THESIS REPORT ON

"SWAMINARAYAN TEMPLE, PURI, ORISSA"

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

BACHELOR OF ARCHITECTURE

BY

DIVYANSH MISHRA
1180101015

THESIS GUIDE

AR. VARSHA VERMA

SESSION 2022-23

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 **"SWAMINARAYAN TEMPLE, PURI"** 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 architecture, school of Architecture and Planning, BBDU, Lucknow.

…….
Prof. Mohit Kumar Agarwal
Dean of Department

…….
Prof. Sangeeta Sharma
Head of Department

Accepted

Recommendation

Not Accepted

…….
External Examiner

…….
External Examiner

BABU BANARASI DAS UNIVERSITY, LUCKNOW(UP)

CERTIFICATE OF THESIS SUBMISSION FOR EVALUATION

Name : DIVYANSH MISHRA

Roll No. : 1180101015

Thesis Title : SWAMINARAYAN TEMPLE

Degree for which the thesis is submitted: BACHELOR'S OF ARCCHITECTURE

Faculty of University to which the thesis is submitted:	Yes / No
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
The thesis has not been submitted elsewhere for a degree.	Yes / No
Submitted 3 hard bound copied plus one CD	Yes / No

....

Signature(s) of the Supervisor
Name:

Signature(s) of the Supervisor
Name:

Acknowledgment

I acknowledge my sincere thanks to my faculty **Ar. VARSHA VERMA,,** who guided me through active participation in discussions and gave their kind cooperation throughout the process.

My sincere thanks to our Thesis coordinators **Ar. AANSHUL SINGH** and **Ar. SATYAM SRIVASTAVA** for their cooperation and understanding at every stage of the study, which gave my study a new direction and made it more meaningful.

I am thankful to our Dean, **Prof. MOHIT AGRAWAL**, and HOD, **Prof. SANGEETA SHARMA** for their cooperation and invaluable support.

I express my deepest gratitude to **Ar. Shalini Diwaker**, for her valuable dispassionate guidance, critical discussions and suggestions.

I am also thankful to **KARTIKEYA,** and people concerned with my studies for their cooperation and devoting themselves for me.

Above all, thanks to my friends, **KAMRAN, ARPITA, HASNAIN, SHALINI & SHRISTIKA** for their sincere help throughout, without which this report would not have been in its present shape.

Last but not the least, I thank my Parents for their forever support and blessings.

S.NO	CONTENTS
1	**INTRODUCTION**
2	**SITE STUDY** a) INTRODUCTION b) SITE ANALYSIS c) CLIMATE ANALYSIS d) SITE SURROUNDING
3	**a) CASE STUDY -1** SWAMINARAYAN AKSHARDHAM TEMPLE, DELHI **b) CASE STUDY -2** ISKON, NEW DELHI
4	**STANDARDS**
5	**LITERATURE STUDY –** ISKON, MUMBAI
6	**COMPARATIVE ANALYSIS**
7	**CONCEPT** a) FORM EVOLUTION b) SITE ZONING c) FRAMED AREA REQUIREMENTS d) DESIGN REQUIREMENTS
8	**DRAWINGS**
9	**BIBLIOGRAPHY**

INTRODUCTION

SWAMINARAYAN TEMPLE

1.1 INTRODUCTION

The Swaminarayan temple complex is a spiritual, volunteer-driven organization dedicated to improving society through individual growth by fostering the Hindu ideals of faith, unity, and selfless service.

"ALWAYS BE HAPPY" "IN THE JOY OF OTHERS LIES OUR OWN."

"TRUE SPIRITUALITY SPEAKS THE LANGUAGE OF LOVE."

"BETTER THE WORLD AROUND YOU BY BETTERING YOURSELF."

1.2 HISTORY AND BACKGROUND

BHAGWAN SWAMINARAYAN, the founder of the Swaminarayan Sampradaya, was born on 2 April 1781, in the village of Chhapiya, near Ayodhya, North India. Having mastered the scriptures by the age of 7, He renounced home at 11 to embark upon a 7 year spiritual pilgrimage on foot across the length and breadth of India. Eventually settling in Gujarat, He spent the next 3o years spearheading a socio-spiritual revolution.

With a faithful following of 500 Paramhansas, He established the Swaminarayan Sampradaya, introducing social reforms, serving the poor and the needy, challenging superstition, addictions and blind faith.

His work concentrated on promoting personal morality and molding spiritual character. In a life span of 49 years, He enriched humanity with six majestic mandirs, revealed the Vedic philosophy of Swaminarayan worship, and imparted deep spiritual wisdom in the sacred scripture - Vachanamrut.

In His own lifetime, He was worshipped as the supreme God by hundreds of thousands of devotees.

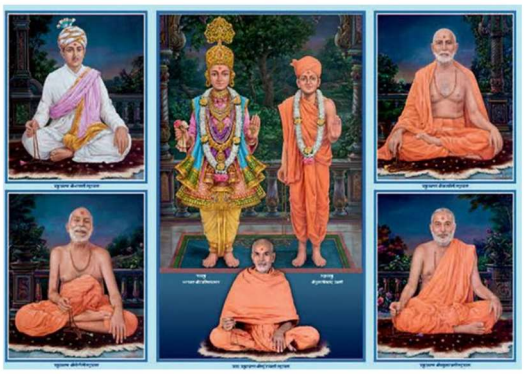
1.2 HISTORY AND BACKGROUND

As a center for religious gatherings and instruction,

As a center for studying Sanskrit, devotional music and Vedic literature,

As centers of social services where alms, medicines, and clothes, were available to the poor and needy.

The first temple Swaminarayan constructed was in Ahmedabad in 1822, with the land for construction given by the British Imperial Government. Following a request of devotees from Bhuj, Swaminarayan asked his follower Vaishnavananand Swami to build a temple there. Following planning, construction commenced in 1822, and the temple was built within a year. A temple in Vadtal followed in 1824, a temple in Dholera in 1826, a temple in Junagadh in 1828 and a temple in Gadhada, also in 1828. By the time of his death, Swaminarayan had also ordered construction of temples in Muli, Dholka and Jetalpur. From early on, ascetics have played a major role in the Swaminarayan sect. They contribute towards growth and development of the movement, encouraging people to follow a pious and religious life.

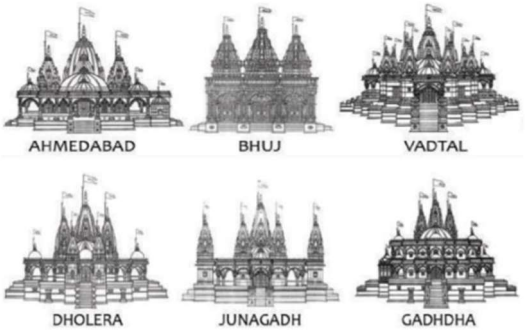


1.3 AIM

The aim is to design a temple complex in which the constraints of the Swaminarayan temple bye laws are followed and a link is established between the traditional and modern minimization the philosophy of Swaminarayan sampraday and their code of conduct to be followed.

Swaminarayan sampraday believes that there should be; A forum where people forget their differences and voluntarily unite to serve society. It functions as a center for learning about man, nature, and Bhagwan.

A Mandir is where ethics and values are reinforced into the lives of children and adults. It is where people celebrate festivals and seek refuge during difficult times. It cultivates talents in various arts, music, and literature that are offered in the service of Bhagwan and the community. They contribute towards growth and development of the movement, encouraging people to follow a pious and religious life.



1.4 OBJECTIVES

The main objectives behind establishing this Swaminarayan temple complex are;

- Study of Traditional Hindu architecture (temple)
- Developing of Modern architecture in Temple design on basis of traditional architecture.
- To design an innovative design on modem design concept.
- This project is to spread the spirituality around the world for helping its
- 20mn devotees, so they can guided and become more graceful to have an
- landmark which provides the correct path to groom in their life.

1.5 SCOPE

The main scope to have Swaminarayan temple is to revive and to keep alive the Hindu tradition with modern design. In this sort of temple complex it's not only about the living tradition and culture but also about how the miniature architecture and the traditional Indian Architecture becomes a prominent way to be visualized to India as well in international world.

Scope in architectural context:

- Providing spiritual environment for peace & divine guidance.
- To design a temple complex in Pun, a sacred dham of India to fulfil wish of Bhagwan as they wished to build a temple here in future.
- To provide a place for its followers to live in a spiritual environment where they can communicate with other followers and gurus. Also where they can attend workshops held for their overall growth.
- To provide ashram for sadhu's and provide instruction in the performing arts, cooking, literature, public speaking, athletics, leadership, and human resources administration. Instruction is followed with recitals, competitions, and practical applications of training.
- To provide space to nurture children through academic programs, character building initiatives, and wellness programs & to also provide a platform to practice and perfect their talents. At the center of these initiatives is the mandir, an epicenter for overall development.
- To develop space for satsang sabhas, spiritual counseling sessions, and daily rituals and practices serve as a reminder of spirituality to millions of individuals.
- Provide space to celebrate various festivals like Janmastmi, Rasotsav, Deepawali, Holi, Jaljulani Ekadashi etc.

1.6 PROJECT SITE -------- MOHINIPPUR , PURI, ORISSA

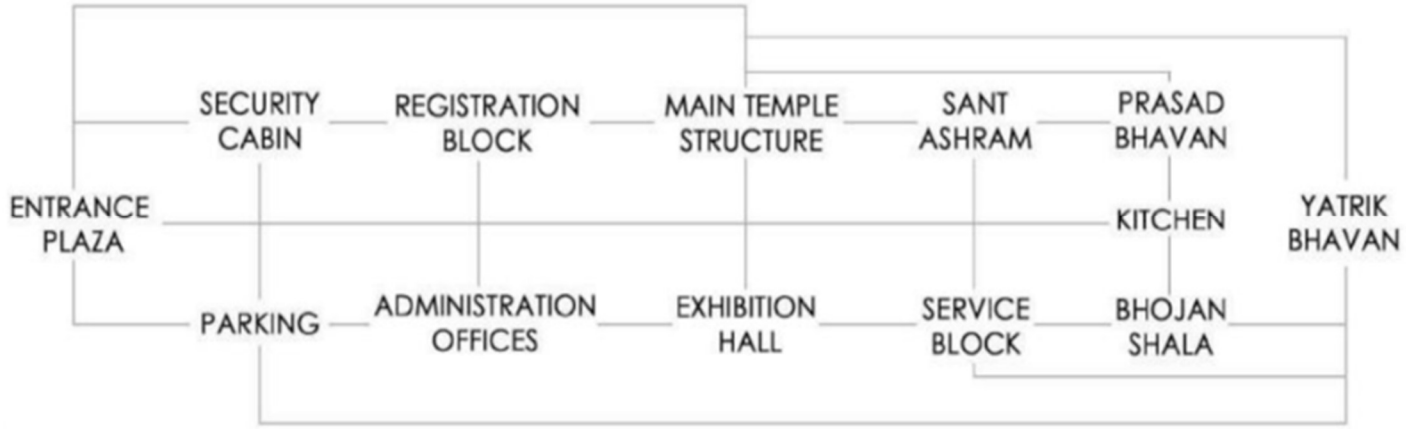
- SITE AREA:- 18.4 ACRES
- MAXIMUM GROUND COVERAGE:- 30%
- MAXIMUM F.A.R.:- 1.5
- HEIGHT:- 26MCLIENT:- SWAMINARAYAN MANDIR TRUST
- DISTANCE FROM JAGANNATH TEMPLE:- 14KM
- APPROACH TO THE SITE:-

BUS STATION:- 7.8KM
RAILWAY STATION:- 10.4KM
AIRPORT(BHUVNESHWAR).:- 60KM

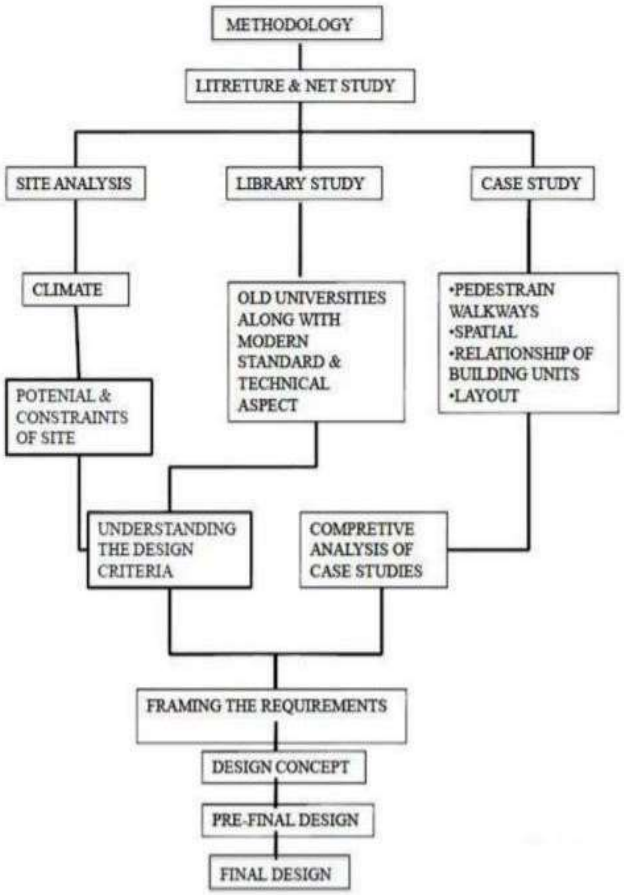
1.7 CLIENT NAME AND BRIEF

Swaminarayan Temple is a project by Bochasanwasi Akshar Purushottam Swaminarayan Sanstha (BAPS).

1.8 PROJECT REQUIREMENTS



1.9 METHODOLOGY

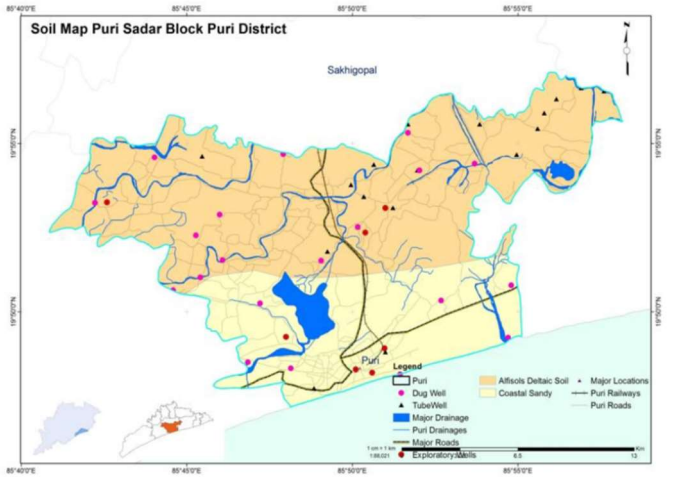


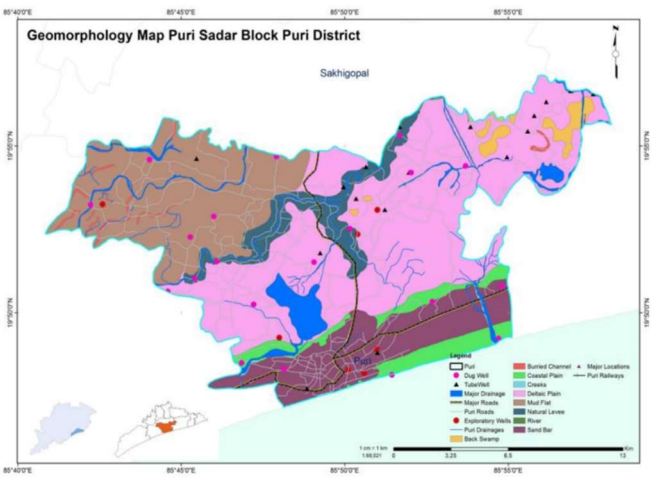
SITE AND CLIMATE ANALYSIS

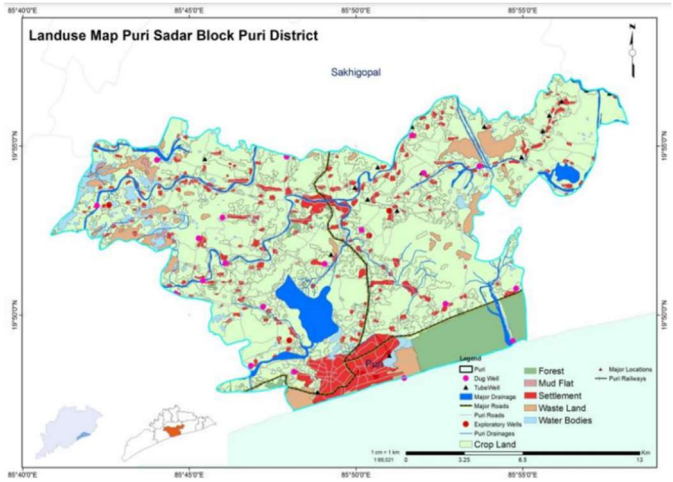
2.1 SITE LOCATION

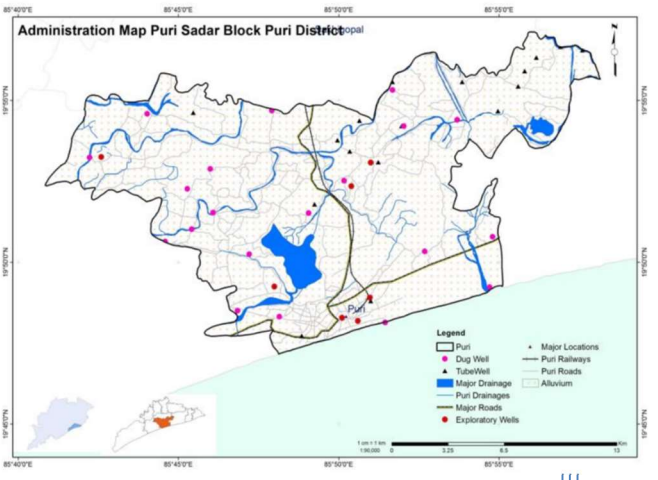
PURI

Vedic age to 9th century AD	
Initial settlement of Puri dating back to age of 'Rigveda'	• An early settlement of Puri town dating back to the age of Rigved itself. • According to the records, Puri started with fisherman
	• The original history of Jagannath temple dates back to the times of Mahabharata. • According for which the temple was constructed by the king Indradyumna as he found the daru (in the
First Nagar (town) 2nd Century BC	• King Ashoka invaded Kalinga in 262 AD. With Bhuddism being spread over Odisha.
•	9
Established as one of the "Dhams" (holy destinations)	• In 9th century AD, Acharya Shankar visited Puri & named the place as one of the four dhams.
The 2nd temple 10th	• In this period KingYayati Keshari built the 2nd temple of the same place because 1st one was dilapidated.
3rd and the Present temple	• King Chodaganga deva (1174-1198 AD) built the temple at the time of 1135 AD & his grandson completed the temple. • In this time migration took place due to Lord Jagannath

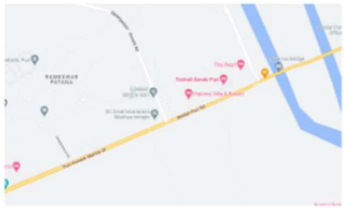






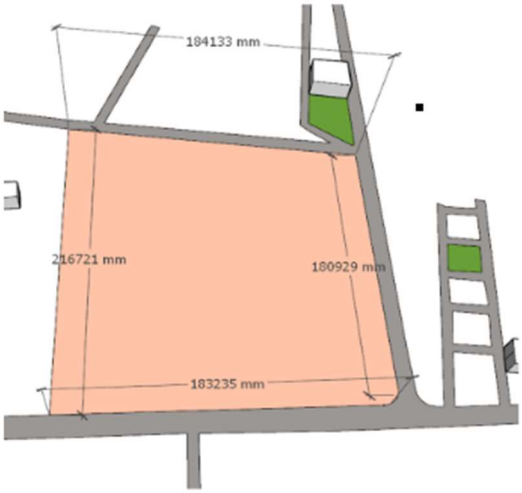


2.2 SITE CO-ORDINATES



LATTITUDE:- 19°50'12.1"N **LONGITUDE:-** 85°53'07.1"E

2.3 SITE ANALYSIS



SITE AREA:- 18.4 ACRES(74462.16SQM)
GROUND COVERAGE:- 35% (26061.756SQM)
F.A.R.:- 1.5
SITE ORIENTATION:- SOUTH EAST FACING
SITE TOPOGRAPHY:- FLAT SITE
SITE VEGETATION:- SHRUBS
ACCESS ROAD:- 24M WIDE PURI-KONARK MARINE
ON SITE CONSTRUCTION:- PORTAL FRAME CONST.

2.4 SITE SPECIFICATIONS

THE SITE IS LOCATED ON THE MAIN ACCESS ROAD OF PURI-KONARK MARINE DRIVE

IMMEDIATE CONTEXT- PENTHAKATA MARINE POLICE STATION

NEAREST BUS STOP :- PURI BUS STAND (6.5KM)

NEAREST RAILWAY STATION:- PURI RLWY STN (6.9KM)

NEAREST AIRPORT:- BHUBANESHWAR INTERNATIONATIONAL AIRPORT (61.1KM)

MAJOR LANDMARKS:-

DISTANCE FROM JAGANNATH TEMPLE:- 8.2KM

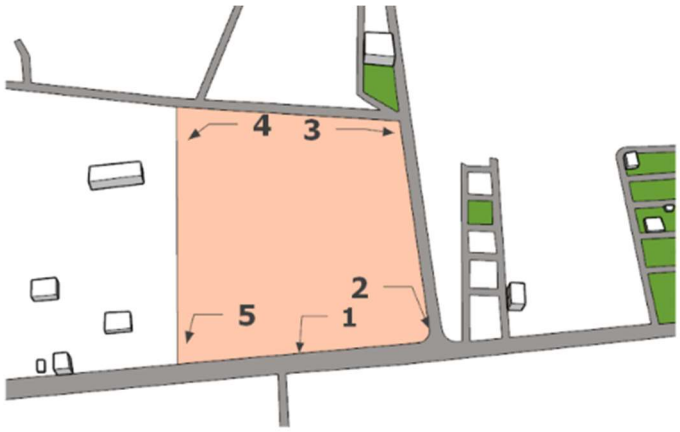
DISTANCE FROM KONARK SUN TEMPLE:- 32.2KM

2.5 SITE DESCRIPTION

THE LAND IS ALOTTED BY BAPS FOR THE DEVELOPMENT OF EXISTIN STRUCTURE OF SWAMINARAYAN TEMPLE (AKSHARDHAM TEMPLE).

THE SURROUNDED AREA IS AN UNDEVELOPED AREA. THE SITE IS WELL CONNECTED BY ROAD NETWORK.

THE PROJECT WILL RESULT IN THE INCREASE IN THE SOCIAL INFRASTRUCTURE AS THE POPULATION RELATED TO HINDUSIM IN FORM OF SUPPORTING STAFF, WORKING STAFF AND VISITORS WILL INCREASE.



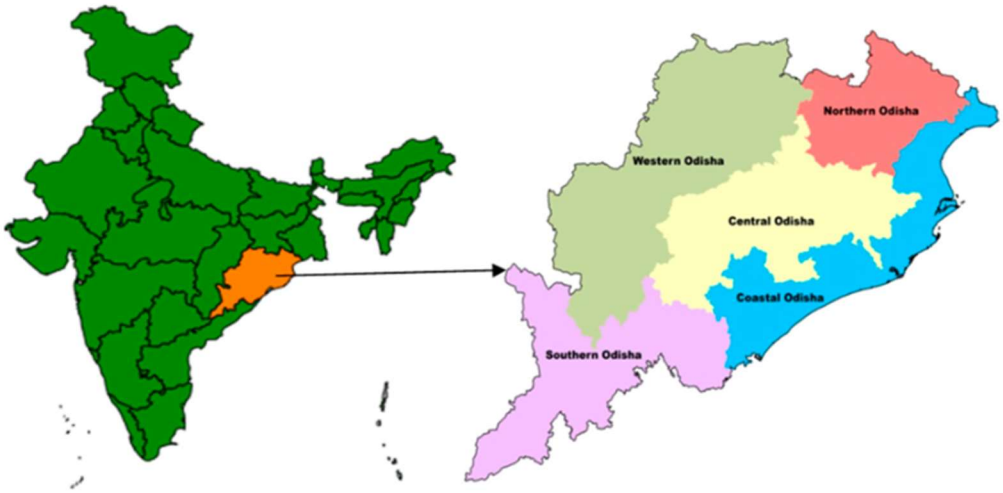
ON SITE PHOTOGRAPHS

2.6 CLIMATE ANYLYSIS

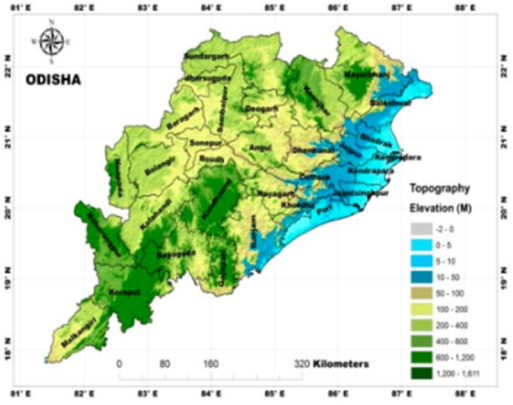
ORISSA CLIMATE

The State has tropical climate, characterized by high temperature, high humidity, medium to high rainfall and short and mild winters. As per Koppen's climatic classifications most part of Orissa comes under the AW having a tropical Savannah type of climate. The south-west monsoon normally sets in between 5th June and 10th June in the coastal plain, and by 1st July the whole of the state is under the full sway of the south-west monsoons. By 15th October, the south-west monsoon withdraws completely from Orissa. These are the normal dates which fluctuate from year to year. As per "Thorn Thwaite's classification", Orissa comes under the "Sub humid" category, implying deficient winter rains.

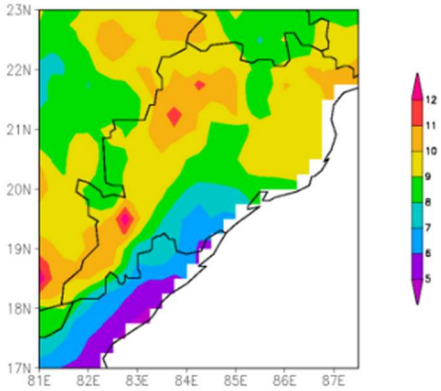
On the basis of climate type, Orissa has been divided into ten agro-climatic zone. The normal rainfall of the state is 1451.2 mm. About 75% to 80% of rainfall is received from June to September. Floods, droughts and cyclones occur almost every year varying intensity.



(a)



(b)



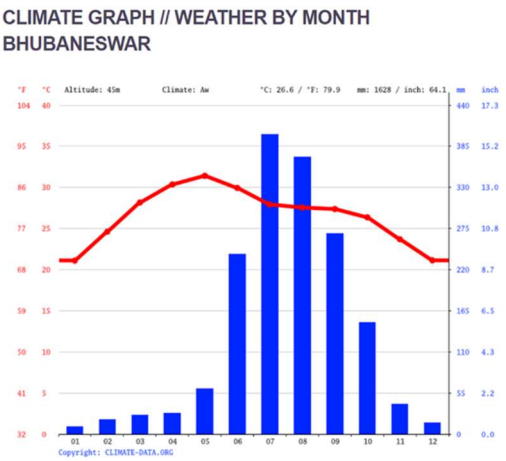
(c)

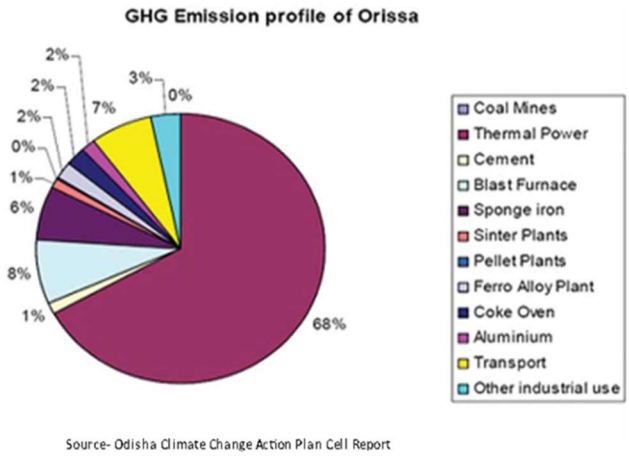
2.6 CLIMATE ANYLYSIS

ORISSA CLIMATE

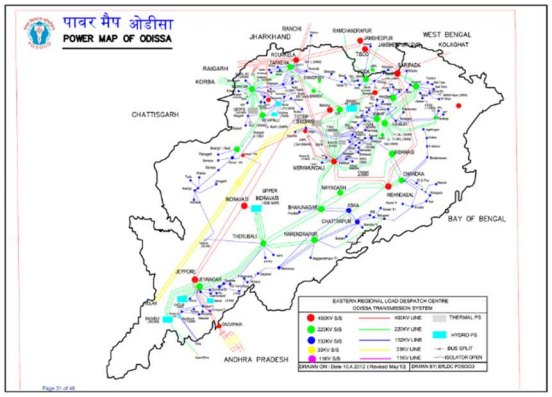
Climate Odisha: Monthly Averages

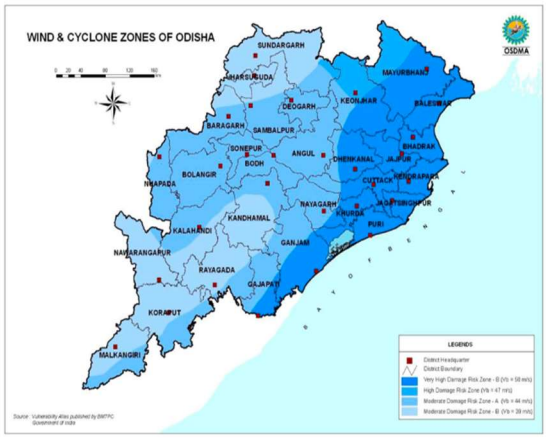
Month	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Nov	Oct	Dec	Year
Record high °C (°F)	34.0 (93.2)	38.0 (100.4)	45.0 (113.0)	48.0 (118.4)	50.0 (122.0)	48.0 (118.4)	39.0 (102.2)	38.0 (100.4)	36.0 (96.8)	36.0 (96.8)	33.0 (91.4)	32.0 (89.6)	50.0 (122.0)
Average high °C (°F)	28.02 (82.44)	32.45 (90.41)	37.26 (99.07)	41.45 (106.61)	42.03 (107.65)	37.63 (99.73)	33.0 (91.4)	32.16 (89.89)	32.31 (90.16)	31.37 (88.47)	29.64 (85.35)	27.56 (81.61)	33.74 (92.73)
Daily mean °C (°F)	22.94 (73.29)	27.35 (81.23)	32.25 (90.05)	36.27 (97.29)	37.11 (98.8)	34.34 (93.81)	30.52 (86.94)	29.7 (85.46)	29.52 (85.14)	27.84 (82.11)	25.45 (77.81)	22.91 (73.24)	29.68 (85.42)
Average low °C (°F)	14.26 (57.67)	17.54 (63.57)	21.35 (70.43)	25.02 (77.04)	27.49 (81.48)	27.99 (82.38)	26.16 (79.09)	25.29 (77.52)	24.65 (76.37)	21.85 (71.33)	18.07 (64.53)	14.99 (58.98)	22.05 (71.69)
Record low °C (°F)	8.0 (46.4)	11.0 (51.8)	13.0 (55.4)	18.0 (64.4)	22.0 (71.6)	22.0 (71.6)	20.0 (68.0)	20.0 (68.0)	21.0 (69.8)	15.0 (59.0)	13.0 (55.4)	9.0 (48.2)	8.0 (46.4)
Average precipitation mm (inches)	4.82 (0.19)	20.31 (0.8)	12.7 (0.5)	25.14 (0.99)	44.55 (1.75)	117.66 (4.63)	170.03 (6.69)	178.43 (7.02)	149.42 (5.88)	122.15 (4.81)	4.87 (0.19)	7.11 (0.28)	71.43 (2.81)
Average precipitation days (≥ 1.0 mm)	1.64	2.09	2.91	3.27	4.18	15.91	23.45	21.64	20.0	11.36	1.55	1.64	9.14
Average relative humidity (%)	53.91	47.96	43.35	44.92	50.92	59.37	74.56	78.73	78.68	73.32	62.72	57.26	60.48
Mean monthly sunshine hours	8.55	8.45	10.77	12.67	12.94	12.6	11.7	11.63	10.36	10.6	9.93	8.42	10.72

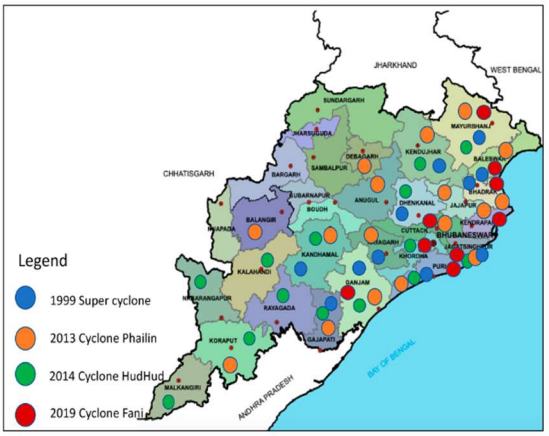




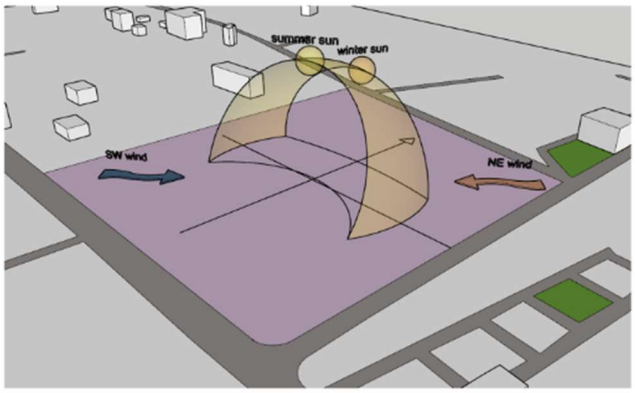
Source- Odisha Climate Change Action Plan Cell Report

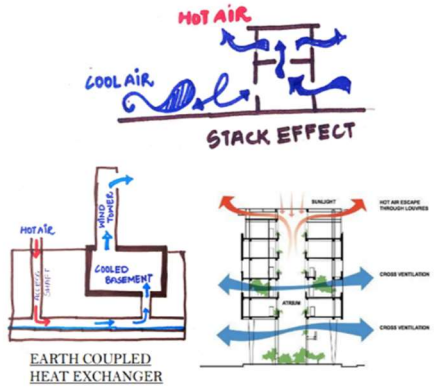




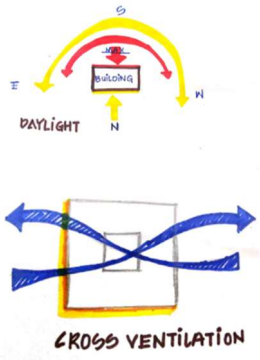


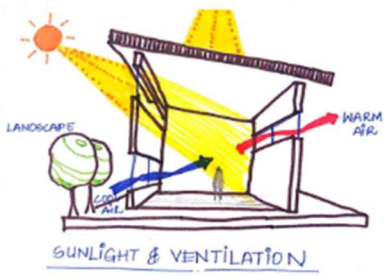
2.7 SUNPATH AND AIR MOVEMENT





Courtyard/Atrium is the best solution in Warm and Humid climate. It excludes sun and trap wind.
Summer wind (+)
Sun Shading (+)
Evaporative Cooling (+)
Winter wind (-)
The building's orientation is based on the path of the sun. The atrium bathes the building in northern daylight while the solar panels on the southern facade shield the workspaces from the sun. Louvers on the south facades are designed according to sun angles and provide additional shading for the spaces, reducing solar heat gain. The North facades are highly transparent and use thicker glass to dampen noise from the motorway.
The Atrium façade is totally transparent, allowing views out over the dyke, and steady north light in.





In taller buildings, STACK VENTILATION can be used to draw fresh air through a building, and IN deeper building, atriums or courtyards can be introduced to allow light into the center of the floor plan.

EARTH TUBES are often a viable and economical alternative or supplement to conventional central heating or air conditioning systems since there are no compressors, chemicals or burners and only blowers are required to move the air.

Light color coatings with high reflection.

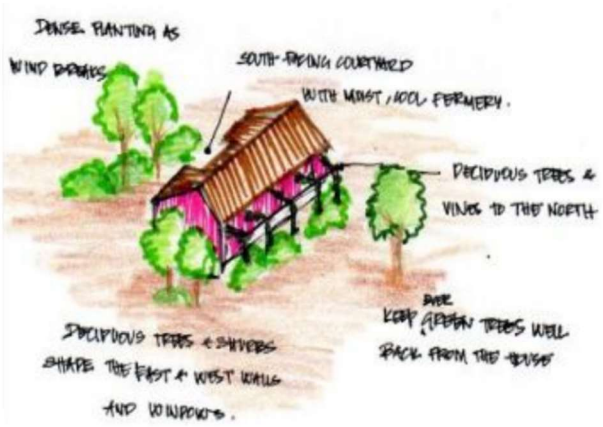
Active Techniques which can be used are HVAC System.

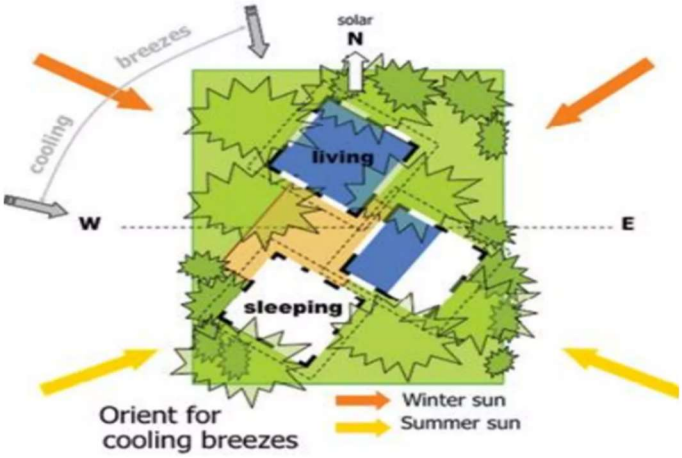
2.8 DESIGN CONSIDERATIONS

Heat absorption and heat storage are avoided.

The use of low thermal mass, high reflective outer surfaces or double skin structures is Recommended.

Temperature at the interior level can be maintained by the proper designing of ventilation and utilization of air movement at increased velocity, which takes the advantage of reduction in heat and compresses the humidity level.

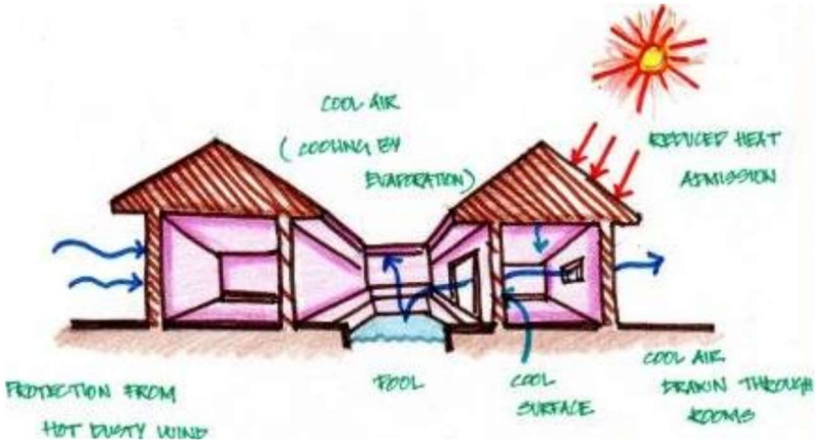




SUN ORIENTATION

- Orientation of the settlements pattern should be placed preferably on southern or northern slopes.

- The best orientation is longer sides facing north and south directions to protect from the solar radiations. the east and west sides should be shaded by shading devices.



2.8 DESIGN CONSIDERATIONS

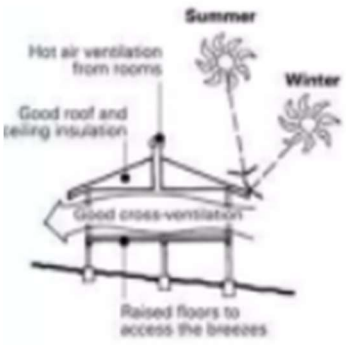
WIND ORIENTATION

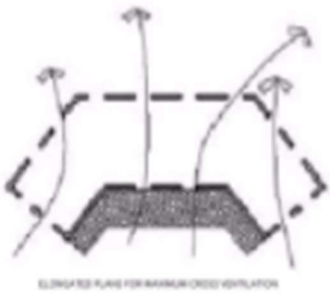
Building should be oriented along the wind direction with the longer axis intercepting the predominant wind directions.

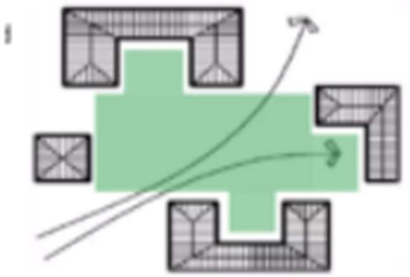
Elongating the settlement in a line across the prevailing wind direction gives low resistance to air movement and is therefore the ideal solution.

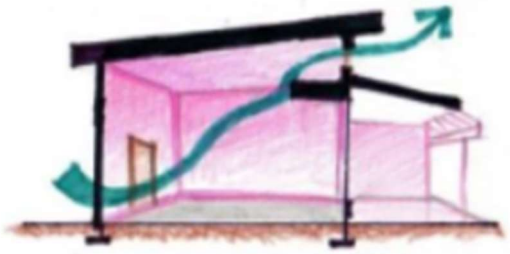
Cross-ventilation acts more effective in interior spaces by enlarging the openings of the internal partitions and by providing free passage, courtyards, verandah, etc.

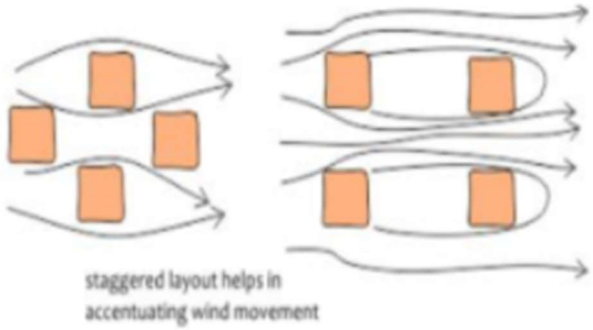
Continuous circulation of air enhances the space with appropriate temperature and humidity











3. CASE STUDY

4.1 SWAMINARAYAN AKSHARDHAM TEMPLE,NEW DELHI

4.1.1 SITE ANALYSIS

LOCATION: Noida Mor, Pandav Nagar, New Delhi

BUILT YEAR: 2005,

DESIGNER- Kiran Trivedi Gr.

BUILT BY: BAPS(Bochasanwasi Akshar Purushottam Swaminarayan Sanstha)

SITE AREA: 100 Acres approx.

MATERIAL USED: Rajasthani pink sandstone and Italian Carrara marble

ORIENTATION: East facing

4.1.2 SELECTION CRITERIA FOR CASE STUDY

- The planning and traditional motives around the temple.

- The project has almost same in complex features like library, exhibition areas e

- The project is one of the major epitome in Today's temple history

4.1.3 SPIRITUAL SIGNIFICANCE

Each element of Akshardham echoes with spirituality – the Mandir, the Exhibitions and even the Gardens.

The Akshardham mandir has over two hundred murtis, representing many of the spiritual stalwarts over many millennia. The spiritual premise of Akshardham is that each soul is potentially divine. Whether we are serving the family, the country our neighbors or all living beings the world over , each service can help one move towards divinity. Each prayer is a call towards improving oneself and moving closer to God.

A visit to Akshardham is a spiritually enriching experience. Whether it is in realising the power of prayer, in feeling the strength of non-violence, in being aware of the universal nature of Hinduism's ancient principles, or just in admiring the beauty of God's abode on Earth –- each element has a spiritual significance.

4.1 SWAMINARAYAN AKSHARDHAM TEMPLE,NEW DELHI

4.1.4 ABOUT AKSHARDHAM, DELHI

Akshardham or Swaminarayan Akshardham complex is a Hindu mandir, and a spiritual-cultural campus in New Delhi, India. Also referred to as Akshardham Temple or Swaminarayan Akshardham, the complex displays millennia of traditional Hindu and Indian culture, spirituality, and architecture.

The temple, which attracts approximately 70 percent of all tourists who visit Delhi, was officially opened on 6 November 2005 by Dr. A.P.J. Abdul Kalam. It sits near the banks of the Yamuna adjacent to the 2010 Commonwealth Games village in eastern New Delhi. The temple, at the centre of the complex, was built according to the Vastu shastra and Pancharatra shastra.

The complex features an Abhisheka Mandap, Sahaj Anand water show, a thematic garden and three exhibitions. According to Swaminarayan Hinduism, the word Akshardham means the abode of almighty Lord Swaminarayan and believed by followers as a temporal home of God on earth

The main attraction of the Swaminarayan Akshardham complex is the Akshardham Mandir. It rises 141-foot (43 m) high, spans 316-foot (96 m) wide, and extends 356-foot (109 m) long. It is intricately carved with flora, fauna, dancers, musicians, and deities.

Under the temple's central dome lies the 11-foot (3.4m) high murti of Swaminarayan seated in abhayamudra to whom the temple is dedicated. Swaminarayan is surrounded by images of the faith's lineage of Gurus depicted either in a devotional posture or in a posture of service

BAPS Swaminarayan Akshardham in New Delhi, India, is the world's largest comprehensive Hindu temple. It measures 356 ft (109 m). long, 316 ft (96 m). wide and 141 ft (43 m). high, covering an area of 86,342 sq ft (8,021.4 m2).

The record was presented for Akshardham as the World's Largest Comprehensive Hindu Temple Delhi Development Authority offered 60 acres (240,000 m2) of land, and the Uttar Pradesh Government offered 30 acres (120,000 m2) for the project

4.1 SWAMINARAYAN AKSHARDHAM TEMPLE,NEW DELHI

4.1.4.1 GAJENDRA PEETH

The Akshardham Mandir rests on the unique 1,070 ft long Gajendra Peeth, which comprises 148 sculpted stone elephants, and dozens of other sculptures of people, animals and birds weighing in excess of 3,000 tons. It pays tribute to the glory of elephants and nature in Indian culture.

The Gajendra Peeth, the lower pradakshina, is a unique, captivating feature of Swaminarayan Akshardham and is an inspiring revival of an ancient architectural tradition. Ancient architectural treatises like Mayamtam, Shilpa Ratnakar, Diparnav and others prescribe a gajsthar (plinth of elephants) for palaces and mandirs. This tradition is found in the ancient Kailas Mandir of Ellora, which is 1300 years old and in the Mahabalipuram Mandir that is 1400 years old. Prior to the 12th century, many mandirs followed this tradition by having a gajsthar. The large gajsthar of the Swaminarayan Akshardham marks a bold return of this tradition.

This depiction of elephants is to honor these grand yet gentle animals and also share messages of peace, beauty and gentleness.

4.1 SWAMINARAYAN AKSHARDHAM TEMPLE,NEW DELHI

4.1.5 VISUAL STUDY

Marvelous Sculptures

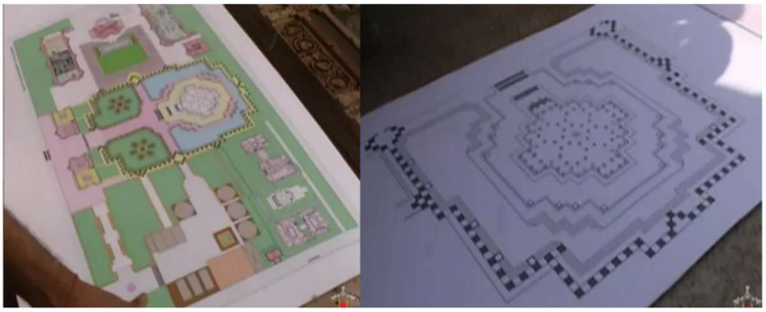
Heavy Carvings on the ceiling

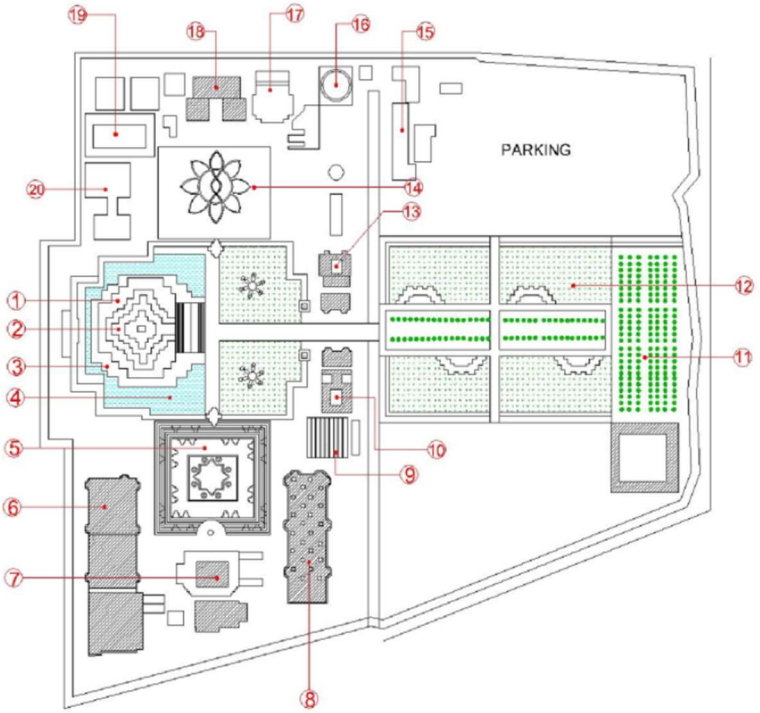
Main Deity
Bhagwan SwamiNarayan

Sacred Water of 108 rivers
flowing around the main temple

Encircling Plinth of the temple
With the story of Gajanan

4.1.6 SITE PLAN





SI.NO	NAME OF SPACE
1	MANDOVAR
2	MONUMENTAL SANCTUM
3	GAJENDRA PEETH
4	NARAYAN SAROVAR
5	MUSICAL FOUNTAIN
6	EXHIBITION HALL2
7	NEELKANTH YATRA
8	EXHIBITION HALL
9	SHADE FOR WRITING CUE
10	OFFICE AND GUEST AREA
11	IN HOUSE NURSERY
12	CULTURAL GARDEN
13	BHAKTI DWAR
14	YOGIHRIDAY KAMAL
15	SECURITY CHECK
16	CLOAK ROOM
17	SHOP
18	FOOD COURT
19	TEMPLE

4.1 SWAMINARAYAN AKSHARDHAM TEMPLE,NEW DELHI

4.1.6. SITE PLAN

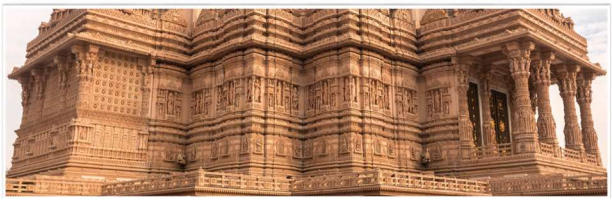
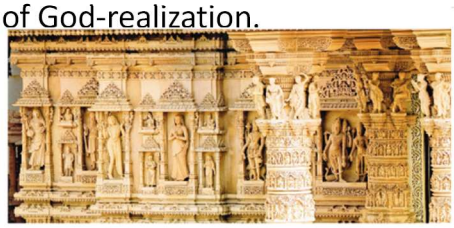
4.1.6 .1 MANDOVER

The ornate external wall of the Swaminarayan Akshardham monument is known as the mandovar. It is the largest, most intricately carved mandovar built in India in the past 800 years,and is 610 ft long and 25ft high. It features 200 sculptured stone figure Ganeshji in diferent mudras.

The base of the mandovar is called the jagati. In this layer, one finds carvings of living beings from our everyday world.

In the subsequent layers, one finds carvings of flowers that stand for beauty and fragrance. In the middle of the mandovar, known as vibhuti, are sculptures of the avatars, sages, devas, acharyas and devotees.

And on top within this layer are the samarans that exhort people to strive for spiritual height in life. The entire mandovar inspires an individual to liberate his life from the shackles of mundane pleasures and ascend to the ultimate state of God-realization.

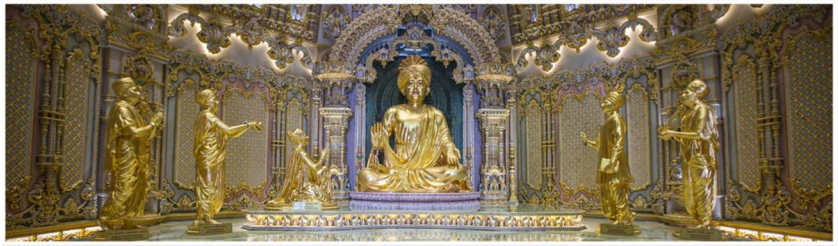

4.1.6 .2 GARBHAGRIH

The inner sanctum or garbhagruh of the Akshardham mandir is home to Bhagwan Swaminarayan and his divine succession of gurus - Gunatitanand Swami, Bhagatji Maharaj, Shastriji Maharaj, Yogiji Maharaj, and Pramukh Swami Maharaj.

As manifestations of Aksharbrahma, the gurus, as manifestations of Aksharbrahma, are God's eternal servants and ideals of saintliness and devotion.

They reside in the garbhagruh eternally offering service and worship to Bhagwan Swaminarayan. Items sanctified by Bhagwan Swaminarayan during his time on Earth are also preserved for darshan directly behind the garbhagruh.

Around the garbhagruh, special altars are devoted to other Hindu deities of Sanatana Dharma: Shri Sita-Ram, Shri Radha-Krishna, Shri Lakshmi-Narayan, and Shri Shiv-Parvati.




4.1 SWAMINARAYAN AKSHARDHAM TEMPLE,NEW DELHI

4.1.6. SITE PLAN

4.1.6 . 3. GAJENDRA PEETH

A mandir stands, traditionally and symbolically, on the shoulders of elephants. In a uniquely creative adaptation, the elephants at the base of Swaminarayan Akshardham are not just standing still. The Gajendra Peeth or Elephant Plinth presents stories and legends of elephants with nature, with humans and with God. This depiction of elephants is to honor these grand yet gentle animals and also share messages of peace, beauty and gentleness.

4.1.6 . 4. NARAYAN SAROVAR

Narayan Sarovar surrounds the Akshardham Monument on three sides. The holy waters of 151 rivers, lakes and stepwells of India, visited by Bhagwan

Swaminarayan, have been ritually added to NarayanSarovar. Water flows into the NarayanSarovar through 108 gaumukhs on the side and back walls of the Mandir.

4.1.6 5. MUSICAL FOUNTAIN

Narayan Sarovar surrounds the Akshardham Monument on three sides. The holy waters of 151 rivers, lakes and stepwells of India, visited by Bhagwan

Swaminarayan, have been ritually added to Narayan Sarovar. Water flows into the Narayan Sarovar through 108 gaumukhs on the side and back walls of the Mandir. The fountain is named after the founder of the Hindu organisation BAPS, Shastriji Maharaj.[22] The fountain measures 300 feet (91 m) by 300 feet (91 m) with 2,870 steps and 108 small shrines. In its centre lies an eight-petaled lotus shaped yagna kund designed according to the Jayaakhya Samhita of the Panchratra shastra.

4.1 SWAMINARAYAN AKSHARDHAM TEMPLE,NEW DELHI

4.1.6. SITE PLAN

4.1.6 . 6. EXHIBITION HALL

The exhibitions are displayed in three large halls, each with a unique display style. A source of education, information and inspiration, they are a fourfold combination of art, science, culture and spirituality. Artistically mesmerizing, scientifically stunning, culturally moving, and spiritually elevating, the exhibitions create amazing environments capable of transporting viewers to ancient India. A balanced fusion of ancient values and wisdom and the best of modern media and technology, the exhibitions provide a powerful, soul-stirring experience of Hindu heritage and universal values. The three halls are: Sahajanand Darshan – Hall of Values; Neelkanth Darshan – Large Format Film; Sanskruti Darshan – Cultural Boat Ride.


4.1.6 . 7. NEELKANTH YATRA

At Akshardham's giant screen theater, visitors become engrossed in Neelkanth Yatra - a signature giant screen film. Here, on 76 feet wide and 57 feet tall screen and 15.1 channels sound experience, the audience follows a young Neelkanth Varni on an epic trek across the Indian subcontinent. From the icy peaks in the northern Himalayas to the warm beaches of southern India, follow Neelkanth as he traverses 12,000 kilometers across the length and breadth of India. Be reminded of the value of sacrifice and service, the wisdom of the eternal soul, and the power of faith.


4.1.6 . 8. SHADE FOR WRITING CUE



4.1 SWAMINARAYAN AKSHARDHAM TEMPLE,NEW DELHI

4.1.6. SITE PLAN

4.1.6 . 13. BHAKTI DWAR AND MAYUR DWAR

BHAKTI DWAR:-The Gate of Devotion celebrates the Vedic tradition of dual worship. Offering devotion to God and his choicest Devotee is the genuine form of worship. Honouring this custom, 208 sculpted dual forms of God and His devotee decorate this splendid gate.

MAYUR DWAR:-The peacock is a symbol of beauty and purity. It isalso the national bird of India. The two Mayur Dwars (Peacock Gates) pay tribute to the joy and colour peacocks add to life. A total of 869 sculpted peacocks adorn each of the beautiful gates.

4.1.6 . 15. SECURITY CHECK

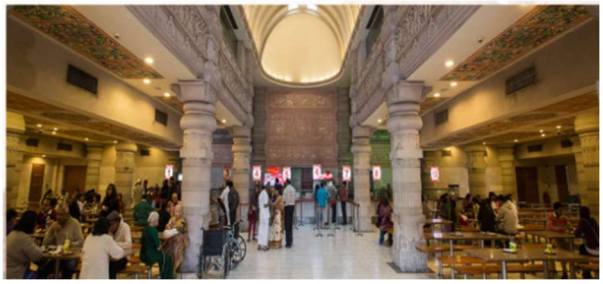
4.1.6 . 16. CLOAK ROOM

4.1 SWAMINARAYAN AKSHARDHAM TEMPLE,NEW DELHI

4.1.6. SITE PLAN

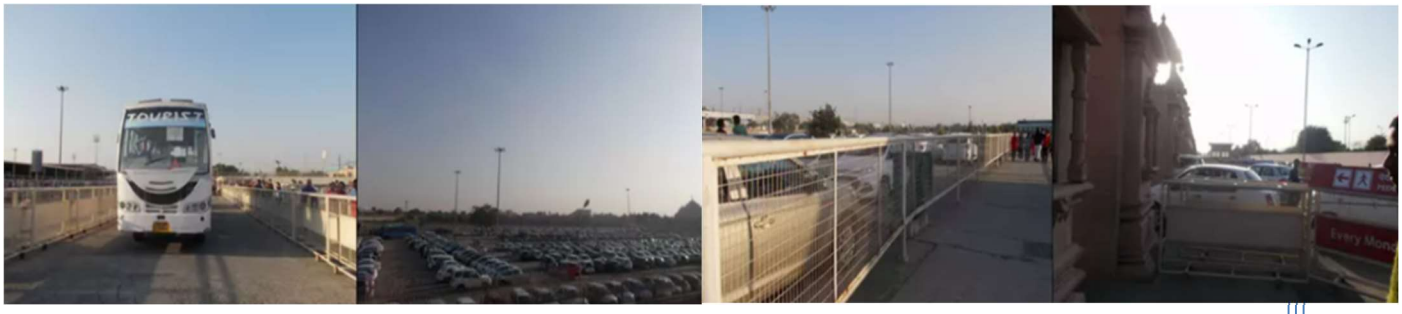
4.1.6 . 17. CLOAK ROOM

4.1.6 . 18. FOOD COURT



4.1.6 . 20. PARKING

car parking (open) 500 car + 20 bus + 3000 bikes



4.1 SWAMINARAYAN AKSHARDHAM TEMPLE,NEW DELHI

4.1.7. AREA ANALYSIS

sr		
1	main temple	109X96 sq m
2	multi purpose hall	1200 sq m
3	kitchen (prasadm)	250.00 sq m
4	5 food container store	100.00 sq m
5	liabarary 100 ppl	NA
6	pandal	NA

Auditorium (capcity 750 ppl)	
stage	200.00 sq m
sitting	4000.00 sq m
Toilet	140.00 sq m
cloak room	120.00 sq m
foyer	900.00 sq m

sr		
1	parking	15000 sq m
2	oht in lt	2lakh lt
3	soft scape	30 %
4	hard scape	40%
5	crowed /day	3000- 7000
6	crowed in festival	90,000- 1Lakh

Auditorium (capcity 330 ppl)	
no entrance exit	3 entery 2 exit
total site area	60 acre
material	stone/marble
focal point	NA
foyer	2000.00 sq m

4.2 ISCKON - SHRI RADHA PARTHASARATHY TEMPLE COMPLEX, SANT NAGAR, NEW DELHI

4.2.1 SITE ANALYSIS

4.2.1 1 LOCATION

ISCKON temple is 1.9 km from Nehru Metro station. The temple is located at a distance of 14 Km from Delhi Railway station on the Hare Krishna Hill. The Temple is located in Sant Nagar main road, East of Kailash, New Delhi

4.2.1 2 SITE AREA

3 Acres approx.

4.2.1 3 SITE APPROACH

This Temple has 2 Entrances: one is from 30 ft. wide Raja Dhirsain Marg and other one is secondary entrance from parking

AIRPORT

AIRPORT IS APPROX: 17 KM.

RAILWAY STAION MAP

New delhi railway station is approx: 13 km

BUS STATION

Anand vihar bus staion is approx: 15 km.

METRO STATION MAP

Greater kailash metro station 3 km.

4.2 ISCKON - SHRI RADHA PARTHASARATHY TEMPLE COMPLEX, SANT NAGAR, NEW DELHI

4.2.1. SITE ANALYSIS

4.2.1 4.SITE SURROUNDINGS

ISCKON Temple is 2.4 Km from Lotus Temple

4.2.1 5. SITE DRAINAGE SYSTEM:

The waste water is Drained along the natural slope of 8m. The Temple is on Hare Krishna hill. The site gets its natural slope of 8 meters. The road on the side of temple is towards North-east.

4.2.1 6. ORIENTATION OF SITE

The site- Hare Krishna hill as it's called, this is the most logical direction to orient the temple to, if you want to utilize the entrance, and let the hill dictate the pathway leading up to the temple.

The complex oriented at east west direction.

Coordinates: 28°33'21"N 77°15'13"E

SITE ORIENTATION

TEMPLE ORIENTAION

4.2 ISCKON - SHRI RADHA PARTHASARATHY TEMPLE COMPLEX, SANT NAGAR, NEW DELHI

4.2.2. SITE ANALYSIS

4.1.2 7. SOIL TYPE

Hard and Rocky Soil.

4.1.2 8. TOPOGRAPGHY

The temple is situated on a sloping site and covers an area of 3 acres with slope of 8m.

4.2.3. SELECTION CRITERIA FOR CASE STUDY

- The planning and use of levels on site.
- The case study has almost same climatic conditions as compared to proposed project site.
- The proposed project is almost same as case study in terms of usage, the client needs and spatial requirements.

4.2.4. VISUALSTUDY

MAIN ENTRY

SECOND ENTRY

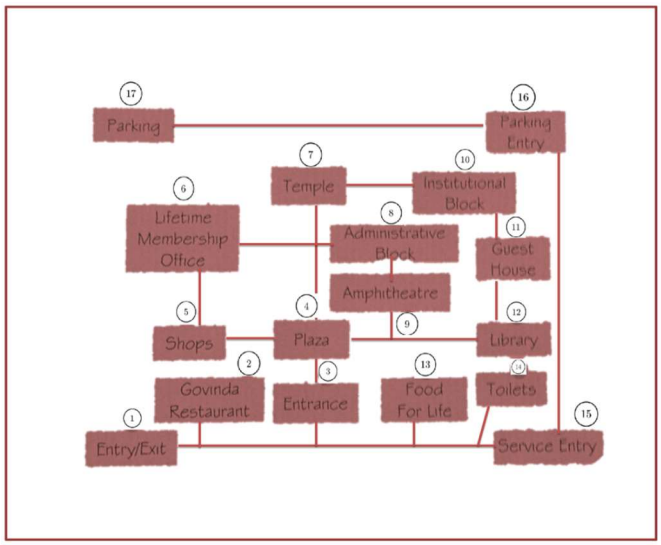
FINAL ENTRY

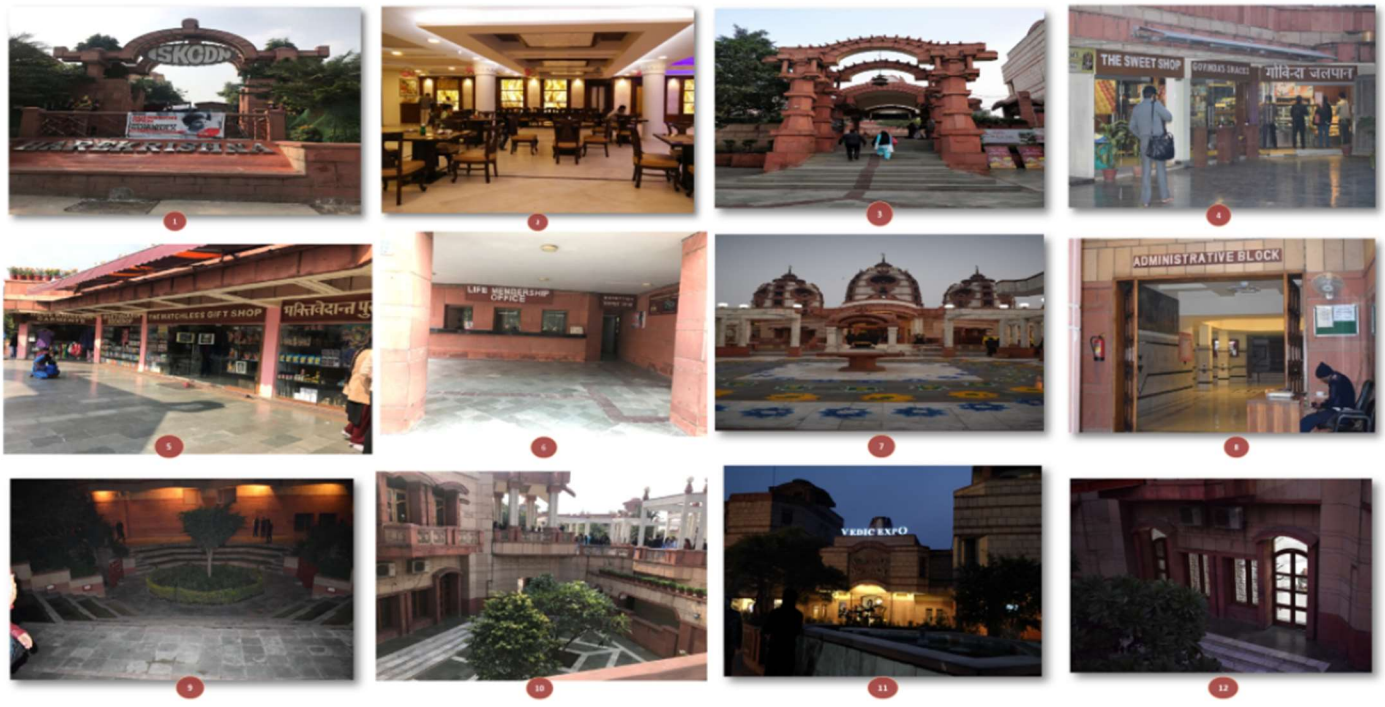
GARBHA GRIH

4.2 ISCKON - SHRI RADHA PARTHASARATHY TEMPLE COMPLEX, SANT NAGAR, NEW DELHI

4.2.5. SITE PLAN

MODEL OF TEMPLE





4.2 ISCKON - SHRI RADHA PARTHASARATHY TEMPLE COMPLEX, SANT NAGAR, NEW DELHI

4.2.6. LANDSCAPE FEATURES

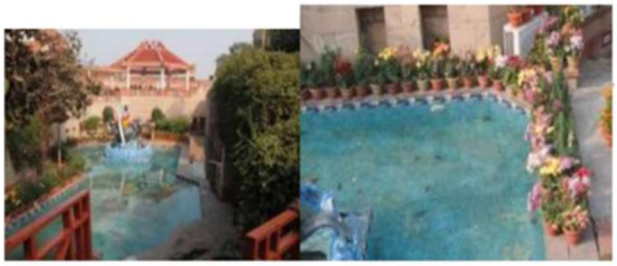
Water bodies have been provided to create micro climate in the site. Oat is provided around the plantation zone and water bodies and fountain.

The temple is already situated on natural mound.

The natural slope is maintained by designing the levels.

The trees have been grown in pockets of these levels on the ground covers. There are zones of plantations in several pockets pediments, along the circulation and foundation plantation is also done. Row of plantation is done along the boundary.

Soft Pockets



Water Features

Water fountains at various levels

Soft pockets and mounds

Plantation along with the paving

Gardening at various levels

Ornamental plantation has been done in the foundation plantation. Various flowering plants with vivid texture and colour creates interest in the fancy areas to be highlighted which are water bodies, entrance and near street lights and fountains.

Encouraging the theme of the temple sculptures of Krishna have been synchronized in the landscaping features creating interest in levels when one approaches towards the temple through the stairs of different levels comes across the different pockets of landscaping, plantation rows and pockets of soft and hard scape.

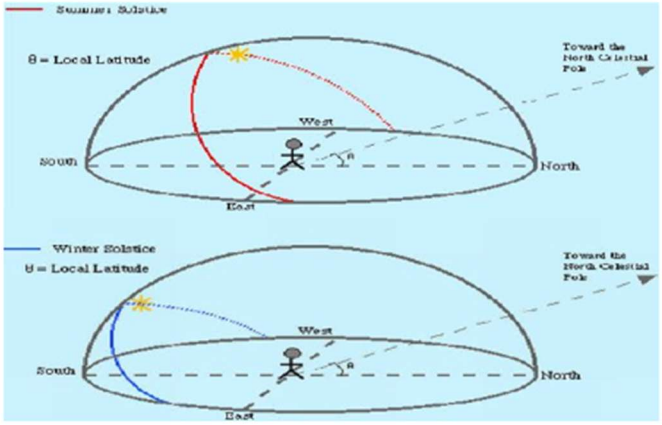
4.2 ISCKON - SHRI RADHA PARTHASARATHY TEMPLE COMPLEX, SANT NAGAR, NEW DELHI

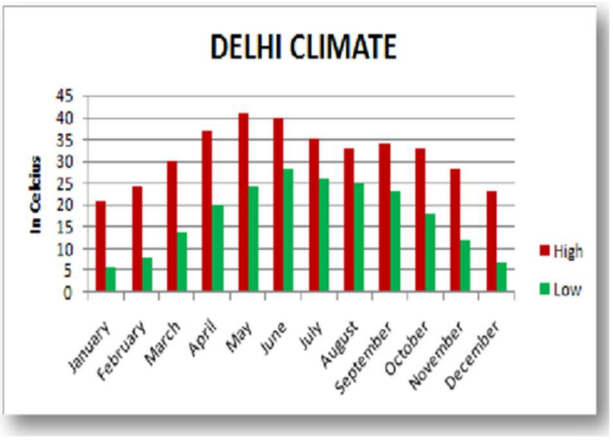
4.2.7. CLIMATE

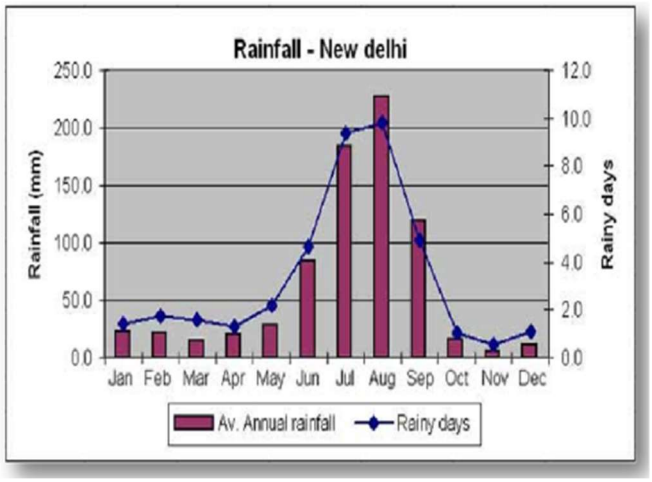
The climate of Delhi is an overlap between monsoon-influenced humid subtropical, with high variation between summer and winter temperatures and precipitation.

The city features dust storms(something more commonly seen in a desert climate) has relatively dry short winters and has a prolonged spell of very hot weather, due to its semi-arid climate.

Summers start in early April and peak in May, with average temperatures near 32 °C although occasional heat waves can result in highs close to 45 °C (114 °F) on some days and therefore higher apparent temperature. Wind is blowing from South-West (SW) to North-East (NE)







Month	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Year
Average high °C (°F)	21.1 (70)	24.2 (75.6)	30.0 (86)	36.2 (97.2)	39.6 (103.3)	39.3 (102.7)	35.1 (95.2)	33.3 (91.9)	33.9 (93)	32.9 (91.2)	28.3 (82.9)	23.0 (73.4)	31.4 (88.5)
Average low °C (°F)	7.3 (45.1)	10.1 (50.2)	15.4 (59.7)	21.5 (70.7)	25.9 (78.6)	28.3 (82.9)	26.6 (79.9)	25.9 (78.6)	24.4 (75.9)	19.5 (67.1)	12.8 (55)	8.2 (46.8)	18.8 (65.8)
Rainfall mm (inches)	20.3 (0.799)	15.0 (0.591)	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 (0.197)	7.8 (0.307)	797.3 (31.389)
Avg. rainy 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	261.0	263.5	198.0	167.4	176.7	219.0	269.7	246.0	217.0	2,688.4

4.2 ISCKON - SHRI RADHA PARTHASARATHY TEMPLE COMPLEX, SANT NAGAR, NEW DELHI

4.2.8. CONCEPT

Ar. A P Kanvinde accurately studied the temples of East West and Central India and those related to Vaishnavism.

The Concept is based on the four protectors in a temple guarding all sides and major elements like Kalash, Shikhara are executed just like in Kaling reign Temple of Ganga Daynasty, eg. Lingaraj temple.

The Jangha in temple is used and is modified to slim architectural rings.

4.2.9 PLANNING

The plan here is divided in 4 main blocks considering the studies ahead :

Temple block:

This block faces west and has 3 floors.

Entries from 3 sides North, west and south.

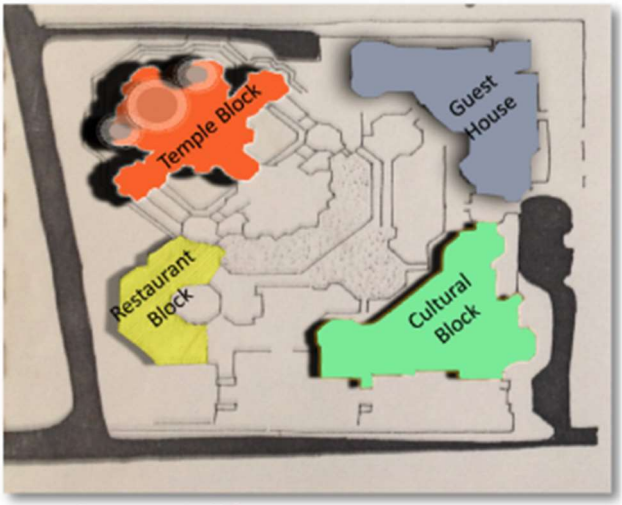
The site was very suitable for constructing the temple as height has an auspicious significance from mythological view point.

The design approach is aimed at synthesizing all activities so that the functional needs are met maintaining association with the historical past on one —hand and giving new thoughts with respect to the time and technology.

As the highest spot of the site has been allotted to the main temple deity(facing an east west direction) the hierarchy of buildings have been so beautifully placed around it that it gives the expression of unified whole.

4.2 ISCKON - SHRI RADHA PARTHASARATHY TEMPLE COMPLEX, SANT NAGAR, NEW DELHI

4.2.9. PLANNING



Layout Plan

The whole temple complex is divided into two zones:

- one includes the temple and the other involves the ancillary functions separated by a sunken landscape court in between. At the intermediate levels one finds the shopping area and shoe keeping area. This is not the highlighted area.

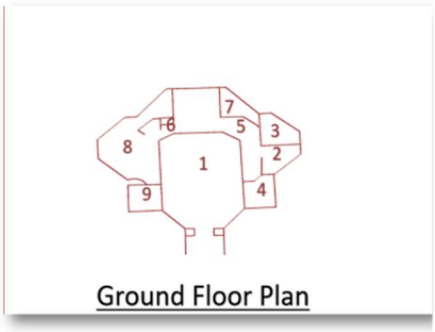
- From the central court there is entry to the halls and a special kitchen with accommodation for the Priest at the lower level under the main hall and this also has the benefit of not disturbing the activities of the main hall in any way.

- There are, therefore two parikramas: one around the deities and the other around the temple complex as a whole.

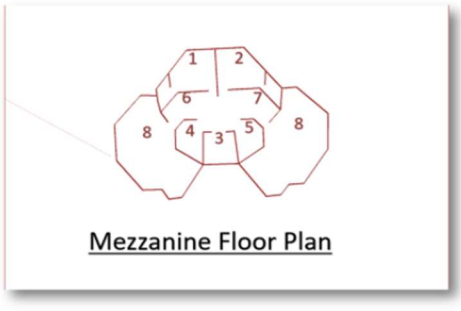
4.2 ISCKON - SHRI RADHA PARTHASARATHY TEMPLE COMPLEX, SANT NAGAR, NEW DELHI

4.2.9. PLANNING

TEMPLE BLOCK



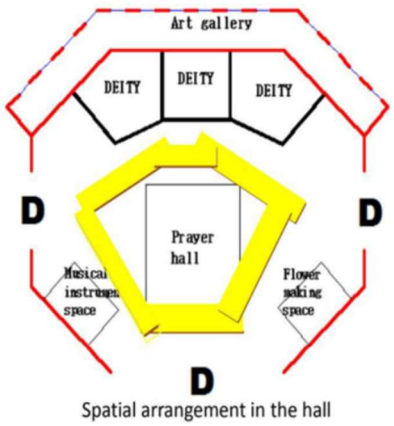
Ground Floor Plan



Mezzanine Floor Plan

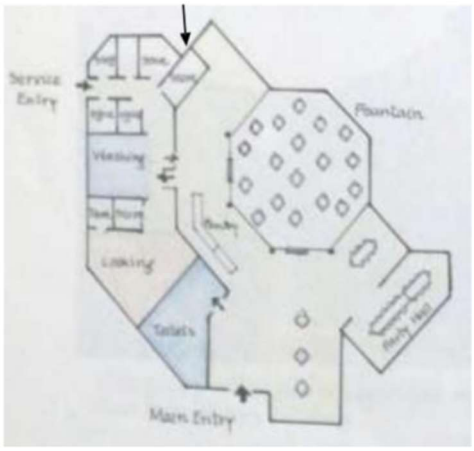
First Floor Plan
Area 522 m²

MAIN HALL



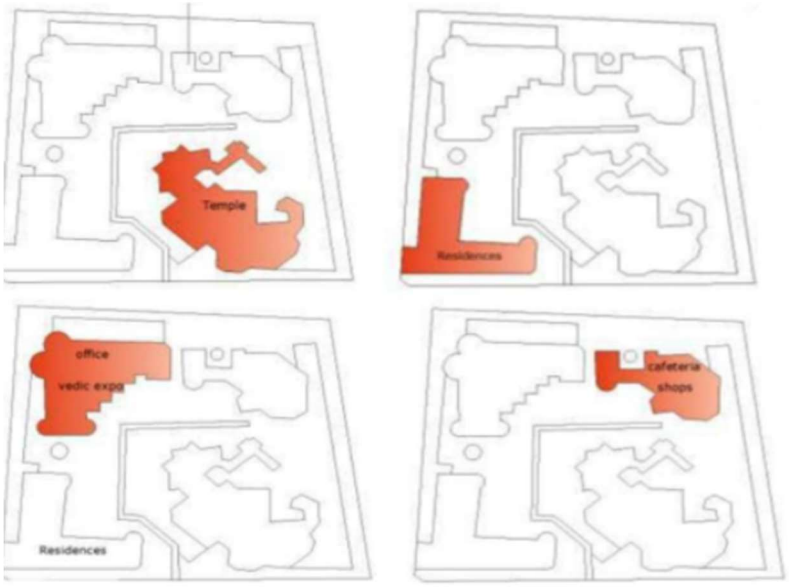
Spatial arrangement in the hall

RESTAURANT BLOCK



The area of the Govinda restaurant is about 1500 sq ft and is used for seating 120 people at a time, which is somewhat less than the standard area required for this seating capacity(required area = 1800 to 2160 sq ft

4.2.10. INTER-RELATIONSHIP BETWEEN SPACES



4.2 ISCKON - SHRI RADHA PARTHASARATHY TEMPLE COMPLEX, SANT NAGAR, NEW DELHI

4.2.11. CONSTRUCTION SYSTEM

The building was constructed in reinforced concrete frame structure with brick wall filling and clad with red sand stone and white marble finish.

This temple has an interesting choice. Brown Dholpur stone with white Marble.

Just like in jama masjid and humayun tomb the two tone scheme has been carried out beautifully. The materials have been handled carefully, each given its due respect.

The marble has been used only for cladding, while the dholpur stone has been carved, and used to highlight the edges. It's treated with only dholpur stone- with some very angular geometric carvings. And, the entrance on the road-side, is a little like an amusement park. With the huge ISKON logo hanging and figures to welcome you on either.

4.2 ISCKON - SHRI RADHA PARTHASARATHY TEMPLE COMPLEX, SANT NAGAR, NEW DELHI

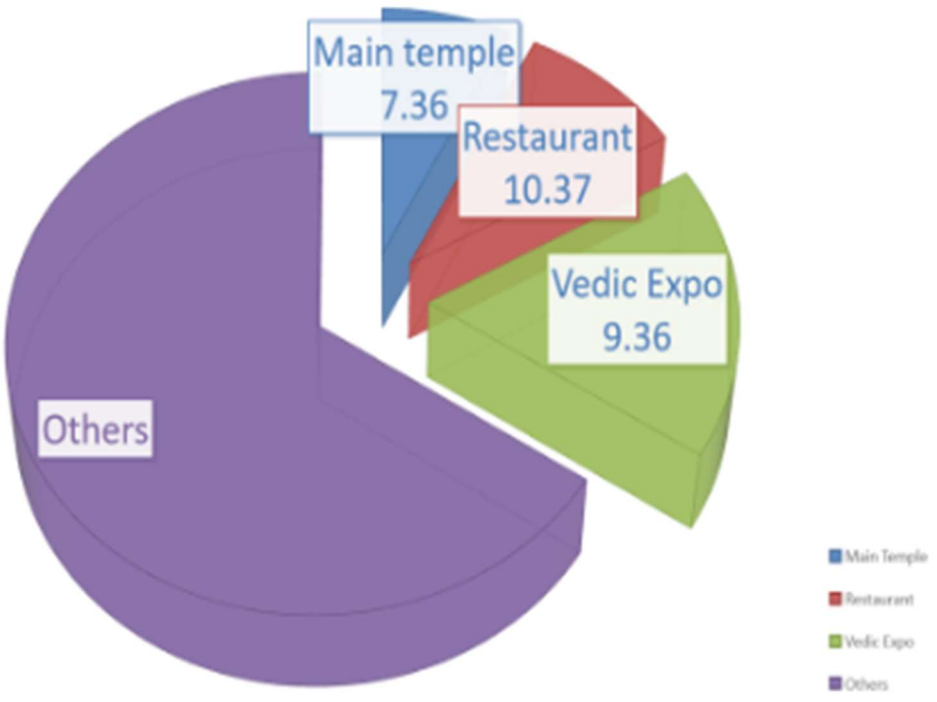
4.2.12. AREA ANALYSIS

Name	Area
1.Prasadam Hall	135 m²
2.Kitchen	16.2 m²
3. Deity kitchen	16.4 m²
4.Store	15 m²
5.StairCase	45 m²
6.Service Lift	2 m²
7.Handwash	12 m²
8.BhramCharis Room	32.6 m²
9.Air Cooling Room	13.8 m²

Name	Area
1.President's Room	30.5 m²
2.Vice President's Room	30.5 m²
3. Dressing Room For Lord Krishna	12 m²
4.Dressing Room	13.7 m²
5.Dressing Room	13.7 m²
6.Service Lift	2 m²
7.Staircase	4.5 m²
8.Brahamchari's Room	69.5 m²

Name	Area
1.President's Room	30.5 m²
2.Vice President's Room	30.5 m²
3. Dressing Room For Lord Krishna	12 m²
4.Dressing Room	13.7 m²
5.Dressing Room	13.7 m²
6.Service Lift	2 m²
7.Staircase	4.5 m²
8.Brahamchari's Room	69.5 m²

4.2.13. INFERENCES



4. STANDARDS

4.1 INTRODUCTION

'Akshardham' means the divine abode of God. It is hailed as an eternal place of devotion, purity and peace.

Swaminarayan Akshardham – an abode of God, a Hindu house of worship, and a spiritual and cultural campus dedicated to devotion, learning and harmony. Timeless Hindu spiritual messages, vibrant devotional traditions and ancient architecture all are echoed in its art and architecture.

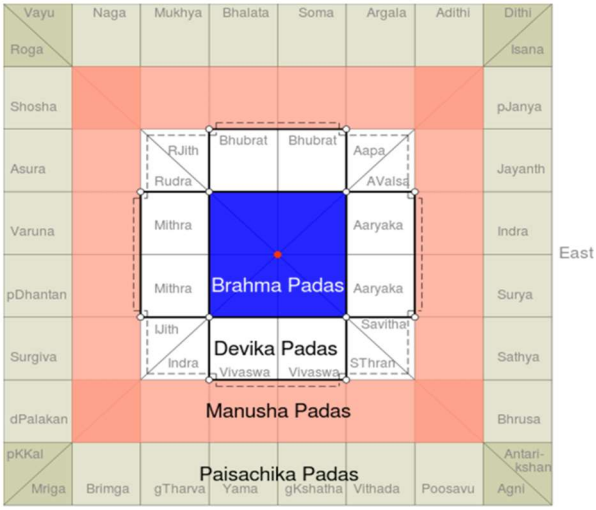
The mandir is a humble tribute to Bhagwan Swaminarayan (1781- 1830), the avatars, devas and great sages of Hinduism.

Hindu temple architecture as the main form of Hindu architecture has many varieties of style, though the basic nature of the Hindu temple remains the same, with the essential feature an inner sanctum, the garbhagriha or womb-chamber, where the primary Murti or the image of a deity is housed in a simple bare cell.

Each element of Akshardham echoes with spirituality – the Mandir, the Exhibitions and even the Gardens.

The Akshardham mandir has over two hundred murtis, representing many of the spiritual stalwarts over many millennia. The spiritual premise of Akshardham is that each soul is potentially divine. Whether we are serving the family, the country, our neighbors or all living beings the world over , each service can help one move towards divinity. Each prayer is a call towards improving oneself and moving closer to God.

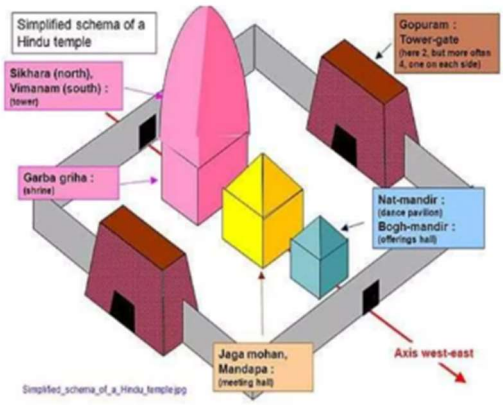
A visit to Akshardham is a spiritually enriching experience. Whether it is in realizing the power of prayer, in feeling the strength of non-violence, in being aware of the universal nature of Hinduism's ancient principles, or just in admiring the beauty of God's abode on Earth –- each element has a spiritual significance

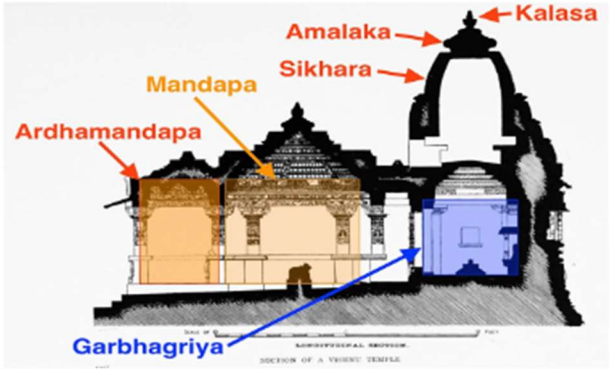


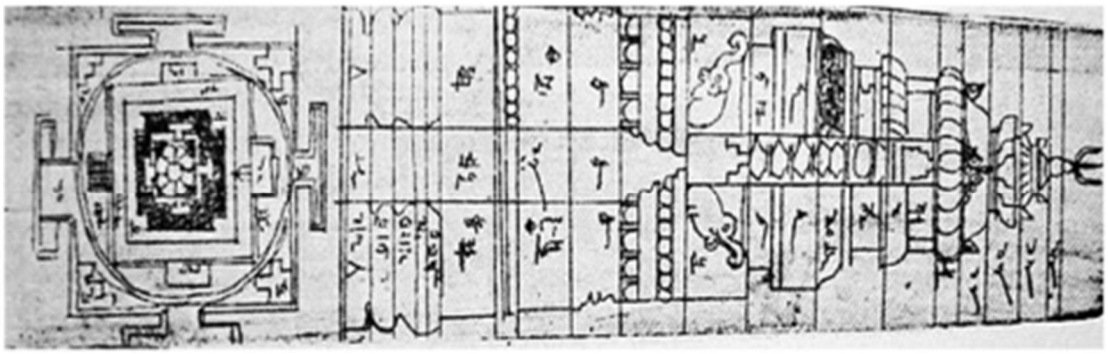
Manduka Mandala - Hindu Temple 64 padas

4.2 SCOPE OF SWAMINARAYAN TEMPLE

The main scope to have Swaminarayan temple is to revive and to keep alive the Hindu tradition with modern design. In this sort of temple complex it's not only about the living tradition and culture but also about how the miniature architecture and the traditional Indian Architecture becomes a prominent way to be visualized to India as well in international world.







4.3 PRINCIPLE FEATUTES OF A TEMPLE

4.3.1 SHIKHARA

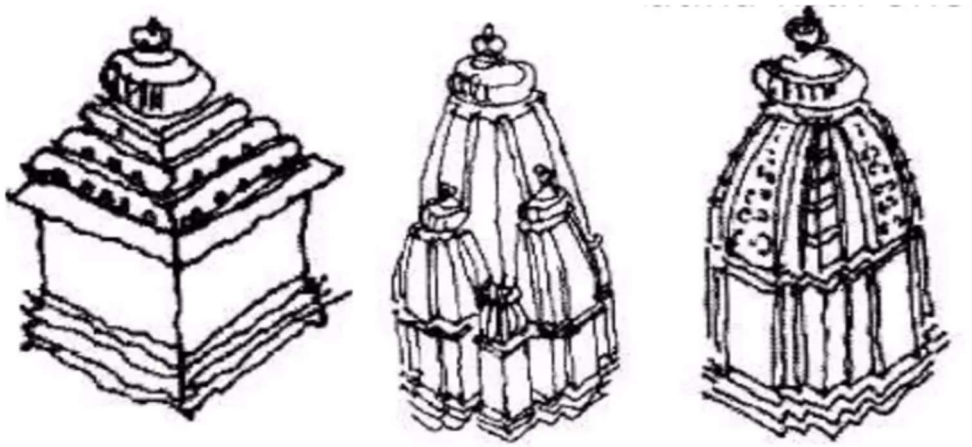
SIKHARA, a Sanskrit word translating literally to "mountain peak", refers to the rising tower in the Hindu temple architecture in North India.

The North Indian shikhara is basically of two types:

(1) The , Rectilinear in outline and capped by a bell-shaped member, the form more usually found above the mandapa.

(2) The , Curvilinear in outline, the type most usually found above the sanctuary; and

(3) The Sekhari, consists of a central Latina with one pr more rows of half spires



4.3.2 VIMANA

Refers to the tower above sanctum in the Hindu temple architecture in South India.

It is always square in plan and surmounted by a pyramidal roof of one /or more stories; it contains the cell where the image of the god or his emblem is placed.

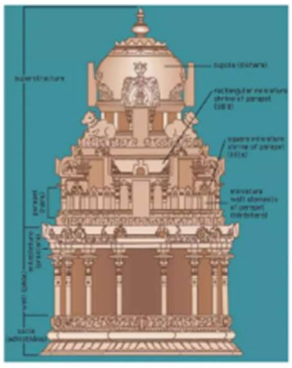
4.3.3 ANTRALA

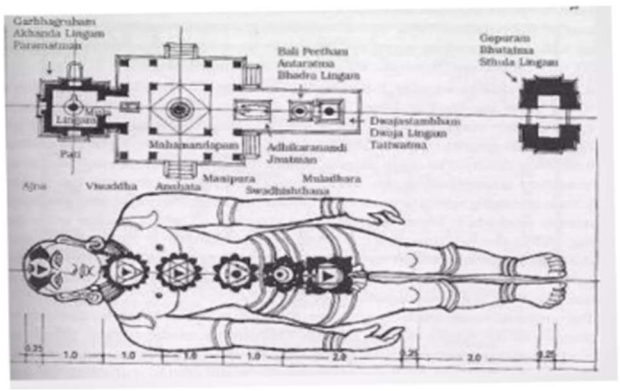
`Antarala' meaning the vestibule or the intermediate chamber. It unites the main sanctuary and the pillared hall of the temple

4.3.4 GOPURAMS

`Gopurams' meaning the monumental and ornate tower at the entrance of the temple complex. specially found in south India

4.3 PRINCIPLE FEATUTES OF A TEMPLE





4.3.5 PITHA

'Pitha' , the plinth or the platform of the temple

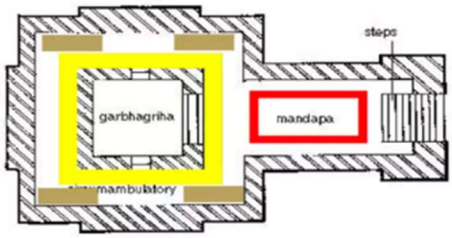
4.3.6 GARBHAGRIHA

Garbhagriha. meaning the womb chamber.

It is nucleus and the innermost chamber of the temple where the image or idol of the deity is placed.

The chamber is mostly square in plan and is entered by a doorway on its eastern side.

The visitors are not allowed inside the garbhagriha in most of the temples, only the priests perform the rituals and worship



4.3.7 MANDAPA

Mandapa., is the pillared hall in front of the

garbhac3riha, for the assembly of the devotees. It 15 used by the devotees to sit, pray, chant, meditate and watch the priests performing the rituals. It is also known as

`Natamandira. meaning temple hall of dancing, where in olden days ritual of music and dance was performed. In some of the earlier temples the mandapa was an isolated and separate structure from the sanctuary

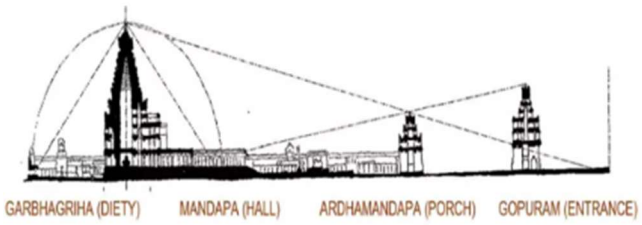
4.3 PRINCIPLE FEATUTES OF A TEMPLE

4.3.8 PARIDAKSHINA PATHA

Pradakshina patha. meaning the ambulatory passageway for circumambulation. It consists of enclosed corridor carried around the outside of garbhagriha. The devotees walk around the deity in clockwise direction as a worship ritual and symbol of respect to the temple god or goddess.

4.3.9 ARDHAMANDAPA

Ardhamandapa. meaning the front porch or the main entrance of the temple leading to the mandapa

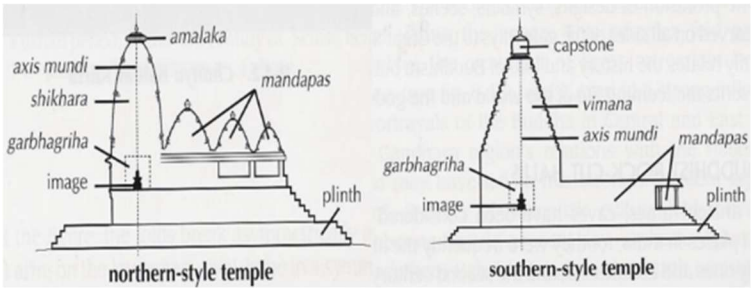


4.4 EVOLUTION OF ARCHITECTURAL STYLES

The distinctive architectural styles of Hindu temples have so developed due to broad geographical, climatic, cultural, racial, historical and linguistic differences between the northern plains and the southern peninsula of India. Broadly based on geography, Hindu temples have been classified into three different orders; the Nagara or 'northern' style, the Dravidian or 'southern 'style, and the Vesara or hybrid style which is seen in the Deccan between the other two.

There are also other distinct styles in peripheral areas such as Bengal, Kerala and the Himalayan valleys. This dissertation focuses on The Nagara or 'the northern style' and the Dravidian or the southern style of Hindu temple architecture

Feature	Nagara Architecture	Dravidian Architecture
Location	According to the Silpasastras, north Indian temples are Nagara style.	According to the Silpasastras, those temples which are situated between the Krishna River and Kanyakumari are Dravida style.
Central Tower	It is characterized by a beehive shaped curvilinear tower (called a Shikhara, in northern terminology) made up of layer upon layer of architectural elements and a cruciform ground plan. In this style, there is a multiple Shikharas.	It has pyramidical shaped central tower (called Vimana in Dravida style). In this style, there is only one single Shikhara or Vimana.
Gopuram (gateway)	In Nagara style, the Shikhara remains the most prominent element of the temple and the gateway is usually modest or even absent.	Gopuram is the most prominent. It is stylized and big in size.
Boundary	In this style, boundary has less emphasised.	In this style, temples have elaborated boundary.
Entrance	In this style, Ganga and Yamuna rivers are depicted in personified form at the entrance of Garbhagriha or sanctum sanctorum	In this style, Dwarpalas are there on the entrance.
Tower	In this style, there are multiple towers. For exampleKhajuraho temple	In this style, there is always a single tower.
Pedestal	In this style, pedestals are higher than ground.	In this style, pedestals are more or less at ground level
Deities on the outside	In this style, temples have deities inside.	In this style, temples have deities outside.
Purpose	Most of the temples in Nagara style had only religious purpose.	Temples in South have not only been religious centres, but were also used for administrative activities, controlling vast areas of land and were also centres of education.



Different Styles of Temple Architecture

4.5 AUDITORIUM

The design of large auditoriums depends upon:

• The maximum number to be accommodated and the range of audience sizes for which the hall should cater.

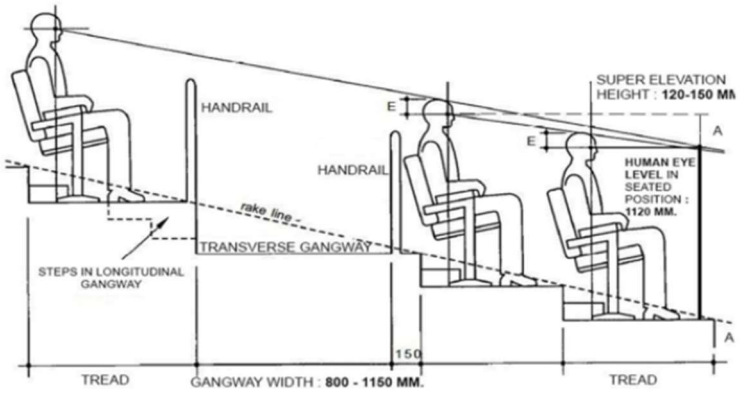
• The different purposes, apart from congress for which the hall may be used, such as staged shows, live theatres etc.

• Budgets allowed and cost limits for particular requirements in order that a full cost-evaluation can be made.

• Supplementary services to be provided in the hall or foyer, such as for banquets, coffee and bar service etc.

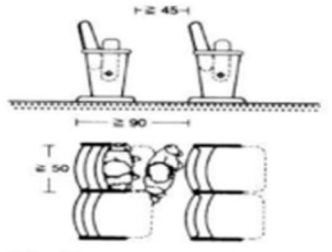
• The configuration of the site and the relationships with other buildings and accommodated forming of the same complex.

The characteristics of a space, in simplified terms, are dependent upon the behavior of the sound reflections and on the period of reverberation.

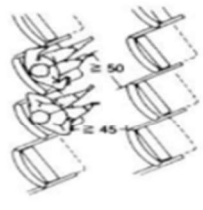


SEATING :
AREA PER SEAT VARIES FROM
0.38 SQ MT-3.05 SQ MT
AISLE WIDTH- 900-1000MM
EXISTS- 150 PERSON/EXIT
STAIRCASE WIDTH- 2000MM

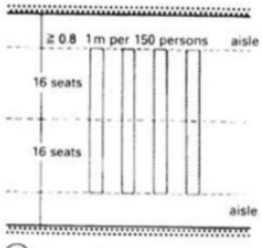
The quality of an open stage performance can be obtained within an auditorium which nevertheless has the means to shut off the acting area, or part of it, from the audience for the purpose of deploying scenery.



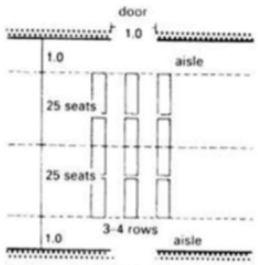
① All seats apart from boxes must have fixed, self-operating folding seats with the above minimum dimensions



② Offset folding seats provide elbow space



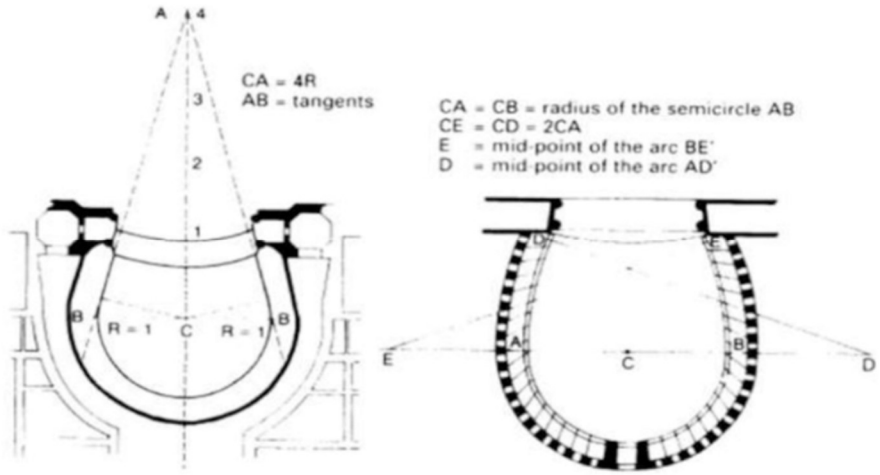
③ Row width: 16 seats



④ Row width: 25 seats + necessary door

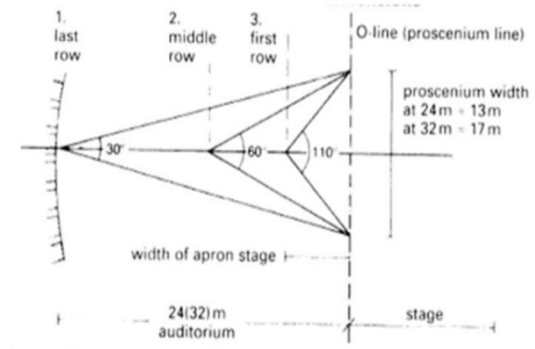
4.5 AUDITORIUM

Essentially the aim has been to bring auditorium and acting area into the same architectural space and to ge as close as possible a relation between the action of the play and the spectators watching it. The focus of the audience tends to group themselves round this focus.

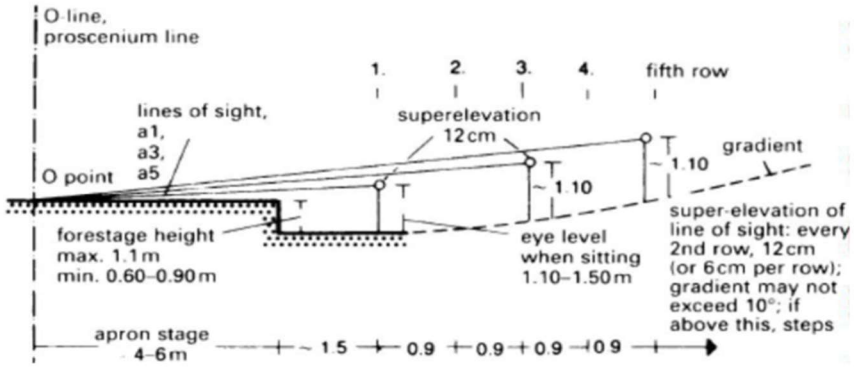


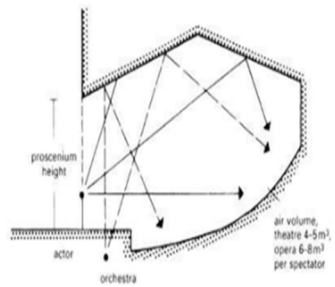
The period of reverberation must be short for clarity of speech; it is usually preferred longer for music and longer still for choral singing It depends mainly upon two factors:

- The amount of sound absorbed and reflected by the surfaces of the auditorium and
- The volume of the auditorium and stage.

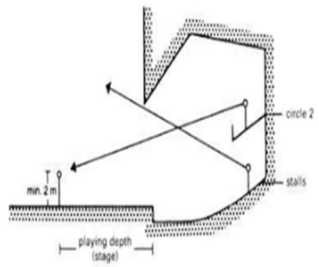


Proportions of the traditional auditorium (view)

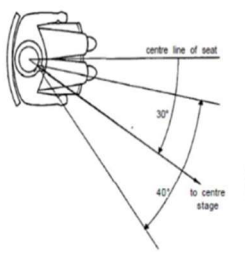




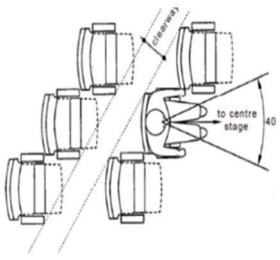
(6) **Ceiling shape and sound reflection**



(7) **Circle theatre and view of stage**



20.25 a The maximum comfortable amount the head can be turned from the seat centreline is 30°.



20.25 b Where the head angle would exceed 30°, the seats may be angled within the row

4.6 LIBRARY

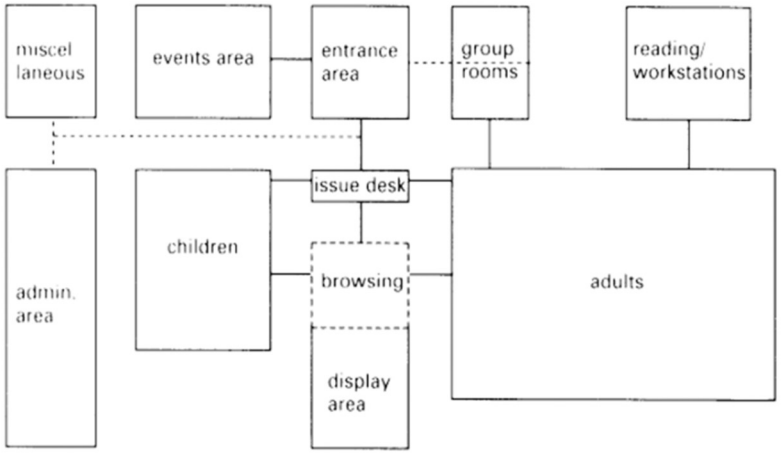
Floor area: 40sq.ft./reader.

Occupancy: reader requiring privacy and extra space.

For groups of 4-6. Lounge readers.

Ceiling height:

- 9' for reading areas less than 100 sq.ft.
- 10'-14' for main reading areas.
- 16'-20' for rooms with mezzanine.

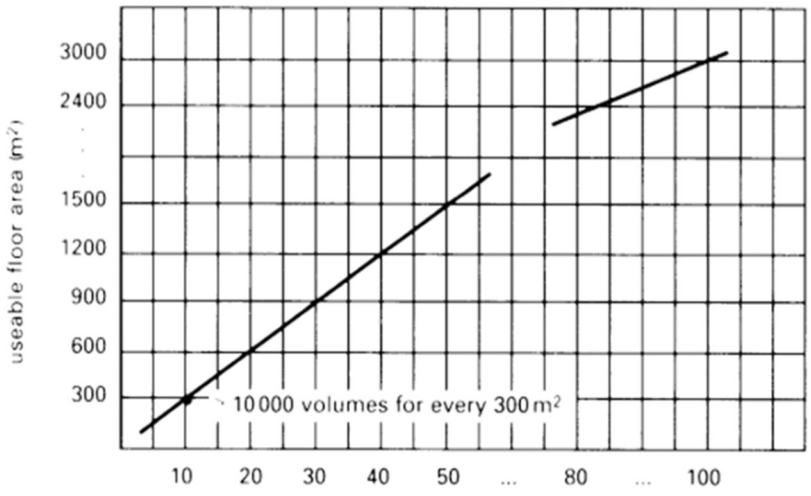


1 **Functional diagram of medium-sized library**

Floors: sound isolated structure. Nylon or carpet rated for heavy wear and glued to floor in heavy traffic areas. Padded carpets may be provided in study areas. Tight weave, cut and loop pile type. Static removal is essential.

Special furnishings:

- Bulletin and announcement boards.
- Display and exhibit cabinets.
- Display shelves for periodicals, special publications. Book shelves.



2 **Public library floor area as a function of collection size**

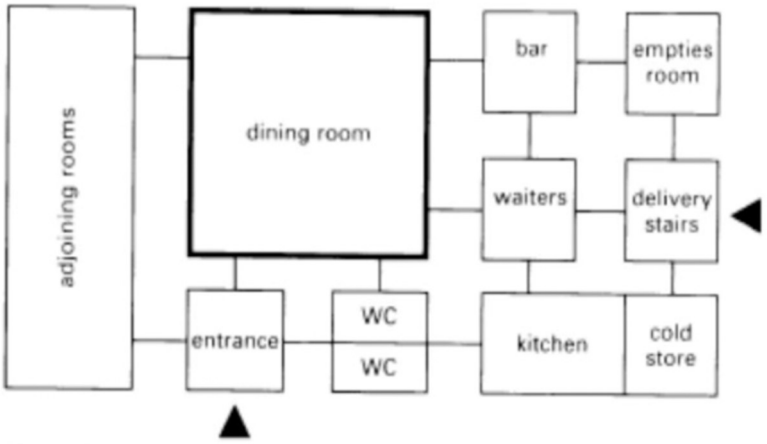
4.7 RESTAURANT

Floor area recommended seating areas for dining 4 diners = 130sq. ft. minimum 90 sq.ft.

6 diners= 160sq.ft. minimum 150sq.ft.

8 diners= 180sq.ft. minimum 172 sq.ft.

10-12 diners= 248sq.ft. minimum 210 sq.ft.



Functional layout for a small restaurant

Minimum widths and clearances width per aisles per place seating= 32" minimum=28".

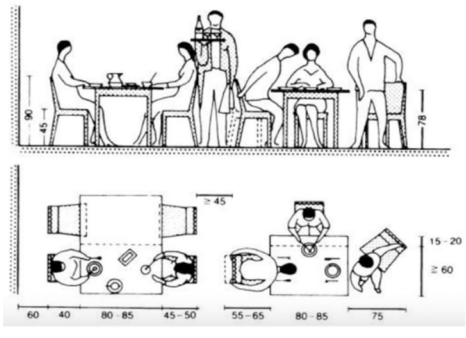
Aisle access behind chairs: 36" minimum-24".

Service aisle= 40-48" minimum=36".

Ceiling heights:9'-14', 7'6" soffits are workable.

Special plan considerations: 4 persons tables set at 45 deg. provide maximum seating room and greatest planning flexibility .

Avoid level changes, not more then 2-3 steps at maximum. Large spaces can be broken into smaller intimate one. Proper Circulation.



dining floor area	walkway width
up to 100 m²	≥ 1.10 m
up to 250 m²	≥ 1.30 m
up to 500 m²	≥ 1.65 m
up to 1000 m²	≥ 1.80 m
over 1000 m²	≥ 2.10 m

(8) **Walkway widths**

customer places	toilets men	toilets women	urinal bowls	urinals (m)
50	1	1	2	2
50–200	2	2	3	3
200–400	3	4	6	4
400	– determine in individual case –			

(9) **Toilet facilities**

tables	seats	waiter service (m²/seat)	self-service (m²/seat)
square	4	1.25	1.25
rectangular	4	1.10	1.20
rectangular	6	1.05	1.10
rectangular	8	1.05	1.05

(11) **Total space requirements for dining rooms**

main aisles	min 2.00 m wide
intermediate aisles	min 0.90 m wide
side aisles	min 1.20 m wide

(12) **Aisle widths**

4.8 KITCHEN

Floor area: restaurants serving 100-400 meals per day generally require5'7 sq.ft. per meal.

Over 500 require 6sq.ft. meal. Approx. 33 percent floor area is for equipment rest for work tables aisles.

Worktable sizes: 24/1-36/1 wide tables. 40"-42" work tables with workers on both sides.

Aisle width: 38" aisles and wider for single worker 40"-44" and wider for two way cart or tray traffic.

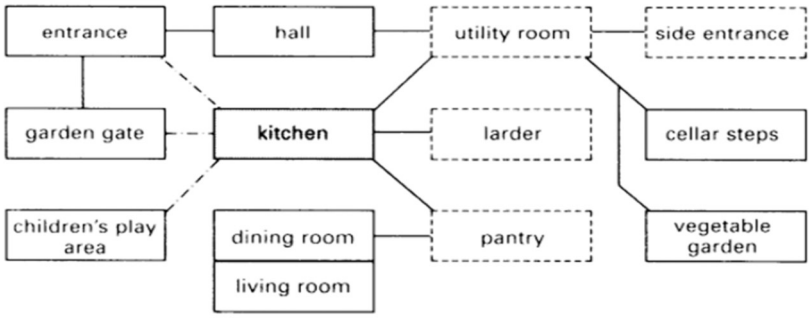
Ceiling: 12' and higher ceilings recommended for air flow and easy exhaust. 7' soffits with exhaust fans.

Special plan considerations: work counters and aisles at right to main traffic aisles.

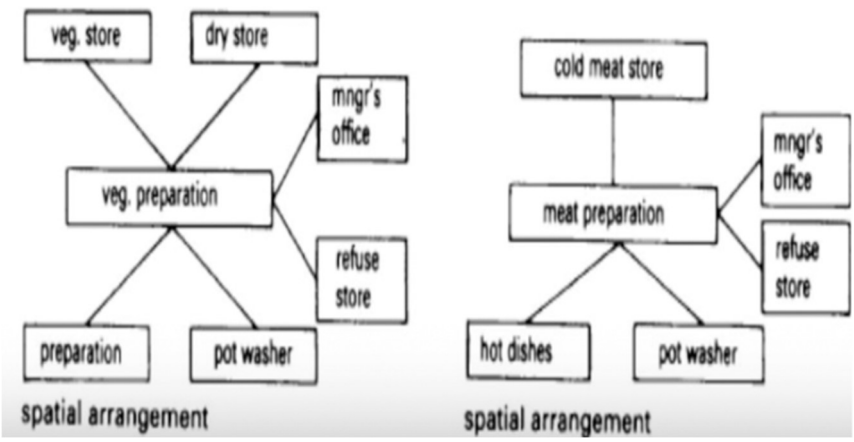
Floors: provide floor slopes to drains and depress floor slabs for insulation at walk in registers.

Seamless poured floors, non slip ceramic tile or quarry tile. Solid vinyl tiles, terrazzo and rubber are avoided.

Walls: ceramic tiles, keens cement plaster, gypsum board.

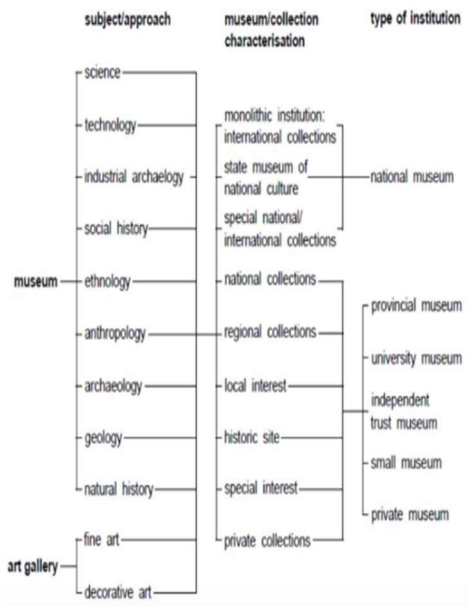


1 **Relationship between large kitchen and other areas**



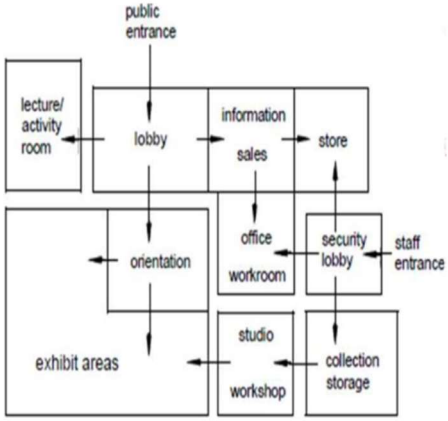
4.9 MUSEUMS

'A museum is an institution which collects, documents, < preserves, exhibits and interprets material evidence and associated information for the public benefit'

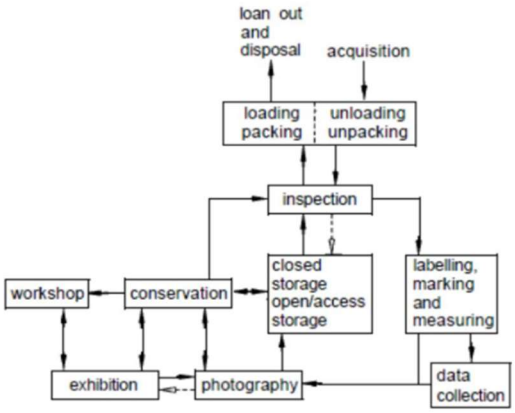


ACOUSTICS AND ZONING

The transport of sound through structure should be controlled. Functional zones should be provided with surface or sub-surface materials that dampen impact sounds and isolating cavities to interrupt the structural transmission of sound. Noise levels should be controlled within zones by appropriate choices of material finishes on floors, walls and ceilings, and the shaping of interior spaces to prevent flutter and unwanted: amplifying effects



31.4 *A possible layout diagram for a small museum*



31.2 *Flow diagram of collection item movements in the operation of collection services: exhibitions, conservation and collections management*

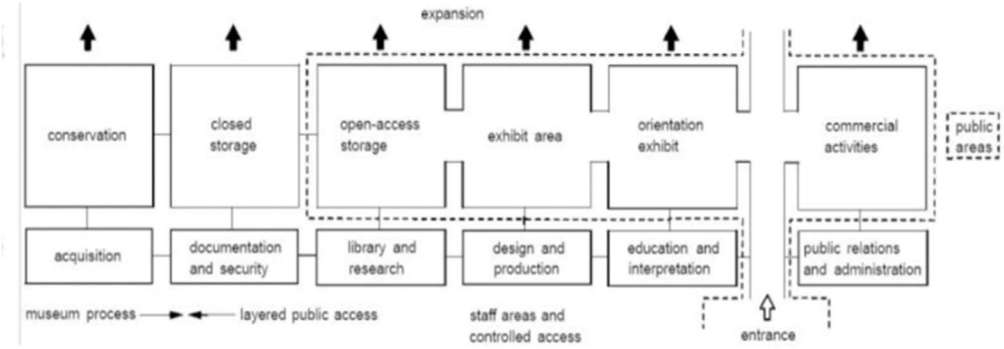
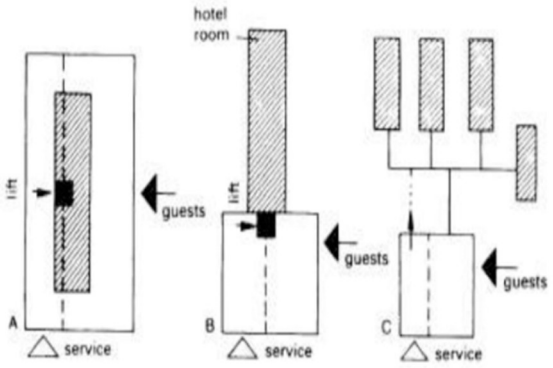
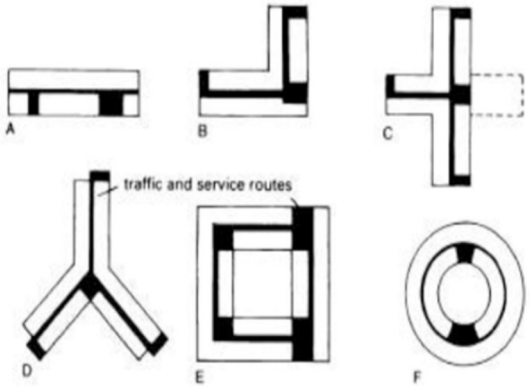


Figure 24: A layout concept showing a clear relationship between museum functions and an approach to zoning and expansion

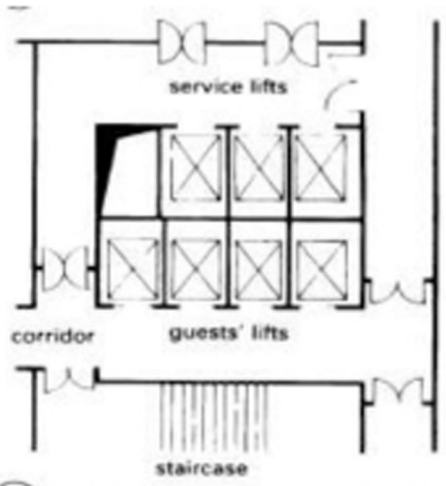
4.10 GUEST HOUSE



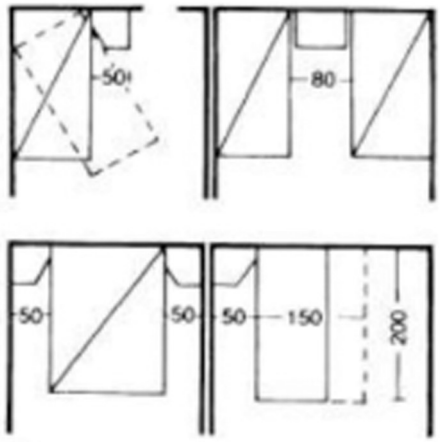
(1) **Relationship between services and guest rooms**



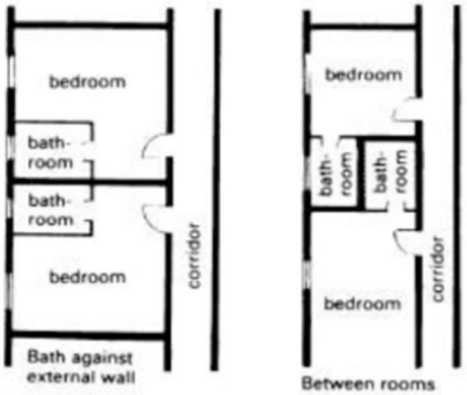
(2) **Plan views of hotels**



(3) **Vertical circulation in hotel**



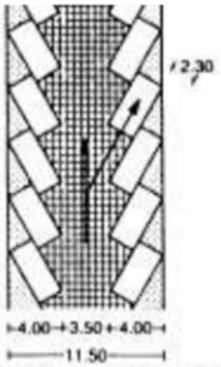
(4) **Minimum spacing between hotel beds**



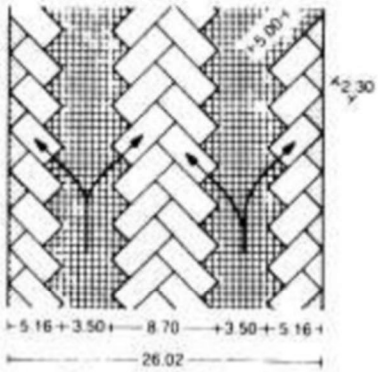
(5) **Bathroom arrangement**

(7) **Double bed in economy hotel**

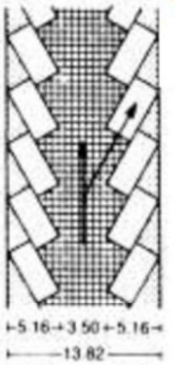
4.11 PARKING



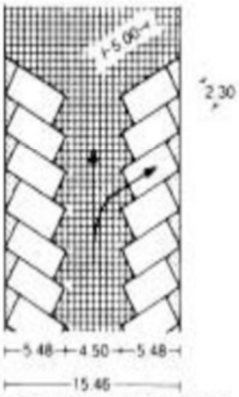
30° oblique spaces, easy entry and exit, but for use only with one-way traffic



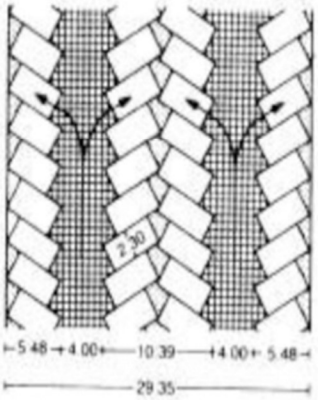
45°-angled parking, one-way traffic only



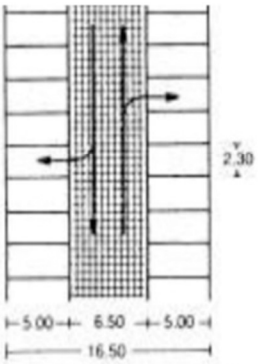
45° oblique parking, way traffic only



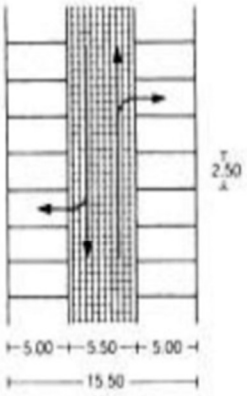
60° oblique parking, one-way traffic only



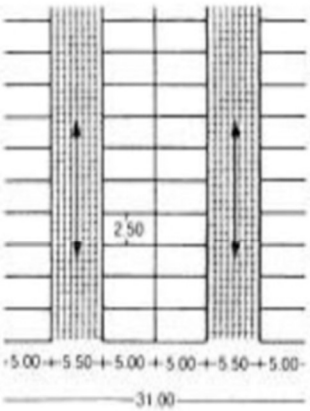
60° angled parking, one-way traffic



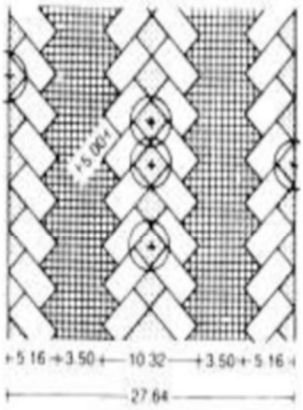
90° entry/exit to parking spaces, for two-way traffic
Parking space 2.30 m wide



90° entry/exit to parking spaces for two-way traffic
Parking space 2.50 m wide



90° parking, 5.5 m wide road
Parking spaces 2.5 m wide



Parking for one-way traffic (with spaces for plants)

5. LITERATURE STUDY

5.1 SRI RADHARASBIHARI TEMPLE, JUHU ,MUMBAI

5.1.1. SITE ANALYSIS

LOCATION: Hare Krishna Land Church road, Juhu, Mumbai (Maharashtra)

BUILT YEAR: 1978

DESIGNER- Ar. T. Shetty

SITE AREA: 4 Acres(16, 180 sqm)

MATERIAL USED: White marble for temple Brick and RCC work for other construction

ORIENTATION: North facing

TOTAL BUILT-UP AREA: 11,504 m²

5.1.2. SELECTION CRITERIA FOR LITERATURE STUDY

The space utilization and the use of multistoried

Became major landmark in the area.

The proposed project is of ISKCON, and different climatic conditions will allow to study a different design aspects.

5.1.3. ISKON MUMBAI

Sri Radharasabihari temple is a well known Vaishnav temple where deities of Radha Krishna is accompanied by Gaura Nitai, and Sri Sita, Ram, Laxman.The Deities were personally installed by A. C. Bhaktivedanta Swami Prabhupada.

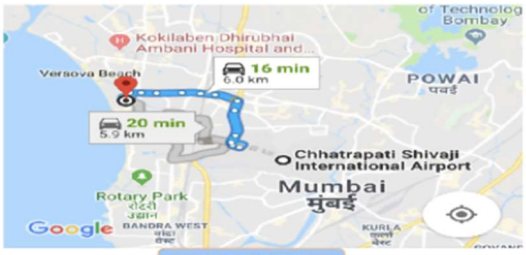
The temple displays compact planning, with easy Interconnectivity among the various spaces.

Both its interior and exterior walls are festooned with frescoes and sculpture.

One can find beautiful paintings depicting incidents from the life of lord Krishna.

5.1 SRI RADHARASBIHARI TEMPLE, JUHU ,MUMBAI

5.1.4. SITE APPROACH



AIRPORT

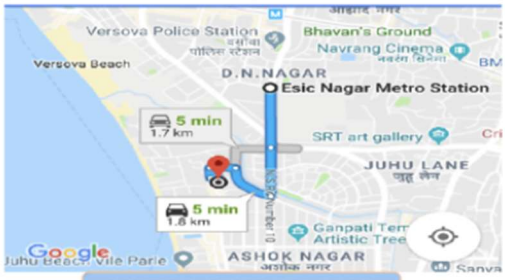
Airport is approx 6 km.

LOCAL RAILWAY STATION

Local railway station ville parle is 3.4km.

RAILWAY STATION MAP

Railway station LTT is approx 12 km.



METRO STATION MAP

Metro station esic nagar is approx 1.5 km

BUS STATION

Bus station Juhu is approx 1.2 km.

ROAD MAP

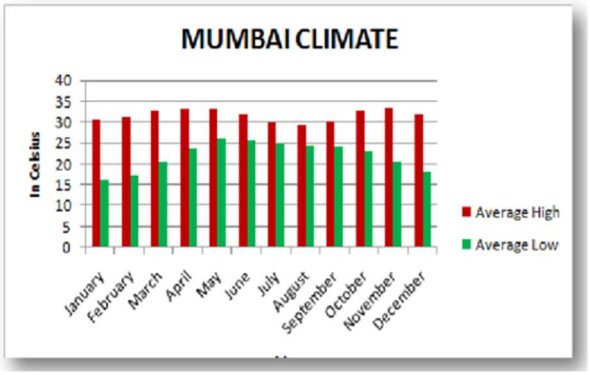
All the local transport like auto cab and city bus are easily available.

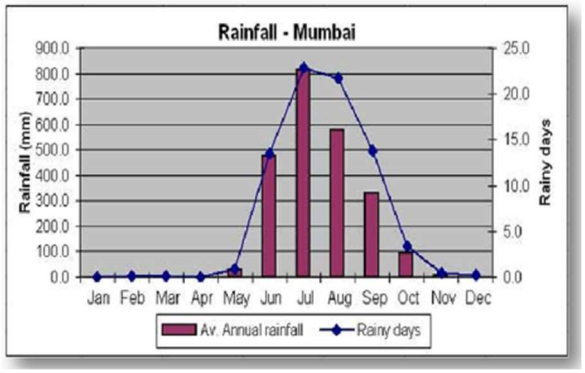
5.1.5. CLIMATE ANALYSIS

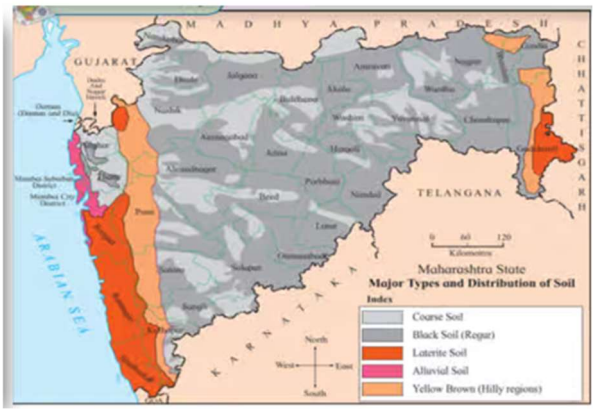
The climate of Mumbai is a tropical wet and dry climate. Mumbai's climate can be best described as moderately hot with high level of humidity. Its coastal nature and tropical location ensures temperatures won't fluctuate much throughout the year. The mean average is 27.2 °C and average precipitation is 242.2 cm (95.35 inches). The mean maximum average temperatures is about 32 °C (90 °F) in summer and 30 °C (86 °F) in winter, while the average minimums are 25 °C (77 °F) in summer and 20.5 °C (68.9 °F) in winter. Mumbai experiences four distinct seasons: Winter (Jan–Dec) winter18 to 5 degree, 30 to 27 Summer (28 Feb); Monsoon (June–August); and Post-Monsoon (Dec-Feb) Wind is blowing from South-West (SW) to North-East (NE).

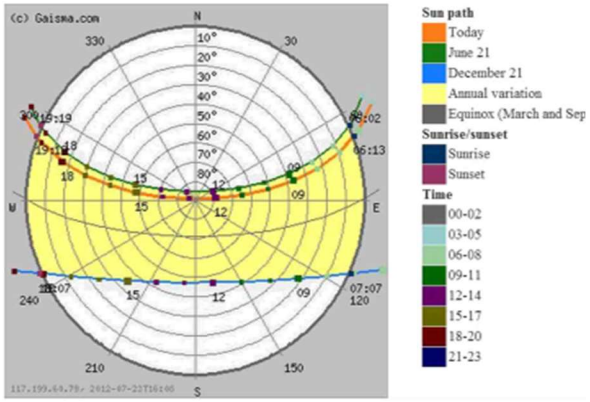
5.1 SRI RADHARASBIHARI TEMPLE, JUHU ,MUMBAI

5.1.5. CLIMATE ANALYSIS









5.1.6. VISUAL STUDY

MAIN GATE ENTRY

TEMPLE ENTRY

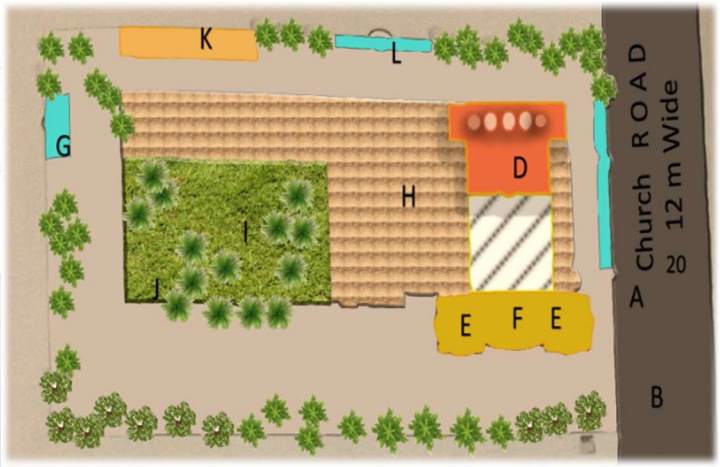
GARBHAGRIHA

MANDAP

GARBHGRIHA

5.1 SRI RADHARASBIHARI TEMPLE, JUHU ,MUMBAI

5.1.7. PLANNING



A VIEW OF TEMPLE

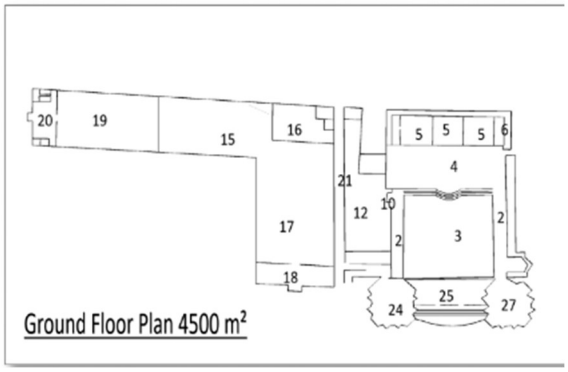
LEGEND

A	Public Entry/Exit
B	Entry/Exit For Parking
C	Shoe Stand
D	Temple Block
E	Guest House
F	Waiting/Institutional Area
G	Toilets
H	New Building, govinda Restaurant, Auditorium,Library,Multi Purpose hall,Guest house,Gifts and Snack Shops
I	Landscaping
J	Basement Parking
K	Brahmchaari Aashram
L	Snack Shop

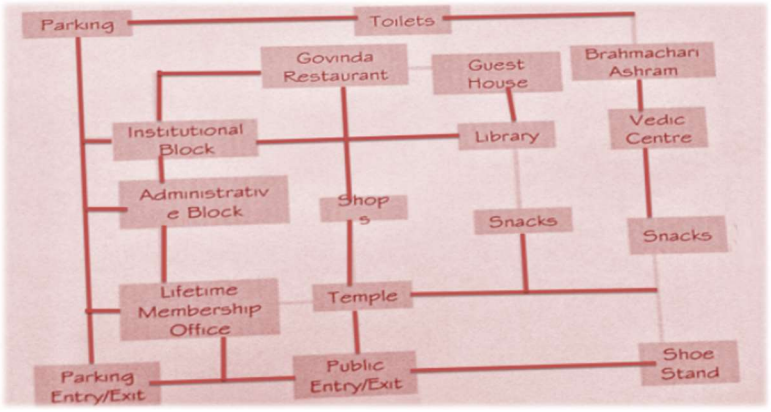
Access from 12 m wide Juhu Church Road

Flat terrain throughout the site

Vertical Planning dominates the whole structure, lesser area covered on the ground



Ground Floor Plan 4500 m²



LEGEND

1	Temple Entry	14 m²
2	Shaded side passages	69.3 m²
3	Ardhamandapa	520 m²
4	Mandapa	365 m²
5	Garbagriha(Deity Chambers)	64 m²
6	Entry for pujaris	2.8 m²
7	Store	21 m²
8	Pradakshina Path	75.3 m²
9	Vedic Sculptures	14.4 m²
10	Temple Exit	
11	Books Counter	144.8 m²
12	Offices	53.3 m²
13	Gift Shops	58.1 m²
14	Snacks Counters	77.3 m²
15	Offices	6 m²
16	Kitchen	133.7 m²
17	Govinda Restaurant	1068 m²
18	Entrance Foyer	110 m²
19	Banquet Hall	375 m²
20	Entrance Foyer	60 m²
21	Service Lane	136.4 m²
22	Small Restaurant	42 m²
23	Side Entry to Gauranga	33.8 m²
24	Gauranga Tower	14.4 m²
25	Waiting Area	137 m²
26	Entry/Exit, security Check	144.8 m²

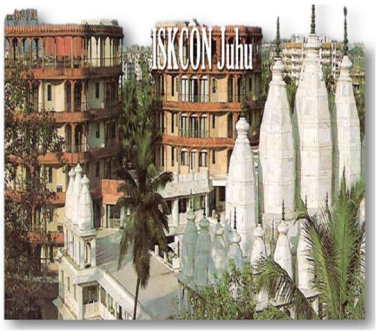
GROUND FLOOR

On the ground Floor,Gauranga Tower consists of :

A marriage cum Functional hall, Toilets, Staircase, Lift.

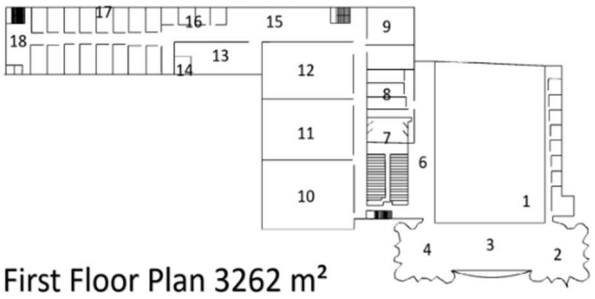
Prabhupada Tower Consist of :

Reception for guest House, Waiting Area, toilets, Cyber Café, Life Membership Office, Staircase

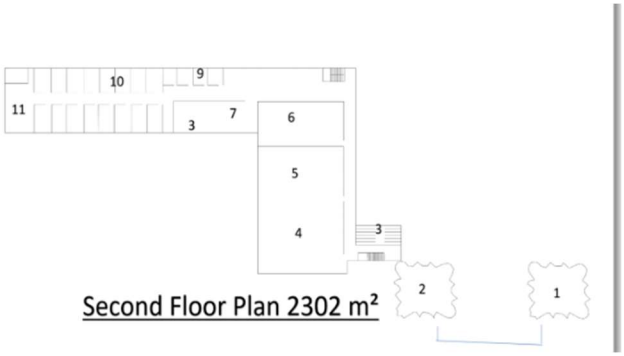


5.1 SRI RADHARASBIHARI TEMPLE, JUHU ,MUMBAI

5.1.7. PLANNING



First Floor Plan 3262 m²



Second Floor Plan 2302 m²

5.1.8. SERVICES

WATER SUPPLY: Water is supplied from MCGM water department to the temple

ELECTRICITY SUPPLY: Electricity is supplied from Brihan Mumbai Electric Supply, the poles are outside the campus.

AIR CONDITIONING: Window and split ACs in guest house

FIRE FIGHTING: Fire extinguishers kept in the complex at different places

PARKING: Basement parking for 150 cars and surface parking for 30 cars.

5.1.8. VISUAL STUDY

LEGEND		
1	Offices	9.4 m² each
2	Prabhupada Tower	135 m²
3	Institute of Semantic Sciences & Technology,Bhakti Vedanta Institute	194.4 m²
4	Gauranga Tower	135 m²
5	Offices	189 m²
6	Auditorium Management office	39 m²
7	Auditorium (500 per.)	214 m²
8	Green Rooms	27 m²
9	Toilets	63 m²
10	Shankh Hall	322
11	Padma Hall	274 m²
12	Bhaktivedanta book Trust library	232 m²
13	Prasadam Hall for Life Members	135.3 m²
14	Kitchen	12 m²
15	Food for life counter	75 m²
16	Room for Trustees	14 m² each
17	Rooms for Guests(16 nos.)	21 m² each
18	Waiting Area	60 m²

LEGEND	
1	Gauranga Tower-Guest house rooms,each floor having 6 rooms- total no. of rooms 42
2	Prabhupada Tower-Guest house rooms, each floor having 6 rooms- total no. of rooms 42
3	Auditorium Balcony
4	Multi Purpose Hall 1
5	Multi Purpose Hall 2
6	BBT Library
7	Prasadam Hall for lifetime members
8	Kitchen
9	Rooms for trustees
10	Rooms for guests
11	Waiting Area
12	Bhaktivedanta book Trust library
13	Prasadam Hall for Life Members

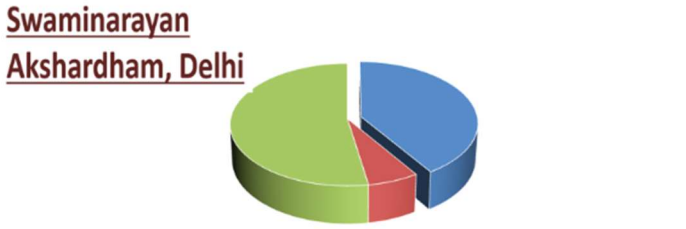
3rd floor to 7th floor

6. COMPARATIVE ANALYSIS

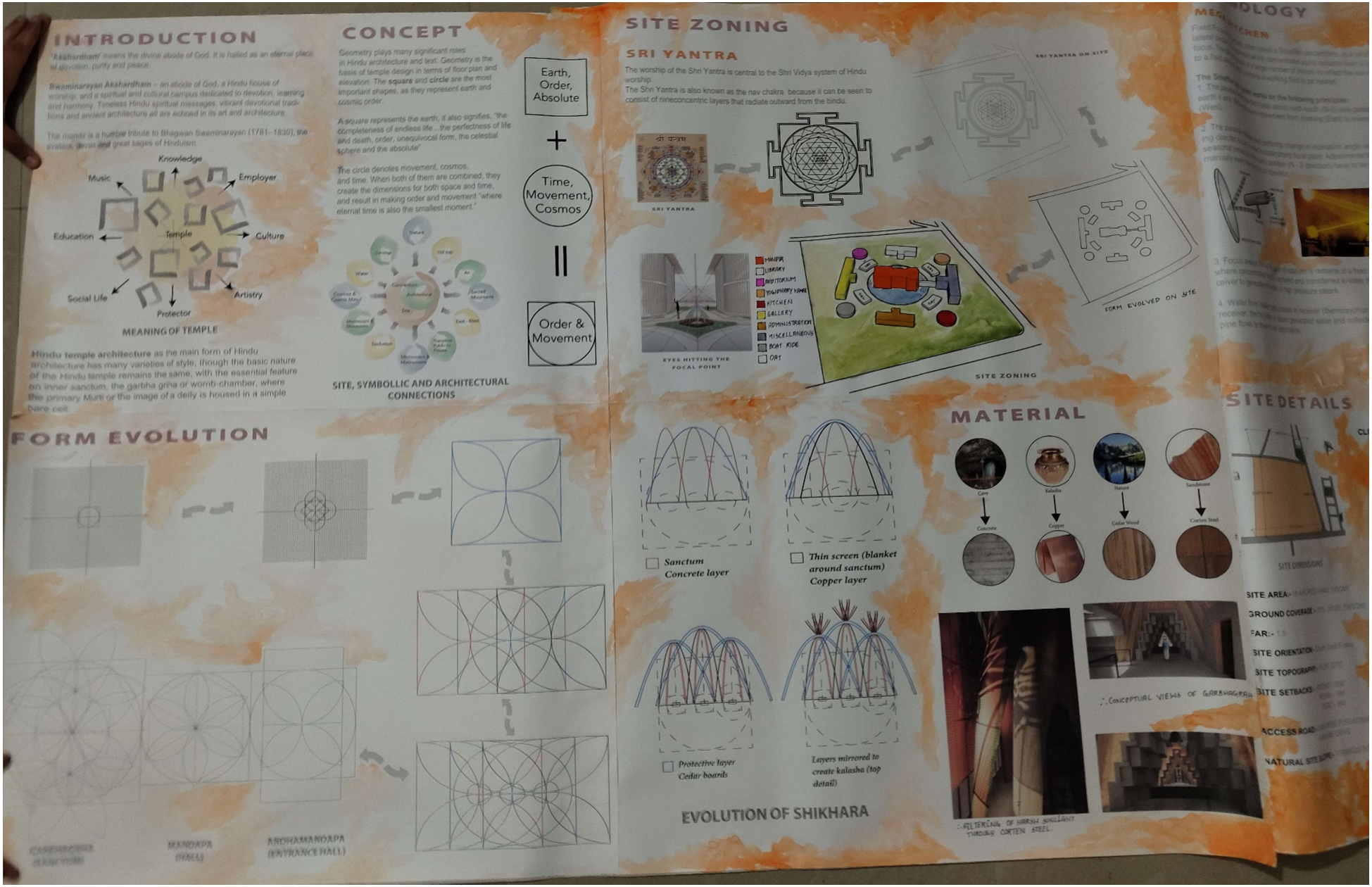
CRITERIA	ISKCON DELHI	ISKCON MUMBAI	AKSHARDHAM DELHI
Location	Hare krishna hills,east of kailash	Hare krishna land juhu, mumbai.	Noida mor pandav nagar, new delhi
Climate	Humid sub tropical climate	Moderate climate	Humid sub tropical climate
Architect	Ar.Achyut kanvinde	Ar. T. Shetty	Ar. sanjay sompura
Footfall	180 people per hour 2000 people per day	200 people per hour 2500 people per day	900 people per hour 10,00 people per day
Material	Red and yellow sandstone	White marble and brick work	Red sand stone and white marble
circulation	Red sandstone pathways	White marble pathways	Stone and marble pathways
Orientation	The longer axis of temple is east west. West facing deity	Longer axis is East west, north facing diety.	East west , east facing deity.
Area	5 acres	4 .5 acres	100 acres
Form and Plan	Compact Planning having polygon form	Every block is linked with each other	Polygon form with symmetry on all sides, scattered planning.
Concept	Based on nagara style, following kalinga features and modern motives	Vedic Architecture	Based on MVA,The storyline around temple like traditional temples.

CRITERIA	ISKCON Delhi	Lingaraj Temple	AKSHARDHAM DELHI
Main Parts	Temple Restaurant Book Trust Institutional Block Admin block Auditorium Guest house Parking	Temple Restaurant Book stall Admin block Institutional block Auditorium Guest house parking	Entrance Plaza Temple Library Restaurant Musical fountain Prikarma Path Exhibition hall
Architectural features	Modern construction techniques with amalgamation of traditional architectural motif.	Modern construction technique is used with trabeated style	Rich Carvings, Symmetry in main temple, Vedic Constuction methodology, MVA based plan.
Services	Water supply DG sets, AHU Water tank for Fire Fighting	Water Supply, Drainage system, electricity, fire fighting,	DG sets, Water tank, Parking, AHU, water supply
Parking	Ground parking for 30 cars	Basement parking for 150 cars as well as ground parking for 10 cars	Parking for 500 including bus and cars
•Function	•Side road entries with main road entry. Can take larger parikrama around temple.	•Different entries for pedestrian and vehicle	•Each space is meant to explain great philosophy of Swaminarayan bhagwan,

ISKCON DELHI	ISKCON MUMBAI	SWAMINARAYAN AKSHARDHAM DELHI
		
		
		
		



7. CONCEPT


INTRODUCTION
'Akshardham' means the divine abode of God. It is hailed as an eternal place of devotion, purity and peace.
Swaminarayan Akshardham – an abode of God, a Hindu house of worship, and a spiritual and cultural campus dedicated to devotion, learning and harmony. Timeless Hindu spiritual messages, vibrant devotional traditions and ancient architecture all are echoed in its art and architecture.
The mandir is a humble tribute to Bhagwan Swaminarayan (1781- 1830), the avatara, deities and great sages of Hinduism.
Knowledge
Music
Employer
Education
Temple
Culture
Social Life
Artistry
Protector
MEANING OF TEMPLE
Hindu temple architecture as the main form of Hindu architecture has many varieties of style, though the basic nature of the Hindu temple remains the same, with the essential feature an inner sanctum, the garbha griha or womb-chamber, where the primary Murti or the image of a deity is housed in a simple bare cell.
CONCEPT
Geometry plays many significant roles in Hindu architecture and text. Geometry is the basis of temple design in terms of floor plan and elevation. The square and circle are the most important shapes, as they represent earth and cosmic order.
A square represents the earth, it also signifies, "the completeness of endless life...the perfectness of life and death, order, unequivocal form, the celestial sphere and the absolute"
The circle denotes movement, cosmos, and time. When both of them are combined, they create the dimensions for both space and time, and result in making order and movement "where eternal time is also the smallest moment."
Earth, Order, Absolute
+
Time, Movement, Cosmos
=
Order & Movement
SITE, SYMBOLLIC AND ARCHITECTURAL CONNECTIONS
SITE ZONING
SRI YANTRA
The worship of the Shri Yantra is central to the Shri Vidya system of Hindu worship.
The Shri Yantra is also known as the nav chakra because it can be seen to consist of nineconcentric layers that radiate outward from the bindu.
SRI YANTRA
SRI YANTRA ON SITE
FORM EVOLVED ON SITE
EYES HITTING THE FOCAL POINT
MANDIR
LIBRARY
AUDITORIUM
YOGIJIMAHARAJ KUNJ
KITCHEN
GALLERY
ADMINISTRATION
MISCELLANEOUS
BOAT RIDE
OAT
SITE ZONING
FORM EVOLUTION
GARBHAGRIHA (SANCTUM)
MANDAPA (HALL)
ARDHAMANDAPA (ENTRANCE HALL)
Sanctum
Concrete layer
Thin screen (blanket around sanctum)
Copper layer
Protective layer
Cedar boards
Layers mirrored to create kalasha (top detail)
EVOLUTION OF SHIKHARA
MATERIAL
Concrete
Copper
Cedar Wood
Corten Steel
:. CONCEPTUAL VIEWS OF GARBHAGRIH
:. ALTERCAN OF HARSH SHALLANT THROUGH CORTEN STEEL
SITE DETAILS
SITE AREA:-
GROUND COVERAGE
FAR:-
SITE ORIENTATION
SITE TOPOGRAPHY
SITE SETBACKS
ACCESS ROAD
NATURAL SITE

CHNOLOGY

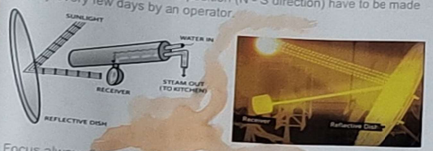
MEGA KITCHEN

Fixed Focus Elliptical Dish, often called a Scheffler concentrator, is a small lateral section of a paraboloid which concentrates sun's radiation over a fixed focus. The dish comprises of a large number of mirrors to reflect the sun rays to a fixed receiver which contains a working fluid to be heated.

The Scheffler dish system works on the following principles:

1. The parabolic reflective dish turns about north-south (N-S) axis parallel to earth's axis, tracking the sun's movement from morning (East) to evening (West).

2. The parabolic reflector also performs change in inclination angle while staying directed to sun, in order to obtainsharp focal point. Adjustments for the seasonal variations in the sun's position (N - S direction) have to be made manually every few days by an operator.



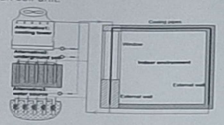
3. Focus always lies at the axis of rotation. It remains at a fixed position, where concentrated heat is captured and transferred to water through the receiver to generate hot water or high pressure steam.

4. Water from header pipe passes to receiver (thermosyphon principle). At the receiver, the hot water or steam generated water and collected in the header pipe flows to the end use application.

POTENTIAL OF UTILIZING

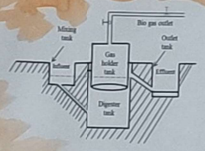
Cooling pipes are embedded into the wall and the double pane window. Cooling water flows inside to take away the heat from the envelope.

The heat transfer of the pipe-embedded structure is more efficient than the traditional indoor fan coil unit.

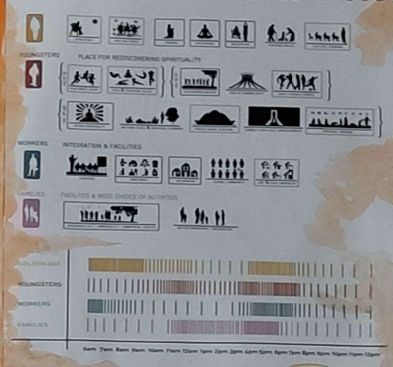


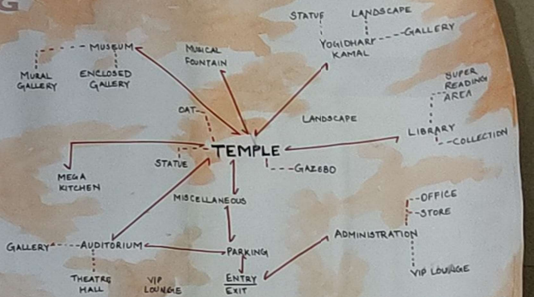
BIOGAS PLANT

A biogas plant is a facility that provides oxygen-free conditions where anaerobic digestion can occur. Simply put, it's an artificial system where you can turn waste into sustainable energy and fertilizers, with positive effects on the environment

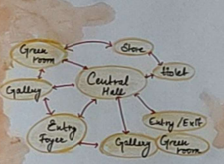


ACTIVITY MAPPING

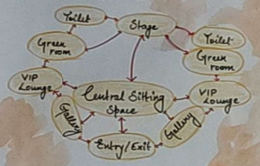




∴ FUNCTIONAL RELATIONSHIP OF SPACES



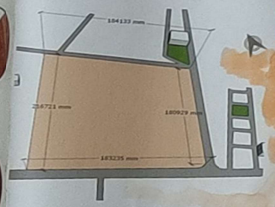
∴ INTERPETATION GALLERY



∴ AUDITORIUM

∴ BUBBLE DIAGRAM

SITE DETAILS



SITE DIMENSIONS

SITE AREA:- 18.4 ACRES(74462.16SQM)

GROUND COVERAGE :- 35% (26061.756SQM)

FAR:- 1.5

SITE ORIENTATION:- South East Fcaing

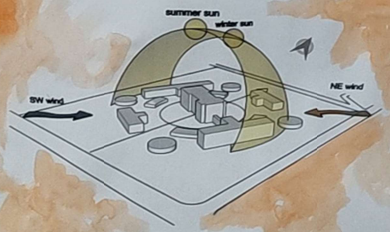
SITE TOPOGRAPHY:- FLAT SITE

SITE SETBACKS:- FRONT:- 15M
REAR:- 9M
SIDE:- 9M

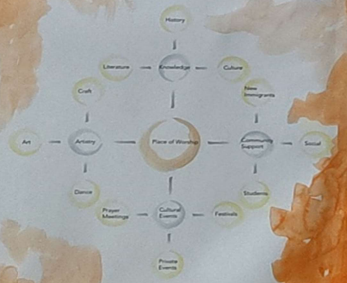
ACCESS ROAD:- 24M WIDE PURI-KONARK MARINE DRIVE

NATURAL SITE SLOPE:- TOWARDS SOUTH

CLIMATE:- The State has tropical climate , characterized by high temperature, high humidity, medium to high rainfalll and short and mild winters.



SITE ORIENTATION



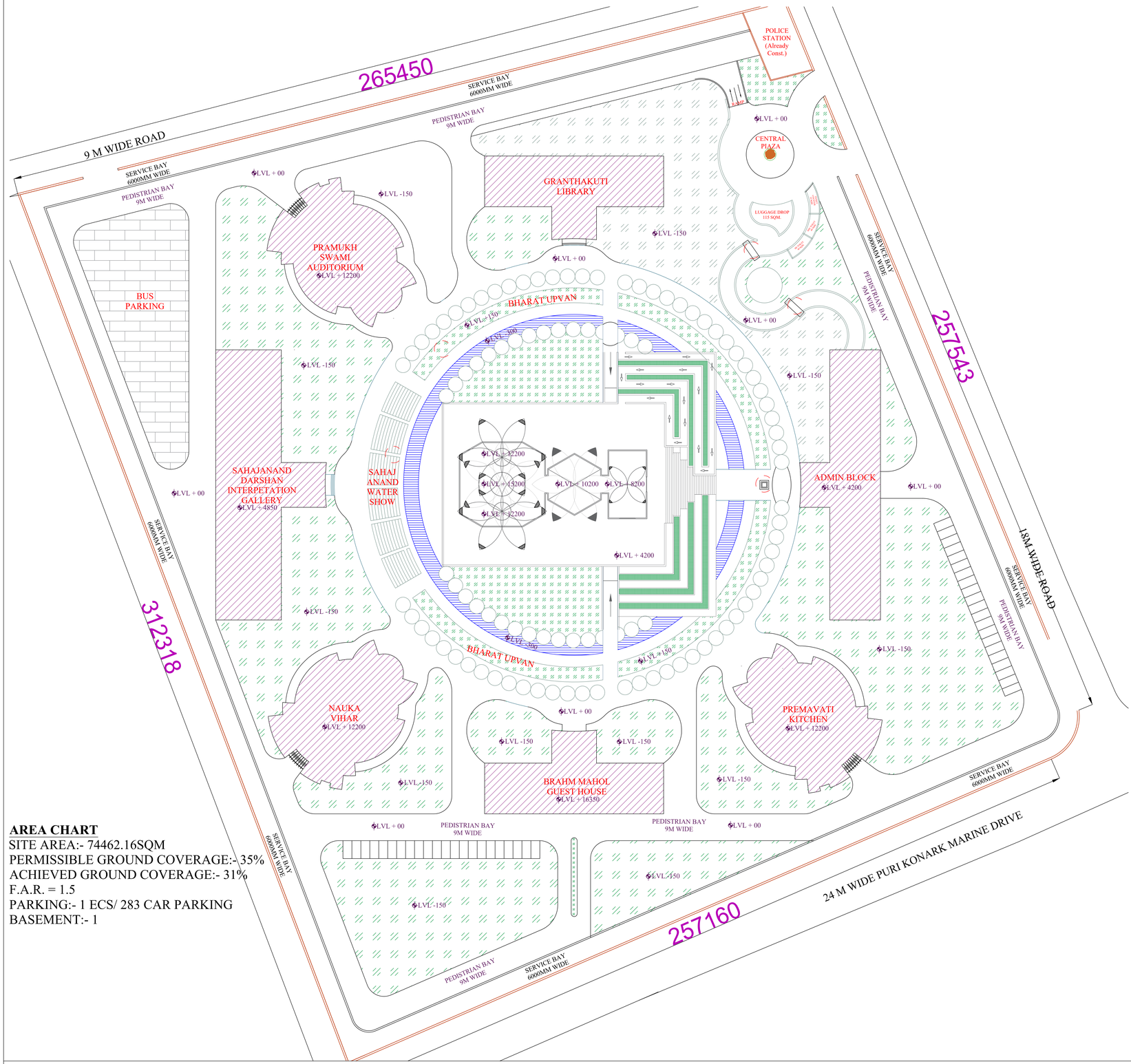
PROPOSED PROGRAM

AREA ANALYSIS

S. No.	FUNCTIONAL SPACES	USE	USERAGE	NO. OF USERS	NO. OF UNITS	AREAS AS PER STANDARDS (Sq.m.)	TOTAL AREA (Sq.m.)
1	TEMPLE COMPLEX	MEDITATION HALL	PUBLIC		1		1000
	TOTAL						1000
2	ADMINISTRATION	RECEPTION	PRIVATE		1	30	30
3		WAITING AREA			1	50	50
4		MANAGER ROOM			1	30	30
5		MEETING ROOM			1	50	100
6		SECURITY ROOM			1	25	25
7		PANTRY			1	1	1
10		RECORD			1	30	30
11		STORAGE			1	20	20
	TOTAL						346
12	INTERPETATION GALLERY	GALLERY	PUBLIC		2	300	600
13		HALL	PUBLIC		1	200	200
14		OFFICE	PRIVATE		4	15	60
15		READING ROOM	PUBLIC		2	60	120
16		HAND CAR	PUBLIC		1	400	400
17	WORKSHOPS	WORKSHOP	PRIVATE		1	50	250
18		DISPLAY PLACE	PUBLIC		2	75	140
	TOTAL						1770
20	ENTRANCE		PUBLIC		1	500	500
	TOTAL						500
21	AUDITORIUM		PUBLIC		1	400	400
	TOTAL						400
22	LIBRARY		PUBLIC		1	200	200
	TOTAL						200
23	OFFICES		PRIVATE		1	1700	1700
	TOTAL						1700
24	OPEN SPACES		PUBLIC		1	300	300
	TOTAL						300
25	PARKING		PUBLIC	1.5 ECS PER 100 SQM	150	23	3450
	TOTAL						3450
26	MISCELLANEOUS					1500	1500
	TOTAL						1500
	NET TOTAL						11716

8. DRAWINGS

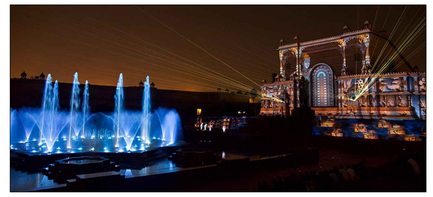
DESIGN THESIS



AREA CHART
SITE AREA:- 74462.16SQM
PERMISSIBLE GROUND COVERAGE:- 35%
ACHIEVED GROUND COVERAGE:- 31%
F.A.R. = 1.5
PARKING:- 1 ECS/ 283 CAR PARKING
BASEMENT:- 1

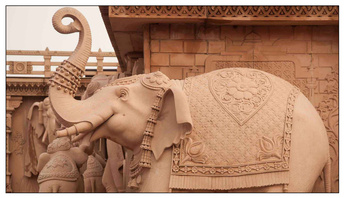

BHARAT UPVAN


SAHAJ ANAND WATER SHOW


SAHAJ ANAND WATER SHOW


STATUES IN BHARAT UPVAN


CHARAN PADUKA


CARVINGS AT PLINTH OF TEMPLE


SECURITY CHECK 1


SECURITY CHECK 2

SWAMINARAYAN TEMPLE

SITE PLAN

SCALE:- 1:500

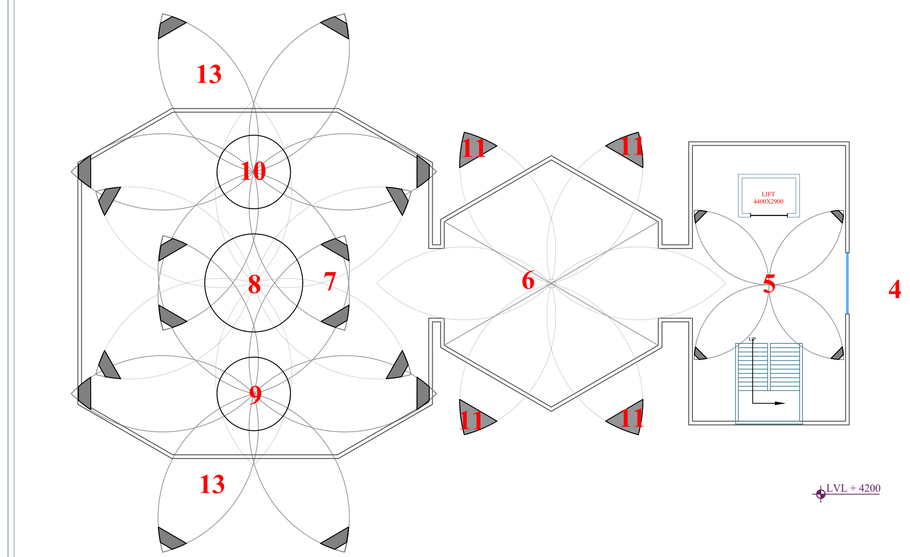
Divyansh Mishra
1180101015
Architecture V (2022-23)
S.A.P BBD University

DESIGN THESIS

13. PARIDAKSHINA PATH

1. MAIN ENTRANCE STAIRS

EXTERIOR VIEW OF TEMPLE

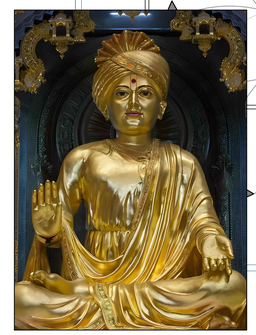


FIRST FLOOR PLAN

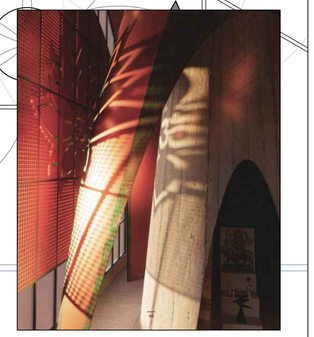
Legend

1 - Main Entrance Stairs
2 - Bleachers
3 - Ramp
4 - Plinth
5 - Ardhmandapa (entrance hall)
6 - Mandapa (hall)
7- Garbhagriha (sanctum)
8 - Lord Swaminarayan Sanctum
9 - Lord Vishnu & Goddess Laxmi Sanctum
10 -Lord Shiva & Goddess Parvati Sanctum
11 - Skylight
12 - Community Hall Entrance
13 - Paridakshina Patha

7. GARBHAGRIHA



8. LORD SWAMINARAYAN SANCTUM



INTERIOR VIEW OF TEMPLE

RAILINGS AROUND PLINTH

2. BLEACHERS

9. LORD VISHNU & GODESS LAXMI SANCTUM

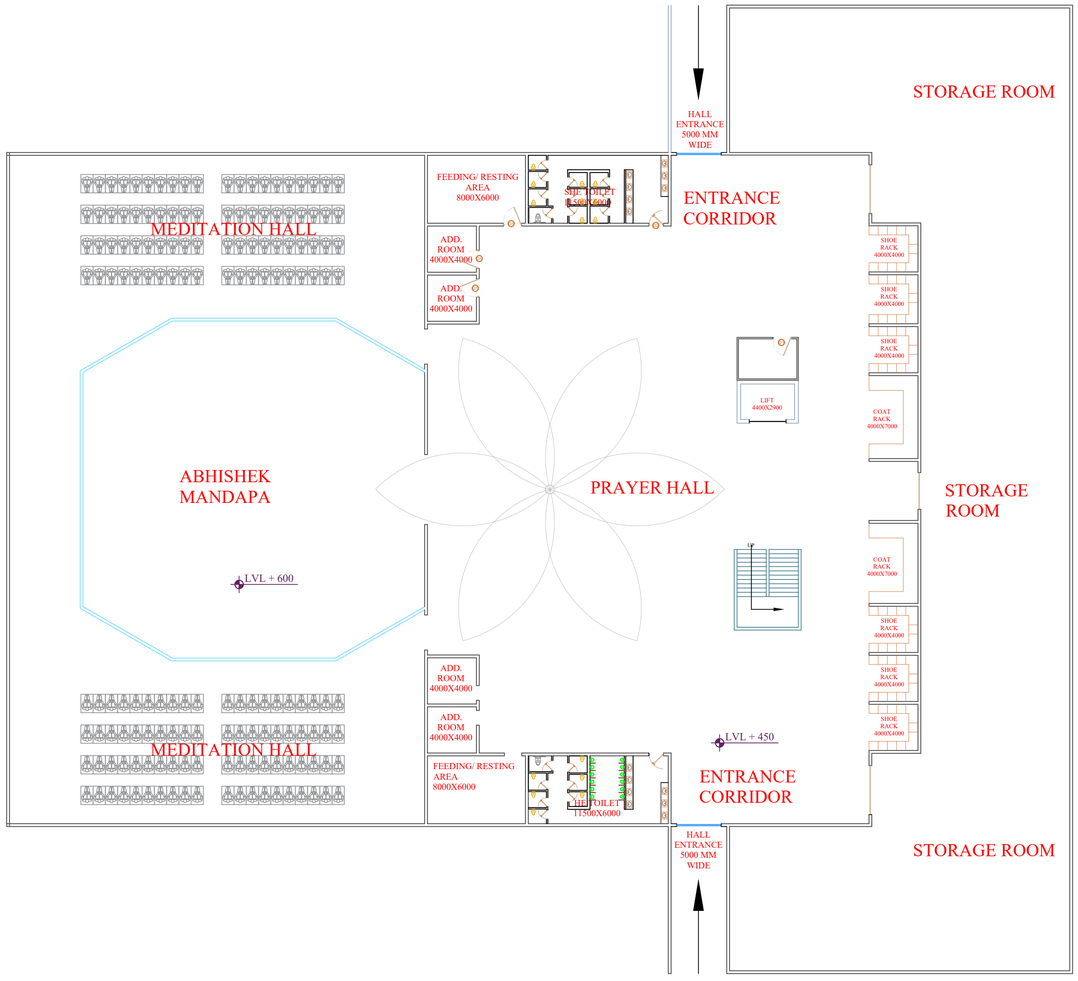
10. LORD SHIV & GODESS PARVATI SANCTUM

SWAMINARAYAN TEMPLE

Shree Swaminarayan Temple

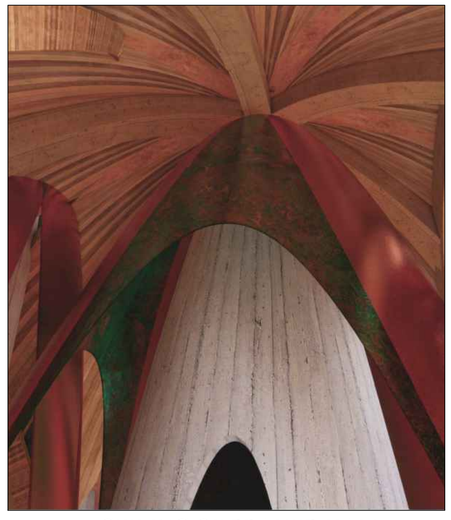
Divyansh Mishra
1180101015
Architecture V (2022-23)
S.A.P BBD University

DESIGN THESIS

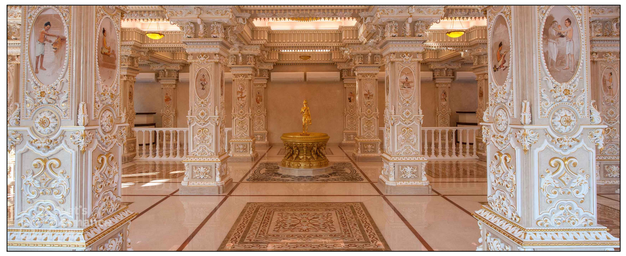


GROUND FLOOR PLAN

VIEW OF ENTRANCE

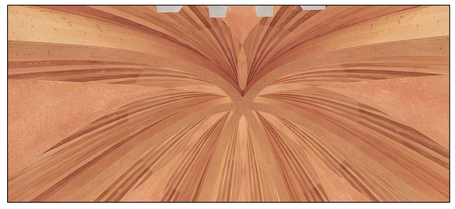


CEILING OF PRAYER HALL



REFERENCE FOR ABHISHEK MANDAPA

INTERIOR VIEW OF PRAYER HALL



CEILING OF PRAYER HALL

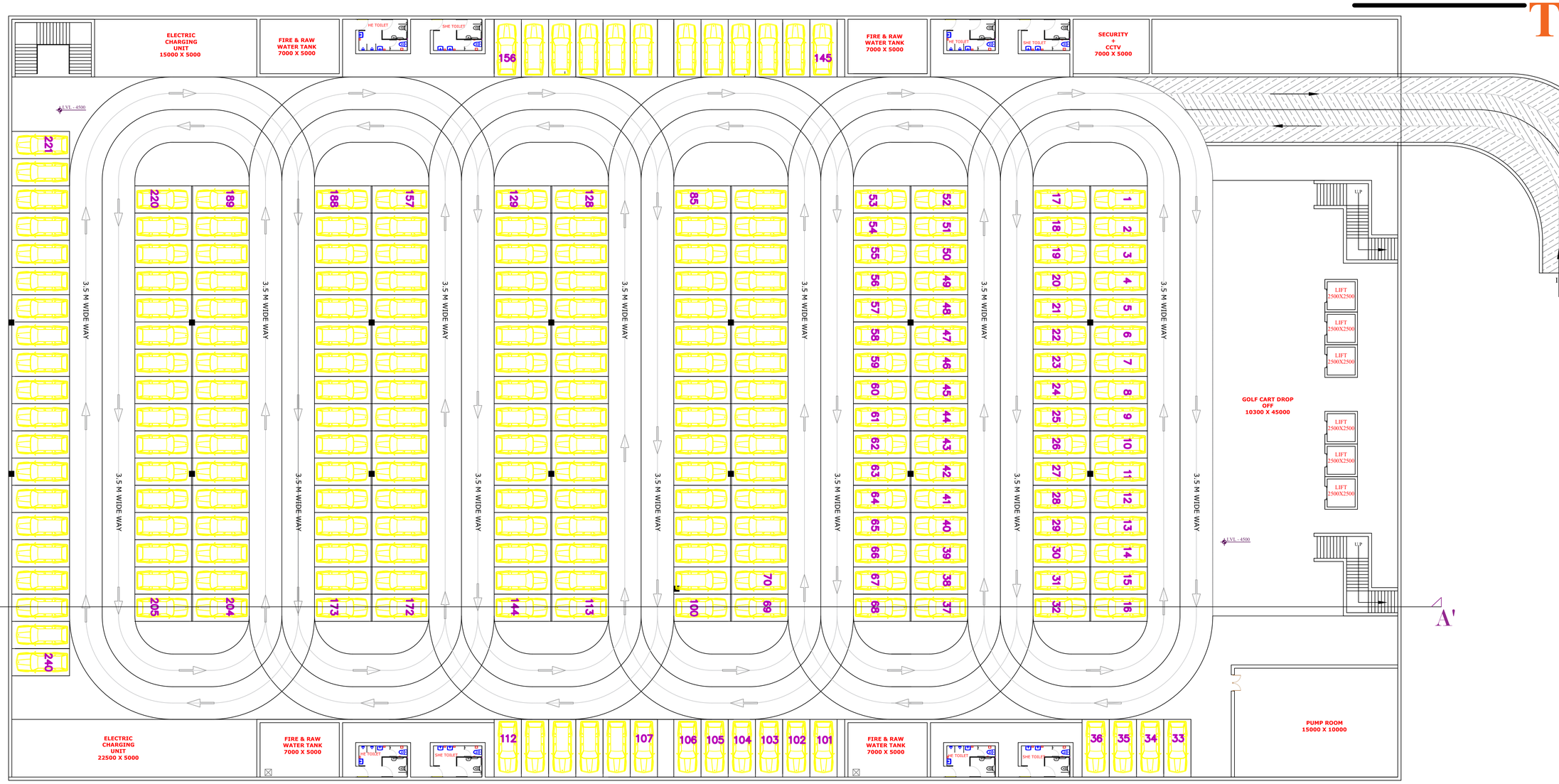
INTERIOR VIEW PRAYER HALL

SWAMINARAYAN TEMPLE

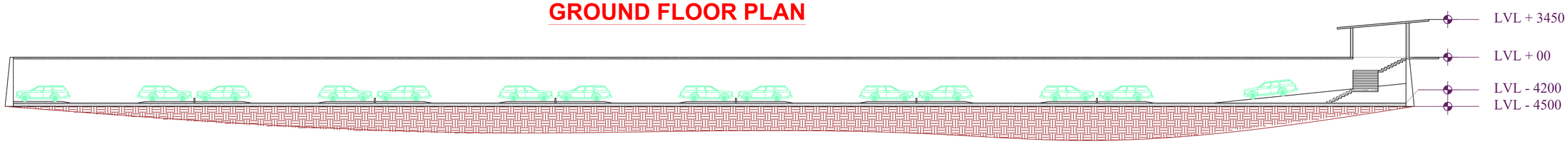
Shree Swaminarayan Temple

Divyansh Mishra
1180101015
Architecture V (2022-23)
S.A.P BBD University

DESIGN THESIS



GROUND FLOOR PLAN



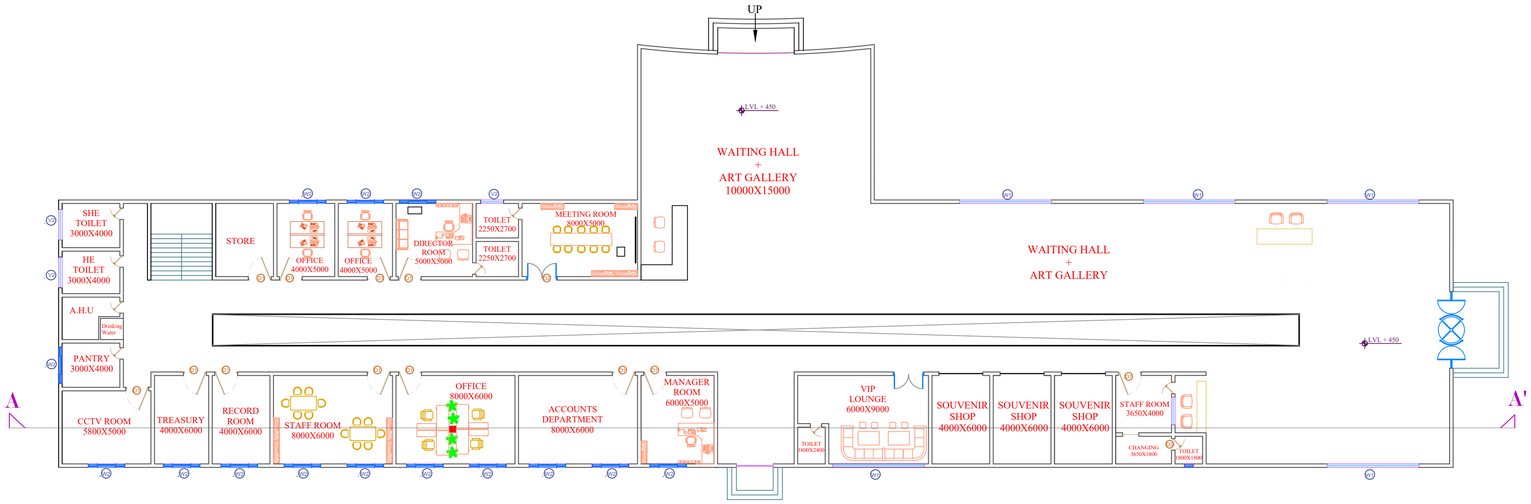
SECTION A - A'

SWAMINARAYAN TEMPLE

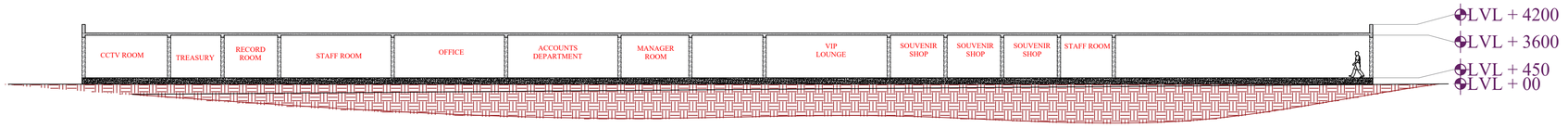
BASEMENT PARKING

Divyansh Mishra
1180101015
Architecture V (2022-23)
S.A.P BBD University

DESIGN THESIS

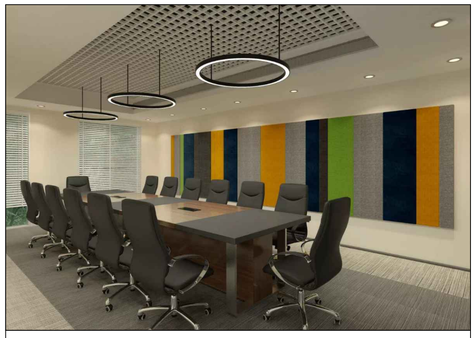


GROUND FLOOR PLAN



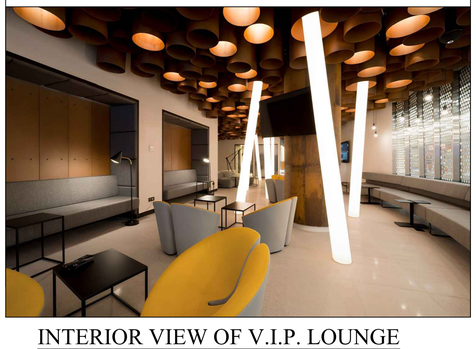
SECTION A - A'

FRONT ELEVATION



INTERIOR VIEW OF MEETING ROOM

INTERIOR VIEW OF MEETING ROOM



INTERIOR VIEW OF V.I.P. LOUNGE

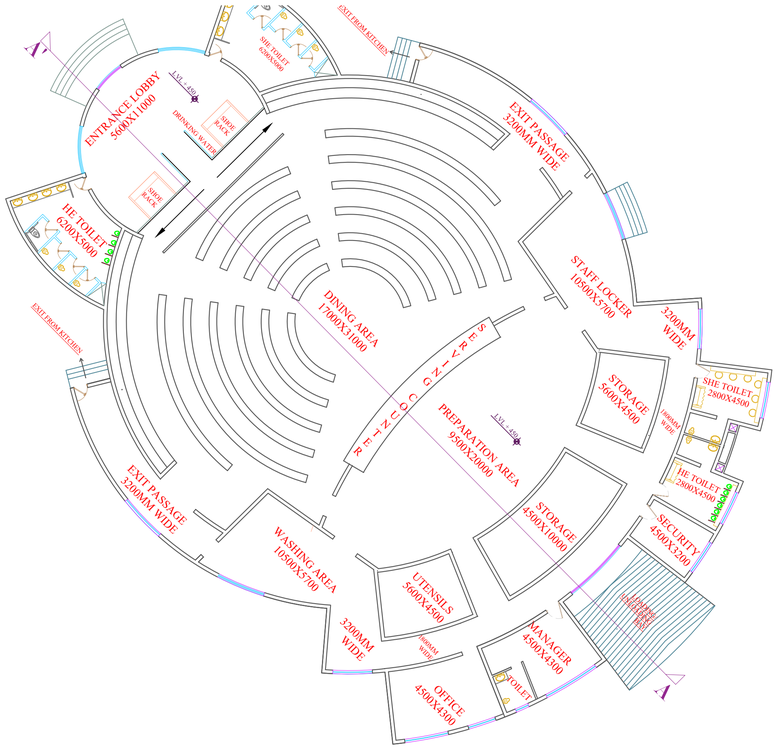
SWAMINARAYAN TEMPLE

AdMin Block

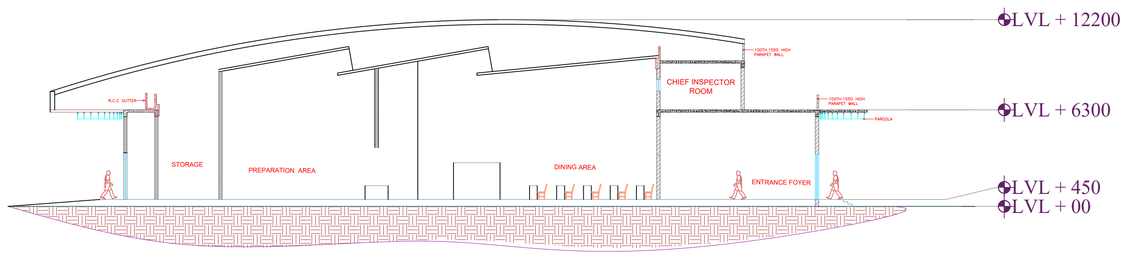
N

Divyansh Mishra
1180101015
Architecture V (2022-23)
S.A.P BBD University

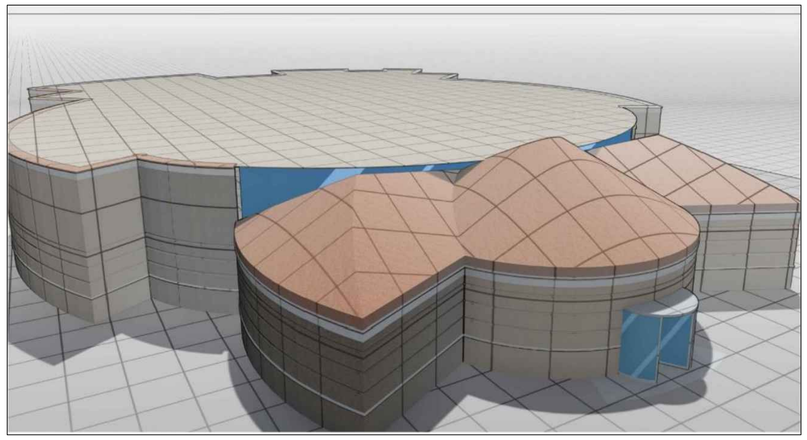
DESIGN THESIS



GROUND FLOOR PLAN



SECTION A - A'



EXTERIOR VIEW OF KITCHEN

INTERIOR VIEW OF PREPARATION AREA

INTERIOR VIEW OF PREPARATION AREA

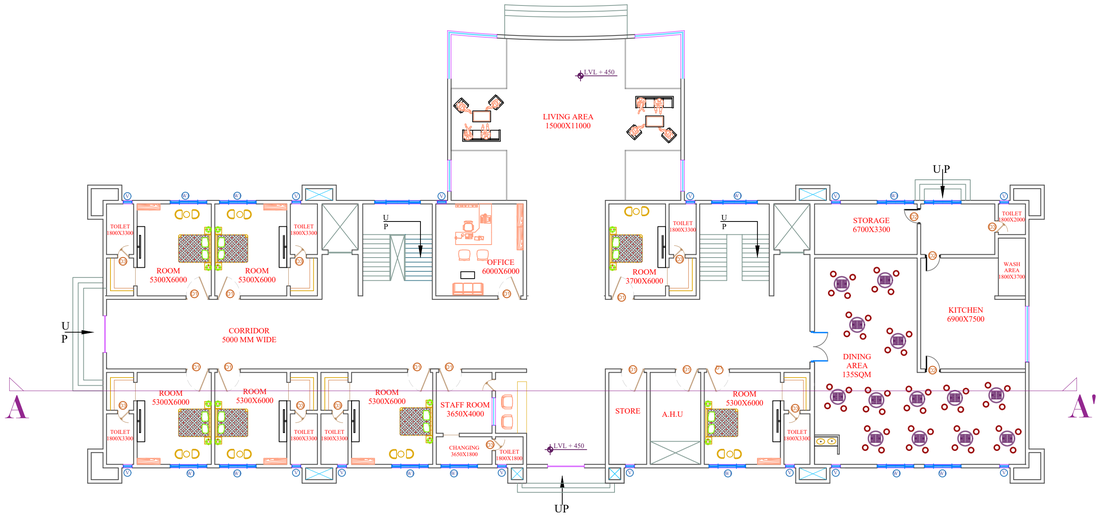
SOLAR DISH TO BE INSTALLED ON ROOF

SWAMINARAYAN TEMPLE

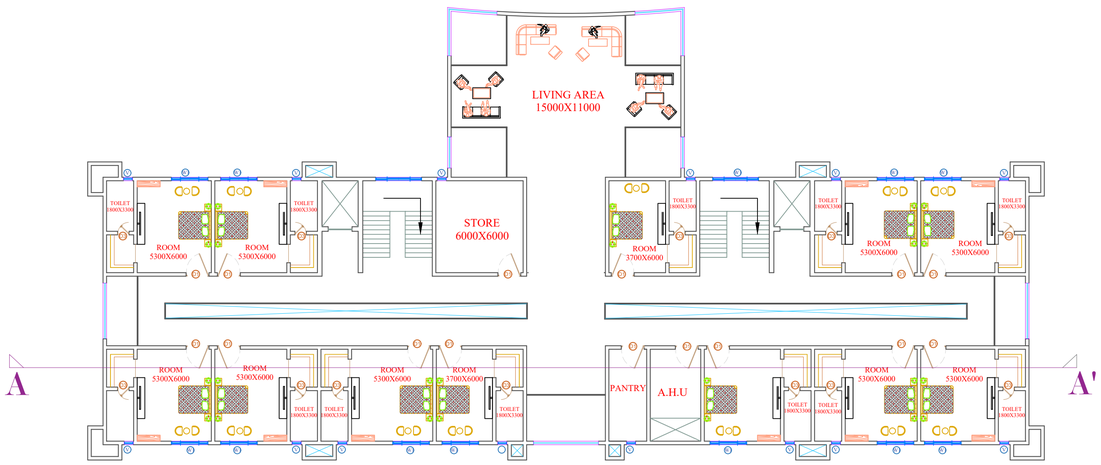
Premvati Kitchen

Divyansh Mishra
1180101015
Architecture V (2022-23)
S.A.P BBD University

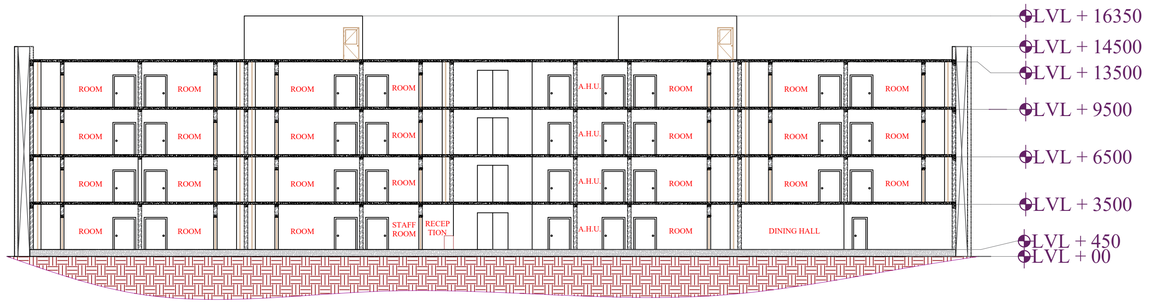
DESIGN THESIS



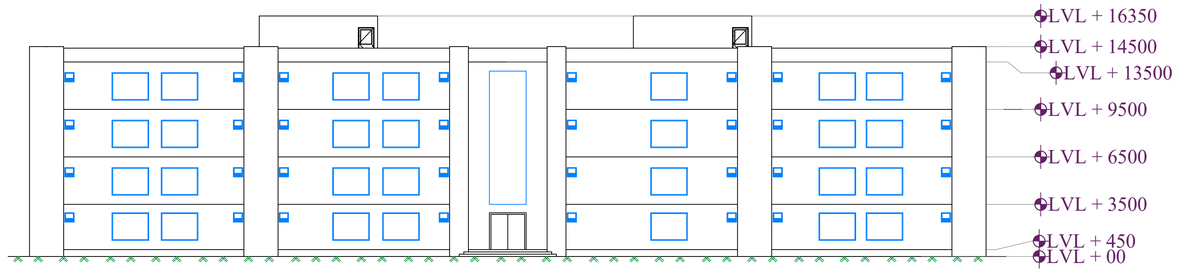
GROUND FLOOR PLAN



TYPICAL FLOOR PLAN (UPTO 4th FLOOR)

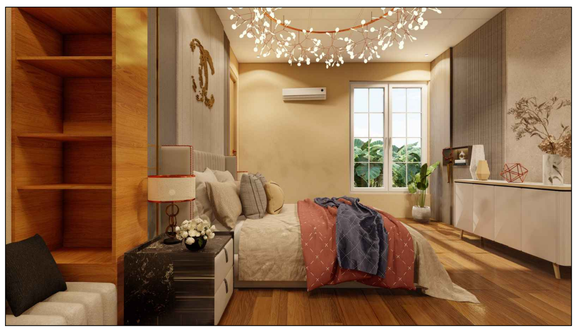


SECTION A - A'



ELEVATION

GUEST ROOM INTERIOR



GUEST ROOM INTERIOR

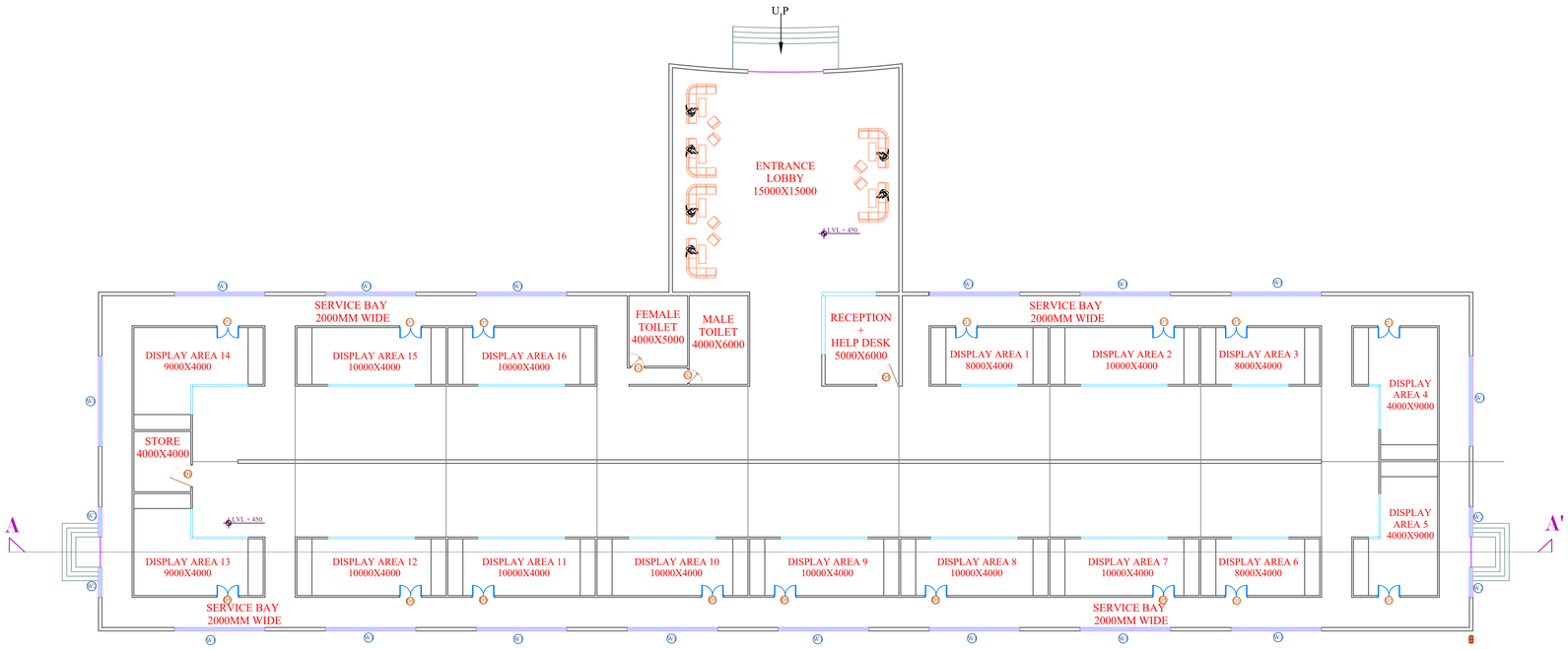
SWAMINARAYAN TEMPLE

Brahm Mahol Guest House

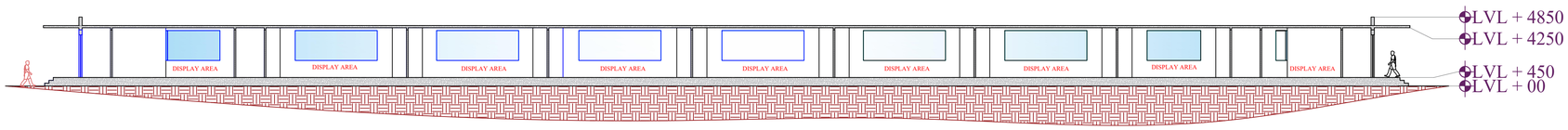
N

Divyansh Mishra
1180101015
Architecture V (2022-23)
S.A.P BBD University

DESIGN THESIS



GROUND FLOOR PLAN



SECTION A - A'

FRONT ELEVATION

DISPLAY AREA 3

DISPLAY AREA 11

DISPLAY AREA 15

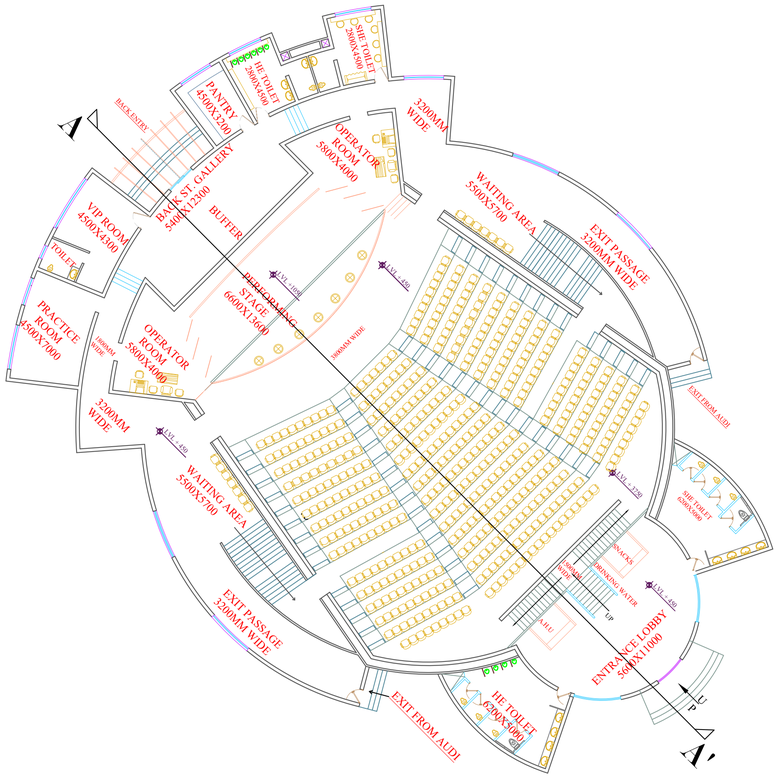
SWAMINARAYAN TEMPLE

Sahajanand Darshan Interpetation Gallery

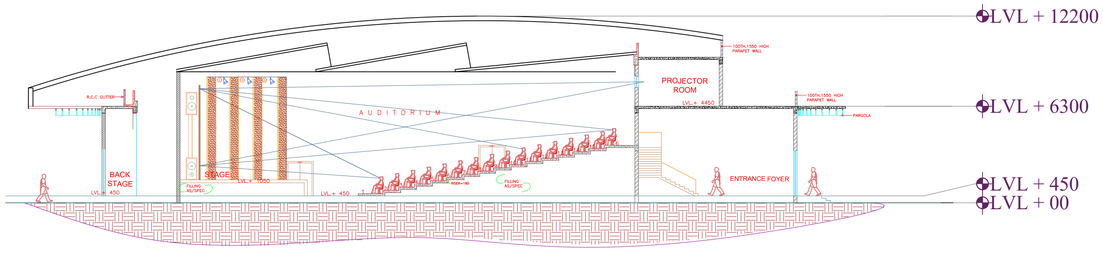
N

Divyansh Mishra
1180101015
Architecture V (2022-23)
S.A.P BBD University

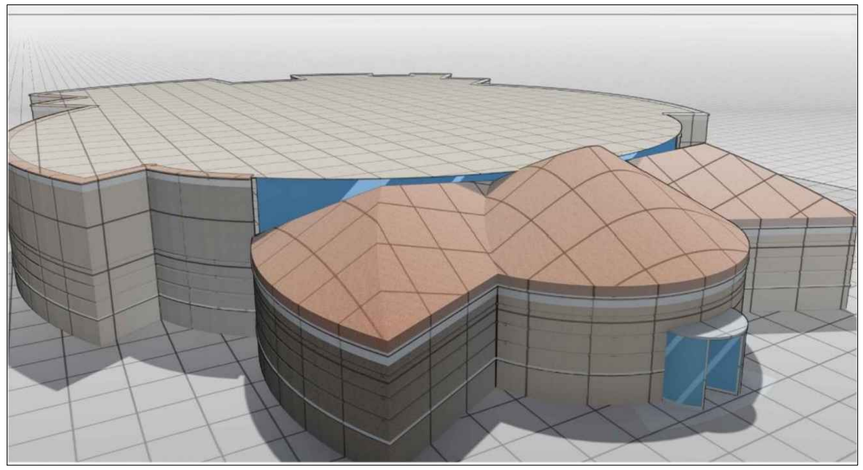
DESIGN THESIS



GROUND FLOOR PLAN

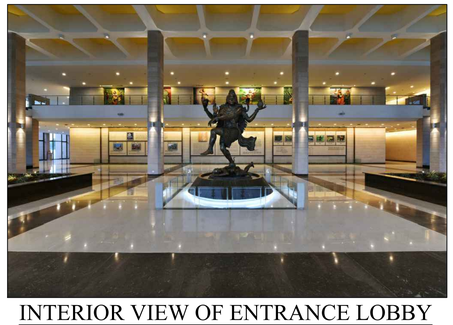


SECTION A - A'

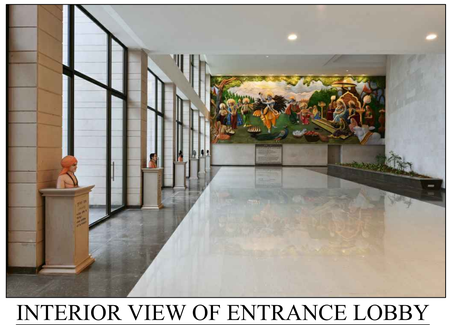


EXTERIOR VIEW

INTERIOR VIEW OF AUDITORIUM HALL



INTERIOR VIEW OF ENTRANCE LOBBY



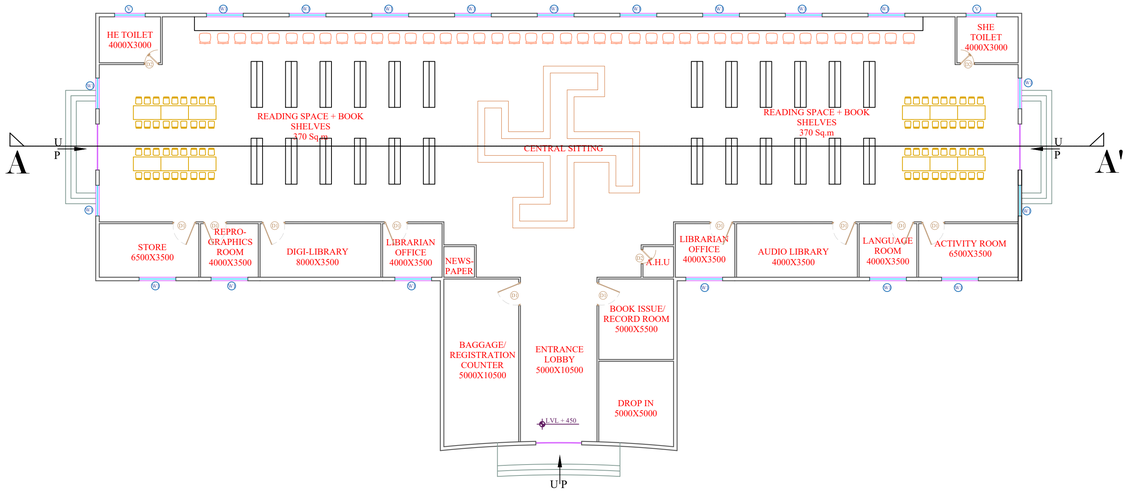
INTERIOR VIEW OF ENTRANCE LOBBY

SWAMINARAYAN TEMPLE

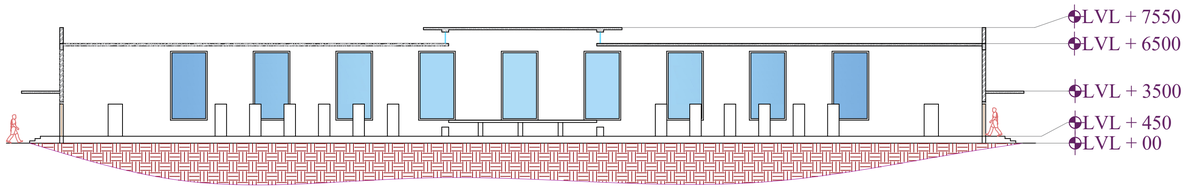
Pramukh Swami Auditorium

Divyansh Mishra
1180101015
Architecture V (2022-23)
S.A.P BBD University

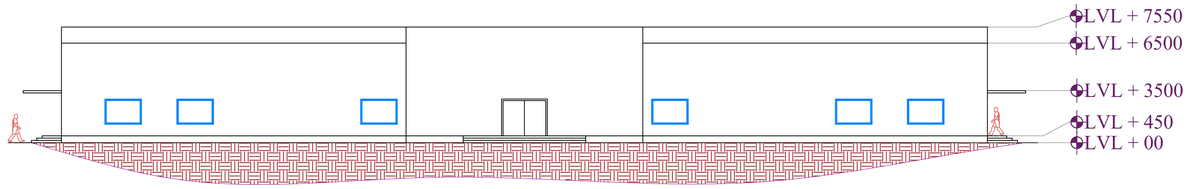
DESIGN THESIS



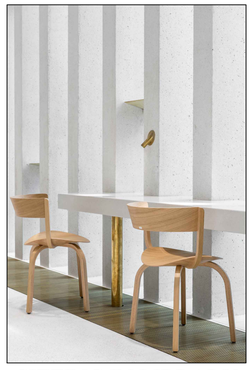
GROUND FLOOR PLAN



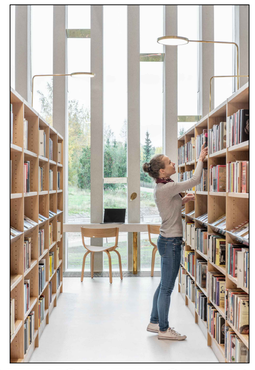
SECTION A - A'



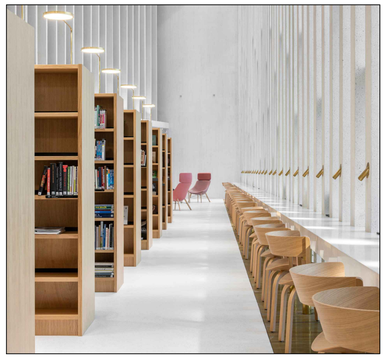
ELEVATION



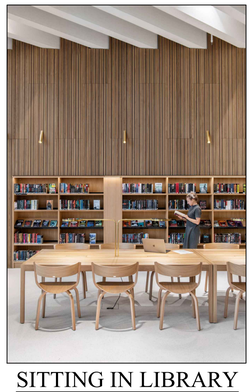
SITTING IN LIBRARY



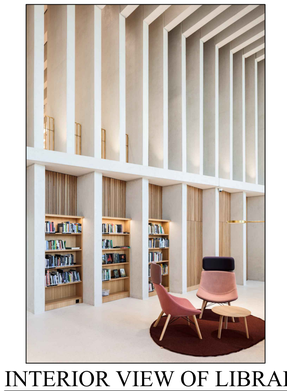
INTERIOR VIEW OF LIBRARY



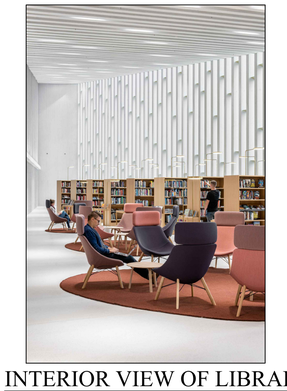
INTERIOR VIEW OF LIBRARY



SITTING IN LIBRARY



INTERIOR VIEW OF LIBRARY



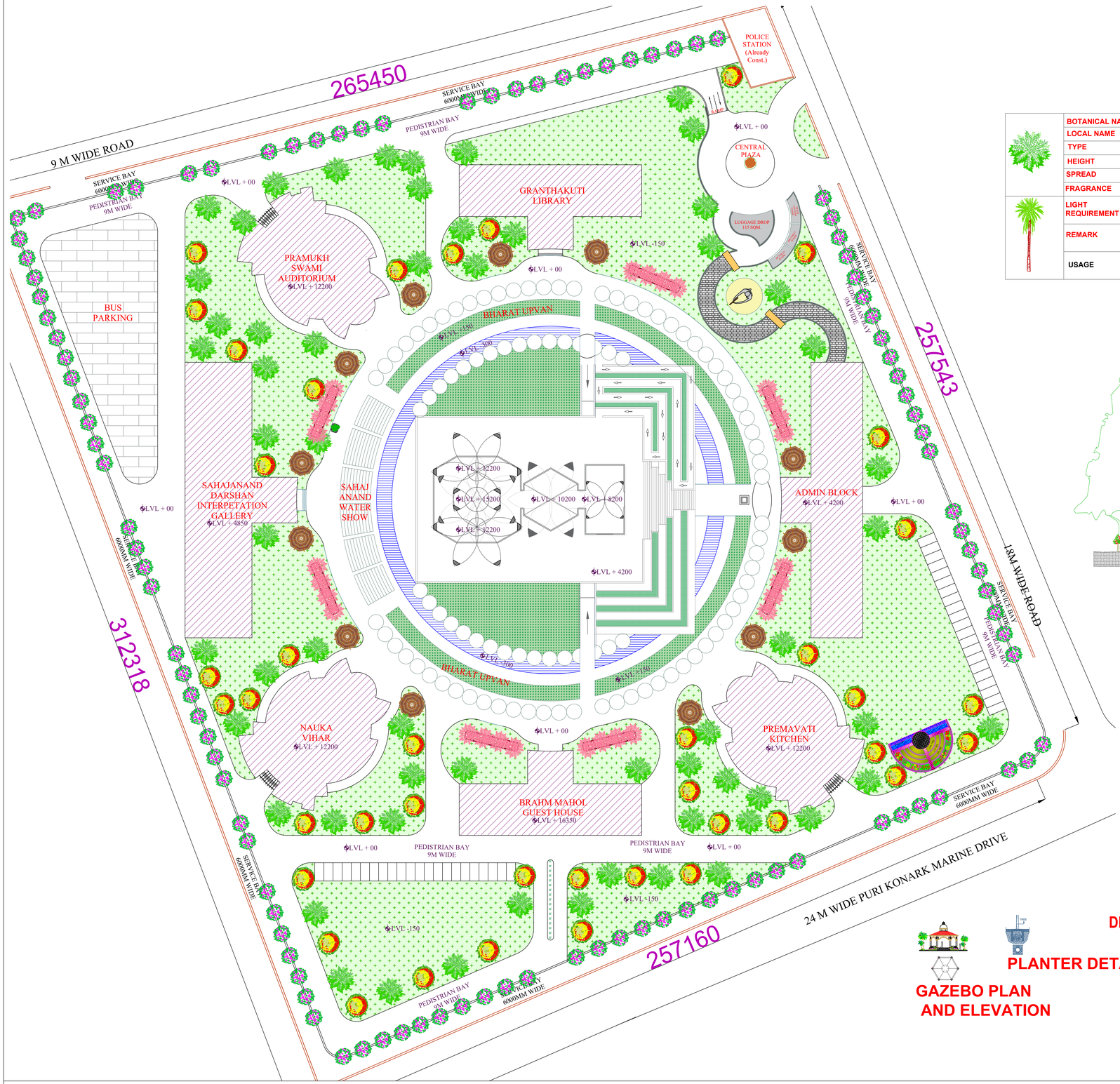
INTERIOR VIEW OF LIBRARY

SWAMINARAYAN TEMPLE

Granthakuṭī Library

Divyansh Mishra
1180101015
Architecture V (2022-23)
S.A.P BBD University

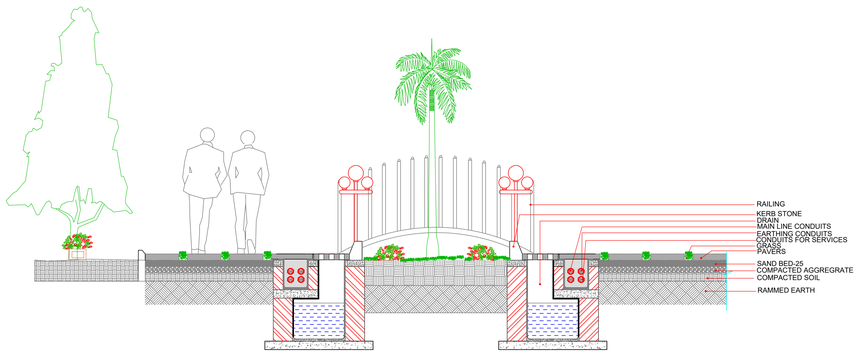
DESIGN THESIS



BOTANICAL NAME	DLCTYOSPERMA ALBUM
LOCAL NAME	ARECA PALM
TYPE	HOUSE PLANT
HEIGHT	STEM ABOUT 10M LONG
SPREAD	LEAF PINNATE 3-5 M LONG
FRAGRANCE	NO
LIGHT REQUIREMENT	GROW WELL IN SHADE OR SEMI SHADE
REMARK	TOLERANT TO WIDE RANGE OF CLIMATE
USAGE	EASY TO GROW IN GARDENS

BOTANICAL NAME	BOMBOX CEIBA
LOCAL NAME	COTTON TREE
TYPE	DECIDUOUS
HEIGHT	15-20 M
SPREAD	10-12 M
FLOWERING SEASON	MARCH-SEPTEMBER
COLOUR OF FLOWER	RED, PURPLE ,ORANGE
REMARK	FEATHERLY LEAVES, SLENDER TRUNK
USAGE	ITS A ORNAMENTAL TREE

BOTANICAL NAME	GRANTOPHYLLUM
LOCAL NAME	CARICATURE PLANT
TYPE	DECIDUOUS
HEIGHT	15-20 M



SECTION OF PATHWAY

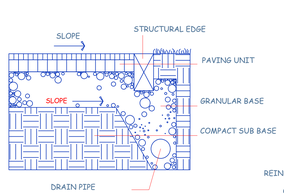
LIGHTING POST DETAIL

BENCH DETAIL

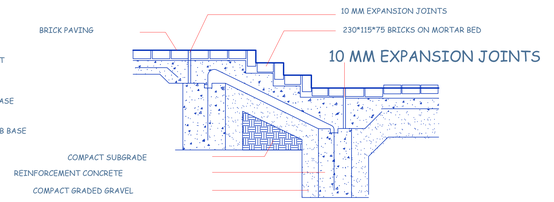
PLAN OF FOUNTAIN

ELEVATIÓN

PERSPECTIVE



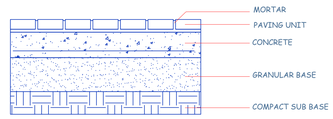
DETAIL OF DRAIN WITH PAVING UNITS



BRICK STEPS DETAIL

GAZEBO PLAN AND ELEVATION

PLANTER DETAIL



RIGID PAVEMENT STRUCTURE

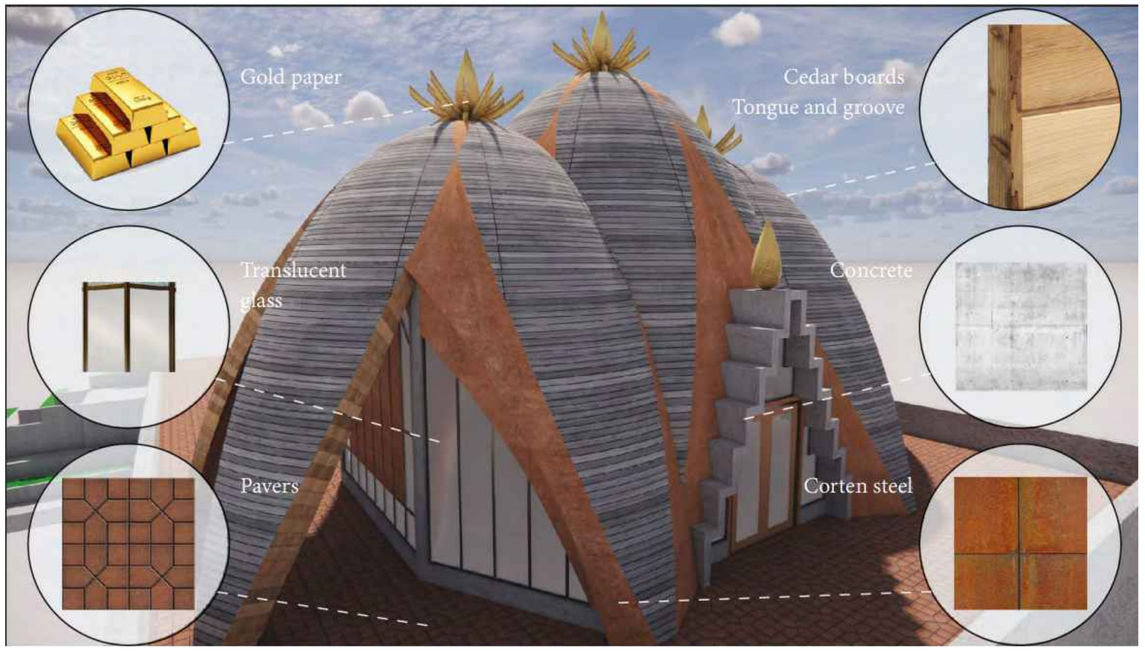
SCALE:- 1:500

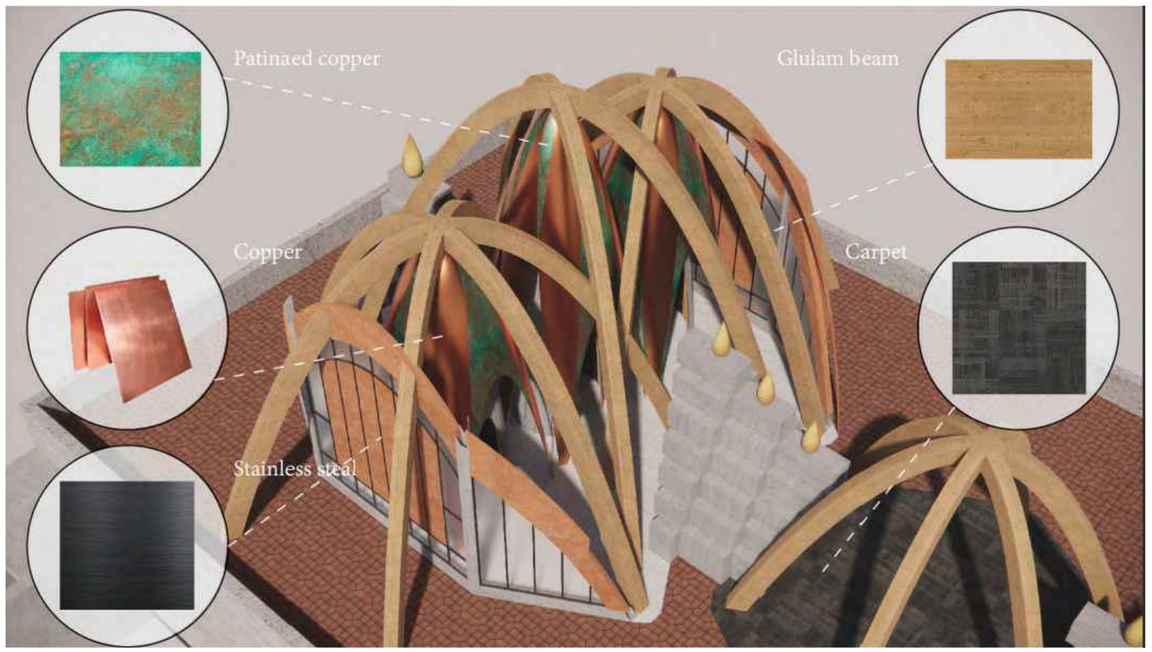
SWAMINARAYAN TEMPLE

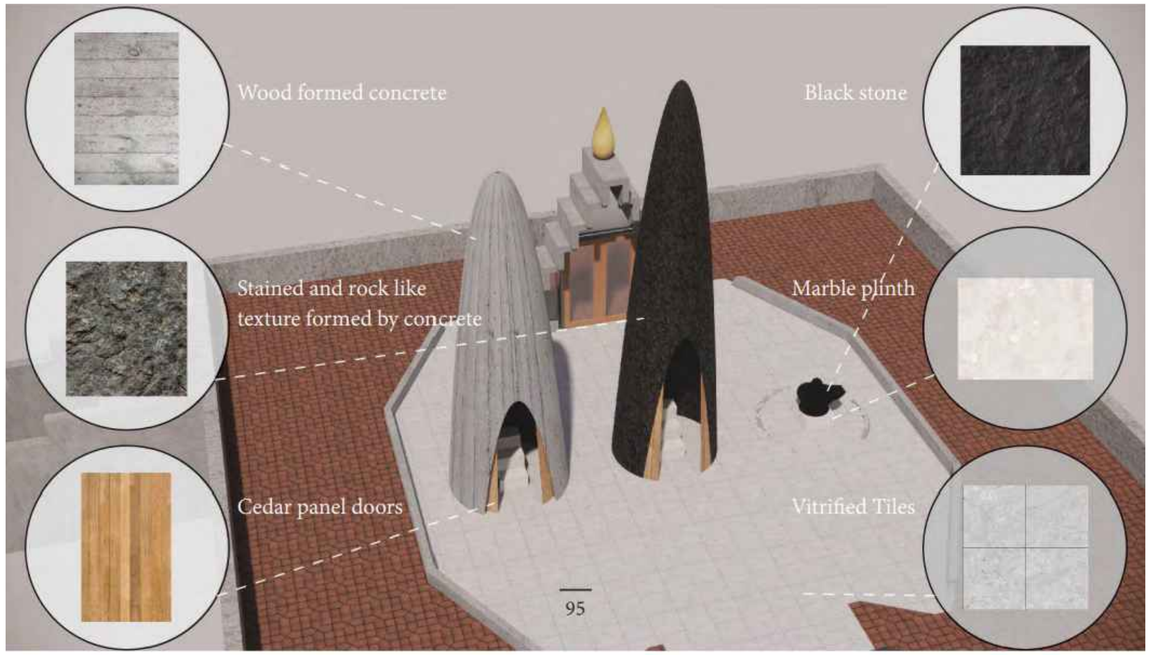
LANDSCAPE DETAILS

Divyansh Mishra
1180101015
Architecture V (2022-23)
S.A.P BBD University

DESIGN THESIS







SWAMINARAYAN TEMPLE

Construction Techniques

Divyansh Mishra
1180101015
Architecture V (2022-23)
S.A.P BBD University

Bibliography

1. https://www.baps.org/home.aspx
2. https://en.wikipedia.org/wiki/Swaminarayan
3. https://sciencedirect.com/fractal_geometry_as_the_synthesis_of_hindu_cosmology_in_kandariya_mahadev_temple_khajuraho
4. https://akshardham.com/explore/
5. Navgrahchetna.co.in
6. Tulsi Ramayan – Vani Jairam & Mukesh
7. Tulsi ramayan Book