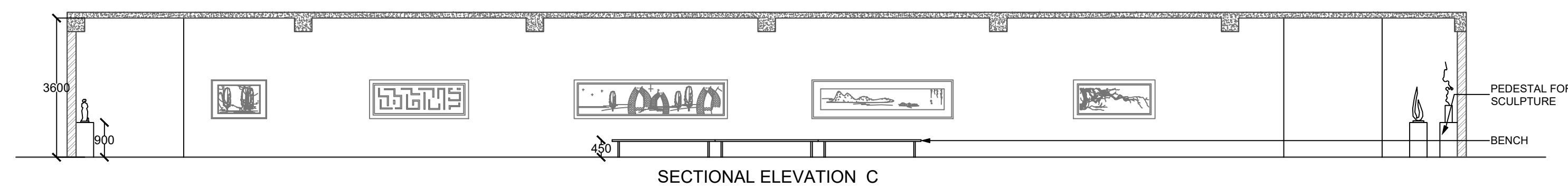
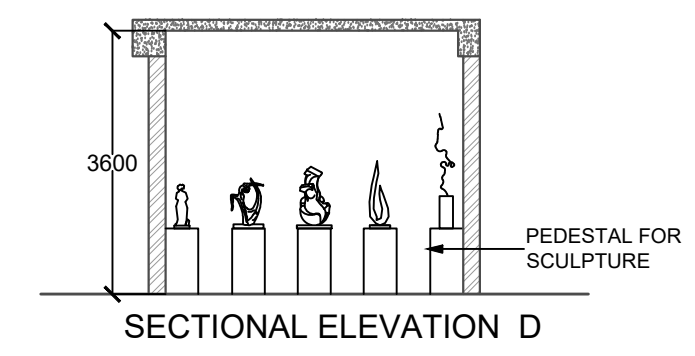
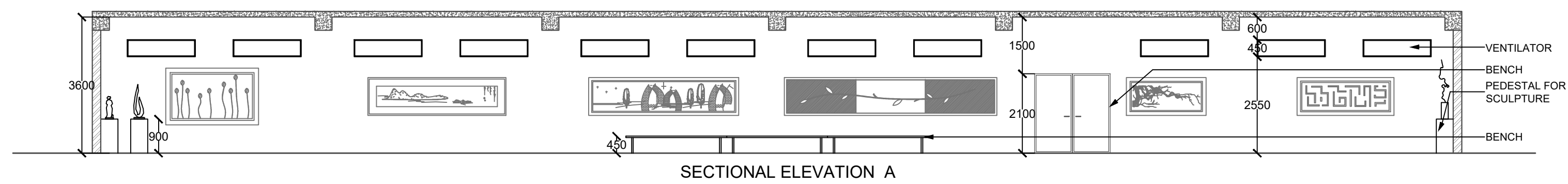
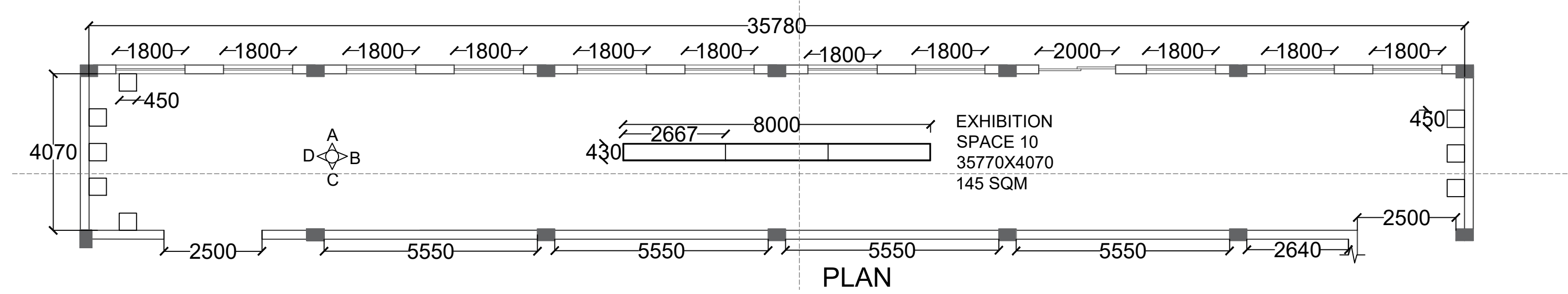
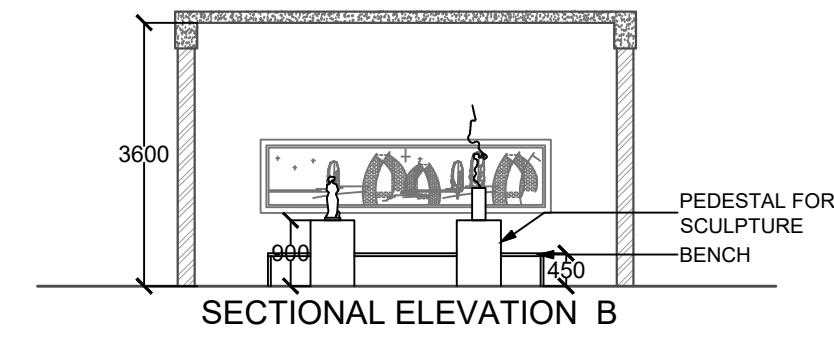
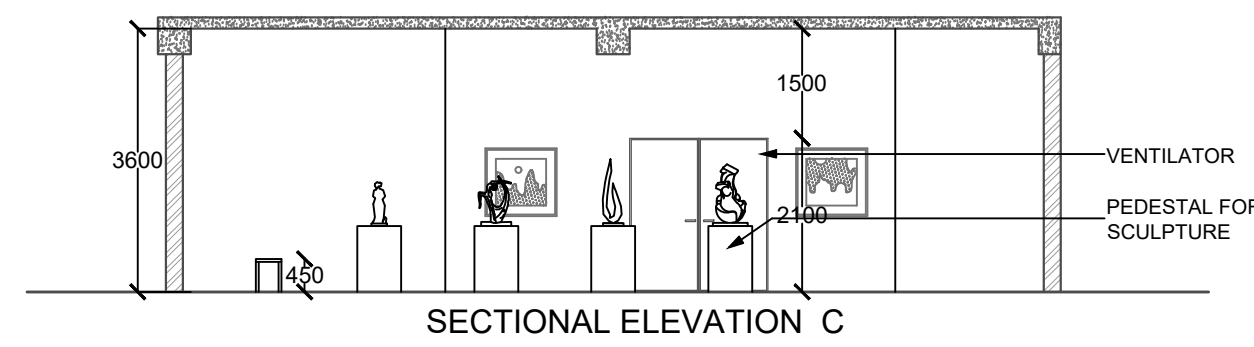
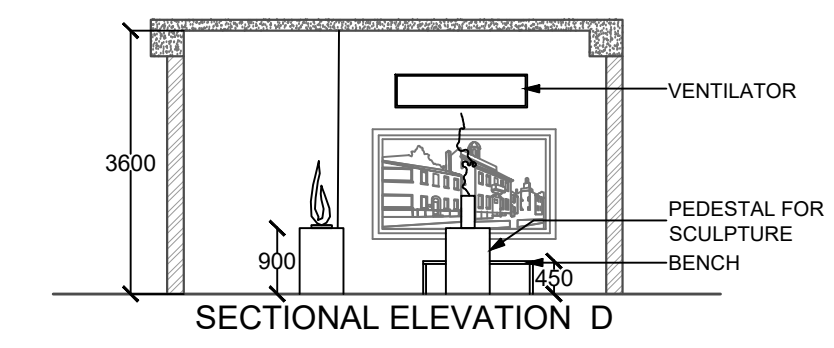
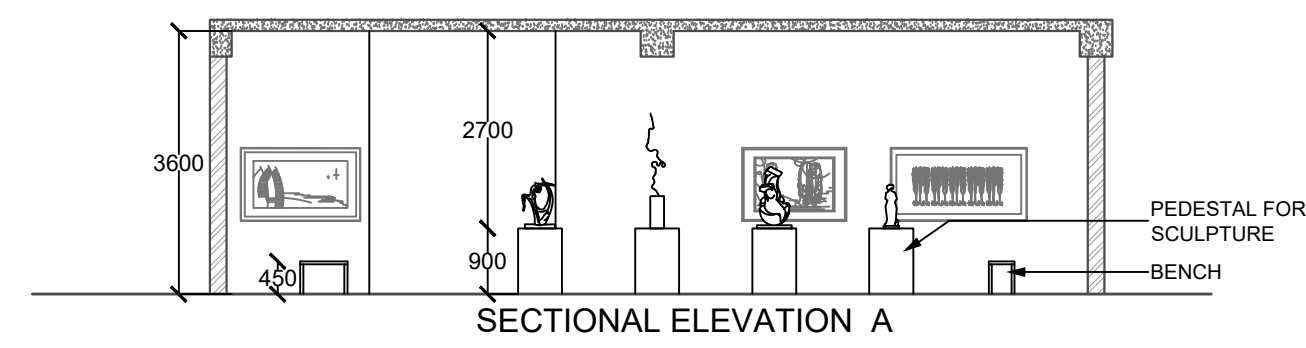
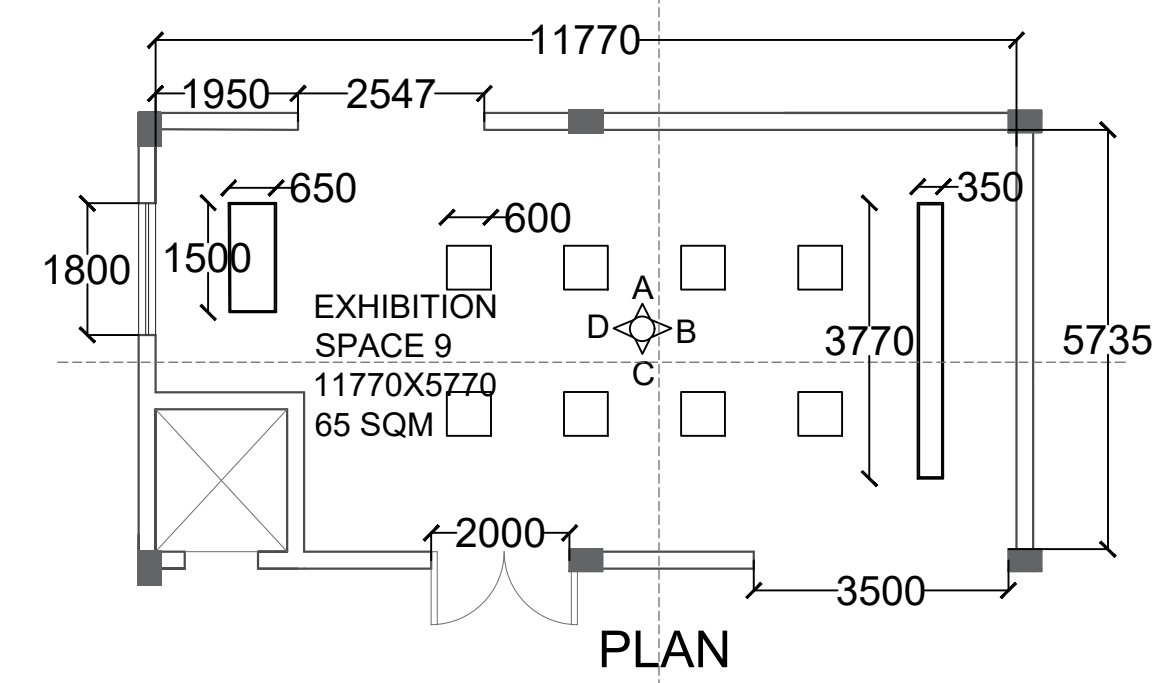
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REMARKS & SIGN. :
SHEET NO : 4



INTERIOR DESIGN THESIS

GALLERY IN SOCIO-CULTURAL

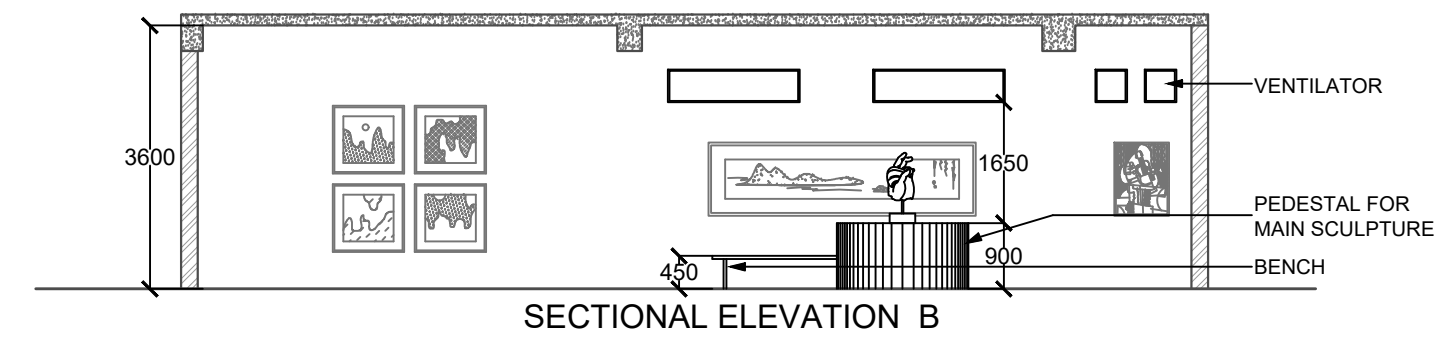
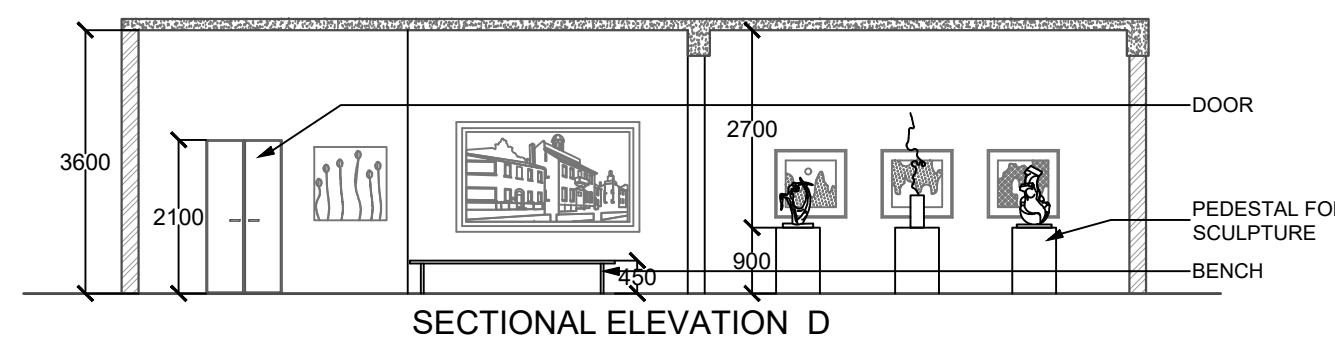
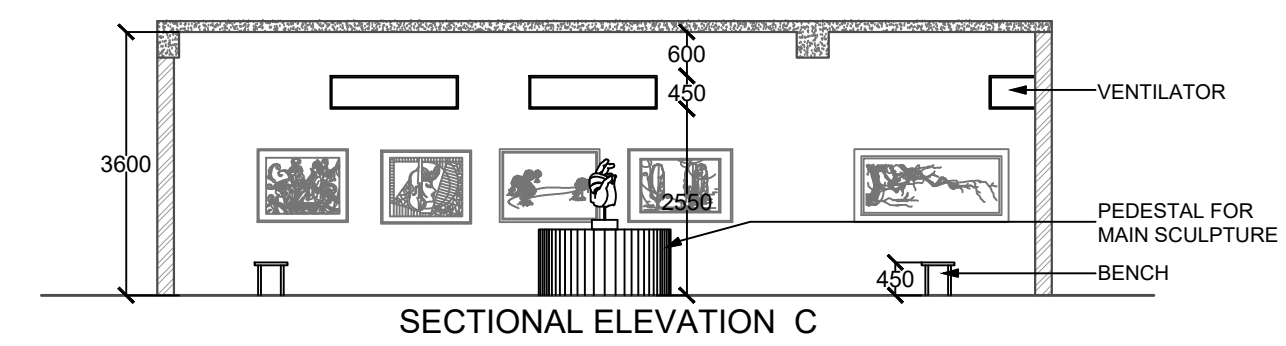
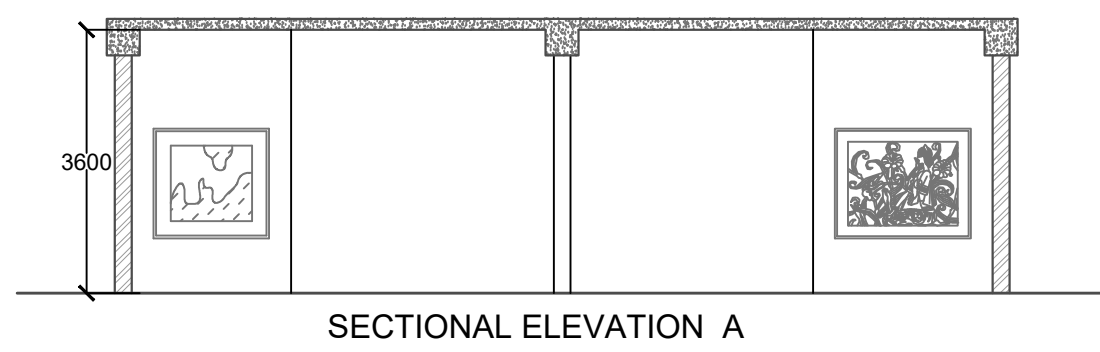
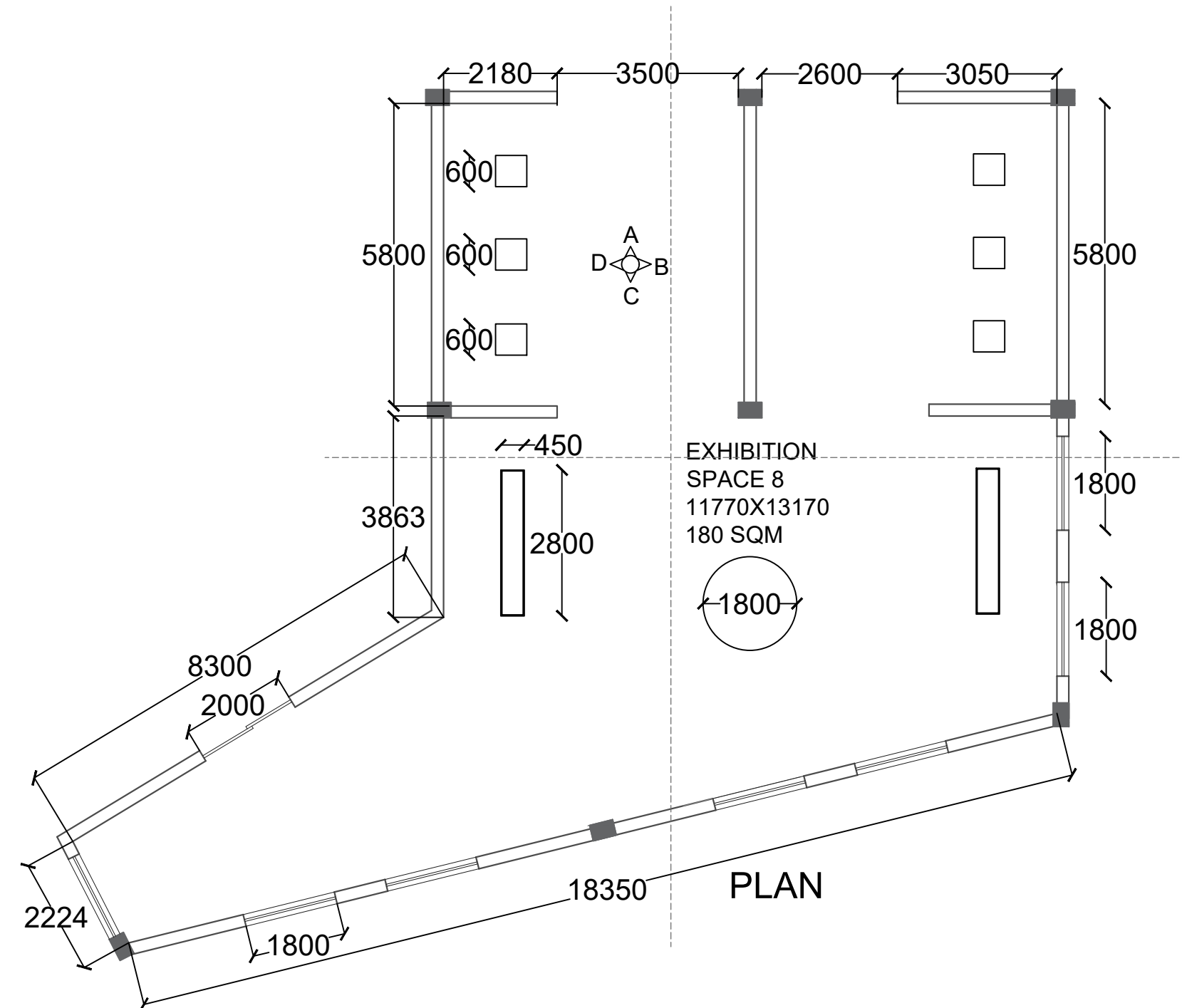
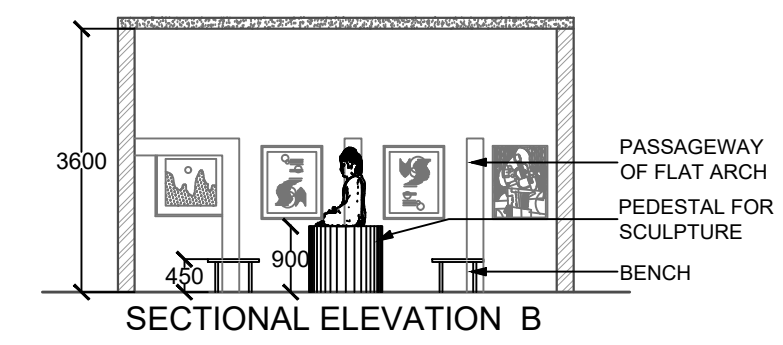
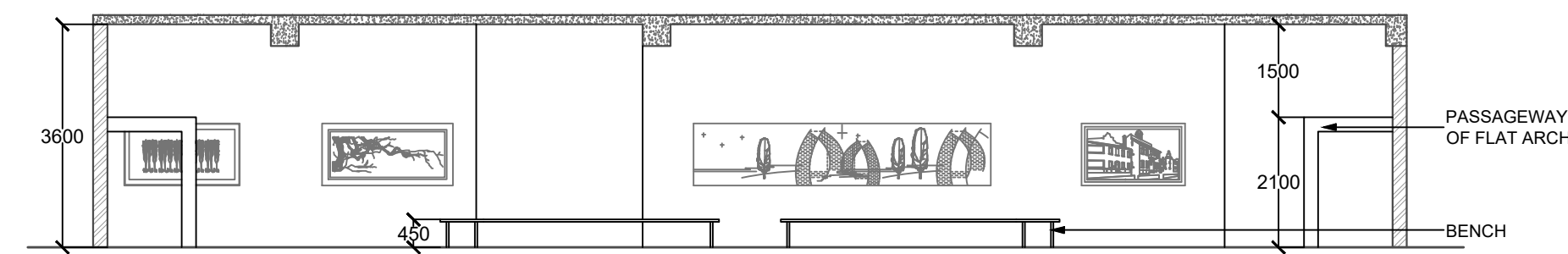
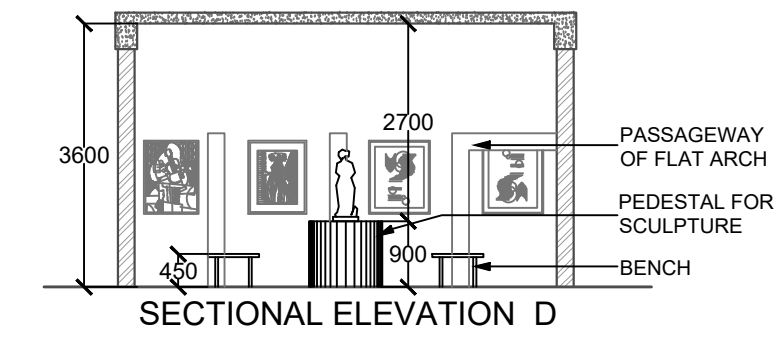
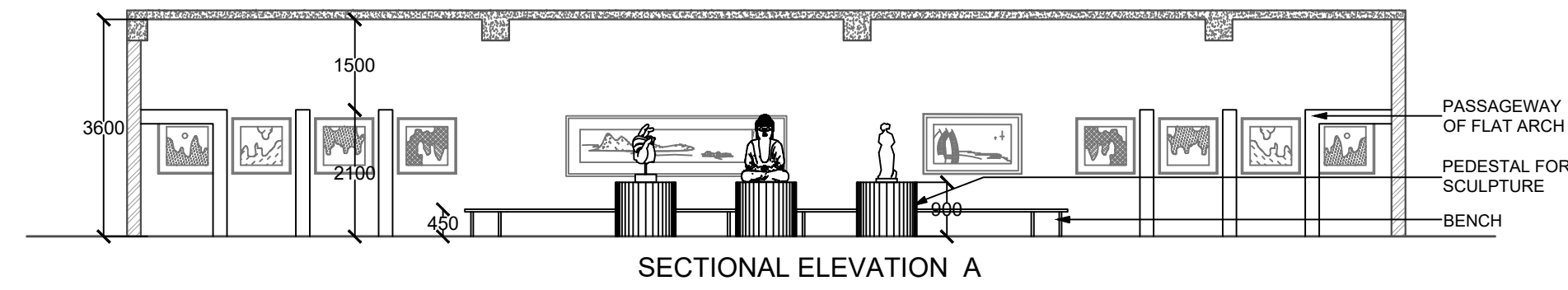
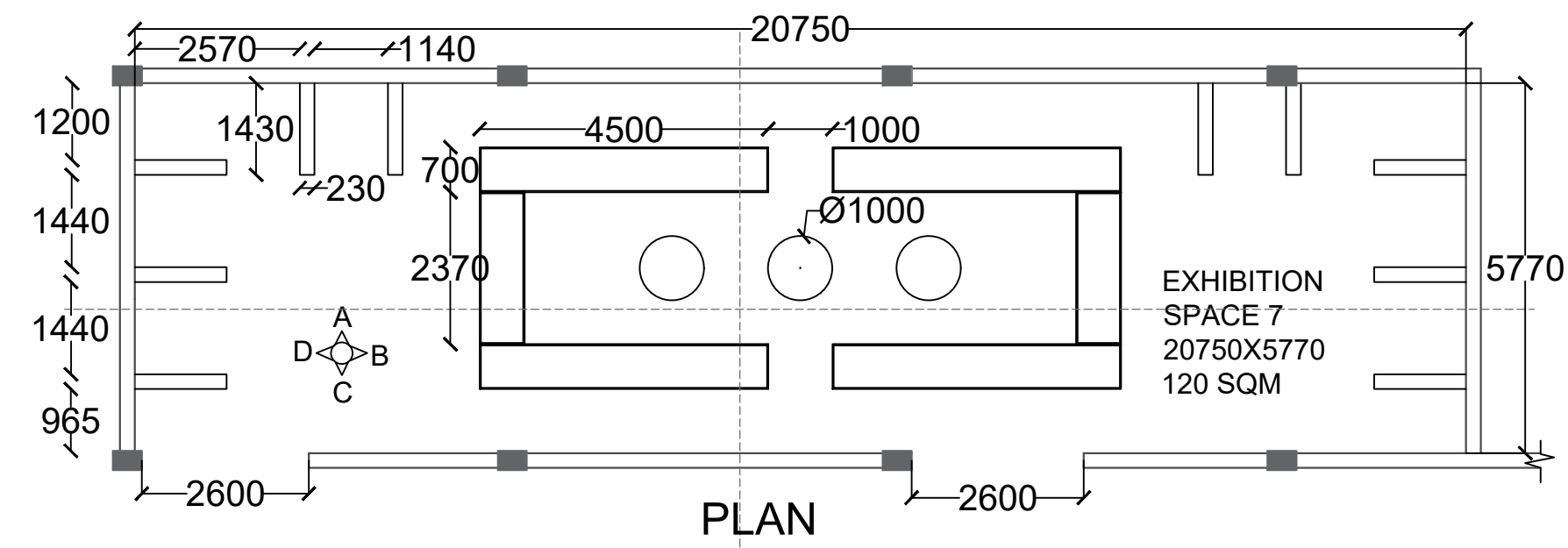
CENTRE AT DWARKA



DRAWING TITLE :
EXHIBITION SPACES PLAN
AND SECTIONAL ELEVATION

NAME - SHABNAM PARVEEN
BBDU
2021-22

SCALE-1:100
REMARKS & SIGN. : SHEET NO : 7



INTERIOR DESIGN THESIS GALLERY IN SOCIO-CULTURAL CENTRE AT DWARKA

DRAWING TITLE :
EXHIBITION SPACES PLAN
AND SECTIONAL ELEVATION

NAME - SHABNAM PARVEEN
BBDU
2021-22

SCALE-1:100
REMARKS & SIGN. :

SHEET NO : 6